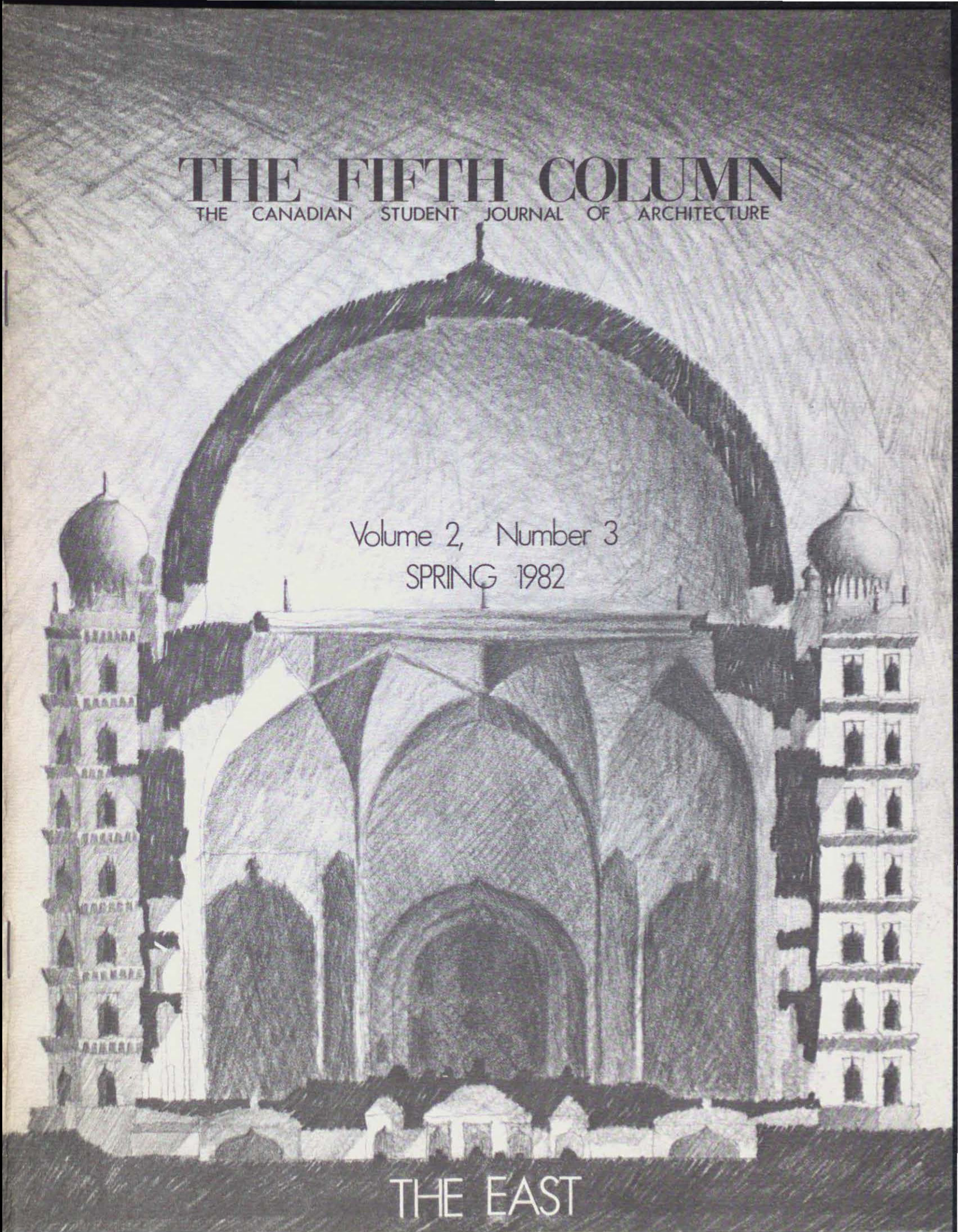


THE FIFTH COLUMN

THE CANADIAN STUDENT JOURNAL OF ARCHITECTURE

Volume 2, Number 3
SPRING 1982

THE EAST



THE FIFTH COLUMN

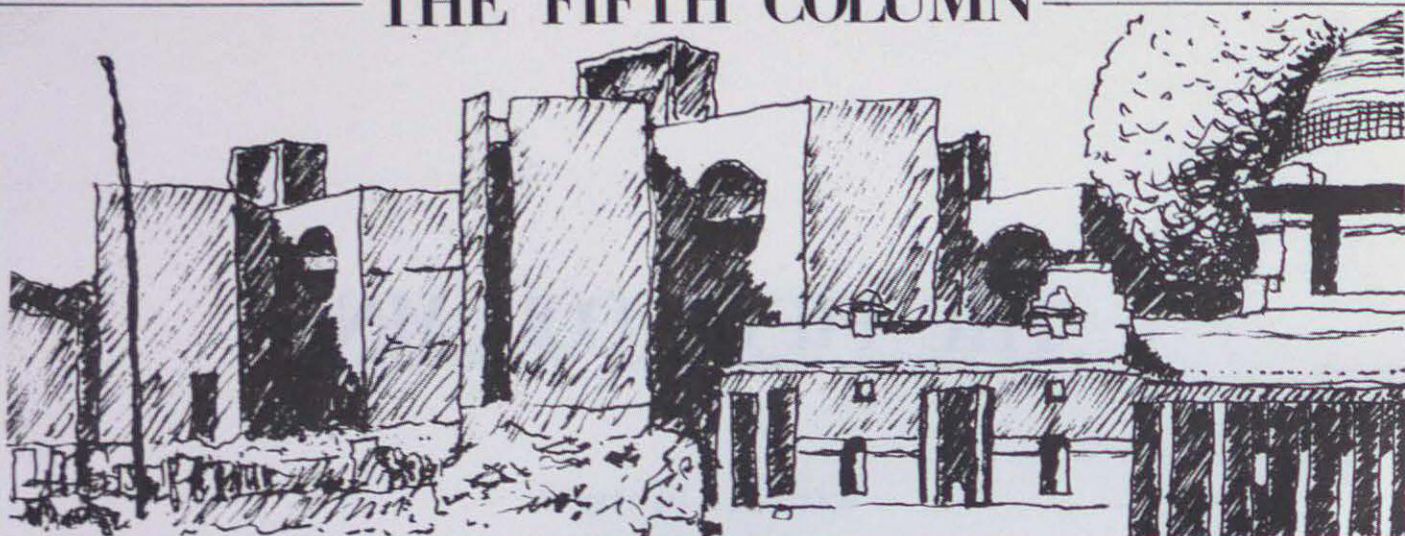
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M. Tidens

