THE FIFTH COLUMN

Volume 2, Number 2

Winter 1982

URBANISM

$C

THE FIFTH COLUMN

Volume 2, Number 2
Winter 1982

Randy Cohen

THE FIFTH COLUMN

CONTENTS

URBANISM

BENEFACTORS

Alcan
The Samuel and Saidye Bronfman Family Foundation
School of Architecture, McGill University
The Royal Architectural Institute of Canada

CORPORATE PATRONS

Dennis Deskin, Architect / Eric Deskin, Engineer
Domtar Construction Products
Stelco

PATRONS

Ray Affleck
Bruce Anderson
Maureen Anderson
W. Kirk Banadyga
Claude Beaubien
Paul Becker
Arthur Beitel
S.M. Berkowitz
Vikhram Bhatt
John Bland
Stephen Bleyer
Patrick Blouin
Robert Bourdius
R. David Bourke
Frances Bronet
William Bruce
Mr. & Mrs. D.G.M. Cape
Gaetane Carignan-Guerra
Le Chateau Dufresne
Ming Chen
Raymond Michel Cherrier
David Covo
Howard Davies
Leslie Doelle
Derek Drummond
L.H. Dunn
William B. Evans

David Farley
Gerald Farnell
Robert P. Fleming
Julia Gersovitz
Barry Graham
Dan Hanganu
Klaus Hempel
Edward Hercun
Thomas Howarth
Charles Jencks
Lynne Kick
Peter Lanken
Roy Emile Lemoyne
Seymour Levine
Antonio Mancini
Marcovici Family
Allan Marr
Mayers, Girvan, Wellen
Peter McCleary
Marianne McKenna
John Meunier
Mill & Ross Architects
Leslie Muccino
Sherry Olson
Alan E. Orton
C. Ouellet
Joy Outerbridge
Ara Palandjian

Thomas Pavlasek
C.L. Pimlott
Thomas Robert Reiner
James Righter
Dr. & Mrs. Colin P. Rose
Peter Rose
SAAS Carleton
Professor & Mrs. W. Sanderson
Sankey, Werlman, Guy
Norbert Schoenauer
John Schreiber
Vincent Scully
David A. Selby
Adrien Sheppard
Pieter Sijpkes
Southern Chapter, Alberta
  Association of Architects
William Steinberg
Mr. & Mrs. J. Telgarsky
Gentile Tondino
Nick Tsontakis
Carl J. Turkstra
Jan Valasek
Webb, Zerafa, Menkes, Housden
Jeanne M. Wolfe
Jozef Zorko
Radoslav Zuk

Transcending Style

an architecture of urbanism

Guest Editorial   by Randy Cohen

For a relatively young student publication, the notion of designating an issue to the popular topic of urbanism may be considered 'fashionably late'. However, perhaps the delay will have allowed for some mulling over the situation, to begin thinking conscienciously of whether or not Rome is the answer to our urban problems. Too much has been written about modern architecture's failures in the urban centres without considering, first, the attitude taken with regards to space and its conception and, second, the approach used to create setting. Today, far too many brilliant urban schemes from Europe have been presented, dripping from their preoccupation with style, but they too should be considered for their conception of space and setting. An architecture of urbanism must be capable of transcending style; it must be able to understand and use its knowledge, to look beyond internal complexities and simply respond to urban needs.

If one would accept the notion of space as a common denominator in all architecture, then the conception of space may be considered the component part, which is the true variable that discerns one vision of architecture from another. It is then this conception which varies from generation to generation, with the result of many expressions of utopian societies. The traditional notion of space is that of the forming, moulding or creating of a volume by providing the negative counterpart, the built form. Space, then, is the result of this building process. It is not, however, fabricated from thin air; it is merely bottled - given some definition. On the other hand, modern space is boundless and free-flowing; deriving ideally from the concept of 'objects in space', where each building becomes the monument. Space then helps to set the stage for the object, which is often rendered helpless by the ultimate lack of appreciable space.

Understanding the medium, and thinking in terms of its malleability, one becomes aware of how little consequence certain acts have on the general situation. The incessant harping, back and forth, meaningless, over scholasticized bantering, does little for the betterment of urbanism. Only through the additive creation of spaces, or, as the opportunity presents itself, the object within space, will we mould the kind of urbanity one might deem successful.

If the medium must be manipulated under the guidelines which a 'style' sets forth, then the preconception poses a threat to the continuum which urbanism really is. The nature of style dictates a response, a way of seeing, a methodology which can be applied universally to the architectural problem. The modern architect will create a plaza level from which his building will rise alone, leaving space neither defined, nor quite open. The European rationalist draws extravagant perspectives of repetitive facades enclosing tree-lined piazzas that one most certainly would love being in. However, one must wonder what exactly is going on. The desire to create urbanism from scratch is nothing new, but can this thing really be hitched to the rear end of a bulldozer?

As a result of the necessary propaganda which style desires, urbanism becomes the expression of a utopian society, orchestrated by each successive generation's thoughts. It is here that the breakdown occurs - in the weak, watercolour wash that **style** really is. True urbanism transcends style, occuring rather as a quilted patchwork of individual efforts based on response.

An architecture of urbanism thrives on the additive accumulation of form. It requires an understanding of the relevance of each and every gesture an architect can make, and it desires the abundance and variety borne from subjective response. An architecture of urbanism can transcend style by remaining aloof, by accepting a role in the continuum of urbanism and by ignoring the vision of a 'new world' attitude which has made many grown men look silly. If one were to look at Rome, certainly the lesson to be learned is that it wasn't built in a day. ☐
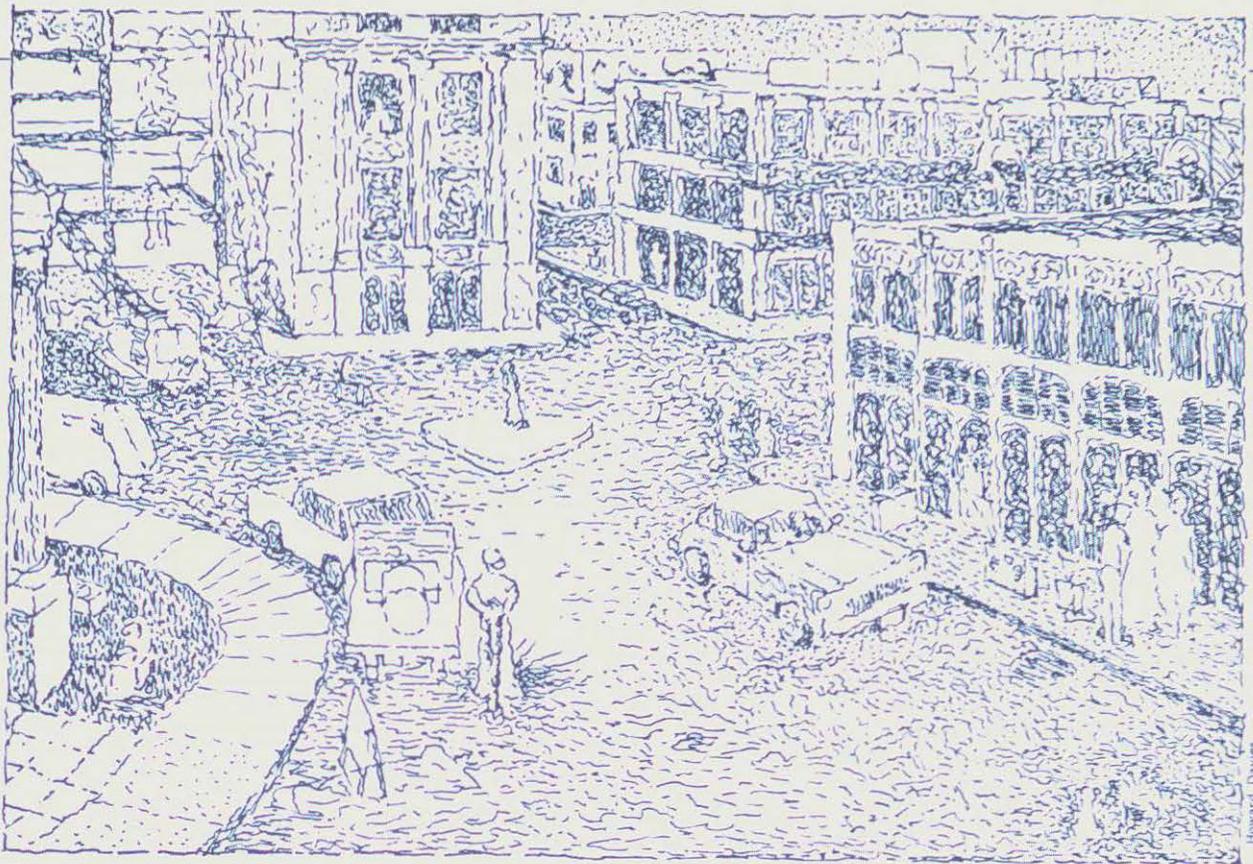
Howard Davies

Sirs:

Could the McGill Discobolus be the one Samuel Butler saw in the Montreal Museum of Natural History that inspired his poem **A Psalm of Montreal**?

It is believed that McGill inherited all the effects of the Natural History Museum.

John Bland
Montreal, Quebec

A Psalm of Montreal

Stowed away in a Montreal lumber room
The Discobolus standeth and turneth his face to the wall;
Dusty, cobweb-covered, maimed and set at naught,
Beauty crieth in an attic and no man regardeth:
O God. O Montreal.

Beautiful by day and night, beautiful in summer and winter,
Whole or maimed, always and alike beautiful -
He preacheth gospel of grace to the skin of owls
And to one seasoneth the skins of Canadian owls:
O God. O Montreal.

When I saw him I was wroth and I said, "O Discobolus.
Beautiful Discobolus, a Prince both among gods and men.
What doest thou here, how camest thou hither, Discobolus,
Preaching gospel in vain to skins of owls?"
O God. O Montreal.

And I turned to the man of the skins and said unto him,
    "O thou man of skins,
Wherefore hast thou done thus to shame the beauty of the
    Discobolus?"
But the Lord had hardened the heart of the man of skins
And he answered, "My brother-in-law is haberdasher to
    Mr. Spurgeon."
O God. O Montreal.

"The Discobolus is put here because he is vulgar -
He has neither vest nor pants with which to cover his limbs;
I, Sir, am a person of most respectable connections -
My brother-in-law is haberdasher to Mr. Spurgeon."
O God. O Montreal.

Then I said, "O brother-in-law to Mr. Spurgeon's haberdasher,
Who seasonest also the skins of Canadian owls,
Thou callest trousers 'pants', whereas I call them 'trousers',
Therefore thou art in hell-fire and may the Lord pity thee."
O God. O Montreal.

"Preferrest thou the gospel of Montreal to the gospel of Hellas.
The gospel of thy connection with Mr. Spurgeon's haberdashery
    to the gospel of the discobolus?"
Yet none the less blasphemed he beauty saying, "The
    Discobolus hath no gospel,
But my brother-in-law is haberdasher to Mr. Spurgeon."
O God. O Montreal.

Samuel Butler (1878)

The forces and considerations that weave the fabric of a city...

YESTERDAY'S
TOMORROWS

Some early plans for Montréal.

by Jeanne Wolfe

*Jeanne Wolfe is a professor at the
School of Urban Planning at McGill University.*

I T IS GENERALLY AGREED that modern town planning originated from three converging movements in the last part of the nineteenth and the beginning of this century. These were public health and housing concerns, municipal administrative reform, and the city beautiful movements.

Montreal was no exception to this generality. The urban reform movement arose at the turn of the century in response to the conditions created by large scale industrialization and immigration. From a population of seventy-eight thousand in 1851, just prior to the construction of the Grand Trunk Railway, it grew to a third of a million by the turn of the century, and by 1931 was Canada's first one-million metropolis.[1]   As immigrants flowed into the city to fill unskilled jobs in the growing industrial economy, crowding and health problems increased, particularly in the industrial areas strung along the Lachine Canal, the railways, and the St. Lawrence River. Concern for the city's poor, voiced by a scattered few in the late 1800's, foreshadowed the rise of the town planning movement in the 1910's and 1920's, and the establishment of town planning as a separate profession.

The public health movement, with its emphasis on improving the condition of housing for the working classes, was triggered by the appalling health problems of Montreal. Typhoid and cholera epidemics, the result of contaminated water supply and poor sewage systems were common. Tuberculosis was rampant, and smallpox outbreaks frequent. In the 1880's, the infant mortality rate was one of the highest in the world, significantly greater than that of London, Paris, and Toronto, and second only in magnitude to Calcutta.[2]   In 1898, there were an estimated fifty-eight hundred privy pits in the city, three thousand horse stables, and five hundred cow barns.[3]   Early reformers led by people such as Herbert Ames, a manufacturer and council member, Dr. Adami, a McGill professor, and Professor William Atherton of Loyola, set about getting water quality improved, organising child welfare services, founding the anti-tuberculosis league, and lobbying for adequate worker housing and more parks and playgrounds. The discovery of the germ theory of the transmittal of disease in the latter half of the nineteenth century gave a scientific spur to their efforts for improved water and sewer systems.

A major obstacle facing urban reformers in Montreal around the turn of the century was a series of corrupt civic administrations. The Tammany Hall scandal of New York in the 1870's was widely publicized in Canadain urban centres, and by the mid-1880's reform mayors had been elected in both Montreal and Toronto. Yet the spirit of reform was not long lived in Montreal as voting improprieties, the lack of tendering for public contracts, the fraudulent gaining of franchises for public utilities and streetcar lines, and the siphoning of funds from the city treasury continued. In the face of such blatant wickedness, an active campaign was launched by Herbert Ames and his friends to clean up the civic administration. 'Efficiency in city management' became the motto of the municipal reform movement which believed that a municipality should be run on business-like lines, preferably by an expert board of control, who would make rational, apolitical decisions. A Royal Commission investigating Public Works contracting was appointed in 1902 by Justice Cannon. For seven years evidence was collected, culminating with a report that concluded that the city was saturated with corruption, including having dogs entered on the electoral rolls, that most aldermen were concerned only with "private interest for themselves, their families, and friends," and that "25% of the annual revenue was siphoned off as
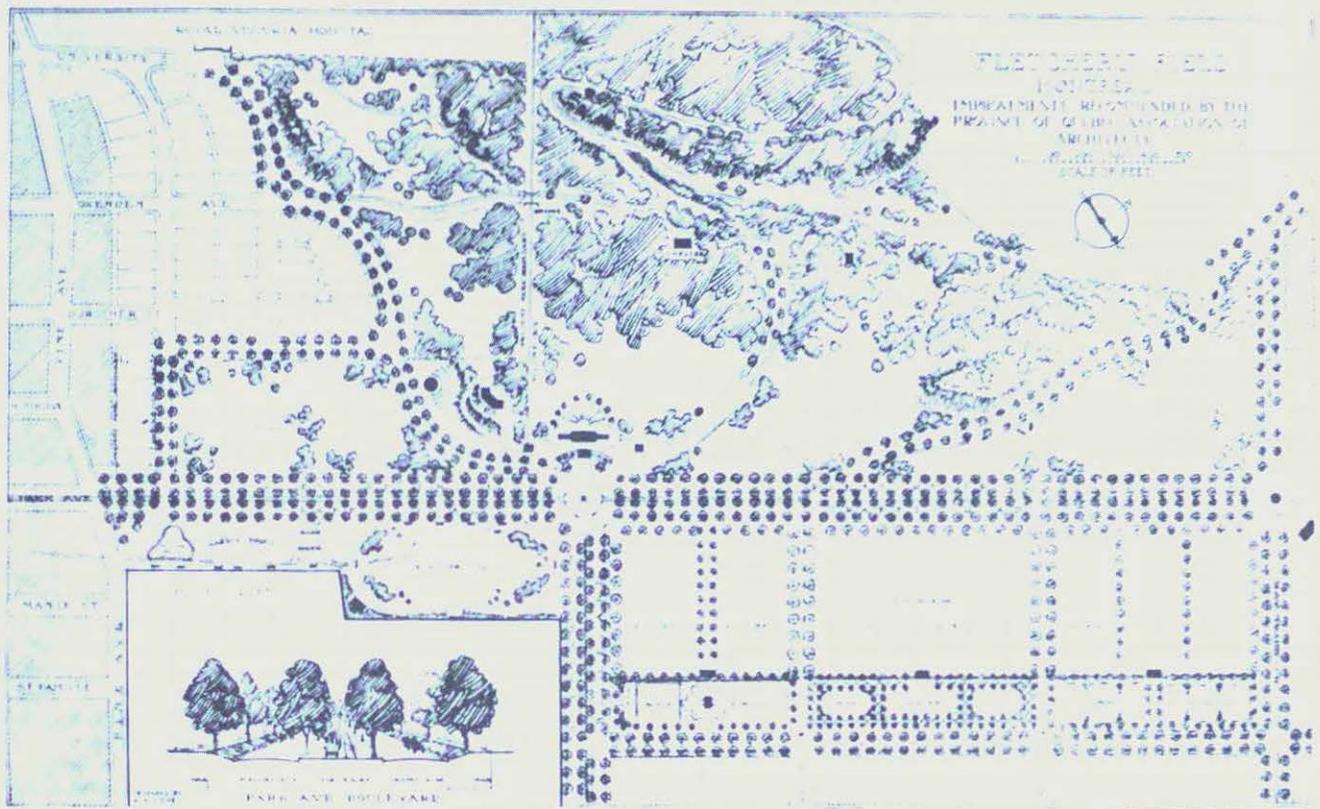
The development of Fletcher's Field by Outhet, 1908, part of his master plan for Montreal

spoils."[4] The provincial government was forced to take notice and in 1909 a public referendum overwhelmingly endorsed the creation of a four-man Board of Control. Similar disclosures had resulted in the establishment of Boards of Control in many Canadian cities, including Toronto; the public purse had been removed from the purview of City Council.

Whilst attempts of social and administrative reform were the most basic and weighty concerns so far as the day-to-day life of the poor were concerned, physical planning was also seen as one element of a solution. The rest of this paper is devoted to this topic.

The town planning movement, as such, initially gained a following in Montreal, as in other North American cities, through the seductive solution of improving the city's appearance. For many, the Chicago World's Fair of 1893 and the city beautiful movement which it publicized provided an appropriate answer to urban squalor. The first organised group of city beautiful advoicates was the Province of Quebec Association of Architects, established in 1890, which lent its support to the idea of construction of monumental boulevards and grand parks in the city centre. As a movement it was a direct reaction to

the mean squalor and ugliness of jumble growth, and its implementation was seen as a vehicle not only to improve urban aesthetics, but also to get rid of slums, improve traffic circulation, build modern sewer and

water systems and to achieve harmonious land use patterns.

Returning from the Chicago ehibition, PQAA President, A.T. Taylor. told his colleagues of "the fair white city in
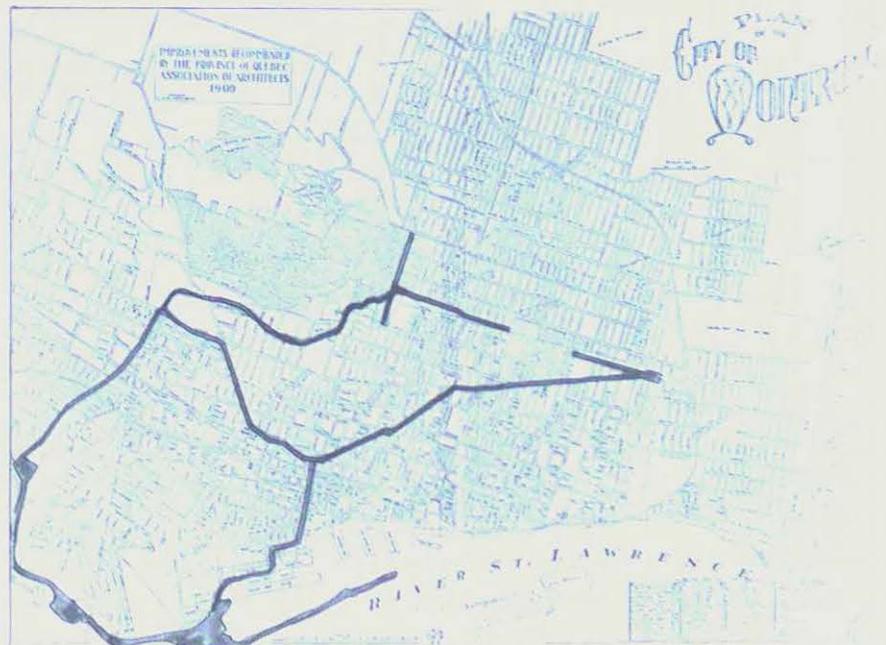
Proposed for diagonal avenues in the city of Montreal by Rickson A. Outhet, 1909

Outhet's proposal for Confederation Boulevard intersecting Parc Lafontaine, 1908.

the shores of Lake Michigan."5 Fired up by his experiences he immediately initiated the drafting of a petition to the Montreal City Council requesting the appointment of a 'Standing Art Committee' to "examine and report on all plans, designs and models of monuments and embellishments of the public squares and avenues."6 Such a Committee would include distinguished architects, and would approve all new building plans and foster the the coherence of city streetscapes. The 1894 petition was signed by many prominent and influential citizens, and endorsed by the Mayor, but, in fact, no Standing Art Committee was ever appointed.

Not to be daunted, the PQAA continued its campaign to beautify

Montreal, and in 1906 published a sketch plan recommending the creation of five avenues to form uninterrupted circuits connecting the pricipal parks and open spaces. Little attention was paid to this scheme, but with the establishment of the City Improvement League in 1909 "to form a central clearing house for the betterment activities" and "to make the city cleaner, healthier, and more attractive physically, morally, and aesthetically," interest in the plan became intense.7 Rickson A. Outhet, a landscape architect, redrew the plans, which featured two main diagonal streets running outwards from Victoria Square across the grid to the intersections of Sherbrooke and Guy and Sherbrooke and St. Denis respectively. This would ensure rapid access to and from the

city centre. At the same time, a fine boulevard was planned leading south from Victoria Square across the Lachine Canal to the Bikerdale Pier, then westward along the riverbank, north through Verdun, up Atwater, along McGregor (Penfield) and thence north of the McGill campus to Park Avenue. Park Avenue would also become an elegant boulevard with gracefully arched trees, as would Duluth from Park over to Lafontaine Park and eventually to Sherbrooke at Papineau. Three major open spaces, the riverbank, the Mountain, and Lafontaine Park would thus be linked by broad, leafy carriageways and streetcar service.

There was at least one observer who found this scheme too timid. Mr.
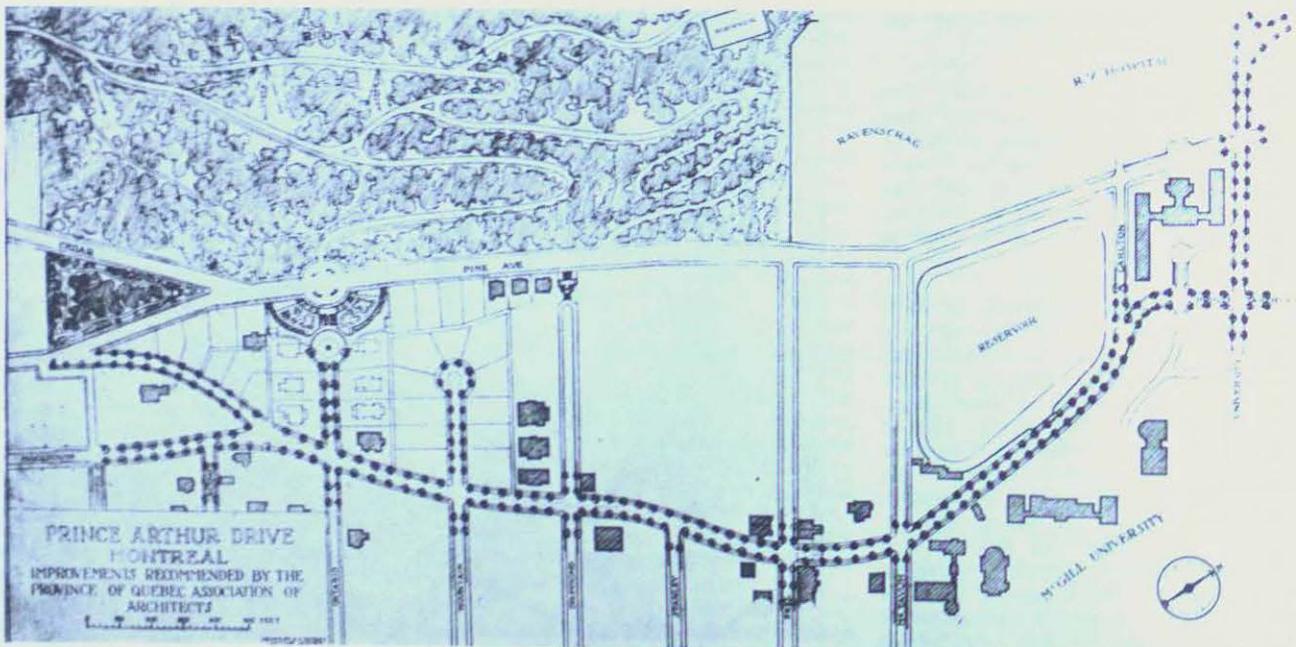
The Prince Arthur Drive development proposed by Outhet, 1908.
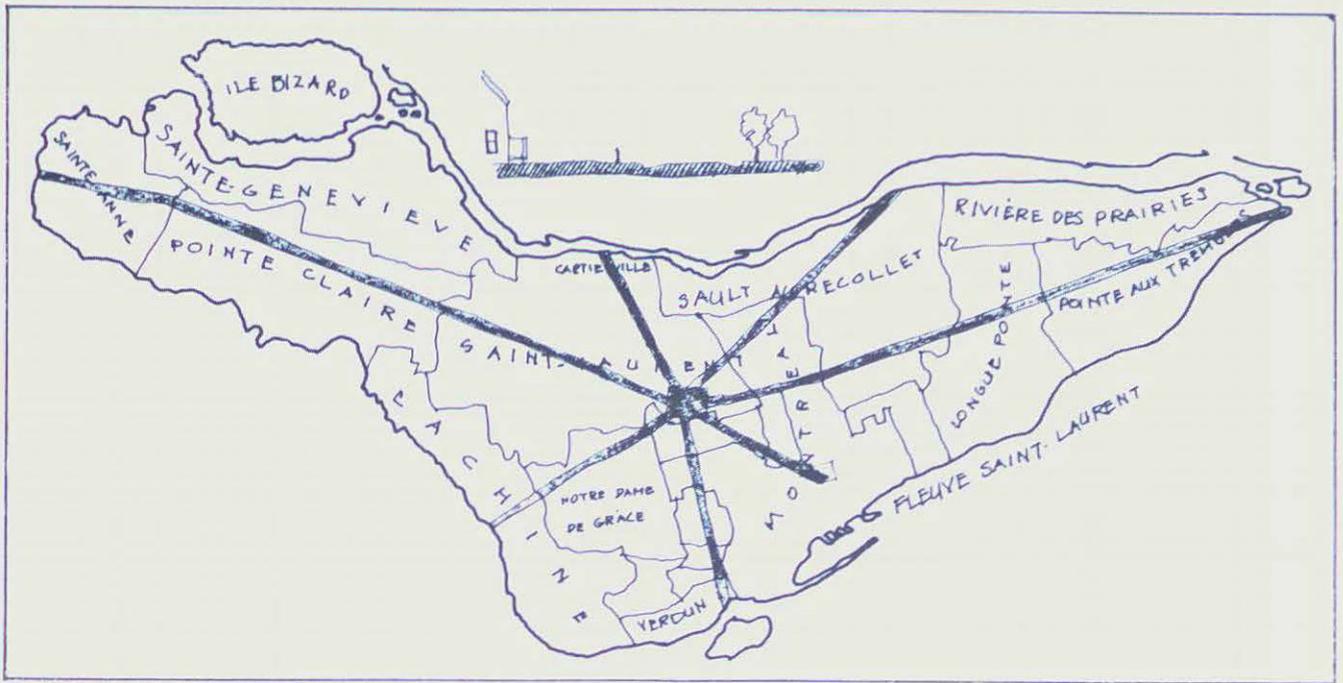
Plan for radiating boulevards by L.-A. Lavallée, 1909

L.-A. Lavallée, a former alderman of the city, produced a marvellous plan in 1909 for a series of boulevards radiating out in seven directions from a geometrically central point on the Island of Montreal.8. His central area oddly enough is more or less that presently occupied by the Town of Mount Royal, which in fact was not laid out until 1912. One can only wonder if he stimulated the idea.

The 1909 PQAA plan was to come to naught, although it was still being debated as late as 1927. However, it did spur many other proposals, one of which was that of Mr. William Lyall, unveiled in March 1910. He proposed that the city expropriate and annex land to build 'Strathcona Boulevard,' a thoroughfare that was to run from one end of the island to the other, joining Ste. Anne de Bellevue to the Bout-de-l'Ile, passing through Montreal
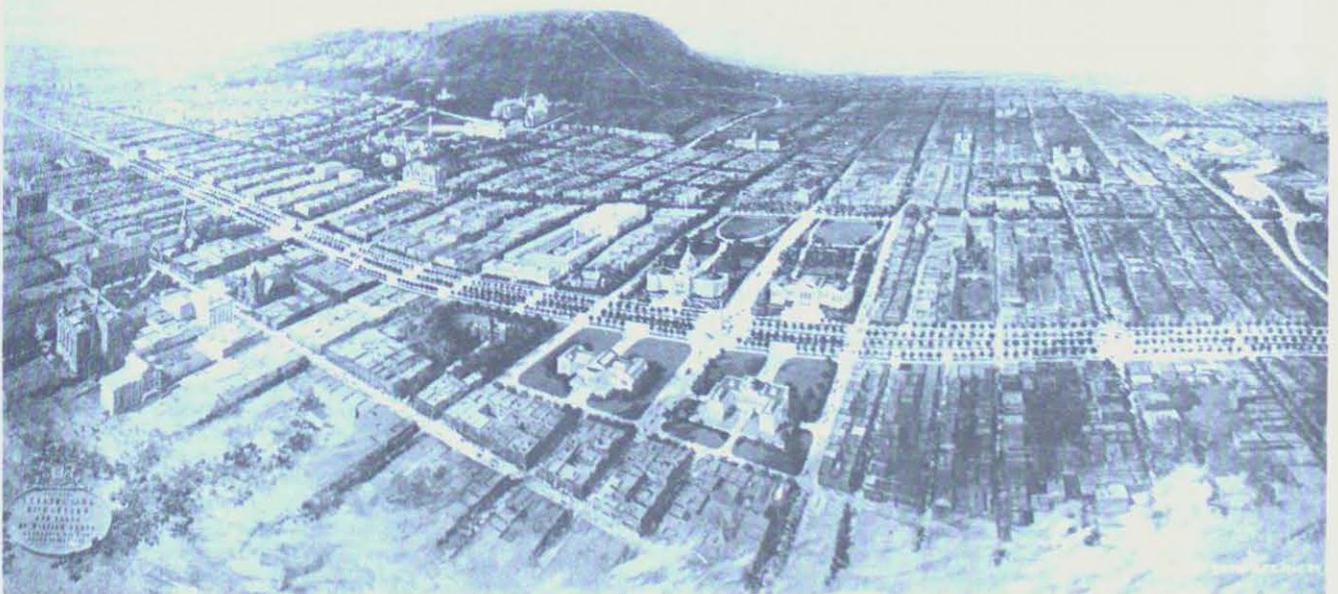
Perspective rendering of the new 'Strathcona Boulevard', as proposed by William Lyall, 1910
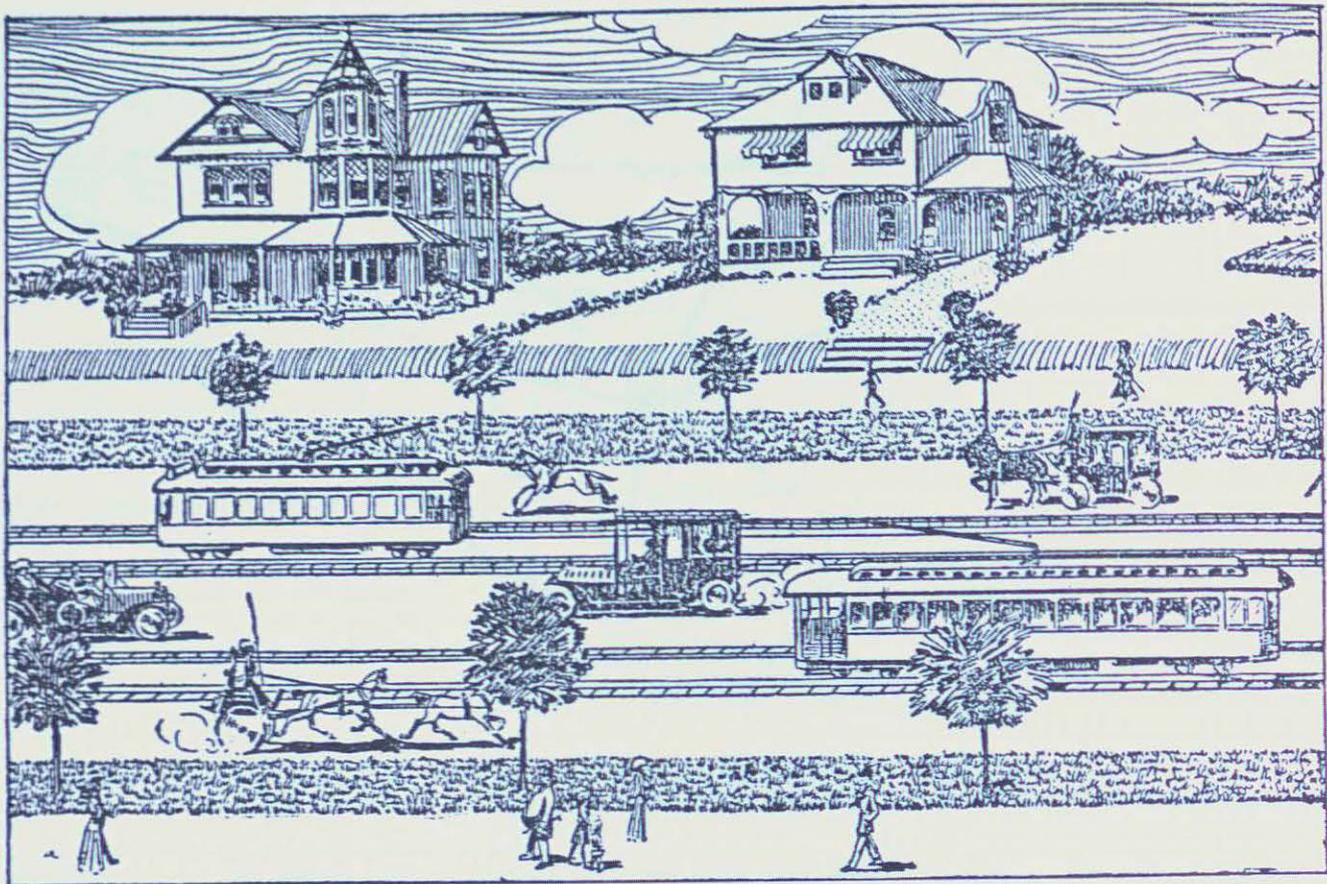
Grand boulevard proposal by Dr. A. Lapthorne Smith, 1910.

along what is now de Maisonneuve. (At this time Ste. Anne was linked to Montreal only by the Lakeshore road. Neither Route 2-20, nor the Metropolitan Boulevard existed.) Mr. Lyall proposed that the boulevard consist of four streetcar lanes, bordered by trees, with a twenty-five foot two-lane automobile road on each side, the whole 192 foot width gracefully flanked by paths and trees.[9] Mr. Lyall estimated the cost of the project to be ten million dollars, which he felt was recuperable if sufficiently large amounts of land were expropriated on either side, land that could be sold off for development at a handsome profit after the boulevard was built. Further, certain key areas in the city could be elegantly redeveloped for civic purposes. His favorite idea was to redevelop each corner of the intersection of St. Laurent Boulevard and Strathcona to house the City Hall, and other buildings such as the Court House, Library, Concert Hall and Art Gallery in a splendid Beaux Arts fashion, with lovely driveways and formal plantings. The City Council was so entranced by the scheme that it went so far as to seek permission from Quebec to undertake the project.

Fast on the heels of Mr. Lyall's proposal came another one from Dr. A. Lapthorne Smith. Dr. Smith's proposition was "to lay out a beautiful boulevard twenty-one miles long before a single house has been built on the line of it, and to have it so straight that you could see a man standing in the middle of the street in St. Anne's (if you could see that far).... This street would be two hundred feet wide and would have in addition to an extra-wide sidewalk on each side, a place for automobiles in the middle where they could go at a rate of a hundred miles an hour if they liked."[10] He also planned carriageways for horse-drawn vehicles, pathways, and parks every few miles.

Dr. Smith firmly believed that this plan could cost the city nothing, if lots of land were expropriated, and later sold off for development.

It was also in 1910 that the first Metro for Montreal was proposed. The Montreal Underground and Elevated Railway Company was formed by a group of businessmen, and large advertisements showing the proposed system were published in all the leading newspapers.[11] The underground portion of the track was

to be along St. Antoine and along St. Catherine and a north-south line was to run under St. Laurent or St. Denis. It will be noted that the first Metro tracks built in the mid-Sixties followed these alignments. Elevated tracks were to be built outside the central area, and ground level tracks in the under-developed suburbs. Some readers will be proud to know that the Architectural Association demanded that the idea of an elevated railway be dropped on aesthetic grounds.[12]

The first subway bill was passed by the Quebec legislature in March 1910, but no Metro was forthcoming. Whilst the City Fathers evidently smiled on the idea, public opinion was not all in favour. For instance, the Montreal Herald ran a 'Hands Off Montreal' editorial decrying the notion that a subway should be planned by a private company and insisting that "the community ought to have control of its (traffic) solution."[13]

Progress, technology, and speed were all linked ideas in these early days of the twentieth century when the city beautiful movement was at its height. However, little came of it, although some activists continued to agitate for changes that would have ensured
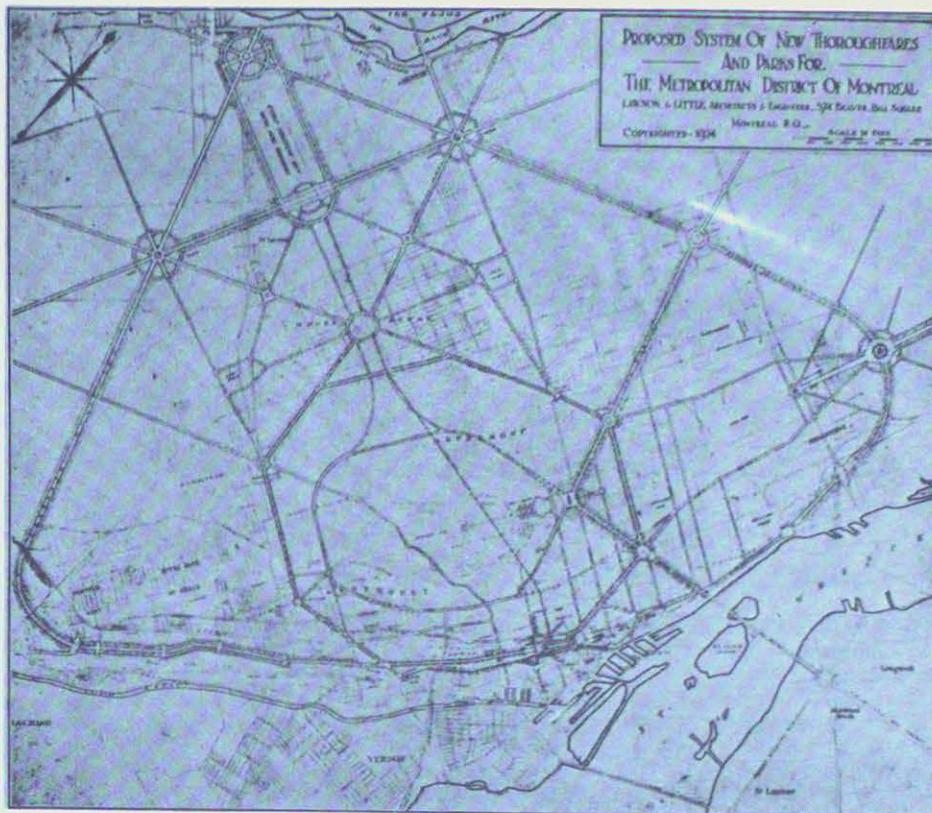
Lawson and Little's plan for Montreal of 1924.

Montreal a reputation as the 'Paris of North America.' One of the more lucid was G.A. Nantel, who, in 1910, espoused his concept of regional administration and beautification based on the Paris experience in his tract **La Métropole de Demain: Avenir de Montreal.** Percy Nobbs, Professor of Architecture at McGill, who was to play a prominent role as a supporter of more utilitarian planning proposals in the Twenties, was an early advocate of public building in the classical style with spacious public grounds to accentuate their importance. He justifiably complained about the ugliness of early twentieth-century Montreal, making specific mention of the overcrowding, tall buildings, utility poles, water tanks and billboards, noting that the main streets looked like a "Chinese harbour after a typhoon."[14]

The last overt city beautiful scheme produced for Montreal was the plan of Lawson and Little, architects and engineers, published in 1924. This plan proposes a gloriously bold cobweb of radial boulevards for the centre of the island, ingeniously linking existing nodes such as the centres of Ville St. Michel and the Town of Mount Royal, and creating marvellously symmetrical

nodes bounded by octagonal roads where none exist. A 'Park and Aviation Field', again symbolic of aspirations and progress is incorporated into a ceremonial layout of Cartierville.

The waning of the city beautiful movement has been ascribed to its overly grandiose manner, its fadism, its lack of social concern, and its overshadowing by utilitarian considerations of health and hygiene through building regulations. The city beautiful architects had offered parkway systems, inspiring views, studiously composed vistas, and magnificent public buildings to a population unwilling and unable to bear the cost. □

Notes

1. George A. Nader, Cities of Canada, Vol. 2; Profiles of Fifteen Metropolitan Centres, 1976, p. 126.
2. Terry Copp, The Anatomy of Poverty: The Condition of the Working Class in Montreal 1879-1929, 1974, pp. 26 and 100.
3. Herbert Ames, The City Below the Hill, 1972, p. 97.
4. Leslie Roberts, Montreal: From Mission Colony to World City, 1969, p. 264.
5. Walter Van Nus, "The Fate of City Beautiful Thought in Canada 1893-1930" in Gilbert A. Stelter and Alan F.J. Artibise (eds.), The Canadian City: Essays in Urban History, 1977, p. 163.
6. Walter Van Nus, "The Plan Makers and the City: Architects, Engineers, Surveyors and Urban Planning in Canada, 1890-1939," (unpublished Ph.D. thesis, University of Toronto) 1975, p. 154, and La Presse, 2 mars 1910.
7. William Atherton, "The City Improvement League of Montreal," La Revue Municipale, décembre, 1927, pp. 30-32.
8. La Presse, 28 avril 1926.
9. La Presse, 21 mars 1910 and Montreal Herald, March 21, 1910.
10. The Standard, April 2, 1910.
11. La Presse, 22 avril 1910.
12. Montreal Herald, March 22, 1910.
13. Montreal Herald, March 29, 1910.
14. Percy Nobbs, "City Planning," Canadian Municipal Journal, Vol. VII, No. 4, p. 141.

LIGHTNING STRIKES

NOT ONCE BUT TWICE

GEORGES BULETTE

*Georges Bulette is a student at McGill
University's School of Architecture and
an editor of THE FIFTH COLUMN.*

*In cities vice is hidden with most ease
Or seen with least reproach; and virtue, taught
By frequent lapse, can hope no triumph there
Beyond th' achievement of successful flight.*

The Task
William Cowper 1785

SURPLUS OF FOOD caused specialization of labour and a new social class structure which gave rise to the first true cities. Cities since that time have been centres of attraction that drew people in for various reasons, mostly social or economic in nature. This magnetic nature had the effect of consolidating city centres. The centre, in smaller cities, may have been the town square which also served as marketplace and where other major festivities, such as public hangings, were held. Along with economic and social prosperity came also the means to afford and satisfy one's unvirtuous tendencies. This further generated more economic prosperity for some as entertainment of various calibres was marketed, the stalwart being that of ladies of loose morals and loose dress.

As cities grew, they tended to decentralize somewhat. The town square remained but other centres - big or small - developed. Certain were known for their specialized activities. Even today, our cities have their financial districts, shopping streets, hotel and entertainment areas, red-light districts and so on. The setting of the sun gives cities a nightlife.

As can be deduced, nightlife districts are certainly not recent inventions. Since prostitution is ill-reputedly the world's oldest profession (after law) it may be safe to assume that red-light districts have existed for some time. Of today's more colourful and better defined red-light districts, we have Hamburg's notorious **Reeperbahn**; Amsterdam's red-light district where red lights actually do shine and svelte professionals pose promiscuously in the front windows of row houses fronting on small streets or lovely canals; and Paris's **Pigalle** with its romantic history due to its Montmartre location and resident dignitaries such as Toulouse-Lautrec.

However, when analysed, these red-light districts are basically one-industry towns based on vice of the carnal persuasion. As such, they don't really qualify as complete nightlife districts because they lack variety and depth. There are few city precincts that have the democratic depth - the highs and the lows - to encompass a wide spectrum of nightlife. One such city centre is found in New York.

Manhattan's asphalt grid is the rolling surface for the city's horde of automobiles. The meandering diagonal path of Broadway crosses Seventh Avenue to form a long intersection and it is here that, at night, that New York fluoresces orgiastically. Here one finds legitimate theatres, posh restaurants, fast food outlets, cinemas, peep shows, strip joints, rooms, hotels, baths, stores, bars, clubs, and discotheques - all united by some sort of glitter that is a schizoid scuffle of advertising.

The Times Square area was once occupied by stables and was known as Long Acres (in parallel with a similar area in London). The first theatres and restaurants were built in the 1890's and the New York Times moved in in 1903. This was and still is the theatre district of New York, commonly known as 'Broadway'. The Broadway theatre, although still a major part of New York's cultural life, is not what it was many years ago. The decline began in the 1920's with the advent of talking movies. The Great Depression was a further blow and many of the theatres on 42nd Street became movie theatres and burlesque houses. 42nd Street in the Times Square neighbourhood is still the most porno-flick oriented two blocks in the city. The coming of television further lessened the importance of Broadway and in a fifty year span the number of legitimate theatres decreased from about eighty to thirty-five, with only about half open with Broadway productions. However, through special zoning four new theatres, the first to be built in the area in over forty years, opened in 1972 and housed in new, flaccid skyscrapers. In the face of the theatre's decline, Times Square diversified over the years. Over one-third of Manhattan's movie houses are located in the area. The physical fabric and the texture of the place have changed since the early days. It is now dead flash at night and somewhat drab and transparent during the day. Scars and holes are covered by a blanket of darkness after sundown when Times Square earns its keep.

When in Times Square one encounters many types of people from many avenues of life. The distinguished members of the drugmasters' guild graciously offer their bonbons and magic powders and live up to their motto: "Coke adds life where there isn't any." Groups of youths from the city's ghettoes hang around the subway exit blasting forth bop and boogie to the passing populace. Assorted pornophiles - civilians and professionals - go about their business or pleasure. Affluent theatre-goers stop in at an 'in' restaurant or discotheque before retiring to their high rise apartments on the East Side to rest for the next day's luncheon with the partners of their legal or architectural firm or perhaps for a day's shopping at Bloomingdale's for the little lady with the big account. Tourists and conventioneers carefully but casually

ENTERTA ... **ST WORK** ... "I Recommend It" ... **Just what the Doctor ordered.**

5th Hit Month! ... "A RARE TREAT." ... **AIN'T MISBEHAV** ... **Dang** ...