THE FIFTH COLUMN



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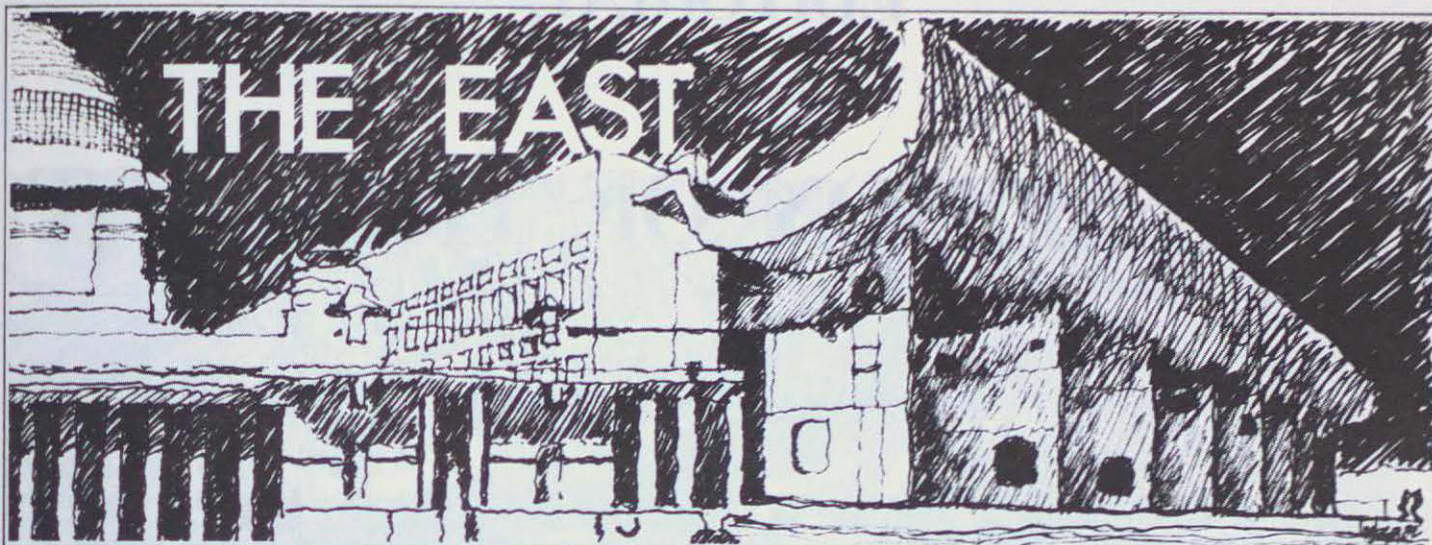
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THE LESSON OF THE EAST

Guest Editorial by Isaac Lerner and Peter Scriver

What is the fascination of the East? The fiction of Joseph Conrad or of Somerset Maugham reveals an almost helpless, but knowing, obsession with that question. In a more introspective vein, E.M. Forster's *A Passage to India* probes the cultural entanglement of East and West with a most lucid understanding. In our day, V.S. Naipaul pursues the query with a clarity of perception which is as harsh as it is brilliant. Rudyard Kipling, one more luminary in a pantheon of literary figures who have shown a remarkable sensitivity for the nature of the 'East', put it the most succinctly (if perhaps inaccurately): "East is east and West is west, and never the twain shall meet."