THE GRE ... RE DELIGHT BE THE MA R, IF YO W ... **WINNER** ... G, GAS NT FROM ... **DEATHTRAP**

FASCI ... THREE ... BEST ... "TENSION, TERROR, FUN VASTLY ENTERTAINING!" ... **MUSICAL** ... **FUN HOUSE** ... **GUEST HOUSE**

"BRILLIANT ... **CLASS**

ENGAG BRILLIAN RB P ... "FUNNY! MARVELOUSLY ACTED!" ... OUT ... AD ... PORTIN' HOUSE

MARVELOUS, FANTASTIC AND ABSOLUTELY SUPERB. ... RIZING ... "SHEER GOOD FUN!" ... REAT, A ... U DIFFER ... R GENIUS ... **OUR HOUSE** ... **YOUR HOUSE**

They ... Play ... RMERS!" ... M ... YOU HUM ...

SEATS NOW ON SALE ... BROADWAY ... 4th ... "HOREHOUSE!"

TODAY B SMASH Y ... **TICKET** ... "A MARVELOUS MUSICAL!" SIMPLY

---

walk around, taking in the neon just like normal people. Cab drivers - the wit of New York - work overtime to pay the bookies, all because the Yankees lost.

Times Square, although not a square, is very urban in character, unlike that other American glitter spot, Las Vegas, which is very suburban in character. One of Las Vegas' main strips is a three-and-a-half-mile stretch just outside the city. Las Vegas does not have the depth nor the social variety of New York. Its strip consists of slick lights, call girls, businessmen, private detectives, shotgun marriages, crap entertainment, crappy entertainers, craps, impotence, and mediocrity. Las Vegas is neither hot nor cold; the proper water temperature for enemas.

Comparable to Times Square (or vice

versa) is its European counterpart, Piccadilly Circus in London. This is the downtown where Petula Clark would go. Like Times Square, Piccadilly Circus is an awkward traffic intersection where seven streets converge. It is surrounded by a riot of neon billboards. It is the city's tourist and entertainment centre and the theatre district lies around it. Leicester Square and its cinemas, theatres, restaurants, and clubs is nearby and the city's naughty neighbourhood, Soho, is immediately northeast of the Circus. Fashionable Piccadilly also runs into the Circus, as does Regent Street. Oxford Street, the city's principal shopping street, is in the near north. Unlike Times Square, the area is clean and safe (while London burns elsewhere) and even somewhat elegant by American standards.

The Circus derives its name from **peccadils**, a type of ruffled neckware that was made in the area of what is now Piccadilly. It was laid out by John Nash in the 1820's as the terminal point of his Regent Street and was originally called Regent Circus. After 1877, the Circus was no longer circular when Shaftesbury Avenue started its plow through the slums of Soho and St. Giles from it. The aluminum statue of the Angel of Christian Charity, commonly known as Eros, became the focal point in 1893. Although it is seen by some as ugly and vulgar, Londoners have become attached to the Circus. During the Second World War, London was blacked-out because of nocturnal German air raids and the Circus was silenced. There was happiness when the big lights came on again. In the late Fifties and early Sixties, there was considerable talk of redeveloping

and changing the shape of the intersection. A few schemes, including modern highrises, were brought forth but abandoned because of their blandness. The possibility of drastically altering Piccadilly Circus now seems as likely as discovering the Royal Family speaking Cockney behind closed doors.

Piccadilly Circus's backstage is Soho and Soho has a certain reputation. It was formerly a French quarter in the sixteenth century and over the years it has been a home to other ethnic minorities. The ethnic influence is still felt in the number of ethnic restaurants and markets found in the neighbourhood. Soho is a centre of British youth culture. Carnaby Street was the mod shopping street of the swinging London of the 1960's and many of the original British Invasion bands did some of their early

groundwork here. However, Soho is best known for being London's red-light district. The most visible manifestations, albeit audio-visual, are around bright Windmill Street where numerous cinemas, theatres, peep shows, and sex shops are established. Prostitution is not immediately visible since steet-walking was made illegal. Brothels are now known under the names of massage houses, hostess centres and other such 'a.k.a.'s'. Advertisements for these establishments, managed in large part by Maltese brothel keepers, regularly appear in magazines. Mingling with these concerns is the infringing cleaner image of London's theatres.

Quite obviously, places like Times Square and Piccadilly Circus were not planned and are really quite accidental. They are not from their origin an act of will, although now the

dominant will is to ensure their continuation. The question can be put forth: "Would it be possible to consciously make such a place from nothing?" The making of such places is not only a matter of creating a physical entity but inducing a certain social climate. In considering such places, however, the question should be: "Do we want to purposely make such places?" Behind the spastic flashing facades that lend warmth to the air stand the cold scaffolds, inhabited by the 'priests' who venerate the sound of clinking and rattling silver.

THE CHARTER OF MACHU PICHU,

TESTIMONY TO THE ADVOCACY AND PURSUIT OF ENLIGHTENED PRINCIPLES OF PLANNING AND DESIGN IN PROFESSIONAL EDUCATION AND PRACTICE.

by Silvia Sterental

Silvia Sterental is a student at the School of Architecture of McGill University.

IN THE CONGRESS held in 1981 in Warsaw by the International Union of Architects (UIA), the Machu Picchu document was made part of the basic theme of the Congress. In 1978, when the 13th World Congress was held in Mexico City, the authors of the Charter were awarded the Jean Tschumi Prize in recognition of their interest in the manifestation of their ideas.

In December of 1977, forty-four years after the CIAM issued its historic document on the 'Functional City', a group of architects, educators, and planners travelled from several countries to meet in Lima and Cuzco, Peru, convened by the **Universidad Nacional Federico Villarreal**. Architect Manuel Ungaro Zevallos and his colleagues at this university considered that the document, the Charter of Athens, which had served as a guide in the development of contemporary architecture and urban planning, had to be updated. Hence, an international conference dedicated

to revising and reconsidering the principles expounded in this Charter was sponsored by the institution.

After a full week of lively debate and conferences organized by and for the Peruvian architectural students, the group travelled to the ancient ruins of Machu Picchu, where they offered formulations for the approach to contemporary architectural problems that were unknown in 1933. The resulting document is the Charter of Machu Picchu.

The objectives of the Charter are mainly to project some sane notions for the design of the man-made environment that might maintain some validity for the next few decades. Even though most of the ninety-five points of the Athens Charter were still reaffirmed as valid, its division into four major catagories (habitation, leisure, work and traffic) was considered too simplified to actually cover the full range of human functions and environmental concerns. The essential and updated features

suggested in the Peruvian document are the following:

City and Region: Due to the explosive increase in urbanization all over the world, the Charter calls for a more effective use of human and natural resources. "Planning must reflect...the essential dynamic unity between the city and its surrounding regions and establish functional relationships between neighbourhoods, districts, and other elements in the urban structure."

Urban Growth: The world population has doubled since the Charter of Athens, with consequent impact on ecology, energy resources, food supply, and available land.

Housing: "Housing must no longer be regarded merely as a utilitarian commodity, but as a powerful tool for fostering social development."

Urban Transport: The new Charter advocates public transportation as "a basic element of urban development,
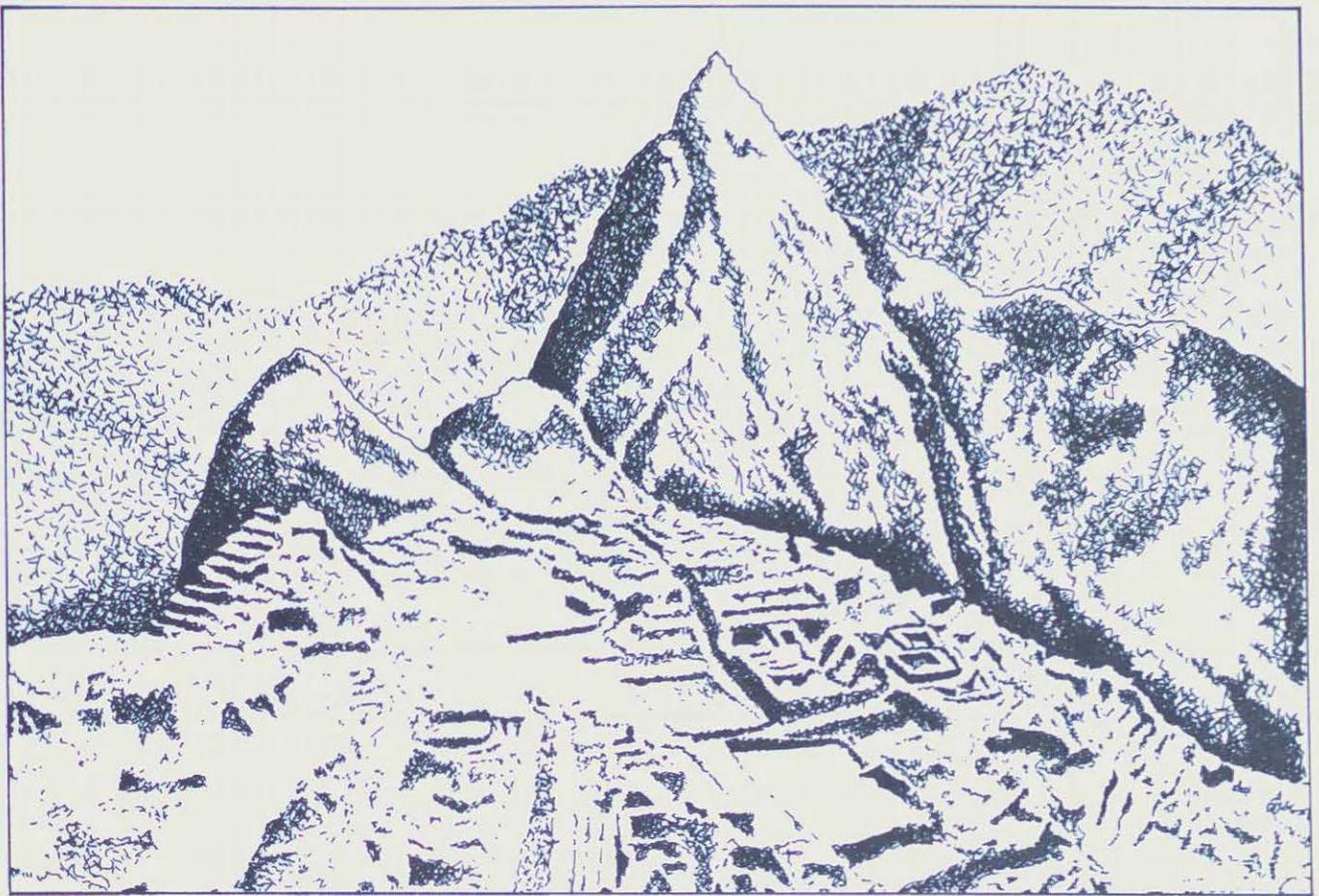
A PANORAMIC VIEW OF THE RUINS OF MACHU PICHU, CUZCO-PERU

planning, and growth." This concept antagonizes the Athens Charter approach to individual transport as the definitive solution.

Pollution: The worsening contamination of our environment "is a direct consequence of unplanned, explosive urbanization and excessive exploitation of the earth's natural resources."

Preservation: It is extremely important to "conserve, restore and recycle existing historic areas, and architectural monuments are to be integrated with the process of urban development in order to assure their proper financial support and continued viability."

Technology: For the last forty-seven years the world has undergone extreme technological development which affected cities as well as their architecture and urbanism. "...architecture should be a process of creating spaces and environments capable of functioning under natural

conditions. It should be clearly understood that technology is a means and not an end."

Urban and Architectural Design: While in 1933 the effort was directed toward dividing the city and its architectural artifacts into their component parts, now "the objective must be to integrate these components which, having lost their independence and inter-relationships, also have lost their vitality and significance.... The new concept of urbanization seeks a continuity of the built environment, implying that each building is no longer an isolated object, but an element of the continuum, requiring a dialogue with the other elements to complete its own image."

The Charter of Machu Picchu insists on a more organic growth of human settlements, a continuity of the built environment which reflects essential dynamic unity between all elements of the urban structure. Therefore, it re jects the high-rise housing set in open areas - as in the 'Ville Radieuse'

- and proposes a shift from the dominant technological approach that characterized the Charter of Athens.

The Peruvian document stresses the importance of citizen participation, historic continuity, conservation of natural resources, and the adaptation of the man-made environment to the natural ecology. In its present form, it is a sketchy outline of what could be a detailed agenda adapted to more specific contexts in the fields of architecture, planning, and urban growth.

The Charter has been discussed and referred to in nearly all of the working sessions of the UIA Congresses, therefore its effects as a stimulus for the review of the professional objectives and public debate is starting to be observed.

As students of architecture, we should evaluate these priciples, considering that the role of the architect in the future will depend on the formulation of our own ideals. □
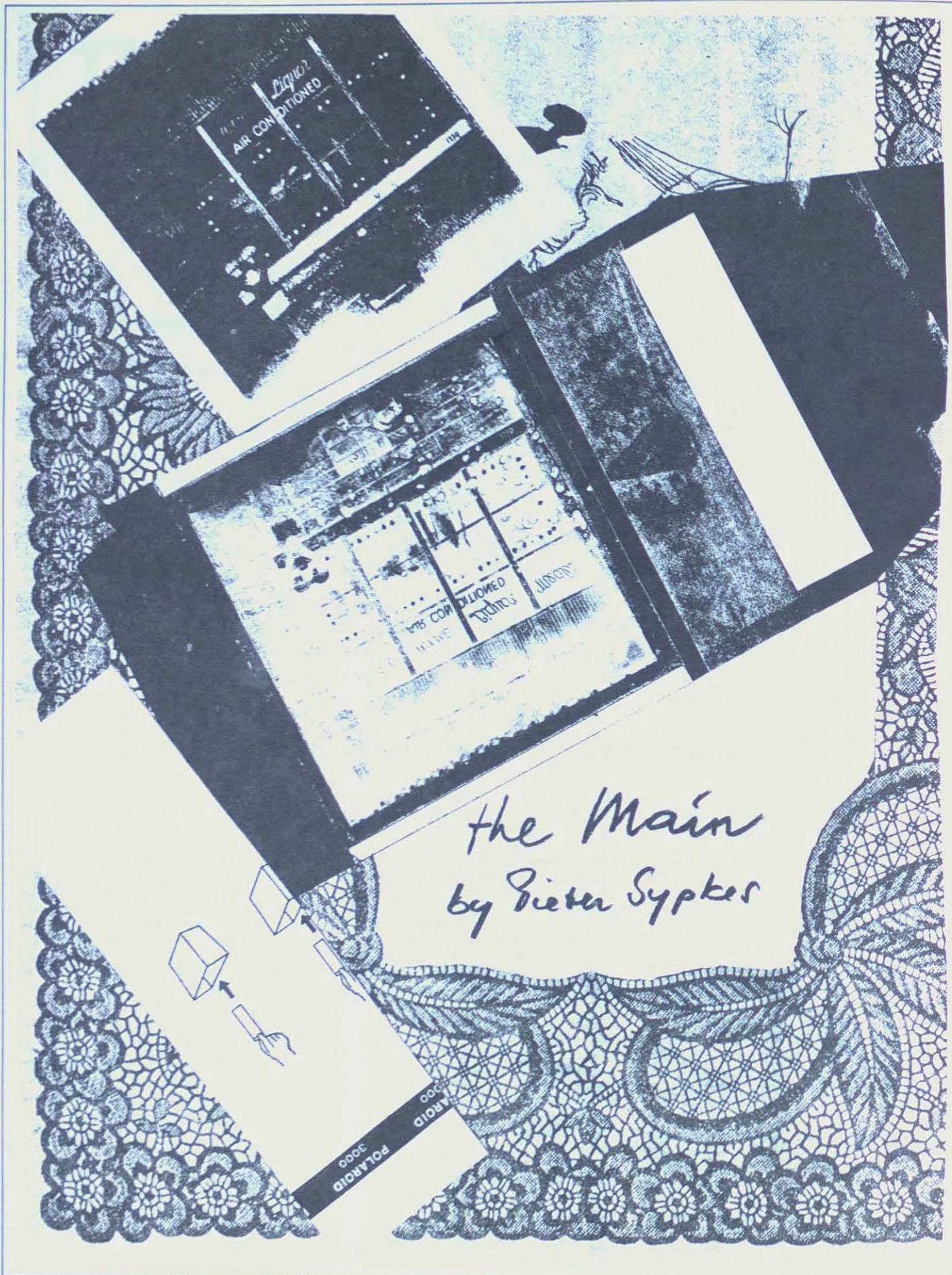
the Main
by Pieter Sypkes

...nerve treatment,
gas administered...

Pieter Sijpkes is a professor at McGill University's School of Architecture.

ONE OF THE JOYS of living in a large city is the radically different environments a metropolis presents: from classiness to seediness, from the bland to the exciting. Another aspect well worth observing is the continuous change that goes on, particularly in a city as young as Montreal. Montreal's 'new' downtown, with its Place de this and its Place de that has left Old Montreal a completely different environment, in comparison with its former center-city function. In French-Canadian, **'la rue St. Jacques'** still conjures up powerful images of English robber barons headquartered on St. James Street, living up on the hill. When Birks moved uptown to Phillips Square, the conventional wisdom of the day was that they were reckless to go that far afield.

One major street curiously resistant to change has been Boulevard St. Laurent, commonly referred to as 'The Main'. Originally the first overland route between the harbour, downtown, and the Riviere des Prairies, it clears the Mountain just sufficiently so as not to be too steep for horse-drawn carts. The typical building form on the street, commercial space on the ground floor and two or three stories of dry goods manufacturing or cheap rooming house accommodation above, is still largely intact. Very beautiful Victorian facades are common between Vitre Street and de Maisonneuve.

The urban quality of an environment is generally related to the variety of activities which a particular environment supports, in analogy to the number of species which prosper in a forest. St. Laurent is indeed a rich environment, measured by that yardstick.

A major thoroughfare, it is a spine which until recently divided the island of Montreal rigorously into the French area **dans l'est**, and the English area to the west. Immigrants occupied the St. Laurent corridor. The Duddy Kravitzes have long ago moved on to be replaced by Portugese, Italians, Chinese, and a host of other nationalities. The Main has quitely accomodated all new arrivals. The dry goods business has now almost completely moved to the modern buildings at the intersection of The Main and the Metropolitan Boulevard, but rooming houses are still common. The manufacturing lofts have, in recent years, been taken over by artists and assorted types, who enjoy large, open spaces. But the street is still there....

As a resident of one of these lofts for several years, I was in a very good position to see what was going on on the most animated section of The Main: the block between Dorchester and St. Catherine Streets. From a finely carved grey-stone window sill, high up on the third floor, I spent
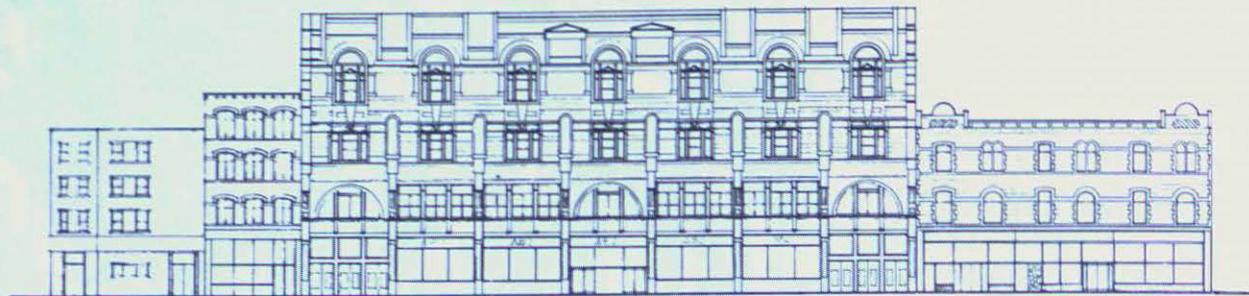
many hours looking over this fascinating street. The particular block in question has three gocery stores, under Greek, Jewish, and Lebanese management, a Greek fish store, five bars, three pool halls with the mandatory hotdog and **frites** concession, a news stand, two large movie houses, a Woolworth department store, a large meat market, and the venerable Monument National. Two rooming houses still are in operation on the second and third floors.

A typical day, dawn. The first noticable event is invariably the sight of pigeons competing with the broomwagon for last night's french fries and hotdogs, strewn about the curb area. The sun is just rising through the haze over Old Montreal. Between six and seven o'clock, the grocery store employees and owners start arriving. Supply trucks pull up, the most notable being the ice truck noisily grinding up large ice blocks into chips for the fish store. The Eldorado restaurant has been open since six, serving up generous portions of bacon, eggs, potatoes, and odd-tasting coffee to its motley clientele of early or very late birds. When the stores open at seven, or seven-thirty, particularly on Saturdays, the first customers to arrive are a large colorful group of Carribeans; used to shopping early in their native land to avoid the heat of day, persisting here in their habit, even when the temperature is twenty below. Lengthy conversations, cars double-parked, stalks of sugar cane, and bunches of green bananas stick from shopping bags. Enkin, D.G. Groceries, and the St. Lawrence meat market become, for a few hours, a veritable Carribean neighbourhood. A Lebanese crowd, less numerous than the Carribean one, can be observed on the western side of the street at Main Importing. These early customers make way for a more anonymous crowd around eleven.
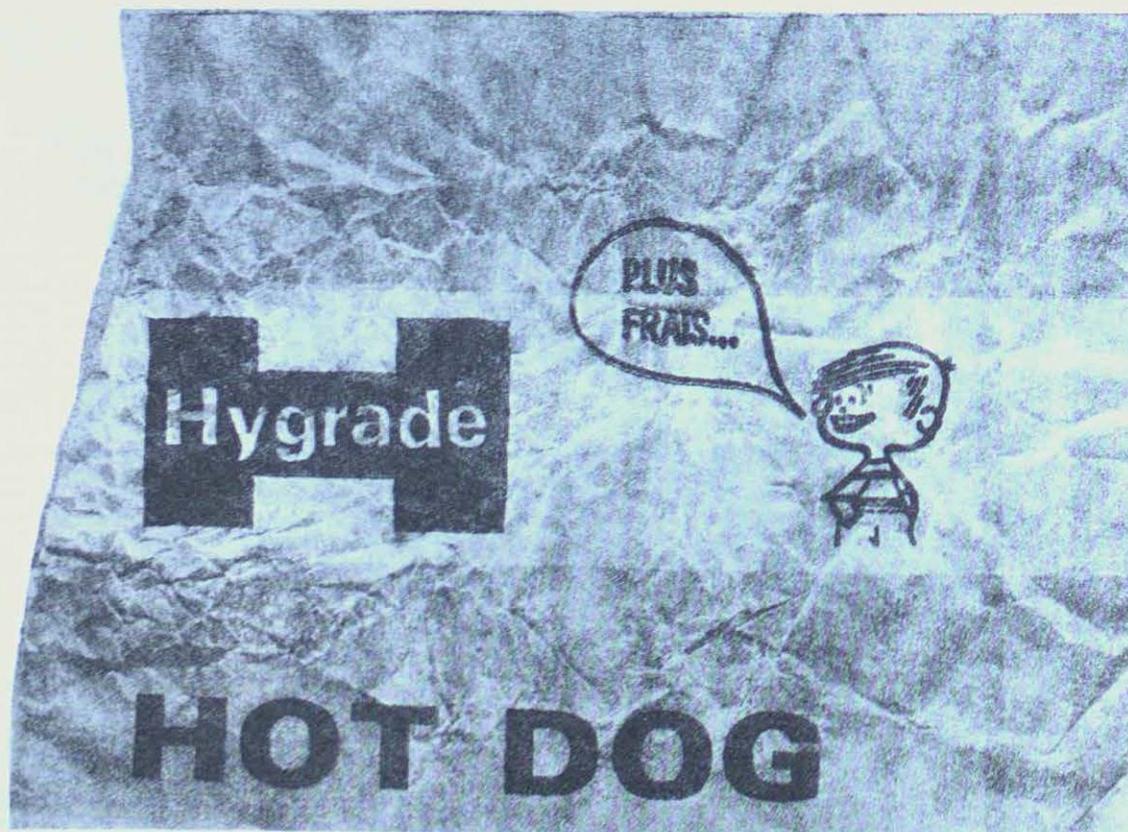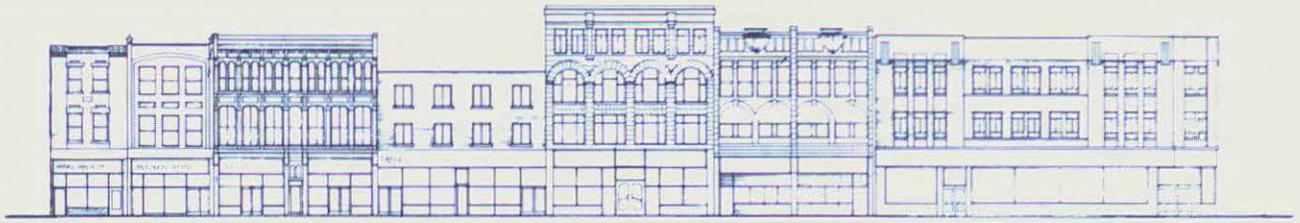
The hotdog emporiums have opened their doors, and a steady flow of cars tries to find parking space to indulge in a peculiar habit of the street, sitting in your car, and consuming a couple of hotdogs, french fries, and a Coke while looking at the scene, which by now includes the odd prostitute, walking slowly up and down the block; how slowly and how cautiously depending on how long ago the paddy wagons have been let loose on the street. The movie houses have opened around ten and, depending on the weather, old men start filing in, sometimes not appearing again till closing time around midnight, when they stumble out, after a day's warmth and repetitive entertainment of one western, one kung-fu, and one girly movie. The large hand-painted advertisements for the movies, changed weekly, are no more - but one of the real pleasures of living on the street was to be able to look out of the window and make up your mind to go or not to go on the basis of a life-size action-portrait of Clint Eastwood or Brigitte Bardot.

Around noon, the bars start opening, the New Rialto, the Midway Tavern, Peter's Place, the Brasserie, and just one block south, the Capitol, and the Lodeo, each catering to its clientele.

Saturday afternoons are particularly busy ones, and by the closing time of the stores, the double or sometimes triple-parked cars choke the traffic. The store owners start taking stock, the floors get mopped, and piles of boxes and crates get stacked high on the curb. It is time for the evening to start.

With parking space freed by the departing shoppers, the night people move in. Corvettes slowly cruise to find a space in view of a favorite hotdog place or bar. Cars with families, on their way back from an outing, looking for a cheap and different way to feed the gang....

The first show in the various bars generally starts around nine, and about that time the patrons start really flocking in. People who work in factories, stores and shops, old people, uptown and downtown folks seem to be eager to be entertained, to meet friends, to dance, in places where 'un gros Mol' costs two dollars or so. The decor of dark red painted walls, gold speckled, lit largely by half a dozen or so plastic clocks supplied by various beer companies, hail more from the pop-art era than from the current oh-so-self-conscious one, but this does not seem to bother the patrons. 'Le Spectacle' invariably features the M.C. belting out some hits at very elevated volume, the band consisting of an organist and a drummer, augmented, when business is good, by an electric guitarist. The featured artist is most often a singer - country and western or Elvis imitations form the bulk of the repertoire. Additional acts may consist of 'Uncle Satchmo' imitations, frightful knife throwers, magicians... all done with jovial professionalism. The anouncement that "...maintenant,

mesdames et messieurs, nôtre jolie danseuse Angelique...." introduces the last act, which is a strip show, good-naturedly endured by the audience. The first show over, the stage, subjected to a sonic boom produced by a hefty juke box, becomes a dance floor, which quickly overflows.

People move sometimes from bar to bar, but prostitutes making the rounds are a regular sight.

After the second show, which ends around midnight, the scene changes; the straight crowd heads for home. The movie houses empty out, the overflow from the Place des Arts crowd heads for their cars. The street belongs to the street people. The old people from the rooming houses, young punks, the pimps, and, around this time, a gay crowd is noticable and starts claiming its turf. Ben Ash Deli, with its large picture window overlooking the intersection of The Main and St. Catherine Street, becomes the Dunn's of the Main: to see and to be seen. Past two, when

the bars have closed, the street becomes quieter. Taxis and cop cars start becoming more dominant, the real diehard customers swagger around, deals of various kinds are made. Oddly enough, transvestites are the last identifiable group to claim the street as their turf. It's three-thirty, the eastern sky is starting to brighten. With the arrival of the first light, the last street people retreat...where, I don't know. The pigeons start swooping down at the curb area, the broomwagon starts working its way up from Old Montreal, again.

I've often wondered why St. Laurent, rather than St. Denis or Bleury, or any street for that matter, became 'The Main'. It must have been the early through traffic, heading north from the old city. Could we design a street like The Main? It seems that time created it, and that time will
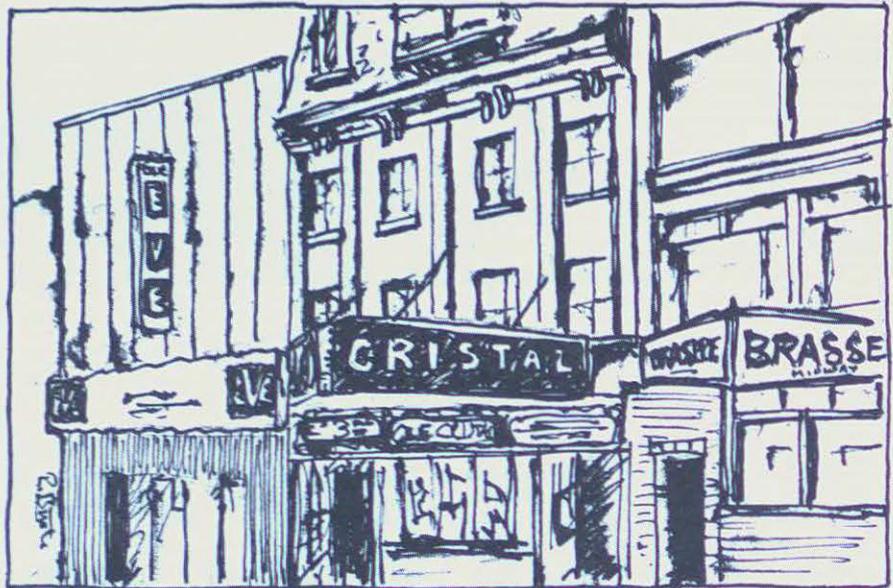
uncreate it again. Place Desjardins, the Hydro Quebec Building, the expressway are already being felt. The old, privately-owned pool hall/hotdog empires are being edged out by Harvey's, and soon Burger King. Woolworth's, that eternally Thirties store, has closed. Who takes time to play a full-fledged game of pool in this era of electronic beep-beep games?

But despite these changes, The Main is still essentially The Main. It is still the multi-ethnic, multi-purpose, non-gender, layered cake it has always

been, and, barring large-scale, grandiose intervention, it will likely remain so, by virtue of its diversity, rooted in history. Across the street from the Eldorado, on the corner of Clark and St. Catherine, on the first floor above a tavern, now burned out, there are still two small wooden placards visible, put up long ago by a dentist: one says "nerve treatment," the other says "gas administered." In an era of multinationals, computers, and narrow nationalism, it is sometimes soothing to take the treatment the good doctor prescribed.... ☐

COUNTERPROJECT

A COUNTERPROJECT is a scheme conceived in rebuttal; in objection to the insidious erosion of Montréal's urbanity by Money and its architects, both determinably ignorant of the effect of built form in an urban context. Rue de Maisonneuve's fate is a particularly disturbing example of the implications of such ignorance. With the recent 'Blitzkrieg'-like intrusions of several 'mean' office buildings, the boulevard has also become a tragic manifestation of the City's hesitancy in developing a Master Plan. It is reasonable to suggest that these buildings are disliked; and are so because of their non-Architectural and impersonal nature, estranged from the principles of Humanism. In addition, their inferior construction and planning make them unworthy of such prominent positions in the City.

A COUNTERPROJECT is a positive protest which resurrects 4 urban themes:
1. URBAN SPACE (FINITE)
2. APPROPRIATE SCALE
3. A HUMANISTIC ARCHITECTURAL LANGUAGE
4. HIERARCHIES WITHIN THESE THEMES

The scheme is situated on the 2 southern corners of rue de Maisonneuve and rue de la Montagne. As an urban archetype, it features 2 city blocks, 2 related squares and 2 large buildings. → Scale: $\frac{1}{32}$" = 1'-0".


WEST SQUARE

EAST SQUARE
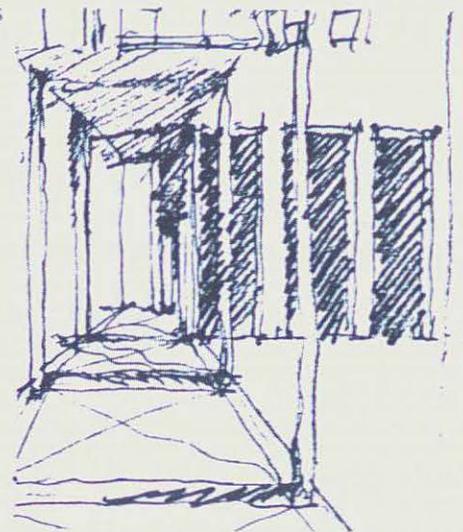

de MAISONNEUVE
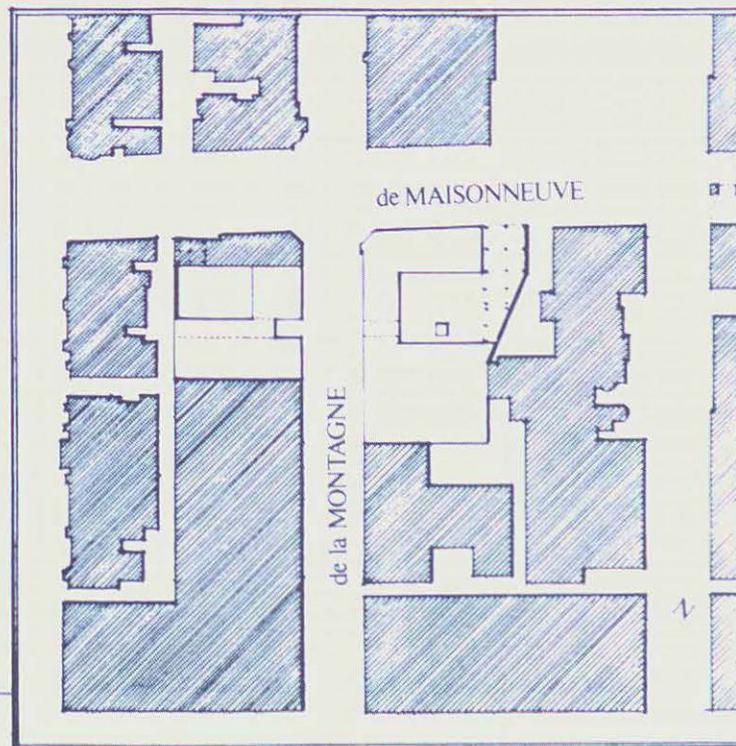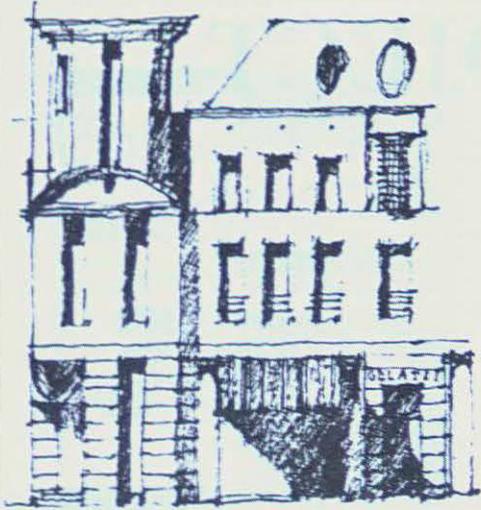
de la MONTAGNE
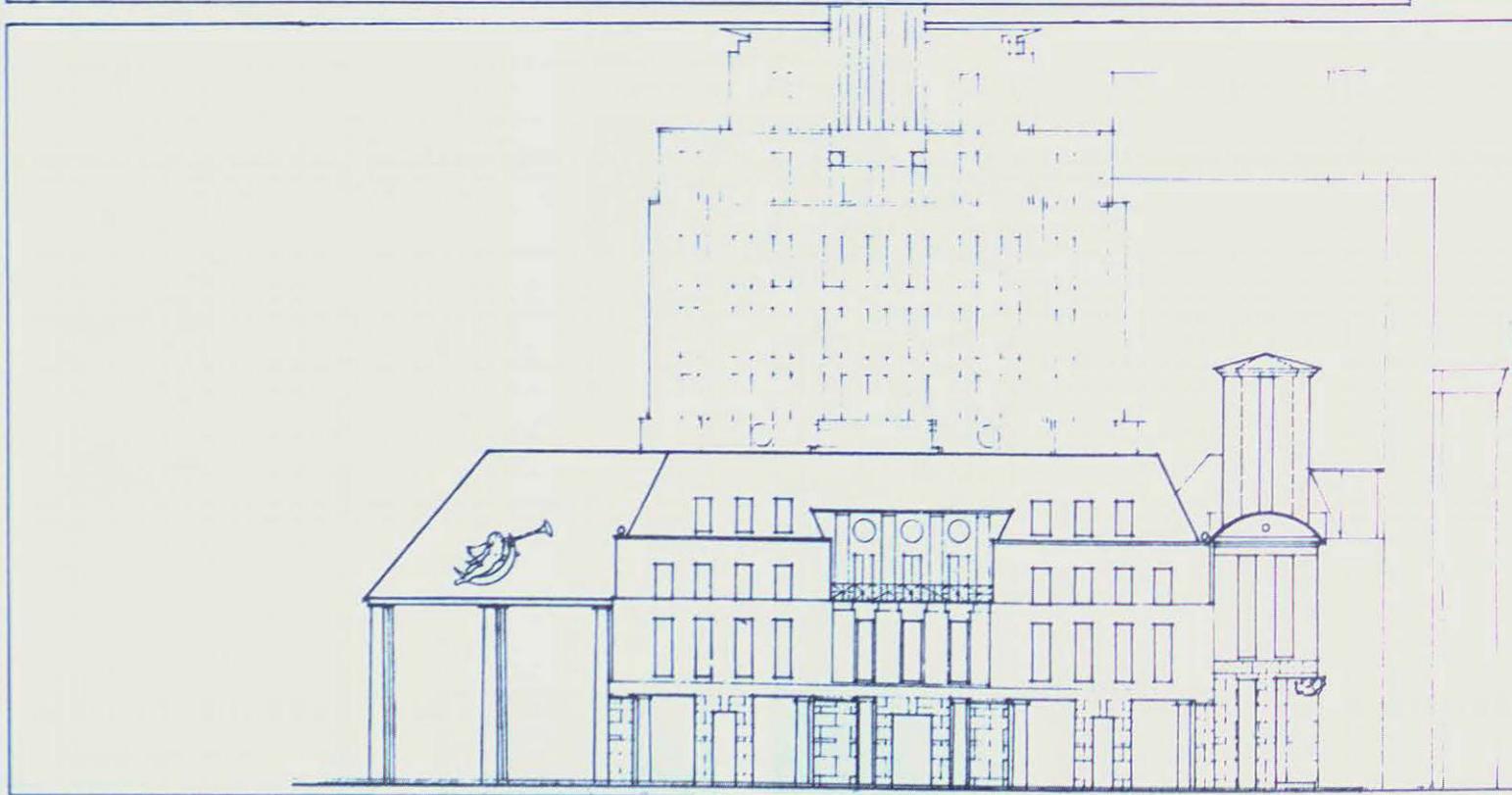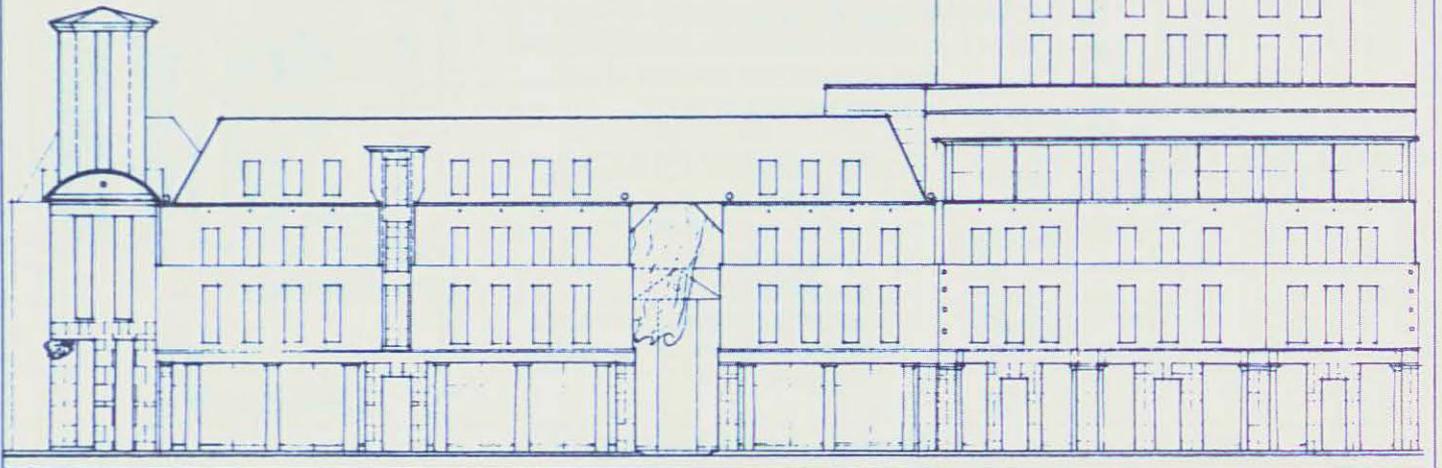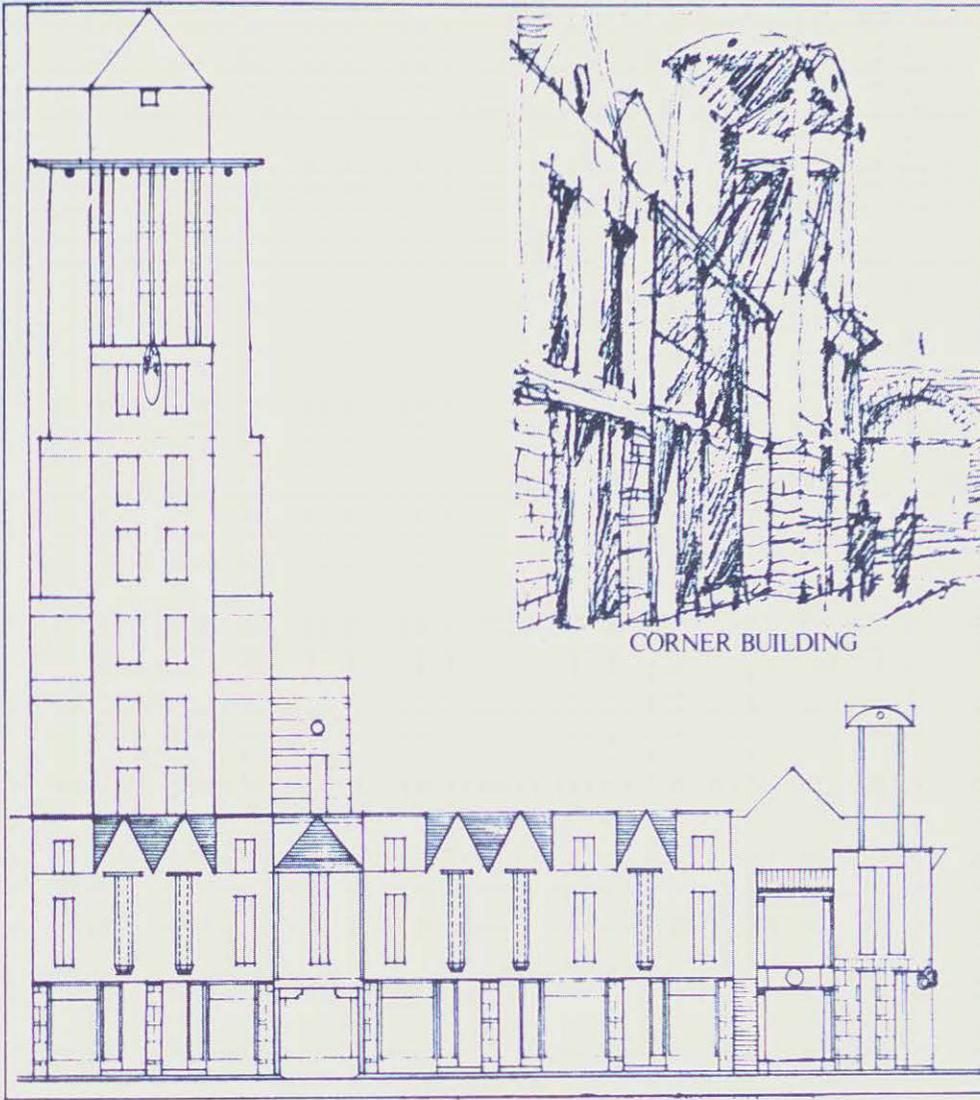
CORNER BUILDING

CORNER BUILDING

LEFT: EAST SIDE, rue de la MONTAGNE
RIGHT: WEST SIDE, rue de la MONTAGNE
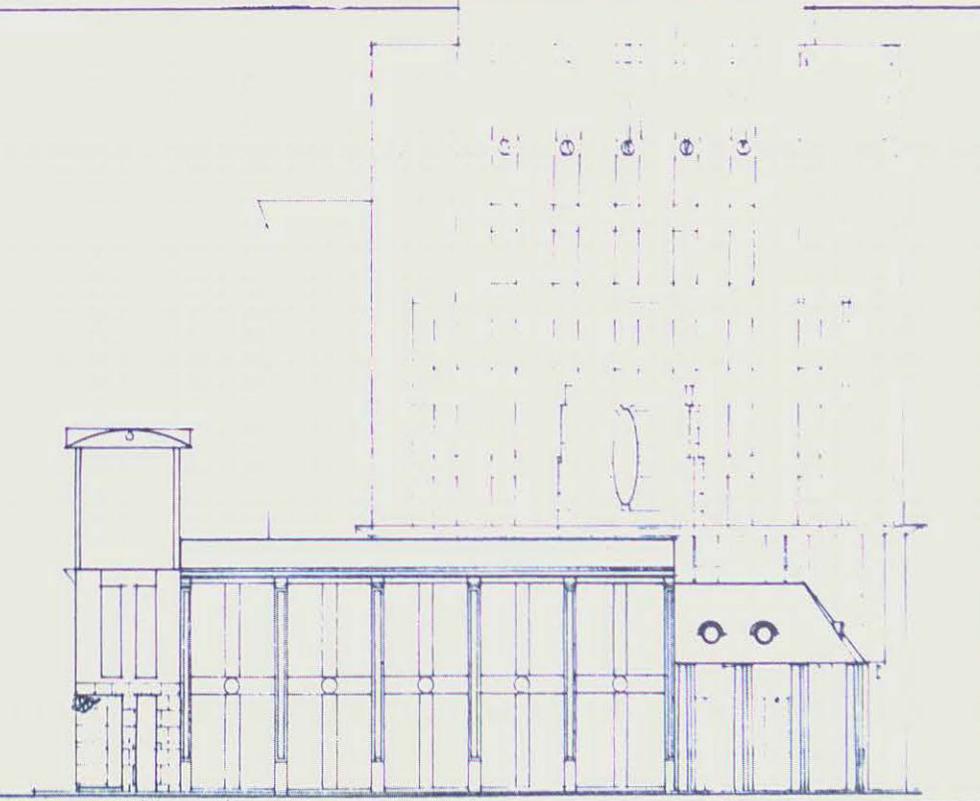
Rue de MAISONNEUVE