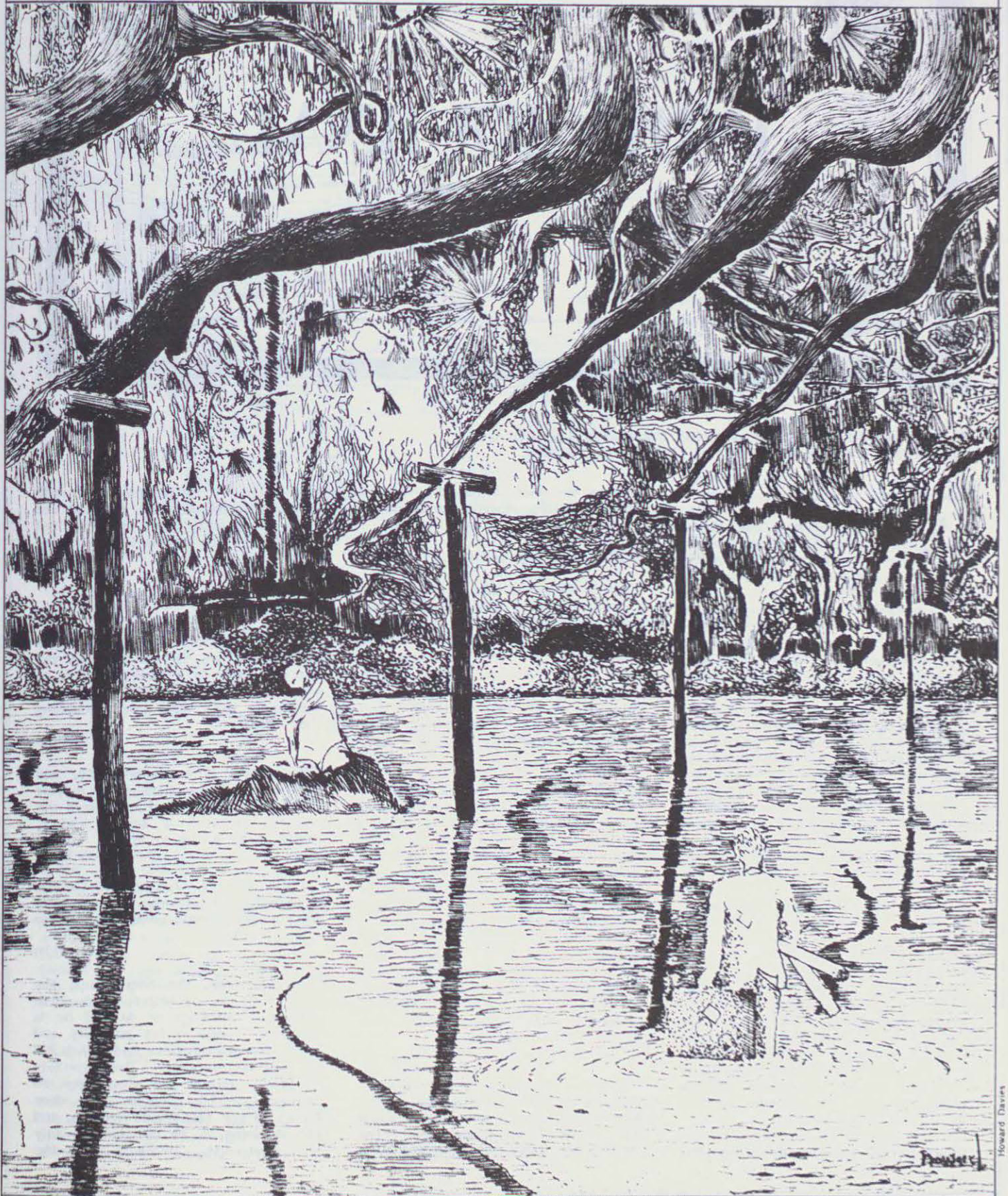
What the novelist holds over the architect, as Western artists confronted by the East, is the natural predilection to respond to the experience in a most fundamental, sensual manner. The exotic completeness of Eastern culture, which he observes and senses so lucidly, is precisely the force of contrast and perceptual challenge that he seeks to inspire a creative literary reaction in himself. The architect, on the other hand, denies himself that urge to spontaneous experience-reaction; he clouds his perception with notions of universality and human cultural equivalence. But far less than the freelance intellect of the wandering writer, does the actual built work of the architect offer any such universality. In ironic paradox to this belief in a pan-cultural ideal, so firmly maintained in the West in this century particularly, architecture must be seen as the most obvious materialization of the disparate cultural perceptions, aspirations, and self-images which characterize human civilization.

What, then, can the Western architect learn from the East? Paramount must be a sense of humility that one can scarce suppress when confronted with the dazzling architectural achievements of many Eastern cultures. Although alien in form,

symbol, and space conception, of a degree a Western mind might never conceive, there is an undeniable wholeness, sophistication, and beauty to the architectural and urban 'languages' of the East which is easily comparable to the highest Renaissance flowering. The fact that the East remains so completely distinct in this sophistication challenges our coveted belief in the cultural supremacy of the West. But, rather than dampen the creative spirit, the appreciation of parallel cultural evolutions should open the mind to the possibility of still more modes of meaningful perception and architectural expression. If one truly wishes to 'see', the diversity of this world cannot but dispel the narrow, intangible notion of an 'ideal' architecture.

The experience of the East thus enlightens us to our own perceptual narrowness as Westerners. This should humble us to tread more prudently in those cultures where experience, past and present, speaks disturbingly of good-intentioned cultural imperialism on the part of the West. On the other hand, when we respect it, the East presents us with an exotic foil, against which the Western understanding of itself and its cultural sources may be all the better honed and consolidated. There is a very rich dialectic of this sort which can be observed throughout history. We need only to think of Moorish Spain, or of Venice in its seafaring heyday, when the fruits of the East-West cultural exchange were literally crystallized in its architecture. Conversely, in a far more ancient epoch, the conquering sweep of Alexander's Greek Empire dramatically 'hellenized' the dormant cultures of north-west India to spur a fascinating new Hindu-Buddhist artistic flowering. While these are examples of rather conscious cultural intercourse, the most fascinating of such historical encounters was perhaps the least obvious; the subliminal seduction from within of the Western architectural aesthetic by that most Oriental of space conceptions, the 'International Style'.

The 'space conception' is probably the most fundamental distinguishing factor between the West and the Far-Eastern cultures in particular. From the vaulted chambers of the earliest Roman period to the late nineteenth century, the Western space conception, as Gideon states, is one of "space-containing volumes." There is little perception of the void and its dynamics, but rather a cartesian compulsion to see and understand only the container; an absolute entity divorced from time and movement. The fixed view of the Renaissance-invented perspective drawing epitomizes this static space conception while equally expressing the paradoxical indeterminacy of radiated space - the mind-boggling infinity of 'outer space'. The Oriental space conception is, very simply, the antithesis to that of the West; an 'inner space' defined by the dynamic relationship between objects and the observer in time. It is clear that we have not yet come to perceive in this Oriental manner. However, a certain visual fascination with the diaphanous, shifting parallax and transparency of the 'International' form language has carried our industrialized culture deep into an alien architectural limbo whose mechanics are decidedly Western, but whose source is Oriental, as assimilated from the Japanese in the work of Frank Lloyd Wright. That such a remarkably violent and all-encompassing movement should stem from such a singular and passive influence is an irony not easily dismissed. There is the suggestion of a deeper-rooted process, the ultimate cultural union of the modern East and West, of which the twentieth century architectural momentum is only a symptom. But, for the moment, the traditional Lesson of the East appears to renew itself at the last. While the Japanese, through innate understanding, continue to explore the 'International' idiom with profound, if increasingly alien, results, we have begun to recoil from an exotic trend misunderstood, seeking to rediscover the architectural touchstones of our essential Westernness. □



Howard Davies

INDIA JOURNAL

by Orest Humennyj

Orest Humennyj is a student at McGill University's School of Architecture and a former Editor of *THE FIFTH COLUMN*.

Introduction

ARCHITECTURAL EDUCATION, as a process, cannot possibly attain its crescendo within the walls of an institution. In fact, there is no such thing, for 'learning architecture' is an unending pursuit. At the heart of this pursuit lies perception and the experiential aspect of observation. This multi-dimensional nature has for centuries been complemented by travel.

Just as a university education in itself cannot broach the entire spectrum of learning, so, too, buildings viewed in isolation from their historical and social contexts cannot, in all their intrinsic meanings, constitute architecture. The social experiences inherent in travel thus generate an impression, and perhaps the beginnings of an understanding of how things got to be the way they are. Radical cultural differences alter this pattern in that the eventual understanding is normally born of initial confusion. During the course of last summer, six architecture students from McGill University, under the able guidance of Professor Vikram Bhatt, had the unique opportunity of living such an experience. In one hectic month of travel throughout northwestern India, we amassed a wealth of impressions that will last a lifetime and perhaps might even exert an influence upon us as architects and people.

What follows is a blend of thoughts,

feelings, and observations of several of the participating students, as extracted from their travel journals.

India - First Impressions

"This is the other side of the world - a dark side. The people seem hopeless, desperately poor, and cramped. We don't belong whatsoever; we are foreigners and there is no place for us, no mission for us here. As we return to our hotel amidst the hot, humid streets, I feel very, very far away from anything I know."

- WMP

"We all visit the Old Town, even more vigorously than before, seeing new, more impoverished streets; but now, I am not intimidated at all by these places. Today, I feel free to document the scenes with my camera. The four newcomers are, quite naturally, dazed by their hurdle into the deep end of the swimming pool."

- WMP

"The great culture shock hit. The streets are packed - sleeping, begging, selling, smoking, riding, driving, running; there is no end to this madhouse of masses."

- JZ

"It's busy, phenomenally so. Vendors line the sidewalk and small, tightly spaced and fiercely competitive shops are to be found everywhere. The streets are filthy and dangerous to a

dirt-sensitive foot: splattered with poot, garbage, and the infernal red goop which is spit out by betel leaf chewers who are looking for an instant high."

- OJH

Chandigarh

"The car got a flat on the way to the airport and we had to wait on the roadside next to a strange series of women clutching tin cans, crouching in the grass with their knees touching their ears."

- OJH

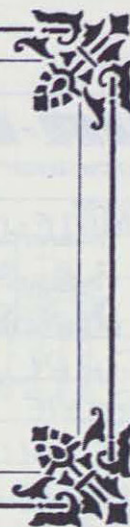
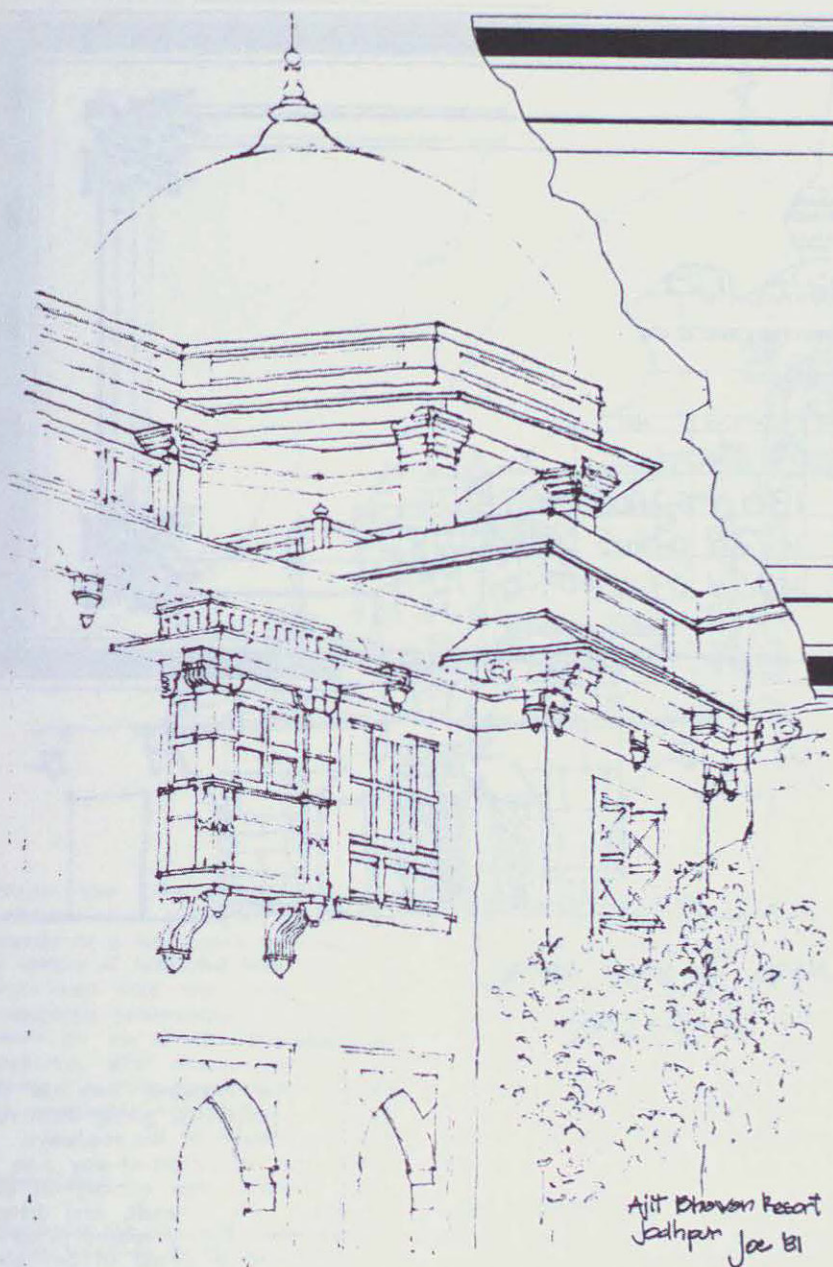
"Chandigarh is a planned city, and true to form, Le Corbusier's master plan has abstracted and humanized the concept to such a degree that it ceases to be a city at all."