AN EDGE
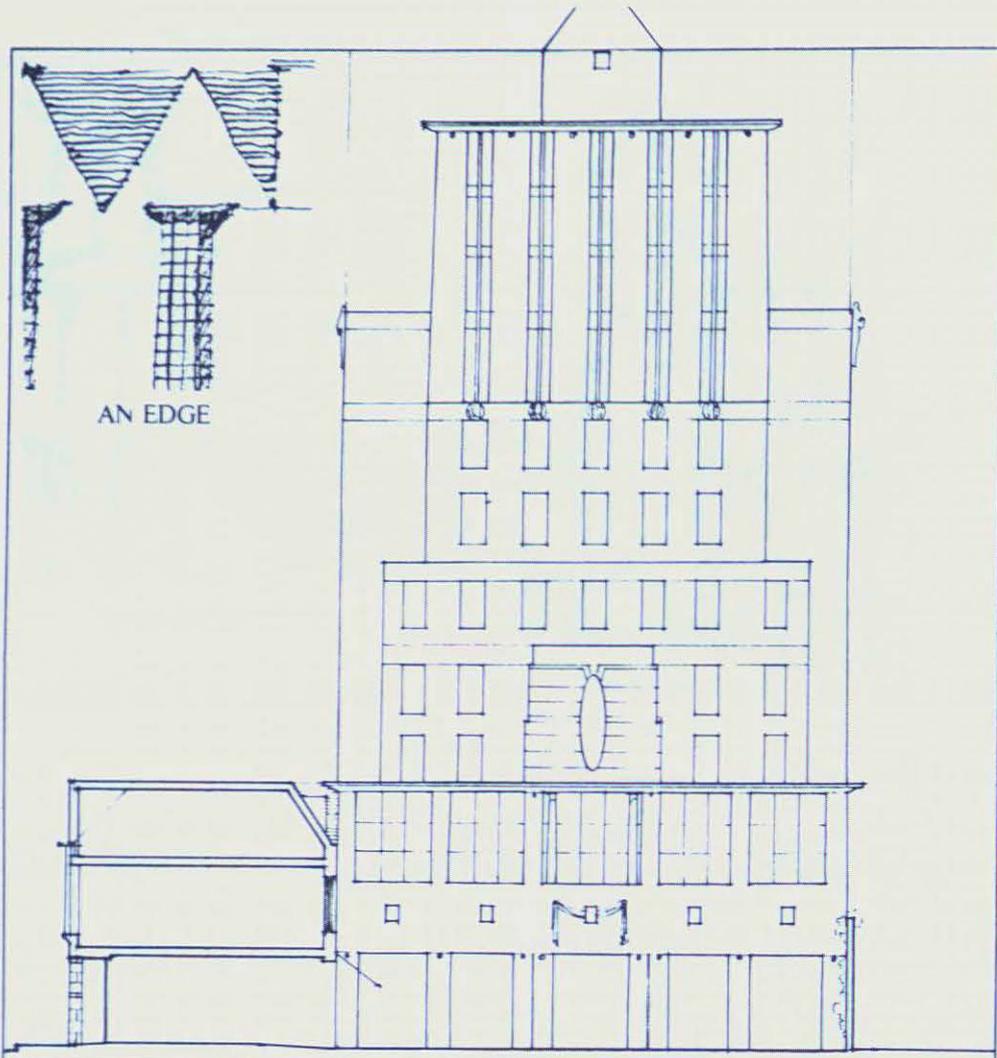
WEST BUILDING

EAST BUILDING

Wm. MARK PIMLOTT
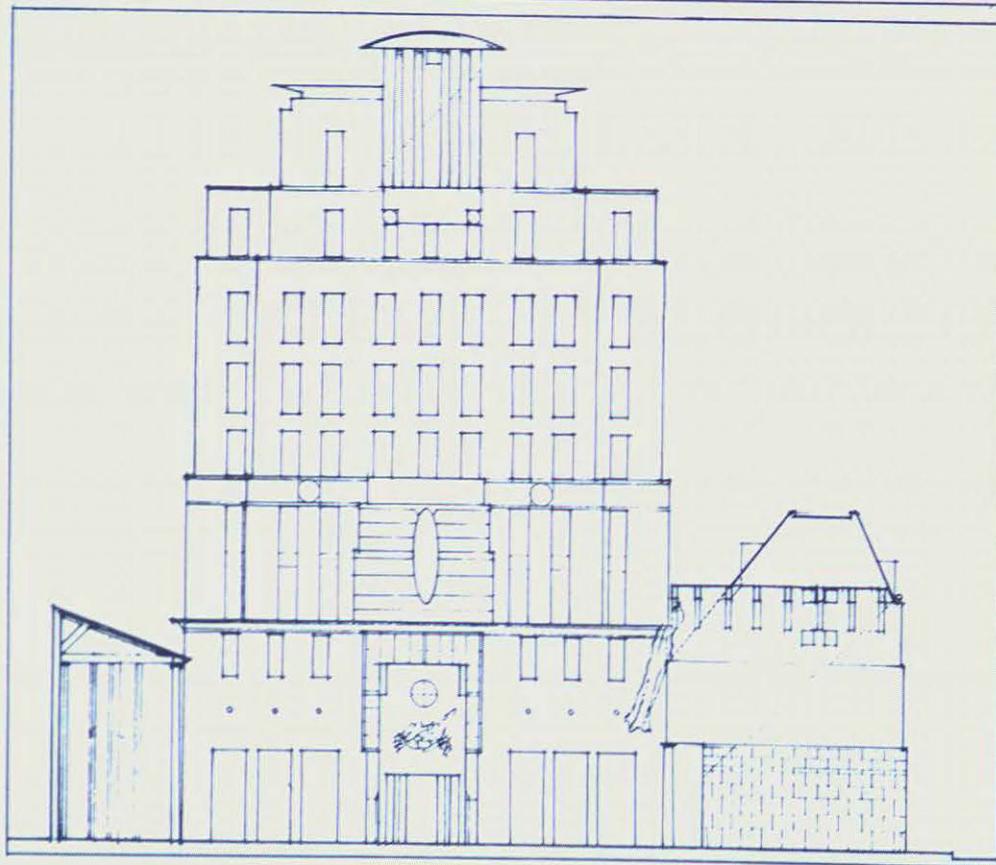
MONEMVASIA
REVISITED

A long-forgotten island city still has many lessons to teach...   by Norbert Schoenauer

Norbert Schoenauer is MacDonald Professor of Architecture at McGill University.

Introduction

A COLOSSAL ROCK ISLAND jutting out into the sea along the eastern coast of the Peloponnese provided the insular setting of medieval Monemvasia. During the Middles Ages, a large invincible fortress town occupied the plateau on top of the rock, and a flourishing commercial port lay at its base. Today, the upper city is in ruins and the lower town is nearly deserted except in the summer months, when a few Athenians and a sprinkle of Swiss and other foreign families return faithfully, year after year, to their summer residences in the walled lower town. Some transient tourists also visit Monemvasia and scramble up the steep rock incline to the upper city in search of the shadowy traces of a once flourishing city. But during the winter months, Monemvasia hibernates.

In the summer of 1905, Ramsay Traquair, the third director of the School of Architecture of McGill University, visited Monemvasia. As a scholar of the British School of Archaeology at Athens, Traquair made measurements of several Byzantine churches of the city and published his work in the annual of that institution.

Seventy-five years later, reaching Monemvasia with considerably less difficulty, the author of this monograph, accompanied by two recent McGill graduates, Athena Kovatsi and Dimitrios Batsos, stumbled upon this enchanting medieval town, but was unaware at the time that he was following in the footsteps of Traquair.

Although still relatively unknown to many students of architecture and urban planning, Monemvasia's history nevertheless offers an insight into Greek medieval town planning, a chapter in the study of planning often neglected in favour of the medieval town design practiced in Italy and Western Europe. Since Monemvasia's decline prevented its despoilation by nineteenth-century urban accretion, this city allows us today a unique opportunity to look into its medieval setting and to analyse the structure of a Byzantine city. An attempt is made here to describe briefly the history of the town and then to portray the character of its urban environment.
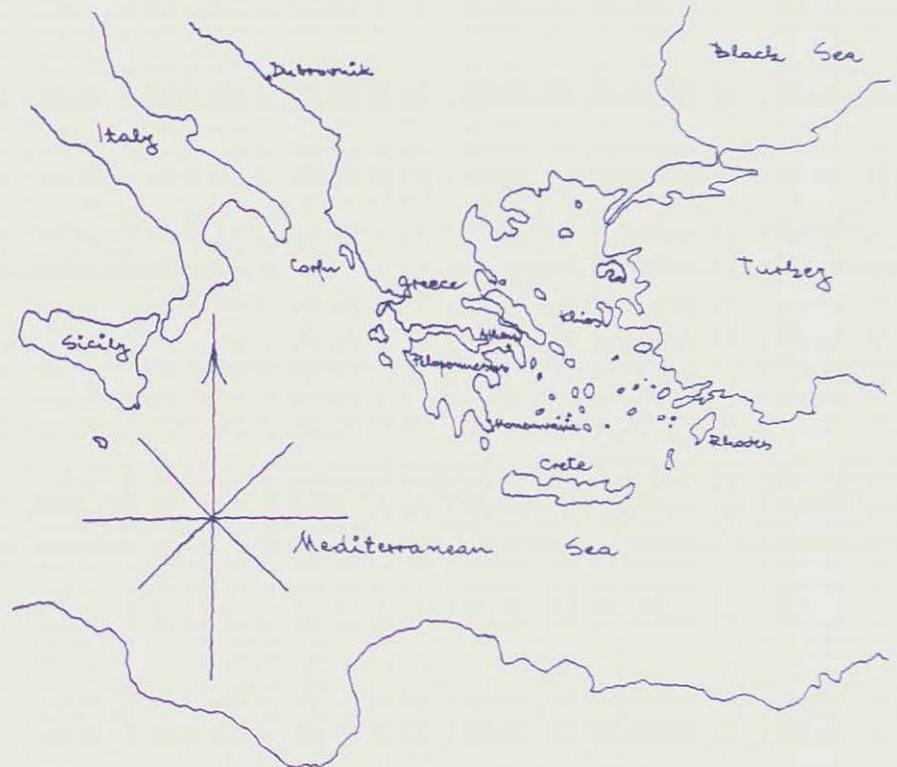
Epidauros Limera

During the Classical Age and preceding the establishment of Monemvasia, Epidauros Limera, a Hellenic city situated on the mainland just north of the rock island and along a sheltered bay, was the ancient urban centre of this region. The town was built on and about a rocky hill a few hundred yards from the protected bay, a bay used throughout history for the temporary anchorage of ships sailing to and from Cape Malea.

Epidauros Limera was a port city reputed to have been the colonial foundation of the citizens of Argive Epidauros. The colonial city was established on an ancient Mycean site as evidenced by the excavation of numerous chamber tombs, some with typical stepped dromoi.

The town site was irregular in form and was enclosed on all sides by
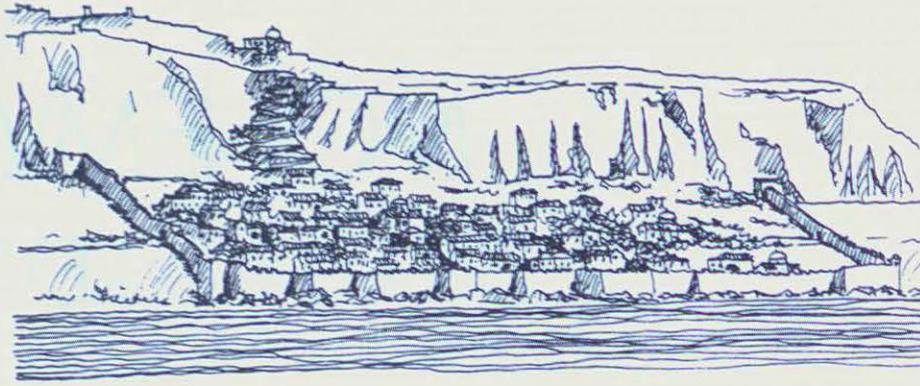
Monemvasia - lower town

fortification walls interspersed by frequent buttress-like towers. The acropolis was built on the two hilltops of the site and was an inner fortress accessible only from the town. Three temples were constructed on the acropolis: to Athena, Aphrodite, and Asklepios, the last being the Greek god of medicine and healing. A fourth temple was located near the port and was designated for the worship of Zeus Soter, the protector of the harbour.

It was during the Dark Ages, in the fourth and fifth centuries, when first the Visigoths, then the Avars and Slavs innundated Greece, that the city fell victim to barbarian incursions and total devastation which led eventually to its abandonment by the citizens. Traces of the fortification walls are still identifiable in the cultivated fields now occupying the town site. That few ruins of temples and buildings survived is understandable; after the destruction of Epidauros, the town site served as a convenient stone quarry used for the construction of subsequent urban settlements.

The refugees of Epidauros Limera appear to have established a small settlement in the mountains north of their former town site, a place that is still locally known as Palaea Monemvasia. However, this small settlement did not endure for long; not offering enough protection, this site was soon abandoned in favour of the more secure southern location of the rock island of Monemvasia. Here they laid the cornerstone of a more permanent fortress settlement that has now survived for over a millenium.

Monemvasia's History

The rock island of Monemvasia has been identified with the Minoa Akra referred to by ancient writers and was located some twenty miles north of Cape Malea on the eastern coast of the Peloponnese. The island was connected to the mainland by a narrow sand bar later replaced by a long stone causeway and a bridge with thirteen arches near the middle. This single access point to the island gave the city its name; 'Monemvasia' is derived from the Greek **mone emvasis**, which roughly translated is 'single entrance'.

This island of precipitous cliffs arising out of the sea is about one mile long and has a high, oval-shaped plateau at its peak, about six hundred feet above sea level; this plateau became the town site of the upper fortress city or citadel. On the southern side of the island the cliffs recede slightly in a crescent form and rock debris at the base of the cliffs created a relatively wide inclined plain at the island's base. This inclined plain offered a logical means of access to the upper city and also provided an opportunity for the development of the Faubourg-like lower town. The strategic location of the island and its high cliffs were, no doubt, the reasons why Monemvasia was frequently referred to as the 'Gibraltar of Greece'.

Monemvasia was probably established towards the end of the sixth century and during its first century of existence was probably an insignificant settlement. By 746, however, Monemvasia was already hailed as being the most important city on the coast of the Peloponnese. No doubt, this rapid growth to a position of significance is attributable to several factors. First, the city's cliffs and fortifications were virtually unassailable during the Middle Ages. Second, the proximity of two large bays, one north and the other south of the island rock, as well as the strategic location of the island along the maritime route to the Levant, made the city a favoured reshipment centre; in fact, all maritime traffic of both commercial or naval fleets "from the West to Constantinople or Asia Minor had to pass between Crete and Cape Malea on the southern end of the Peloponnese, and thus past Monemvasia."[1] Third, the inhabitants of Monemvasia were skilled seamen and merchants who through trade amassed great fortunes, some of which they lavished upon their city. Fourth, Monemvasia's fame was also enhanced by a local wine produced in the region and exported to many countries; this wine, favoured in many medieval courts of Europe, was called 'Malmsey', a corruption of the word Monemvasia. Finally, Monemvasia was made the seat of a Greek bishopric and thereby inevitably a Byzantine religious centre of medieval Greece.

The eighth century also brought some misfortune to the city. In 747 the plague ravished Monemvasia. After it subsided, Albanian and Slavic settlers were encouraged by the crown to occupy the devastated agricultural areas of the Peloponnese. The economy of the region soon recovered and the wealth of the Monemvasian citizen multiplied to such an extent that it attracted the attention of Saracen pirates who regularly pillaged the southern coastal cities of the Mediterranean basin. However, in spite of several attempts to pillage and to subjugate Monemvasia, as they did Sicilian and Cretan cities, their efforts always failed. The city's fortifications and its cliffs, defended by the heroic Monemvasiotes, proved to be invincible.

In the eleventh century the Normans captured Sicily from the Arabs, and during the following century they also attempted to expand their domain to the East. In fact, in 1147 a Norman fleet appeared before Monemvasia with the intent to subjugate its citizenry, but meeting a fierce resistance, their attack ended in defeat. Thus, during the following year Monemvasia was spared the fate of massive destruction that Roger II inflicted upon other areas of Greece.

The Byzantine Empire was reduced by the outcome of the Fourth Crusade to
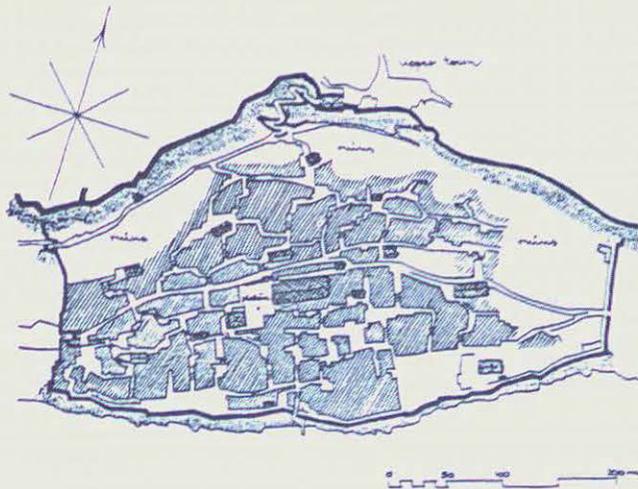
MONEMVASIA
plan of the lower town
after Klaus and Steinmüller.

only five fragments still ruled by the Greeks; the two Despotates of Rhodes and Epirus, the two Empires of Nicaea and Trobizond, and the isolated fortress city of Monemvasia. Of course, Monemvasia's strategic position as a free outpost of Byzantine interests was a constant source of annoyance to both the Franks and the Venetians. Hence, in 1245 Prince Guillaume de Villeharduin prepared to seige the 'Greek Gibraltar' with the aid of the Venetians, by sea and land.

For three long years the garrison (of Monemvasia) held out, 'like a nightingale in its cage', as the Chronicler quaintly says...till all supplies were exhausted, and they had eaten the very cats and mice. Even then, however, they only surrendered on condition that they should be excused from all feudal services, except at sea, and should even in that case be paid.[2]

The Frankish dominion in Monemvasia lasted only for about fourteen years and came to an end with the reconquest of Constantinople, Guillaume's defeat by the Byzantine Emperor, and the total collapse of the 'Latin Empire'.

Two centuries of prosperity followed the expulsion of the Franks. Being the chief seaport of the new Despotate of Morea, Monemvasia became the seat of an Orthodox metropolitan, and its citizens were granted many privileges, one of which was tax-free access to markets of the Byzantine Empire. With such advantages the island rock city experienced its Golden Age (1263-1460) and this city of mercantile fame also acquired the status of a centre of learning. Less auspicious was the fact that several great local families partook in sea piracy and "under the shadow of the Greek flag, Monemvasia became, too, one of the most dangerous lairs of corsairs in the

Levant."[3]

During the fifteenth century, Monemvasiotes had to face the threat of being engulfed by the Turkish Sultanate. At the time, the only formidable power of resisting the expansion of the Ottoman Empire was seated in Venice. Accordingly, the Monemvasiotes admitted a Venetian garrison to their citadel and, in 1464, the Senate of the city adopted the necessary formal provisions to declare Monemvasia's colonial dependency on Venice.

Under Venetian rule, the city (now called **Napoli di Malvasia**) prospered until the beginning of the sixteenth century. However, with the recurrence of the Turco-Venetian War and the loss of large mainland territories of Morea, of both agricultural and viticultural importance, the glory of Monemvasia gradually waned. Finally, at a peace treaty, Venice surrendered its last possesions on Morea and delivered invincible Monemvasia, without bloodshed, to Turkish rule.

Tolerant in religious matters and relatively lenient in taxation, the Ottoman rule of one and a half centuries (1540-1690) restored prosperity to Monemvasia with the exception that the 'Malmsey' wine was no longer produced, since the vineyards of the mainland were no longer cultivated by the Islamic Turks. Monemvasia was renamed by the Ottomans to **Meneksche**, a poetic name equivalent to 'violet city' and apparently derived from the colour of its cliffs at sundown as well as reminiscent of the abundant cyclamen flowering in late summer on the island.

During the seventeenth century the Venetians and their allies made at least four unsuccessful attempts to regain control over Monemvasia, which now became a "chief point of embarkation for the Turkish forces."[4]

Finally, in June of 1690, yielding perhaps more to the beseigers' elaborate measures of isolation rather than their assault, Monemvasia once again came under Venetian domination.

The second Venetian rule lasted twenty-five years and although the merchants were once again able to engage in trade with the West and the viticulture of the mainland revived, several restrictions imposed by the Venetians, including an unfavorable monetary exchange policy, prevented its merchants from prospering as they had done during Monemvasia's Golden Age.

Venetian rule was superceded by a second period of Turkish rule (1715-1821), when the Venetian **Podesta**, the chief magistrate of the municipality, surrendered the fortress city to the Turks in return for a large monetary payment. The Turkish occupation of Morea and Monemvasia accelerated the decline, already in progress, of this region. With a considerable decrease in population, the land on the mainland was largely untilled and viticulture again ceased, while trade, the lifeline of Monemvasia, declined into insignificance.

However, the first year of the Greek War of Independence saw the liberation of Monemvasia. After a seige of four months, the Turkish garrison surrendered and the city hosted the first assembly of free Greece. Several Monemvasiote families who had fled the city on previous occasions returned to the rock island and were joined by some new settlers. However, most of the old families were no longer involved in trade, but lived off their extensive land holdings tilled by dependant peasants. No doubt, a contributing factor to the city's decline as a trade centre must also have been the general deterioration of trade between Europe and the Near East in favour of that with the Americas.

Monemvasia's main portal

The liberation of Greece from Ottoman rule could not stem the further decline of the once proud and invincible city of Monemvasia. In fact, with advances in weaponry, the fortress city was no longer invincible as it rightly claimed to have been during the Middle Ages, and its insular setting and the relative inaccessability now hindered rather than enhanced commercial development. But, this small and historic medieval community, with its quaint narrow streets and numerous Byzantine churches, still comes alive every summer and enchants its visitors with its past glory.

Urban Design in Monemvasia

As in its medieval past, fortification walls still embrace the lower town of Monemvasia on three sides, but on its fourth side, the northern side, the steep cliffs of the island's citadel made the construction of defense installations superfluous.

The western parapet wall has a length of about two hundred metres and stretches from a projecting bastion at the seaward point towards the main city gate, situated roughly at midpoint, and thence "the wall runs up the slope of the cliff where a tower flanks the whole length, with, above it, a little bastion built on to the rock and commanding a perfect view of the whole wall."[5] Traquair identified the western walls as good examples of sixteenth century Venetian fortification design. The masonry around the gate "is of the typical fine Venetian work, ornamented with a large bead molding. Above the gate are the remains of a little corbelled turret."[6] The old heavy plank door wings of the gate sheeted in iron and fastened with large forged nails are still there, but in contrast to the time when Traquair visited the town, they are no longer shut every night. The gate opening leading to the town is a semi-circular arch which leads through a dark, barrel-vaulted passage blocked by a thick masonry screen wall, or 'spirit wall'; at this point, however, a right-angle turn leads into another dark, vaulted passage which opens into the main street of the city. The stone benches lining the walls of the narrow passage and the screen wall, originally blocking the entrance for defense purposes, make access so tortuous that neither carts nor automobiles can enter the city.

A second gate is located in the upper bastion of the western wall; this gate provides a more convenient access to the serpentine path leading to the gates of the upper fortress city.

The eastern fortification wall, although much shorter, is similar in arrangement to the western one; but, in the absence of a main road leading to it, the wall is penetrated only by a single small door affording the passage to the small unbuilt area beyond the city walls.

A flanking tower and small bastion, similar to those on the west side, protect the northern extremity of the wall, while "a little stone sentry-box, again with a stone dome, a not uncommon feature in Venetian work,"[7] still guards the seaward end.

The south side of the town is fortified by a long parapet wall with typical crenellations and follows the uneven edge of the rocky coastline. A vaulted narrow gateway near its midpoint, called a **portello**, is the only aperature that allows an exit towards the sea.

The spine street of Monemvasia runs from the main city gate in the west to the rear exit door in the east, a

South side of Monemvasia with 'portello' gateway
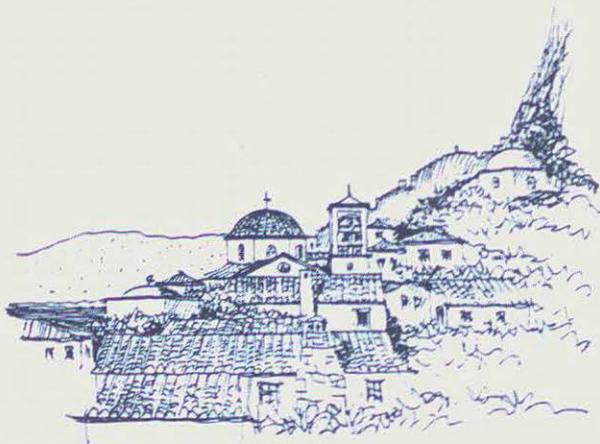
Christos Elkomenos and the campanile

distance of about five hundred metres, and since it closely follows a contour line, it is basically level. Near the centre of the town, this narrow cobblestone street flanks tangentially the northern edge of the main town square, the **Platéia Dsami**; the square, being at a slightly lower elevation, is reached by a few descending marble steps that run parallel with the main street.