- WMP

"It is a city laid out with the automobile in mind, in a country where most people can't even dream of owning one."

- OJH

"The Assembly, the Secretariat, the High Courts - leave Corb with individual buildings to do and he is brilliant. Gone is his publicity and foo-fa and make-believe and left is his art and architecture. The Assembly Building allows Le Corbusier to demonstrate his panache - he does things no one else would dare to, and yet by doing so, he remains the only true Modernist. He is loyal to the



grid and disloyal to it when he needs to be: a Functionalist. Rooms are not rooms as such, but free-standing objects in space - they bend to the grid, alter the 'space' and are 'formed' according to their function. Services, stairs, and ramps are all brashly tacked on where needed. All become 'abstracted' by Corb's functional treatment of them."

- WMP

On Breakfasts

"Breakfasts in India take an extraordinarily long time, caused by a variety of reasons: waiters, for example, always seem very busy, but they are simply running around and

fussing; moving the knives and forks an inch or two to the right and so on. They rarely, indeed, see you at this time of day. But when they do see you, they take your order. Then, they either throw it away or exchange it with someone else's. For the meal is only occasionally similar to what you have ordered and if it is what you ordered, it occasionally looks like you never thought it could."

- WMP

On The Road To Simla

"The colours of the Himalayan foothills were magnificent, real National Geographic stuff. The scraggly terraced hills appeared to be

covered with a lush green velvet carpet and the clouds drifted among them. The winding road was extremely high up and at times we drove through those clouds; on that road it can only be described as being on the edge of the world."

- OJH

Agra

"Up at an ungodly hour, we boarded a train - the Taj Express to Agra. Aside from bellowing coal dust, the train was relatively clean and efficient and did not have people hanging on to its axles. In Agra, our first destination was the Taj Mahal - a building unrivalled for its sheer beauty. The quantity, quality, and detailing of the white marble was incredulous. In fact, it was so spectacular that, at its base, I had to wear sunglasses as the brilliance hurt my eyes."

- OJH

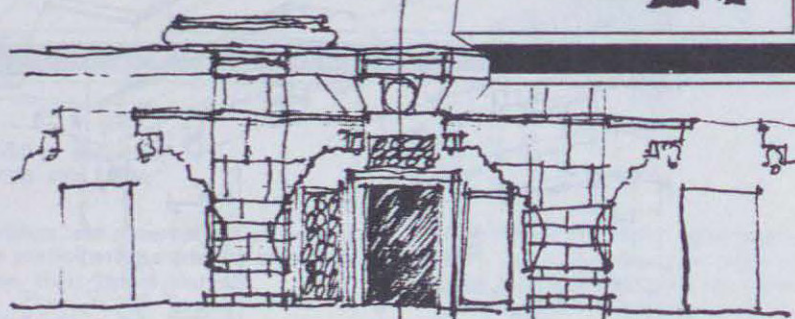
Jaipur

"As a result of studied planning, this city is very orderly and impossible to get lost in. The main grid defining streets, as well as some secondary ones, are lined with shops at ground level, terraces and housing above (similar trades tend to cluster together). Although the streets are very busy, they are not oppressive."

- OJH

"One quite bothersome feature common to many older places in India

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is the 'reverse Affleck' stair where the rise is much greater than the run."

- JZ

"So, we go off to Jaipur City, and rather than work hard, get luckily dragged off into a jeweller's shop somewhere deep inside one chowk. With the doors closed, the single central hanging lamp on, cigarettes, fan, and chai - a fabulous display of precious and semi-precious stones; we come to realize that anything we ever saw in the movies was absolutely true."

- WMP

Jodhpur

"We are staying at the Maharaja Prince's 'smaller house', and it is very much like being thrown back fifty years. Lord and Lady Mountbatten's autographed portrait photograph is in the vestibule. That colonialist feeling returns."

- WMP

"Our host treated my body to a lesson in Indian climatic torture, as he demolished me with ease in the open air squash court. After five slaughters (3, 1, 0, 1, 3), which I still can't believe I lasted through; I was drenched and dripping profusely. A Limca and half a cola only started to replace that which my partner extruded from me so simply, yet

*Utopia. The ponds (dormitory)
at New Delhi*

relentlessly."

- JZ

"Vikram and I walk through many parts of the city - from piazza to the intimacies of the smallest house to house relationships. As one of the very few whites ever to go into the area during the last thirty years, I became an object of great interest to everyone, and according to Vikram, an object of desire to the girls, who spoke much of me, particularly my very long legs."

- WMP

Jaisalmer

"It is a beautiful city, very intricately detailed. Its innocence, despite the insurgence of hundreds of French tourists, still is abundantly evident. It is somehow magical and golden, and when walking through the city, although there are adults and children everywhere, it still seems uninhabited and frozen in time."

- WMP

On Taxis

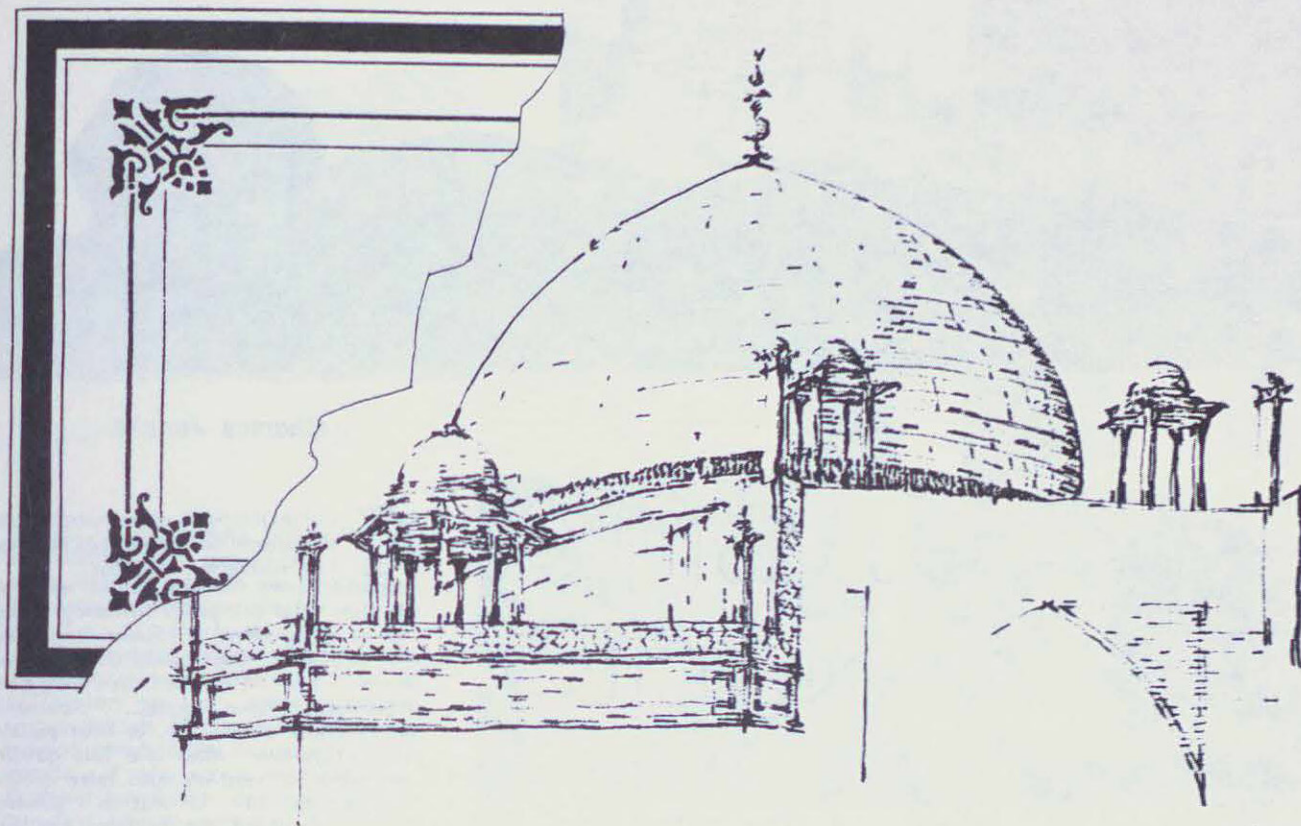
"Taxis are Number Two on the Vehicular Hierarchy, giving them rule over most beasts of the roadways. In India, the only right-of-way rule is what position you occupy in this hierarchy. As a result, taxi drivers are maniacal, fully prepared to hurtle headlong into a throng of any sort, regardless of the probable loss of life that may ensue. On this day, we scarcely avoided scores of dogs, countless individuals (who walk quite calmly across the street daring Death himself), an avalanche with real, rolling, bouncing rocks, goats, several water buffaloes, very large trucks, and in the evening, an astonishingly close call with a sacred cow, who decided to walk into our path."

- WMP

Udaipur

"Joe, Mark, and myself made the mistake of having ice cream at supper the night before and eventually paid for it. I immortalized the misery by drawing the someday-to-be-infamous 'dispoopsy' self-portrait."

- OJH



"From the Lake Palace Hotel - a brilliant white jewel set in the blue waters of a lake itself surrounded by a series of beautiful blue hills - we ventured into the city. It was exquisitely picturesque, a whitewashed town of an almost Mediterranean quality, with steep, narrow, and winding streets engulfed by buildings of remarkable massing."

- OJH

Ahmedabad

"We spent the entire day exploring the Indian Institute of Management, Louis Kahn land. To experience the work of this great master as opposed to just reading a book or seeing a photo was an architectural delicacy."

- JZ

"The geometry is overriding and prevalent as the main ordering factor. The mere scale of the project elevates itself to the monumental; however, it loses something as a result of its unending magnitude."

- OJH

"Vikram set us up for a visit to another temple, where we walked across five metres of ice, crawled through bamboo tunnels, and saw some music-box gadgetry for the light show at nights. Theme - some god in the Himalayas."

- JZ

(Note: Shortly after our visit this electric gadgetry set off a fire in which over a hundred people perished.)

"There are some beautifully clustered small neighbourhoods, with charming homes spanning six centuries of rebuilding. If not for the overcrowding, the smell, and the animals in the streets, this would truly be an enviable place to live."

- OJH

On Telephones

"Phones in India just do not work, often within one's own hotel. The aggravation mounts as one must continually shout, lose patches of conversation as a result of technical difficulties, and inevitably just have the damned thing go dead. Worst of all, is that once you finally get hold of somebody at the other end of the line, it's virtually guaranteed that they will be totally clued-out about everything and thus be of no help whatsoever."