This main street, between the city gate and the town square, is lined by old, two-storey stone buildings with barrel-vaulted ground floor spaces for shops, workshops, and restaurants, while the upper quarters are used for living accomodation. In places, the street also serves as an outdoor extension of restaurants, where tables are shaded by vines crawling over pergolas bridging the street.

In contrast to the commercial character of the first segment of the spine street, its eastern section, the section beyond the town square, is residential and appears more spacious because several buildings are detached with only garden walls flanking them relieving the tunnel effect of the narrow street.

As is so typical in most Greek cities, the town square, or **platéia**, is the focal point of Monemvasia and has, accordingly, a central location. On the east side the square is flanked by the west facade of the largest church, **Christos Elkomenos**, or 'Christ in Bonds', as well as, along side it, by the episcopal residence, a former monastery, which is built adjoining the church and bridges an arched descending passageway leading to the south-easterly residential district of the town. The north side of the square is dominated by an Italianate **campanile**, or bell tower, and beyond it, by the facades of main street houses with the cliffs of the citadel serving as a further backdrop. On the west side, the **platéia** is defined by a corner building and, more importantly,

by a former sixteenth-century church, **Hagios Petros**, which the Turks converted into a **jami'** mosque; this mosque, a large domed building, was used as a coffee house at the time when Traquair visited Monemvasia, but today the structure is unused, but will eventually become a museum. Finally, the south side of the square is only defined by a low, but wide, parapet wall and bench, thereby affording a view from the square over the rooftops of buildings at its base and an unimpeded and far-reaching view over the sea with the outline of Cape Malea on the horizon.

Several gnarled trees with whitewashed trunks and spreading leafy crowns shade the centre of the square, while a few oleanders provide vivid splashes of colour here and there. The north-western corner of the square is used by a nearby restaurant as a starlit dining terrace in the evenings, a scenario that only vaguely recalls the nightlife of the **platéia** when Monemvasia saw busier days.

The secondary street pattern of the city is typically early medieval and consists of a maze of narrow alleys, small squares and cul-de-sacs. Alleys running perpendicular to the contours are invariably so steep that steps had to be cut to negotiate the level differences. The numerous blind alleys and especially the vaulted passages below dwellings bridging the public street in fact suggest an oriental influence in town design and offered the advantages of efficient use of urban space, the provision of welcomed shade in a hot and arid climate, and stability in the two facing buildings which were shored by the bridging of the superstructure.

Comparing the area devoted to the public right-of-ways of contemporary urban development in the West with

that of medieval Monemvasia, one cannot but be impressed with the latter's efficiency. There is no wasted space, nor is there a no-man's-land. This, of course, means that every nook and corner of the town is cared for.

All of these characteristics result in an urban environment that is truly human in scale, and the visual aspects of its streetscapes present a happy balance between uniformity and diversity; a deep-rooted sense of tradition in the use of specific building materials and colours, and a timeless way of dwelling design, provide uniformity, while changing topographic site conditions, households of varied sizes and affluence, and the occasional inoffensive whimsy in an individual building are the ingredients that bring about diversity. Since the
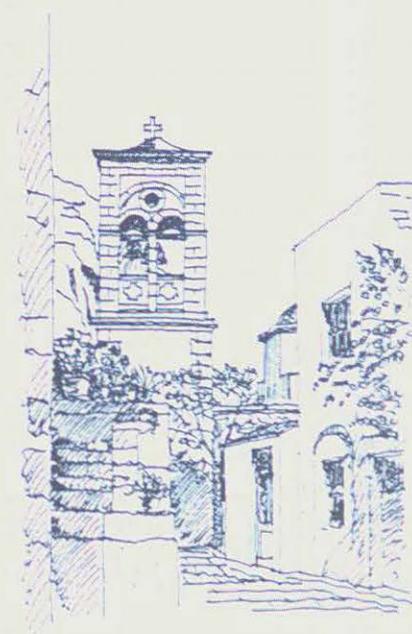
1: portico   5: prothesis
2: narthex   6: diaconicon
3: iconostasis   7: mihrab
4: bema   8: cloister
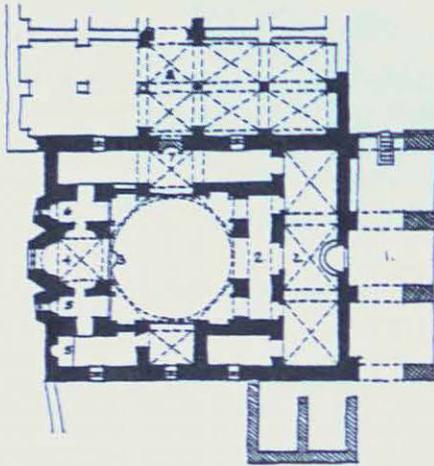
plan of Hagia Sophia
after Ramsey Traquair
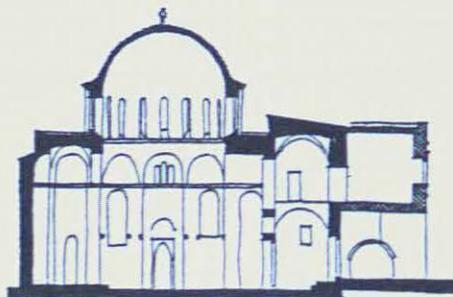
section of Hagia Sophia
after Ramsey Traquair

man-made environment is like a mirror reflecting social values of its builders, this visual balance also implies a harmony between collectivity and individuality; in other words, neither distorted collective or individual, nor mutual or selfish interests are allowed to dictate the physical appearance of the urban environment.

The urban environment of Monemvasia never ceases to surprise the onlooker. Little features are meant to reveal themselves only as rewards for those who look for them, which brings one to another conclusion; that Monemvasia's aesthetic stimulus is both plain and rich; plain for the fleeting and rich for the contemplative visitor.

It is too easy to dismiss these urban design characteristics as belonging to another time. Urban wastelands, carelessness in urban land use efficiency, departure from the human scale, as well as indifference to the quality of design may be only temporary hallmarks of a relatively small extravagant society. Eventually a re-evaluation of our architectural, planning and urban design practices will be imposed upon us, at which time, it will be all too evident that we have ignored or lost the human dimension.

Building Design in Monemvasia

Many old houses have survived in Monemvasia; some have been restored

within the last decade, but most are still ruins in various stages of disrepair. When Traquair strolled through the city, he found the old houses to be full of picturesque details, and so they were. Buildings are generally of stone masonry construction, and the roofs, whether saddleback, hipped, or domed, are covered with old-fashioned clay tiles. The rainwater is invariably collected off the roofs and stored in cisterns, some of which are quite elaborate in design and have a settling tank. Many houses have arched, stone loggias on the upper floors, usually with a southern orientation and thereby also a view over the sea. These vaulted loggias on the upper floors are also common to southern Italy and the North African coast; indeed, they are very reminiscent of the **liwanat** of moslem houses.

Because of the ever present and brilliant sunshine in Monemvasia, windows are relatively small and sometimes the stone lintels are cut in the form of an arched ogee which is characteristically Venetian in design.

Traquair observed that "chimneys project from the houses in a segmental bow carried on corbels, and terminate in circular shafts with pierced cotes at the top."[8] These chimneys also betray a Venetian influence and must have been more numerous at the turn of the century than they are today. Moreover, some elaborate architectural features used to adorn the houses are of a humble interpretation of the Renaissance style, as Traquair observed, "not unpleasant in small pieces."[9]

More than a score of Monemvasia's Byzantine churches and chapels have survived, if not in their entirety then at least in part.

The largest church, fronting on the **platéia** of the lower town, has already been mentioned. This church of Christ in Bonds "has a nave arcade on

Hagia Sophia

pointed arches and a central dome, but is much modernised; the central apse has stone seats running round behind the altar, and is probably the only really old part left; at the west end are two stone seats which used to be pointed out as those occupied by the Palaeologus and his empress."[10]

Other noteworthy Byzantine churches with a hemispherical dome are those of St. Nicholas and of Our Lady of Crete, both of which date from the Venetian occupation and are of the same type and construction. The church of St. Anna, a small barrel-vaulted church with sidewall arcades, is located near the western wall; this church has an annex on the northern side, which, because of the topography of the site, has a higher floor level; in the absence of an **Eikonostasis**, Traquair suggests that this church may have been used by the Venetians for the Latin rite.

There is little doubt that the most beautiful church in Monemvasia stands amongst the ruins of the upper city; the **Hagia Sophia** is an interesting example of Byzantine architecture dating from the reign of Andronicus II Palaeologus (1287-1328) and was attached to a large cloister on the south side, which unfortunately collapsed during the last decade of the nineteenth century and is now a mass of ruins. Parts of the church probably predate Palaeologus's reign, and other parts have undergone some changes since then; for example, in front of the narthex, a Venetian loggia was added, with three rooms above it, during the Venetian occupation, and later, during the Turkish rule when the upper city became a garrison town, the church was remodelled into a mosque with the **mihrab** blocking the southern door that linked the church with the cloister.

The most awesome space of **Hagia Sophia** is its central area "covered by a large semicircular dome on a drum pierced with sixteen windows; this
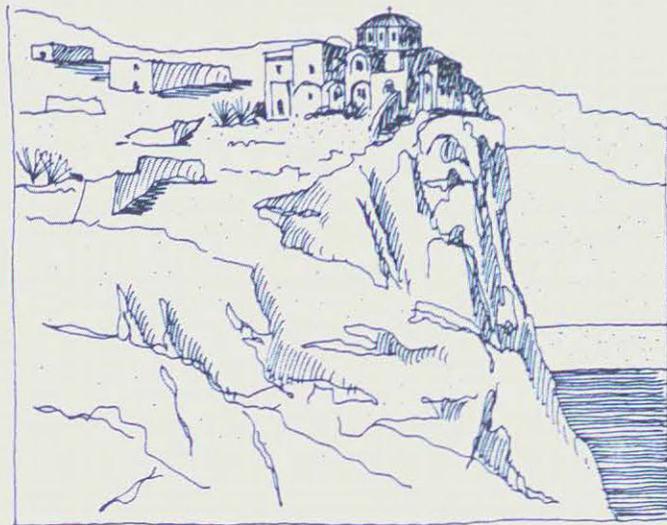
drum is carried by pendentures on an octagon formed by squinching the angles of the square."[11] The church has three apsidal chapels on the east side, with the central space above the altar vaulted in a cross-groin fashion. The **Hagia Sophia,** also known as the Church of Divine Wisdom, today stands alone among the ruins of the city's former citadel, lonely and precariously near the eastern edge of the plateau's cliffs.

Conclusion

With its venerable medieval history, Monemvasia is a relatively forgotten Greek community. In the distant past, when it was reputed to be the 'Gibraltar of Greece' and known at various times as **Napoli di Malvasia** and **Menksche**, it occupied an enviable position commanding the trade routes of the Levant. This position brought wealth to the community, and to its merchants, great prosperity, all of which in turn made Monemvasia the subject of envy and, hence, a frequent victim of foreign assault. In spite of its reputation of invincibility, it often succumbed and was ruled for extensive periods by both Western and Eastern powers. The liberation of Greece from the Ottoman Empire over a century ago, however, did not result in a great resurgence of the city, a fate shared by most other Greek communities, and its importance declined throughout the last half of the nineteenth and first half of the twentieth century. But, the last few

decades have brought some new life to the community because it offered to visitors a unique glimpse of a medieval Byzantine urban environment that is both picturesque and tranquil. Basking in the warm Mediterranean sun and washed by the Aegean sea, Monemvasia is a charming human settlement where time was allowed to stand still for a while, perhaps to allow us to see and to contemplate its values and its heritage. And, at the edge of the upper city's cliffs, **Hagia Sophia** still stands as a sentinel, its precarious position not dissimiliar to that allotted by our age of wisdom.

Notes

1. Rainer W. Klaus and Ulrich Steinmuller, **Monemvasia: The Town and its History,** 1980, p. 8.
2. William Miller, "Monemvasia," The **Journal of Hellenic Studies,** Vol. XXVII, 1907, p. 231.
3. Miller, p. 232.
A.J.B. Wace and F.W. Hasluck, "Laconia: Topography II," Annual of the British School at Athens, Vol. XIV, 1907-1908, p. 178.
5. Ramsay Traquair, "Laconia: Mediaeval Fortresses," Annual of the British School at Athens, Vol. XII, 1905-1906, p. 270.
6. Traquair, p. 270.
7. Traquair, p. 271.
8. Traquair, p. 273.
9. Traquair, p. 273.
10. Traquair, p. 272.
11. Traquair, p. 273.

URBINO

par Miguel Escobar et Francine Peloquin

Cette petite ville universitaire d'Italie devient la base d'un dialogue international sur l'enseignement et la pratique de l'architecture contemporaine...

EN 1974, l'Université d'Urbino à Urbino, Italie, a aidé à promouvoir un cours résidentiel d'architecture et design urbain qui fonctionne avec la collaboration de diverses écoles d'architecture. L'organisation, **The International Laboratory of Architecture and Urban Design** (ILAUD), est dirigé par Giancarlo de Carlo et les objectifs de ce cours résidentiel sont les suivants:
- explorer de nouvelles méthodologies et techniques de design permettant de résoudre les problèmes les plus urgents et complexes dans la pratique de l'architecture contemporaine;
- promouvoir des contacts entre professeurs et étudiants de divers pays afin de débattre des questions architecturales d'importance fondamentale et significative pour chaque pays;
- offrir aux groupes des différentes universités l'opportunité de comparer leur propres idées et tendances sur l'enseignement de l'architecture et du design urbain;
- ouvrir un réseau de communication entre les universités et instituts des divers pays afin de faire circuler les différentes façons dont les recherches, qui se rapportent à l'organisation de l'espace physique, sont exécutées.

Depuis le premier cours résidentiel qui a eu lieu en 1976, ILAUD continue d'évaluer selon les objectifs ci-haut. C'est depuis l'année dernière, en septembre 1980, que l'Ecole d'architecture de l'Université de Montréal participe à ILAUD. L'Ecole fait parti d'une délégation américaine en tant que membre affilié, c'est-à-dire qu'elle envoie deux étudiants par rapport à sept pour des membres réguliers. La délégation américaine était formée cette année par MIT, Berkeley, UCLA, l'Université de Toronto, et l'Université de Montréal. Les autres écoles participantes étaient celles venant de Barcelone (Espagne), Lund (Suède), Venise (Italie), Oslo (Norvège), Louvain, Bruxelles et Gant (Belgique) et Zagreb (Yougoslavie).

Cette année, nous avons eu l'occasion de participer à ILAUD après avoir poursuivi un an d'études dans l'unité d'Architecture Urbaine, dirigée par Melvin Charney, Alan Knight et Denys Marchand à l'Université de Montréal.

Urbino, qui a eu ses débuts comme ville romaine, a subi une évolution continue tout au long de l'histoire jusqu'à ce qu'elle atteigne une importance considérable comme siège de pouvoir et culture au temps de la Renaissance. Aujourd'hui, Urbino est une ville plutôt universitaire avec une population variant de 2,000 à 9,000 habitants, dépendant du va-et-vient des étudiants. Elle est aussi touristique, attirant les visiteurs par son splendide palais qui appartenait au duc de Montefeltro. On y trouve aussi la maison natale du fameux peintre Raphael. Urbino se situe sur deux montagnes dans la région des Marches et se compose d'une très grande qualité d'espaces urbains. Mais la soigneuse politique de sauvegarde respectée à travers les années à Urbino, a ignoré l'expansion incohérente d'une nouvelle ville. Ceci est typique du phénomène qui s'est déroulé dans toutes les villes du monde depuis la seconde guerre mondiale.

Depuis 1956, Giancarlo de Carlo, membre du fameux **Team Ten**, figure comme personnage important dans la planification d'Urbino, ayant développé le plan d'ensemble et conçu plusieurs nouveaux bâtiments dans la ville. Les ressources disponibles en forme de résultats de recherche faites par de Carlo ont servi pour donner une base de référence pour effectuer les travaux d'ILAUD.

Le cours résidentiel d'ILAUD se déroule en septembre et octobre de chaque année à Urbino. Septembre
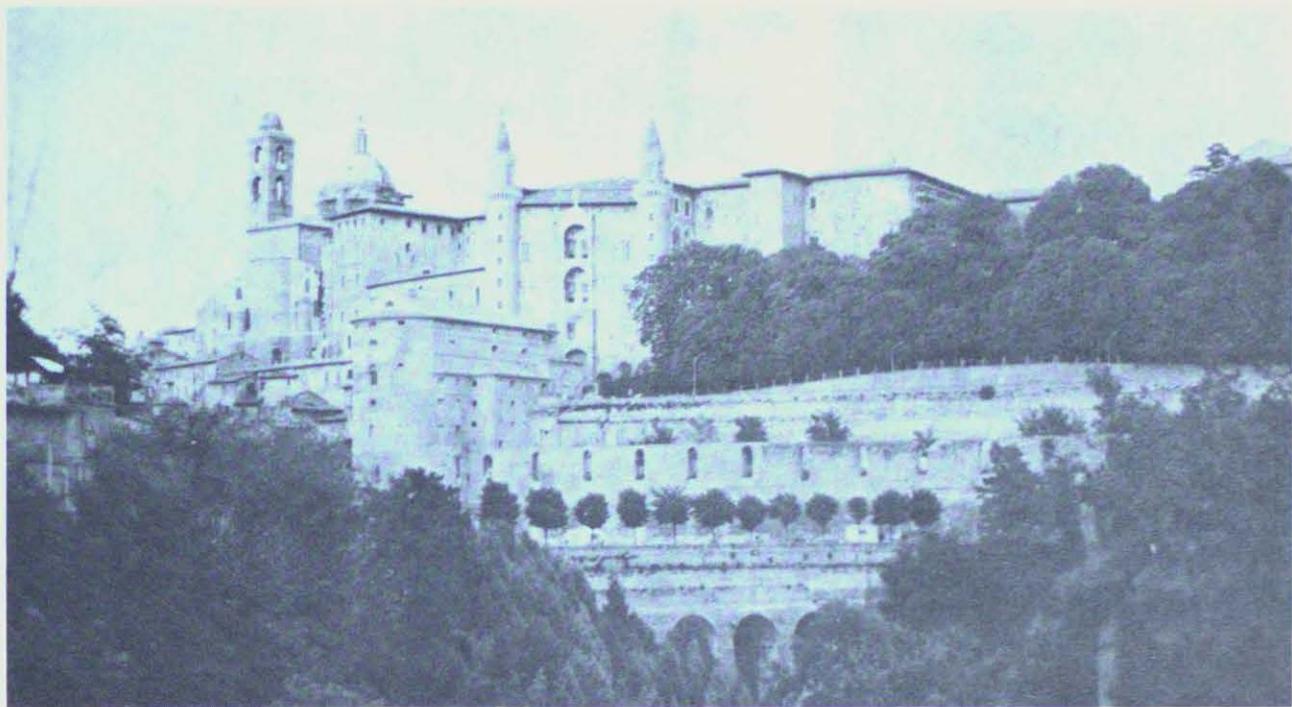
était consacré plutôt à la lecture et à la compréhension de la ville ainsi que des séminaires et conférences. Pour animer les discussions et obtenir des échanges plus profitables, les étudiants et professeurs étaient regroupés en grandes équipes internationales.

Le dernier mois était réservé aux projets de design, soit un espace public dans le cadre d'une séquence d'espaces urbains ou soit une problématique de recyclage d'habitations. Ce qui est important à souligner, c'est le fait que les propositions des étudiants ont énormément sensibilisé la ville ainsi que la population sur les problèmes existants.

Il faut comprendre, à ce moment, que même si la situation socio-politico-économique des villes italiennes n'est pas le même que celle de Montréal ou d'autres villes nord-américaines, il existe une base de problèmes fondamentaux qui sont communs à toutes les villes de nos temps. ILAUD a permis un contact plus facile entre les universités pour ouvrir la discussion sur ces problèmes et les pratiques qui se font pour améliorer la situation.

Pour nous, l'expérience est inoubliable. Nous revenons avec un bagage culturel important que nous apprécions et dont nous pourrons profiter dans le futur. L'occasion était unique de prendre conscience des nouvelles tendances et idéologies dans la pratique et l'enseignement de l'architecture actuelle et elle nous ouvre une porte
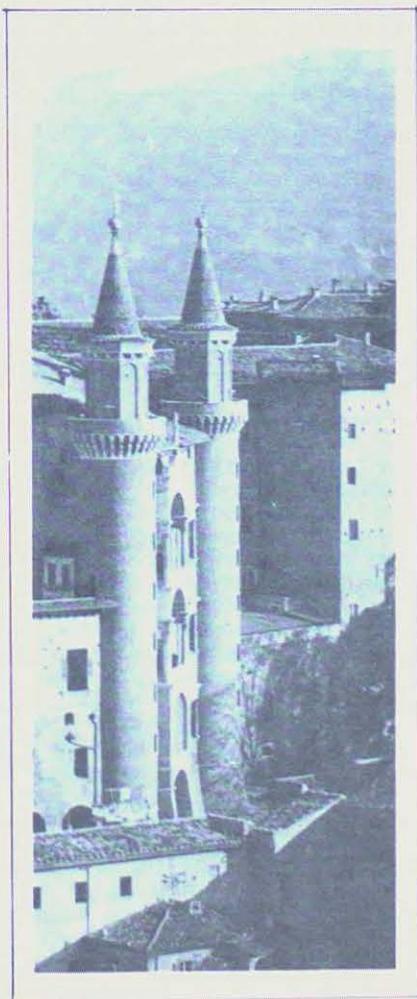
à des discussions qui se prolongeront après ce cours résidentiel à Urbino.

Ce fut également une expérience fantastique en ce qui a trait à la vie de groupe très intense et à la participation à plusieurs activités de divertissement. Le tout a été entrecoupé par de petits voyages aux environs qui nous ont permis de découvrir les merveilles de l'Italie.

English summary

In 1976, the first course of ILAUD (International Laboratory of Architecture and Urban Design) was launched under the auspices of Giancarlo de Carlo. The program was set up in Urbino, Italy, through the collaboration of the University of Urbino. Several international schools of architecture have taken part in ILAUD, including an American contigent in which the Université de Montréal takes part. The Université de Montréal joined ILAUD last year as an affiliated member, sending two students from the Urban Architecture studio tutored by Melvin Charney, Alan Knight and Denys Marchand. The program, whose main objective is to open a continuing dialogue on urban design was continued last September by sending two more students and a tutor to Urbino.

Miguel Escobar et Francine Peloquin sont des étudiants a l'Ecole d'Architecture de l'Université de Montréal.