- OJH

Bombay

"My most prominent impression of Bombay will unfortunately remain our final taxi ride to the airport - corruption at the hotel, the tension and uncertainty over a driver who just stops suddenly and trades cabs with

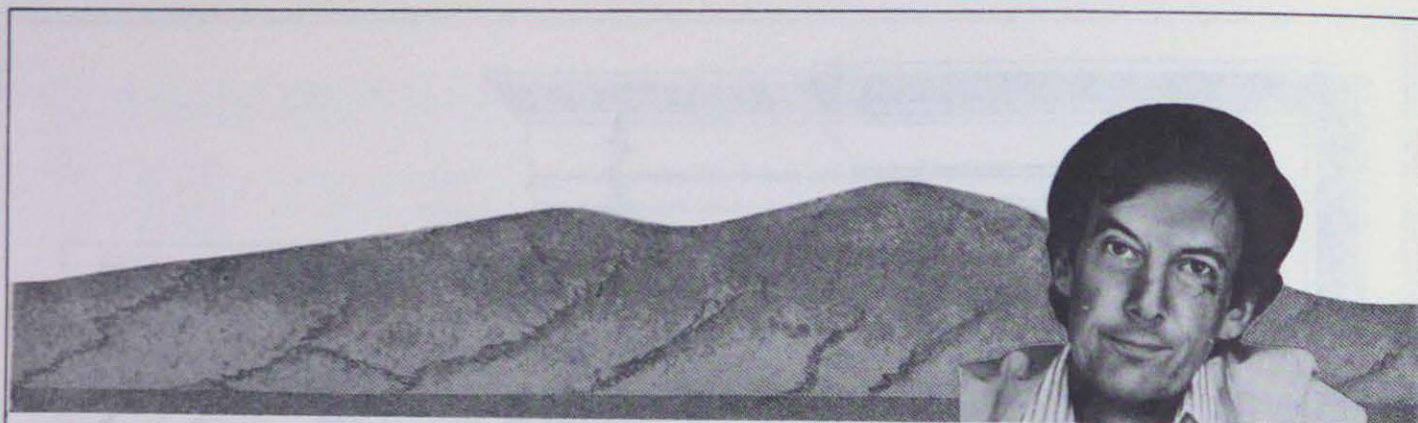
someone else, the squalor of shanty housing lining the route to the airport, and, worst of all, the stench, a turgid smell compounded by the humidity."

- OJH

Note:

OJH : Orest J. Humennyj
WMP : William Mark Pimlott
JZ : Jozef Zorko





Charles Jencks



G.J.: un inconnu

G.J. EST-IL MANIERISTE LUI AUSSI?

par Jacques Lachapelle

Jacques Lachapelle est un étudiant à l'Ecole d'Architecture de l'Université de Montréal.

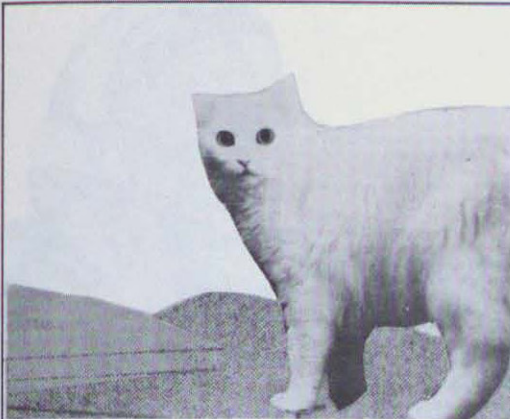
CONSEQUENCE quasi-normale du pluralisme des dernières années, une nouvelle mode est apparue, avec Charles Jencks en tête de file, celle des preux historiographes qui se complaisent à classer, reclasser et déclasser: post-modernisme égale néo-néo-classicisme égale néo-maniérisme égale... sûrement autre chose aussi. Ah, le haut plaisir de l'étiquette. Mais une fois qu'elle est apposée, veut-on nous faire croire que tout est dit? En sait-on vraiment plus? N'y a-t'il pas certains cas qui peuvent troubler leur belle assurance? En voici un qui me laisse perplexe: 'G.J.'

Contrairement à toutes les stars du post-modernisme dont le culte rayonne dans une redondance d'articles, G.J. est un inconnu. Peu choyé, il a toujours dû se débrouiller seul et il travaille actuellement dans un des plus gros bureaux d'architectes de Montréal... en tant que commis. Son avis n'y est donc d'aucune importance. Et pourtant. Le décor de son logement, un 3 1/2 rue Sainte Catherine ouest, s'inspire de tout ce que John Shearman, dans son livre *Mannerism*,¹ considère comme les qualités artistiques du XVI^e siècle.



John Shearman

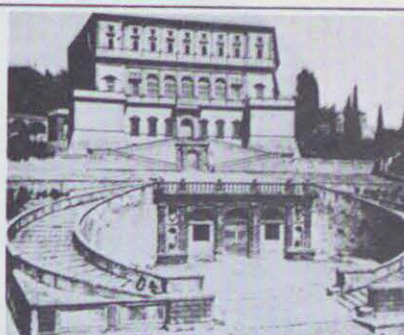




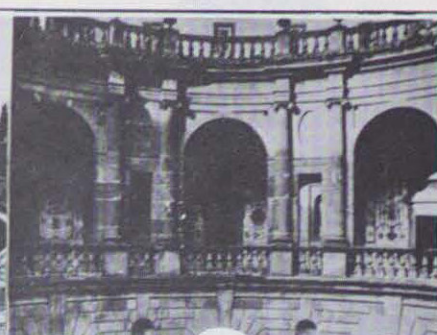
Minou

Chez G.J., une **varieta** accomplie dans un foisonnement indescriptible est à même de faire **stupire** par l'**invenzione** de certaines solutions (l'arbre-à-tasses et le trompe-d'oeil sont particulièrement réussis) ou par leur **difficoltà** audacieusement résolue (la télévision sur la chaise suspendue nargue les lois de la gravité comme la maison penchée de Bomarzo). De la **grazia**, il n'y en a peut-être pas, sûrement son double, la maladresse, le non-fini, ou le rustique, tout aussi caractéristiques du maniérisme.