Examining the role of the painter as innovator in the formulation of 17th century architectural ideals...
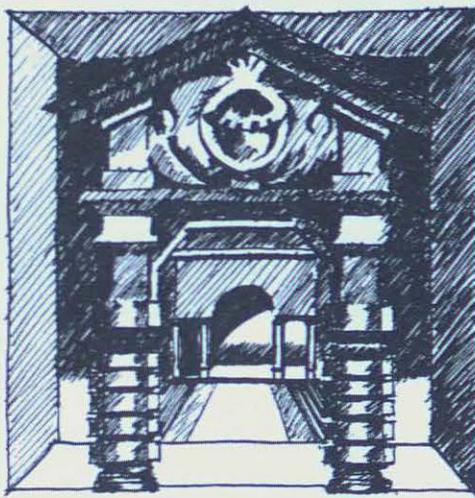
RUBENS
as architect

by Thomas Glen
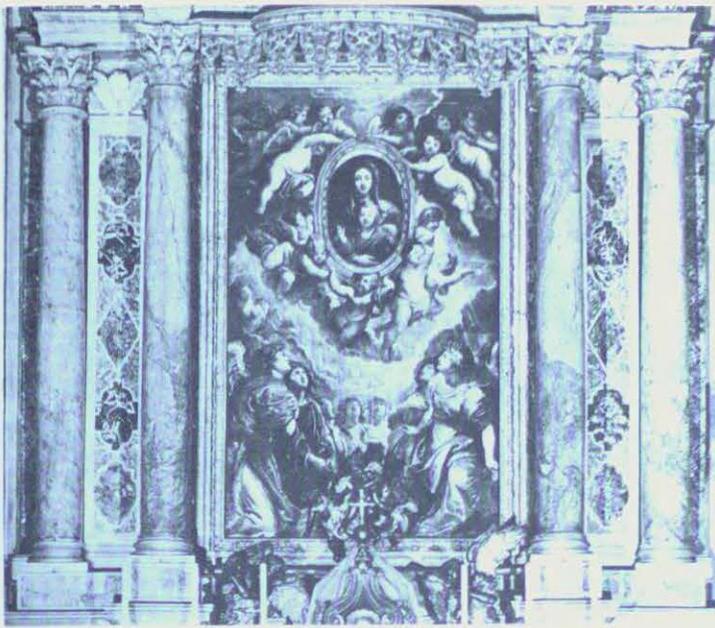
1.
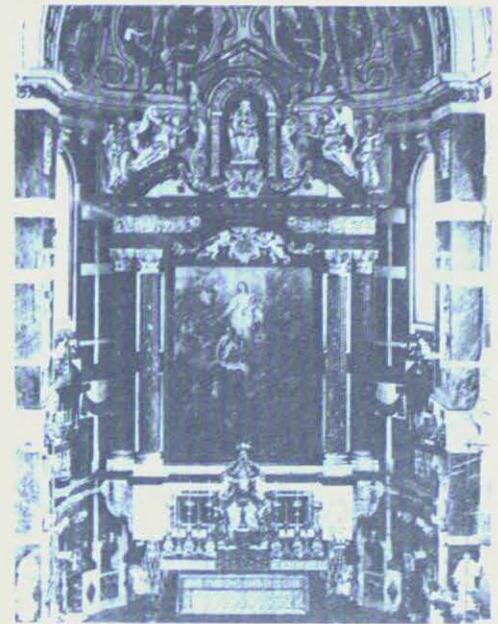
2.

Thomas Glen is acting Director of the Art History Department of McGill University.

SIR PETER PAUL RUBENS is probably best remembered by the general public today for his colourful paintings of plump women who seem barely contained by their clothing, if indeed they are wearing any, or who frolic in the nude in mythological landscapes with absolutely no regard for the patient viewer. Fewer of us are perhaps aware that Rubens was hailed as the Apelles of his times, in reference to the Ancient Greek painter;[1] that he was one of the most effective spokesmen for the Counter-Reformation movement in Europe during the first half of the seventeenth century and that he was knighted twice, once by English King Charles I and again by Phillip VI of Spain for service to his country. In fact, in praising Rubens's abilities as a statesman and ambassador, the famous General Spinola once said that painting was the least of Rubens's accomplishments.[2]

We might also quite properly consider Spinola's statement in yet another context; that of the artist's involvement as an architect. Although it is true that what architecture Rubens may have done is far outweighed by his painting, scholarly and ambassadorial projects, most general books on Flemish art of the seventeeth century do not fail to mention his great house in Antwerp or his several important grand-scale decorative schemes for the interiors of churchs and important public buildings. But surprisingly enough there has not been a single study devoted exclusively to Rubens's activity as an architect. What follows, here, is a very brief - and I stress only preliminary - investigation of some of the evidence which might allow us to call Rubens an architect, at least in terms of the thinking of his day.

During the first half of the seventeenth century in Europe a number of important Baroque artists, like their Renaissance forefathers Raphael and Michelangelo, did not limit their creative talents to one medium only. Gian Lorenzo Bernini, for example, is best known as a sculptor, well-known as an architect, and less-known as a painter, though we know that he was responsible for over one hundred and fifty paintings. The great Pietro de Cortona is equally famous for his painting and architecture as he is also for his tapestry cartoons. The point is that both Bernini and Pietro de Cortona were primarily designers and builders; it is a question of emphasis. Rubens, too, should be regarded in exactly the same manner, since he also designed paintings, tapestries, sculpture, and architectural monuments of which some of his earliest pure essay is his own house in Antwerp.

In 1609, Rubens returned home from Italy where he had been working for the last eight years. In fact it was in Rome that he completed his first major official project, the High Altar for the **Chiesa Nuova**, the church of Sta. Maria in Vallicella. With his design for the altar, Rubens began to develop his ideas on a new and exciting type of altarpiece, the so-called Baroque Portico Altar, which combines painting and architecture and

1. *Rubens, High Altar, Sta. Maria in Vallicella*
2. *Rubens, High Altar, Jesuit Church, Antwerp*
Note: The painting today framed by the portico is not the original.

which was to have an enormous influence on the later seventeenth-century altarpieces, including Bernini's work of the 1640's in the Cornaro Chapel, the **Ecstasy of St. Teresa**. We know from documentation that Rubens was much concerned with the actual framing of his altar paintings as he was with the religious picture itself.[3] What he began with the **Chiesa Nuova** and developed to full maturity for the High Altar of the Jesuit Church in Antwerp, was to set the religious painting into a marvelous portico of exciting architectural elements. In many ways Rubens's portico altars are not unlike a Baroque church facade composed of richly decorated columns, broken pediments, and scrolled buttresses, all enhanced by individual monuments of sculpture. Though we are perhaps not able to describe the portico as architecture in the strict sense of the word, we can appreciate Rubens's keen understanding of design and classical architectural vocabulary. Indeed, Rubens's Portico altars demonstrate so solid a knowledge of structure that we may move easily from here to a brief discussion of his house.

On the first of November, 1610, Rubens purchased an estate situated in Vaarstraat, now Rubensstraat. It was here that he built his fabulous house and studio which, according to the Antwerp humanist van de Wouver,
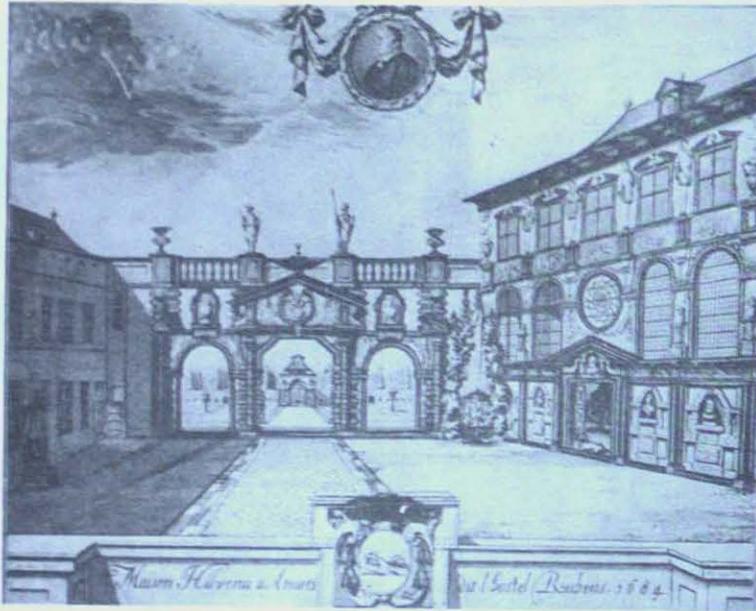
3. Rubens, The House in Antwerp, inner court, from a print of 1684
4. The great gate as it is today with a view through to the garden
5. Rubens, detail of Rubens and His Family in Their Garden, 1632

5.

writing in 1620, was a monument that evoked the astonishment and admiration of visitors.[4] And, indeed it would have, since there was nothing else remotely like it in Nothern Europe at the time. Rubens began with an already existing, but modest house and then proceeded to transform it into a uniquely Baroque edifice that has more in common with Italian palatial design than it does with then contemporary Flemish style. When one considers, for a moment, the massive portico of the inner court through which access to the garden is gained, one becomes instantly aware that only an artist intimately conversant with Mantuan architecture could have conceived of this structure with its marvelous sculptural and pictorial forms. The balustrade, surmounted by urns and statues, is also an Italian motif and one that was to become increasingly popular in both Italian ecclesiastical and palatial architecture in the seventeenth century. The massive, banded Doric columns suggest that Rubens, the scholar, had more than just a casual knowledge of the sixteenth-century Italian architect and theorist, Serlio, and especially of his book, **Extraordinary Doors**, which was published in Lyons in 1551. It is noteworthy, too, though perhaps only in passing, that Serlio wrote extensively on the problems involving the combining two already existing old houses into one unit, a subject that

would have been of particular interest to Rubens, given his present renovation project. We know for a fact that, in 1616, Rubens had bound at the Morteus Press a book which in the inventory of his library is called **Architectura Serlii.** But whether the artist brought this prized possesion unbound with him from Italy, whether he purchased it about 1616, or what precisely were the contents of this book are questions to which we do not as yet have the answers.[5] There is only one other source of which Rubens must certainly have availed himself and that is contemporary Genoese architecture, but more of this later.

Inside the house, one discovers a large circular room which was intended specifically to display Rubens's excellent collection of Antique statuary and which is itself a model of proper Antique architectural vocabulary.

Yet another innovative design feature of the house's interior are the monumental spiral columns that frame the great door to the entrance of Rubens's enormous studio. Rubens frequently employed twisted columns to support the porticos that offset any of his large altarpieces. They can, of

6.   7.

course, be traced back to the Early Christian columns in St. Peter's (once part of the old Basilica) and which were later actually incorporated by Bernini, who first realized the Baroque potential of the twisted column as an expressive, 'modern' feature and yet one also that was uniquely connected with the earliest beginnings of Christian architecture.

Just as the portico and court facades of Rubens's house could at the time be acclaimed as modern or even 'astonishing', so also could the lovely garden that opened up beyod the great gate. In fact, it was entirely new in terms of Dutch and Flemish landscape architecture, and not surprisingly composed of late sixteenth and early seventeenth-century Italian garden vocabulary. In Rubens's painting of himself and his family in their garden, we are easily able to discern the neatly bordered beds separated by directed axes, the most important of which is accented at its end by a fantastic garden pavilion, complete with a fountain that is surely inspired by the Italian garden grotto and all of the iconographical meaning with which it is associated. Another novel element is the pergola which has a long tradition of importance in Italian gardens, originating, to some extent, with the **Hypnerotomachia Poliphili**, a box of woodcuts by Colonna, which tells the story of Poliphus's dream sleep.

Any doubt of Rubens being able to provide plans for the modernization of his own house, of his very ability to design in architectural terms at all, are surely erased by the mere survival of the master's publication, **Palazzi di Genova,** which appeared in 1622. This book consists of a collection of ground plans and facades, all drawn by

Rubens, of Genoese houses that he had admired during his sojurn in that Italian city.

Rubens's purpose in producing the **Palazzi di Genova** is made abundantly clear in his preface. Indeed, one is left with the distinct impression that he meant his drawings to be used as models for the renovation of Antwerp's important public buildings and noble private houses. He also notes in the preface that:

> ...the style of Architecture called barbarian or gothic is gradually waning and disappearing in these parts; and that a few admirable minds are introducing the true symmetry of the other style which follows the rules of the ancient Greeks and Romans to the great splendour and beautification of our country; as may be seen in the famous temples recently erected by the Venerable Society of Jesus in the cities of Brussels and Antwerp.[6]

Although nowhere in his preface to the **Palazzi di Genova** does Rubens claim any responsibility for the Jesuit Church in Antwerp, he surely did mean to include himself among the "few admirable minds" as he did also the person of Pieter Huyssens, who was the actual architect. The Jesuit Church, ironically known as the 'Marble Temple', was described as "a marvelous thing" by the English Countess of Arundel during her visit in 1620.[7] The facade with its coupled pilasters, niches for statuary, and scroll-shaped buttresses, though obviously inspired by the first church of the Jesuits in Rome, is much more ornate than the late sixteenth-century monument, more Baroque in its

6. *Rubens, an elevation taken from the Palazzi di Genova, 1622*
7. *The Royal Priviledge and end of the Palazzi di Genova, where Rubens is referred to as the Belgian Apelles.*

verticality and altogether new in terms of comtemporary Flemish ecclesiastical architecture.

Rubens himself was deeply involved with the Antwerp Jesuits all his life and we do know that he worked closely with Huyssens on the interior decoration of the church. In fact, he was virtually wholly responsible for the magnificent ceiling and altar paintings as well as for the great portico above the high altar at the apse. Though no one today would say that he was, with Huyssens, a co-originator of the exterior architecture, it seems impossible, given his experience in Italy, that he would not have served in some advisory capacity. Certainly, he provided designs at least for some elements of the facade decoration. A drawing by his hand in the Pierpont Morgan Library, New York, of an angel blowing a trumpet was unquestionably made as a model for the sculpted angels over the main entrance to the church. Another sketch by Rubens for the relief decoration of the cartiuche supported by cherubs over the main entrance also survives today in the British Museum.

Appropriately enough, Rubens's greatest opportunity as an architect came in the last five years of his life. Befitting his enormous personality and artistic competence, he was asked to provide decorations that would suitably celebrate the triumphal entry into Antwerp of the Cardinal-Prince Ferdinand of Spain on 17 April 1635.

8. *Pieter Huyssens with details by Rubens, the facade of the Jesuit Church in Antwerp, begun in 1615*
9. *Rubens, Angel Blowing a Trumpet, pen and ink and black chalk drawing, c. 1615*
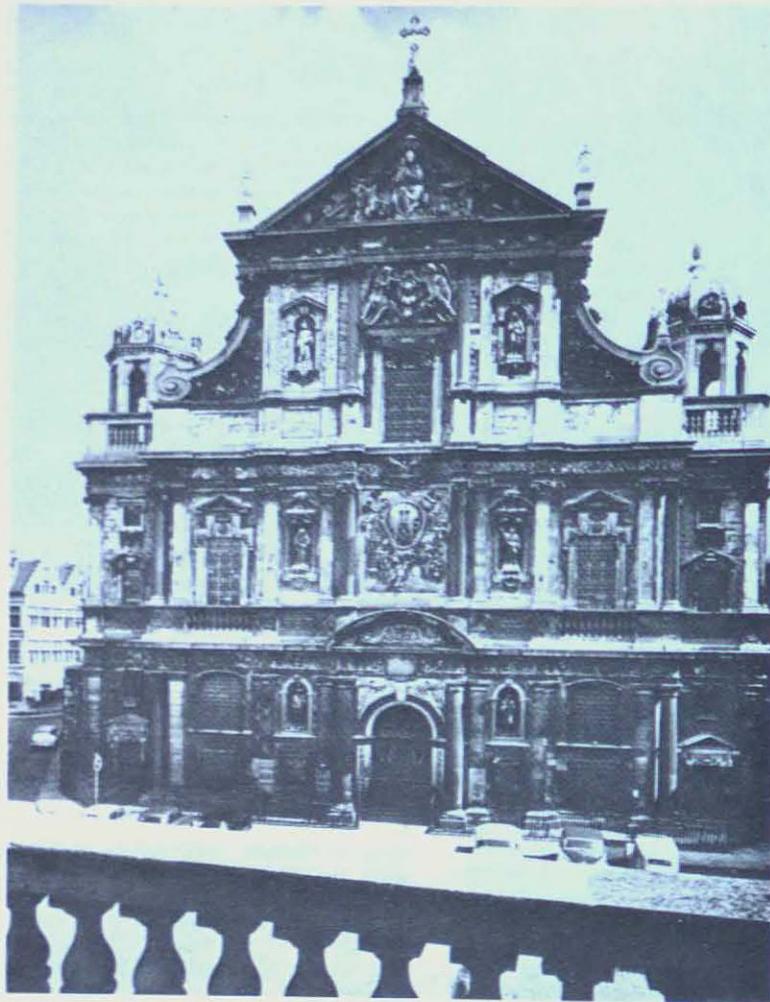
Though the concept of joyous entry of a prince or monarch into the principal cities of his kingdom had long been an established tradition in France, Italy, and even in Flanders herself, never before had such truly monumental sets been designed to line the parade route. In the matter of a year, and in command of an army of painters, sculptors, carpenters, and masons, Rubens literally transformed both sides of the entry route with glorious 'pop-up' architecture that completely hid the view of all existing buildings. Not only did he supervise all phases of the decorative scheme, he was also instrumental in the formulation of the iconographic theme.

It is today almost impossible to appreciate the fantastic scale of this project. We can, however, comprehend something of its magnificence by considering, if only briefly, two of the principal features, the **Stage of Welcome** and the **Portico of the Emperors.**

As Prince Ferdinand proceeded along the Mechelse Plein, he would have seen rising before him a stage of over twenty-two metres in height and of almost the same width. The illusion created by Rubens was one of massive stone architecture, though actually the stage was just a wooden-framed screen covered with architectural details of carved and painted wood, which housed three enormous paintings glorifying the Prince. The architectural vocabulary is at once fanciful and real. Yet it was an entirely successful conflation of forms that are dependent on both the Antique and Rubens's imagination. The structure appears solid and is undoubtedly convincing as architecture.

But the most spectacular of all the architectural sets was the **Porticus Caesareo-Austriaca** - the Imperial Austrian Portico . As J.R. Martin has rightly observed, Van Thulden's etching conveys little of the tremendous scale and splendour of this work, "with its multitude of colourful figures and emblematic devices...and its grandiose architecture."8 Indeed, so impressed was Prince Ferdinand when he rode through it, that he doffed his cap in reverence.

The architectural elements, like those of the **Stage of Welcome**, were carved in wood and painted, this time, to look like marble. The width of this enormous concave screen of simulated stone was more than thirty-one metres from side to side, while the centre portico was surmounted by an obelisk rising to a height of twehty-three metres. And yet, in the later project by Bernini for the **Fountain of the Four Rivers** in the Piazza Navona, Rome, the sense of the obelisk's obvious weight is dimished by the structure below. It is true that Rubens's obelisk was not, as was Bernini's, the real thing, but the message that Rubens wanted to convey is entirely similar. The motif, taken over from the Egyptians, is meant to be understood as signifying the glorious reign of the Austrian Monarchy, rather, in the case of Bernini's work, the glorious reign of the papacy.

There are in Rubens's **Portico** further parallels with the later projects by Bernini and others. It has not gone unnoticed, for example, that its

10. T. van Thulden, etching after
Rubens's Stage of Welcome
11. T. van Thulden, etching after
Rubens's Porticus Caesareo-Austriaca
12. T. van Thulden, etching after
Rubens's plan of the Porticus
Caesareo-Austriaca
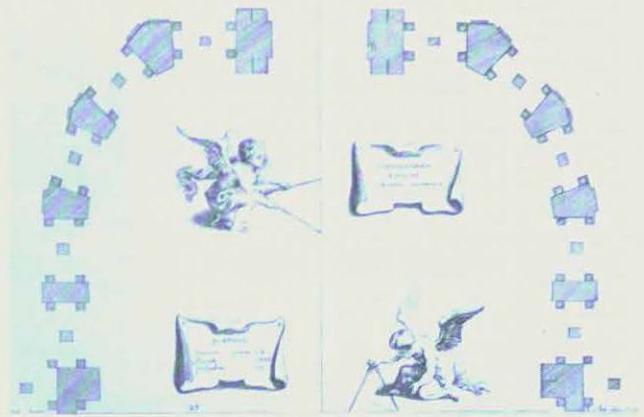
12.
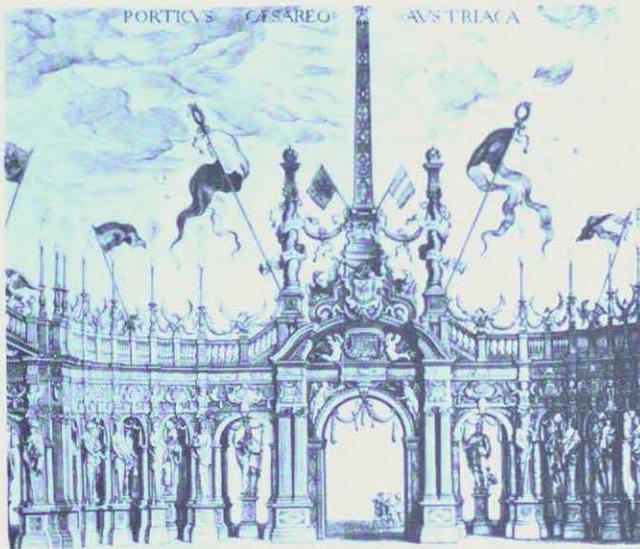
10.

11.

concave form and facade of columns (and paired, engaged pilasters) supporting an entablature accented at both extremities by pediments may seem to anticipate the massive columned wings or arms that Bernini planned for St. Peter's, Rome. It is further worth observing that the 'welcoming' effect of a concave facade became a most popular design element, particularly in Italian and French ecclesiastical architecture of the latter half of the seventeenth century.

Whether we can, at this point, really credit Rubens as being a seventeenth-century originator of this feature remains to be seen, and would depend on more extensive research. We can say, however, that though Rubens was one of the first generation of Baroque artists whose most immediate task it was to translate into visual forms the dictates of Counter-Reformation theologians and scholars, he did not limit himself to this one duty alone. He was always an innovator in his painting. So much of what we usually think of as Baroque, as triumphant, and as

belonging to the generation of Bernini and Pietro da Cortona, was actually earlier the province of Rubens.

Sir Peter Paul Rubens was a skilled, inventive, and progressive artist as he was also a politician; this writer, for one, would like to think that Rubens in stil another capacity, this time as architect, could well be recognized as having played no small part in the formulation of seventeenth-century artistic ideas. □

Notes

1. Even Rubens, in his preface to the **Palazzi di Genova** refers to himself as "...Petri Pauli Rubenii, Belgicae nostrae Apellis...."
2. L.R. Lind, "Vita Petri Pauli Rubenii," **The Art Quarterly**, Vol. IX, 1946, p. 39.
3. R.S. Magurn, **The Letters of Peter Paul Rubens**, 1955, p. 56.
4. F. Baudouin, **Rubens House, A Summary Guide**, 1971, p. 3.
5. Sebastiano Serlio was one of the most influential and innovative architects and theorists of the sixteenth century. His books, for

instance, on the Orders, on perspective, and on extraordinary doors were widely read and some were even translated. Exactly which of Serlio's writings Rubens owned is, as I have mentioned, not known, though it is safe to assume that Rubens may have been familiar with all of them. It is important to point out that Rubens seemed to have owned an original Serlio and not one of the translations by Peter Cock, who illustrated his texts with rather ornate plates. Rubens actually owned several books of architectural interest, including Vignola's **Perspective** and one on the works of Scamozzi. For an inventory of Rubens's library, see Max Rooses in **Rubens - Bulletijn I**, 1882, p. 68ff, and **Bulletijn II**, 1883, p. 176ff.
6. J.R. Martin, **The Ceiling Paintings for the Jesuit Church in Antwerp** (Corpus Rubenianum Ludwig Burchard), 1968, p. 25.
7. Martin, **The Ceiling Paintings**, p. 24.
8. J.R. Martin, **The Decorations for the Pompa Intriotus Ferninandi** (Corpus Rubenianum Ludwig Burchard), 1972, p. 100.
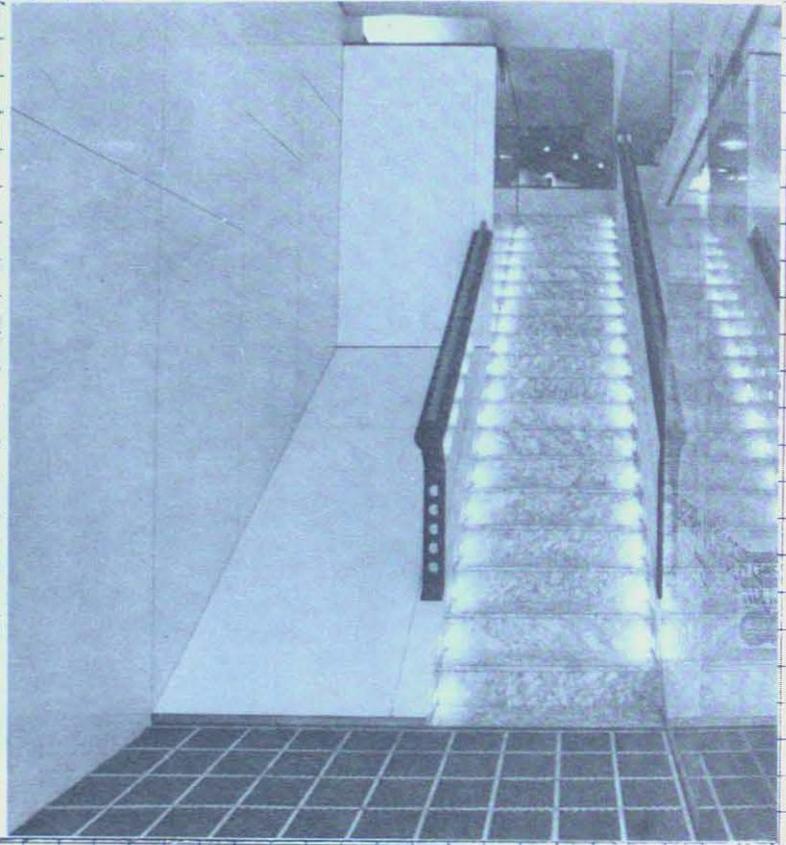
The philosophical principle of architect

as master craftsman

lives on in Toronto...

PROFILE OF A PRACTICE

by Marianne McKenna

Marianne McKenna is an architect working in the Toronto office of Barton Myers.

x

z

z

Layout: Helen Malkin

C08   C07   C05   C05   C02

C7

C9

Service Level   C07

C8

C9

C08   C07   C05   C05   C02

01
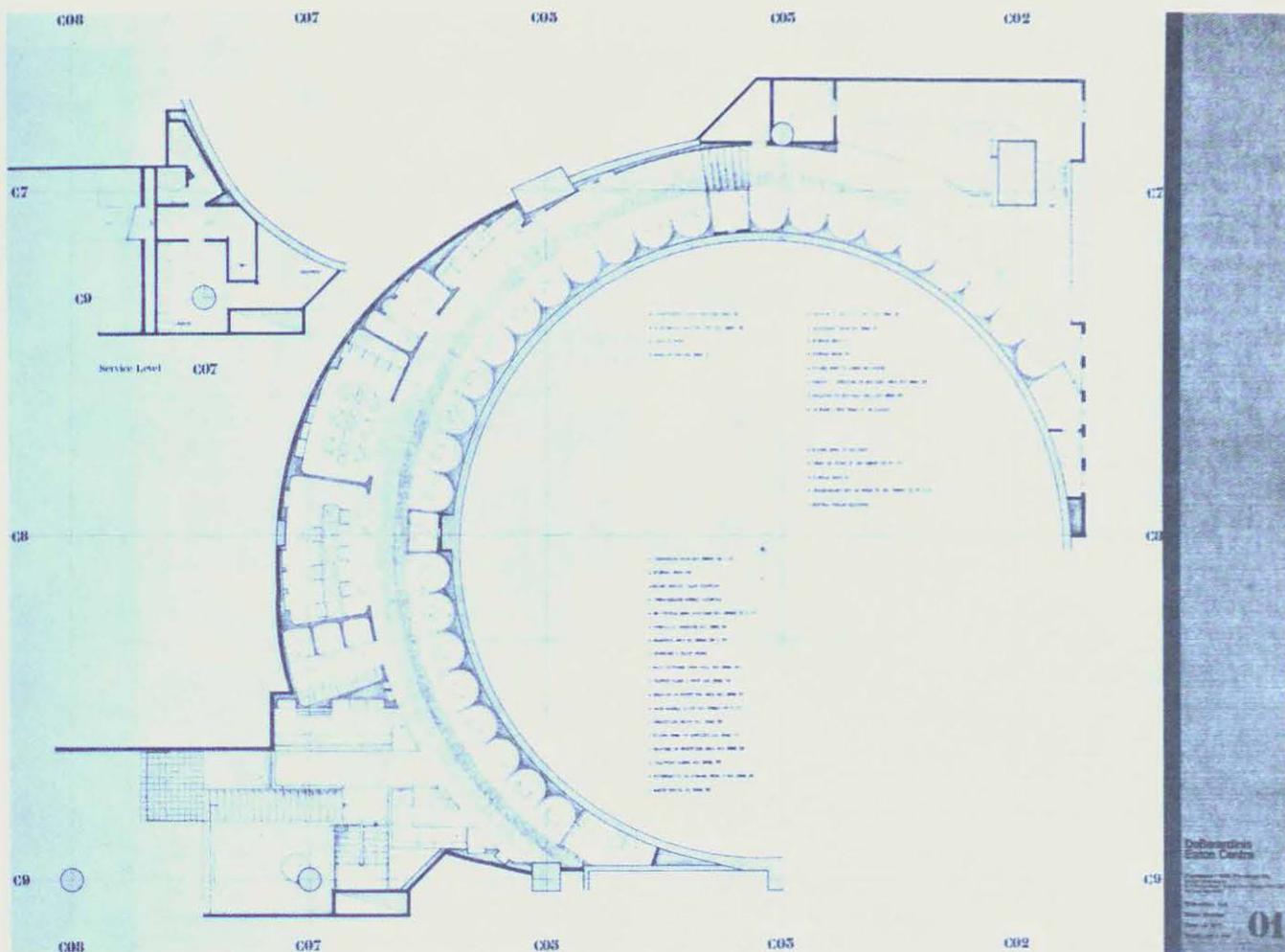
HERE IS A PRACTICE which circumvents the standard problems and frustrations of practicing the profession today. Francesco and Aldo Piccaluga have crafted their two-man Toronto office in response to their personal philosophical principles about architecture and the design process. Their practice ranges from architecture to industrial design (you can buy their lines of furniture and light fixtures) to interiors. All of their work is produced from the very complete, and highly articulate drawings which are the design and production drawings rolled into one.

Their well-tempered office is an introduction to the Piccalugas; discreet, thoughtfully conceived, with simple solutions to all angles of outfitting an office - from a system for hanging sets of drawings on wooden dowels to hydraulic lifts on the drafting tables. A complete differentiated working environment in white and shades of grey in about eight hundred square feet; drafting room, conference room with rear-screen projection, and a photography studio/workroom. Here they do everything themselves from

rough sketches through the photography of the finished product.

The Piccalugas have found out through experience that they cannot have draughtsmen working for them. "Our method of work doesn't allow people designing for us;" says Aldo Piccaluga, "we don't want anyone solving the design problems the way he already knows how."

The brothers were born in Genoa. Francesco is self-educated. He began working summers in an architect's office when he was sixteen, and has been studying architecture ever since. "I might still go to school, though," he says with a slight smile. "I want to see what a student who knows nothing about architecture is exposed to; what is the methodology of the professors; what do they give to the students. I want to see where the new generation of architects is coming from." Aldo went to the School of Rome (he was a contemporary of Manfredo Tafuri's), and received a background in architecture which was heavy in science and engineering.

"I sometimes wonder if the fact that Francesco has not been exposed to a
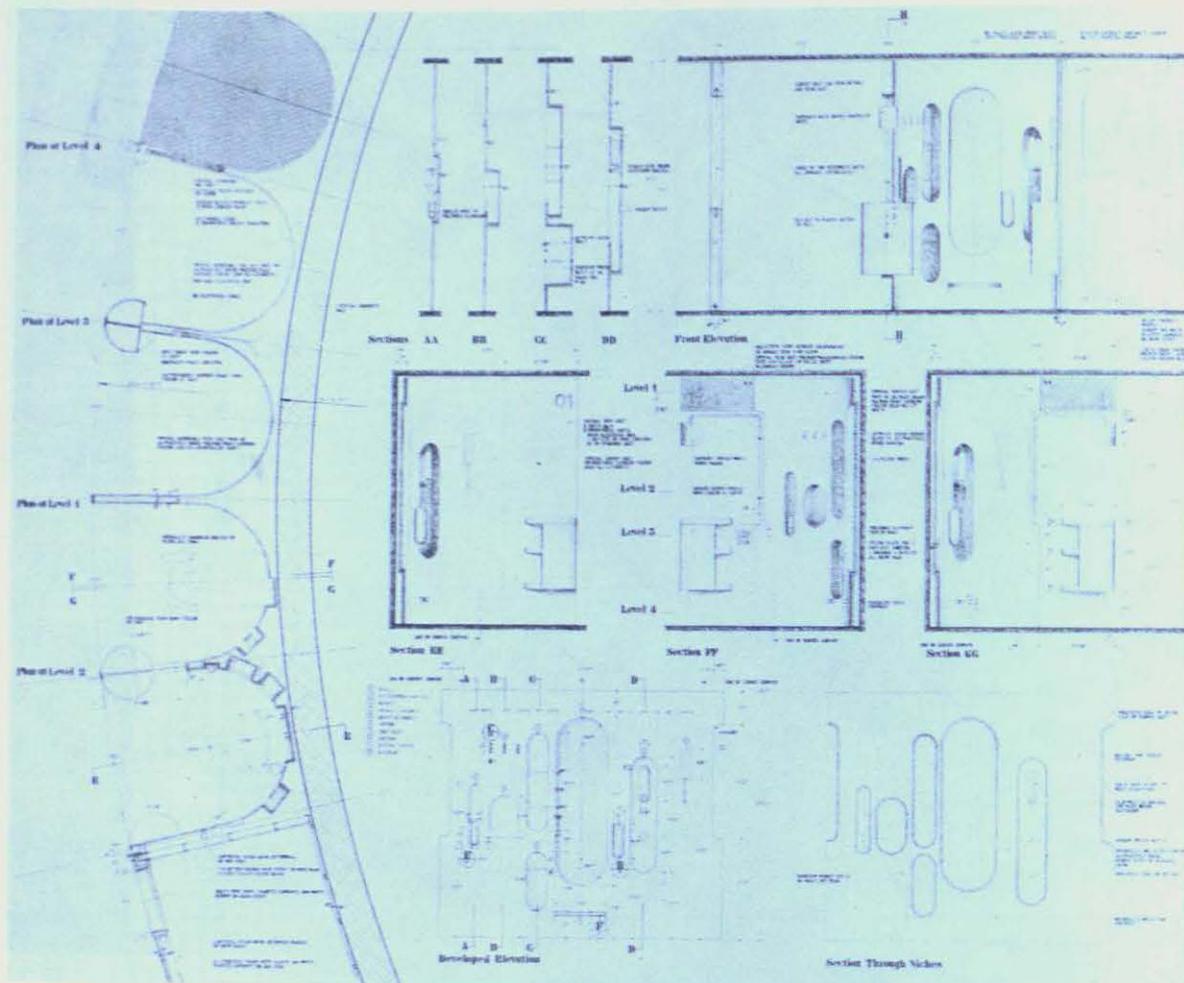
formal school has something to do with his lack of inhibition toward the design process, if it has allowed his creativity to develop without dogmas or rules, while I am more restricted by my engineering background," says Aldo. "In fact, the continuous sharing of experience has educated both of us, our roles are so tightly knit," explains Francesco. "There is a simultaneous input from both sides, an interaction. We don't even talk when we are working."

Their methodology revolves around the working drawings. "Concepts are easy. From intuition about the problem and from experience, we develop a language; a system which conditions the development of the design," says Francesco. "But the design only matures during the working drawings; the period of time you spend on the board trying to solve the problems. This is where the ideas start to grow. That is why our drawings are so rich in detail born from thinking on the drafting table."

The Piccalugas draw every detail. "Unless you draw it, you don't know," says Aldo. "When you draw all the paving, you see the texture, the patterning, the relationships with the other materials, the scale; this is the test of the suitability of the material. The working drawings are not just to tell the contractor what to do; they are the cultural content of the design."

A set of drawings is carefully roughed out. Each sheet describes a layer of information about the design. Details are not isolated but included as the drawing progresses; elevations, plans, and sections visually keyed to re-enforce each other. Each fastening detail is described, exact points of attachment of panels are indicated. Almost no shop drawings are required. Steel fabricators trace over their drawings. Mechanical and electrical consultants work over mylars. The extra drawing work pays off. Not one additional clarification drawing was required during the construction of DeBardinis, and 'The Upper Cut' in Toronto and the Wolf Advertising Agency in Buffalo were built without supervision.

For the contractor the pricing is easier; no contigincies are added in for the unknowns or the incompleteness in the drawings. Both
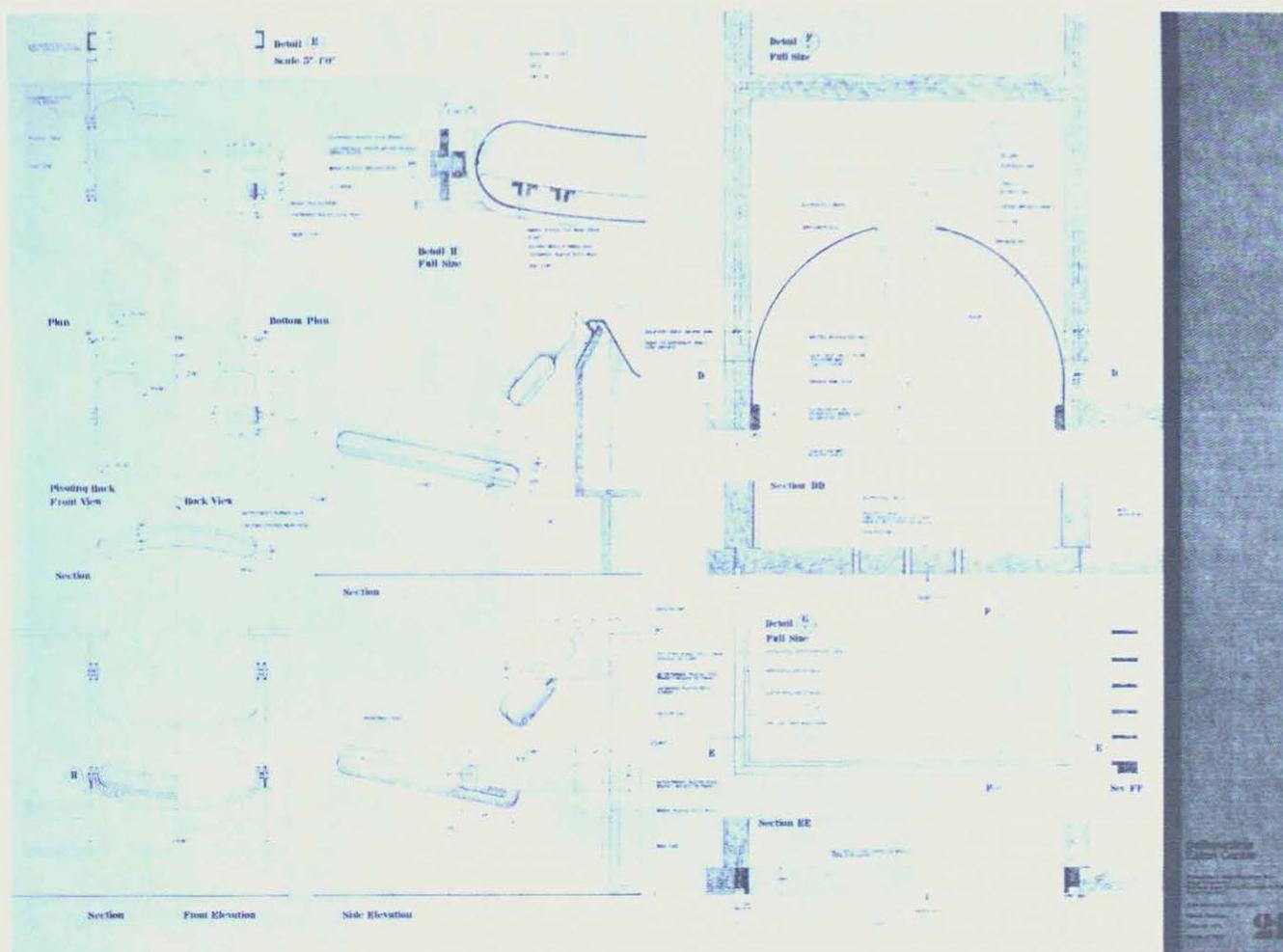
with contractors and with clients, the Piccalugas believe in a kind of natural selection. They don't compete or pursue work, and very rarely go after a client. Clients come to them with unusual problems seeking a solution and this seems to guarantee that their drawings and design intentions are respected.

A hair salon was one such unusual problem: DeBardinis was created in a residual crescent-shaped space (not originally destined to be commercial space) which surrounds one of the parking ramps in the Eaton Centre in Toronto. The problem becomes part of the solution in much of the Piccalugas' work. The unique shape of the space is exploited in the salon and becomes part of the design 'language'. The internal arrangement of the parts - from twenty-eight work stations, strung out along the inside circumference, right through to the washrooms, seem a irrefutable fit.

The Piccalugas' work is identifiable by this kind of programmatic invention, the creative solutions to technical problems, the impeccable detailing and the elegant use of materials. (They were the architects for the restaurants

in the CN Tower.)

"We avoid solutions which have a short life," says Aldo, "buildings have a relatively short life already." They use plaster. "One of the materials that deteriorates most quickly, and that has a temporary aspect, is drywall. There is also a tactile problem with drywall," explains Francesco. "It is one thing to put your hand on a plaster wall, and another to put your hand on drywall." The Piccalugas can tell a plaster wall from twenty feet.

"We do not use a material which pretends to be something which it is not. All the synthetic materials are eliminated and you are left with brick, plaster, marble, the various rocks and stones, tiles - glazed and unglazed, wood, glass, and steel. If we use plastic laminates, they look like plastic laminates." Each material is employed for its particular richness. "Marble," says Francesco, "has certain qualities that other materials don't have. You can have inlays, inserts, patterning, create designs on the floor. This is something lost in the profession - the use of the floor to define spaces, direct circulation and

reflect what is happening in the ceiling. These details are not superficial. They are the details that define the whole program."

What about the cost? "You don't have to use the marble wall-to-wall," says Aldo. "We use the materials for their special characteristics in proportions that reflect the budget. You can use marble and wood, marble and carpet."

In DeBardinis, one ascends a flight of mottled white marble stairs up to the salon level. Three concentric gradations of grey marble define the major circulation route, directing movement around the perimeter of the circle, past the string of pre-fabricated, moulded polyurethane work stations. Each station is equipped with mirrors, footrest, recessed magazine rack, blowers, hot comb, central vacuum, and intercom - all wired up and ready to go. The work station areas off the main circulation are tiled.

For every project the Piccalugas go into special production - the built-in seating, the hot lamps, the lights, the equipment, and the furniture are all custom-designed. The product is part of the language of the design and only through design does it meet their requirements. "It is a fallacy to think that a standard product is cheaper," says Aldo. "The difference is that you specify a standard product, and a custom product needs to be designed. And it has to work, and that implies a risk. You have to know what you are doing."

While other architects search for new ways to use standard products, or tailor those products to their requirements, the Piccalugas are confident that their designs and creativity are not affected by the availability of materials or products. They have the freedom to design and develop their ideas with the only constraints that they choose to impose.

The Piccalugas are unique in the kind of autonomy that they have achieved. They are craftsmen/architects, and as such appear to have the satisfaction in their work that comes from actually making something. The drawings are the pragmatic means of achieving the built product, but more, they are the culturally rich expressions of architecture as an imperial science.

Making Plans

BANFF

March 5,6,7:
Banff Session 82: The 4th Annual Architectural Design Conference sponsored by the Alberta Association of Architects.
Theme: "The Spirit of Architecture".
Speakers: Edmund Bacon (Philadelphia), Craig Hodgetts (Los Angeles), Hasan Udin Khan (Jakarta), E. Bruce Ross (San Francisco), Suzanne Stephens (New York).
Information: AAA, 10515 Saskatchewan Drive, Edmonton; (403) 432-0224.

CALGARY

Architecture/University of Calgary: Earth Sciences Building, room 1059, University of Calgary. (times as noted).

February 4:
"The Current State of Architectural Design", Gus daRosa. (4:30)

February 11:
D. Fullerton, planner, leads a discussion on planning and design issues in Calgary. (4:30)

February 26:
Peter Burgener. (12:00-1:00)

March 8:
"Building Systems for Northern and Remote Areas", Colin Bert. (7:30)

March 19:
"Urban Implementation: The Israel Experience". Dr. R. Alterman.

March 11:
"Design of Patient Hospital Entrances". Keith Muller. (7:30)

March 12:
Gene Dub. (12:00-1:00)

April 2:
Don Bittorf, architect. (12:00-1:00)

AAA Perspectives on Architecture: Lecture series sponsored by the Alberta Association of Architects. The Central Library Auditorium, Calgary. 7:30 p.m.

February 14:
"The Grain Elevator Image", Rayner Banham.

March 4:
"Patterns in Core Development", Edmund Bacon.

April 7:
"Architecture as Communication", James Wynes.

MONTREAL

Mid-February:
"Ernest Cormier", AUS Lecture by Peter Lanken, Montreal architect. McGill University, School of Architecture, Room A9. (For date and time call 392-5409).

7 avril:
"La copropriété et le mouvement de réanimation du centre urbain", déjeuner-séminaire par Francine Dansereau, dans la série organiser par l'Institut National de la Recherche Scientifique - Urbanisation. 3465, rue Durocher, Montréal. (12h-14h)

Alcan Lecture Series:
H. Noel Fieldhouse Auditorium (Leacock 132), McGill University, 6:00 p.m. Information: 877-3237.

February 2:
Robert A.M. Stern, on his work.

February 16:
"Porches, Piazzas and the American City", by Ray Gindroz.

February 23:
"Urban Space", by Rob Krier.

March 2:
"A Critical Overview", by Susan Doubilet.

March 9:
Leon Krier, on his work.

March 16:
"Karl Friedrich Schinkel", by Kurt Forster.

March 23:
"Light, Water and Landscape", by Sir Peter Shepherd.

March 30:
O.M. Ungers, on his work.

April 6:
"Sir Edwin Lutyens", by Gavin Stamp.

QUEBEC

April 3,4,5,6,7:
Association of Collegiate Schools of Architecture 7th Annual Meeting:
Theme: "Architectural Education and the University", organised by l'Universite Laval, held at the Chateau Frontenac.
Speakers: Paul Goldberger (NY Times), Kenneth Frampton (Columbia University), Robert Harris (USC), Daniel Libeskind (Cranbrook).
Information: Ricardo Castro (418) 656-2543 or ACSA, 1735 NY Avenue NW, Washington D.C. 20006.

Exhibitions/Université Laval:
Ecole d'Architecture, Pavillion Bonenfant, Cité Universitaire.

21 fevrier - 14 mars:
"Architecture en Allemagne, 1900-33", exhibition de la Centre Georges Pompidou (Paris) organisé par l'Institut Goethe.

8 mars - 20 mars:
"Structures", exhibition des travaux de M.S. Yolles & Partners, Toronto.

TORONTO

University of Toronto Lectures: Medical Sciences Auditorium, University of Toronto. (All lectures at 8:15 p.m.)

February 11:
"Architecture without Jargon", Macy DuBois, architect, Toronto.

February 25:
Ian McHarg, landscape architect and Professor, University of Pennsylvania.

March 4:
Ted Cullinam, architect, England.

March 18:
"Post Modernism and the Real World", Peter Blake, architect, author, Professor, Catholic University of Washington D.C.

April 1:
Peter Pragnell, author, Professor of Architecture, University of Toronto.

University of Toronto Exhibitions: Department of Architecture, 230 College Street, Toronto. (Exhibits open Monday to Friday, 9:00-5:00).

February 1-12:
"Remote Sensing", by Macy DuBois, architect, Toronto.

February 15-26:
Student Work, Department of Architecture.

March 1-11:
Student Work, from the Department of Landscape Architecture.

March 15- April 1:
"Working Drawings Working", by the Piccalugas, Toronto.

VANCOUVER

Alcan Lectures on Architecture: Robson Square Media Center, Vancouver. (6:00 p.m.) Organized by the Vancouver League for Studies in Architecture and the Environment (604) 683-8588.

February 3:
"Architecture and the Public Realm", by Fred Koetter.

February 24:
"Architecture: The Other Profession", by Rem Koolhaas.

TBA: Jane Jacobs.

WINNIPEG

Architecture/University of Manitoba. Centre Space, John A. Russell Building, Faculty of Architecture. (Lectures at 8:00 pm).

February 4:
Dr. R.E. Planas, a lecture by the former president of the Quickborner Team - office landscape innovators.

February 10:
"West Coast Landscape Designs", a lecture by Don Vaughan.

Early March:
Joseph Lluis Sert, an exhibition by the former Dean of the Harvard Graduate School of Design.

**March 3:**
Alison Hynas, Design Associates of Toronto.

March 15:
Landscape Architecture Display. □

Rue St. Paul, Montreal.

Henderson Photo.