Allons plus loin. L'analyse de Shearman repose sur les ambiguïtés, les oppositions et les dualités. Le logement de G.J. également. Si la villa Lante à Bagnaia (1566-1589) a deux pavillons et le palais Farnèse à Caprarola (1550-1559) deux jardins, G.J. a bien, lui, deux télévisions, deux aspirateurs et deux paires de bottes identiques. En fait, la lecture de Shearman amène à croire que le maniérisme naît d'une société plus gourmande de culture et plus avide à le montrer, voire à la répertoire. Les villas deviennent ainsi des microcosmes artificiels et effectifs dont le programme iconologique



Le palais Farnese a Caprarola



Vue interieure



Villa d'Este a Tivoli



La maison penchee de Bomarzo

Chez les Manieristes: les ambiguites et les dualites



Collage de cuilleres



Affiches affreuses



Tele-Cuisine



L'arbre-a-tasses

Centre electronique

Chez G.J.: l'allure d'un refuge personnalise



Montaigne



Serlio



Martin Luther

complexe est souvent à la gloire du Prince et sa lecture réservée à une élite intellectuelle.²

Je ne crois pas qu'il faille chercher la moindre iconographie chez G.J. mais son besoin d'afficher tout ainsi fièrement le champs de sa culture, du *Télé-Cuisine* à Freud en passant par Guy Lafleur, n'est pas moins éloquent. Des poèmes et des réflexions philosophiques ponctuent différents *momenti* du décor, un peu comme les épigrammes de Bomarzo. Et puis, pour faire honneur à la *scena satirica* de Serlio, son intérieur est rempli d'images champêtres qui s'opposent clairement à la scène urbaine dont il jouit à ses fenêtres. Là encore, la dualité entre la nature et la civilisation n'est pas sans analogies avec la villa. Et c'est aussi un microcosme. Même la lumière est différente: toutes les ampoules sont rouges. A ce titre les photographies sont trompeuses, car le logement ne baigne jamais que dans une demi-obscurité. Finalement, comme un labyrinthe, figure privilégiée du maniérisme, la confusion de son décor est factice. Tout est, au contraire, extrêmement ordonné et rigide: chaque chose à sa place et chaque place à sa chose.

Hélas. là où les jardins du Prince peuvent servir aux plaisirs galants, à l'érudition et aux divertissements intellectuels du courtisan à l'exemple du modèle de Castiglione, y-a-t'il seulement le souffle d'une fête chez G.J.? Car à vingt quelques années, il vit seul avec ses quatre chats qu'il a trouvés dans une poubelle. Il s'anime quand il en parle. Pour lui, la cruauté envers les animaux est un signe de la bêtise humaine, d'inintelligence. J'appelle cela plutôt et exclusivement de l'insensibilité (plusieurs architectes étant très fiers de leur intelligence.). Son vocabulaire se comprend quand il vous apprend que l'humanité le tourmente: la guerre, la violence, le nucléaire, la solitude, etc. Il vous parle alors de l'absence d'Intelligence universelle. En d'autres-mots, son hypersensibilité souffre devant un chaos que son intelligence ne parvient pas à comprendre ou à admettre. Je me vois obligé de lui donner raison sur son vocabulaire et ses idées.

Connaissant son trouble, son logement prend aisément l'allure d'un refuge personnalisé contre un monde qui lui échappe. Une fuite narcissique où la

réalité extérieure est remplacée par le pouvoir intérieur de son être. A ce titre, il rejoindrait l'explication psycho-sociale (enfin une explication.) que donne Carmine Benincasa de maniérisme; le narcissisme.³

C'est-à-dire que, face à un doute existentiel, l'artiste se serait éloigné de l'idéal néo-platonicien universalisé vers une recherche arbitraire de son identité dans son art. Une série de changements profonds que connaît la société du XVI^e siècle peuvent appuyer cette hypothèse: bouleversement du capitalisme après la découverte du Nouveau Monde, crise de la religion avec Luther mais aussi en philosophie avec Pomponazzi (1462-1525) et l'école padouane, Montaigne (1533-1592), Machiavel (1469-1527) ainsi que les théories héliocentriques de Copernic (1473-1543) particulièrement lourdes de conséquences, etc, etc. Peut-on persister à croire que LE MANIERISME N'EST PAS UN ART DE CRISE???

Par un cheminement à la fois similaire (appui du substrat socio-économique) et différent (sans implication de maniérisme), Alex Tzonis et Liane Lefaivre considèrent la phase actuelle comme narcissiste elle aussi.⁴



Guy Lafleur



Machiavel



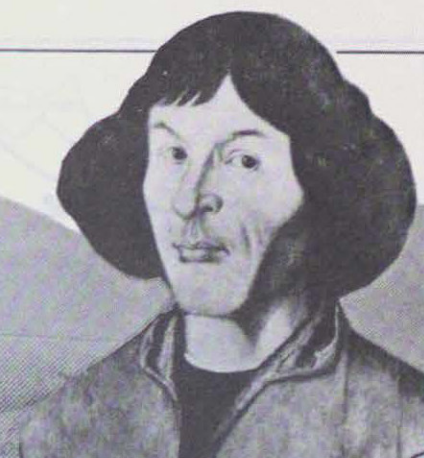
Sigmund Freud



Le Corbusier



Venturi



Copernic

La perche est trop belle pour ne pas croire la boucle bouclée: la période actuelle est maniériste. Mais y a-t'il lieu de s'en étonner? Pas vraiment si, comme Claude-Gilbert Dubois, on ne considère plus le maniérisme comme une période mais comme une attitude créatrice, au même titre que le sont le baroque et le classicisme.⁵

Elle consisterait chez l'artiste à chercher à se différencier par l'écart à un modèle ou un style de référence, dont elle ne parvient pas à se libérer du système. Le XVI^e siècle et le "Quattrocento"; le post-modernisme et le modernisme.

On pourrait facilement continuer jusqu'au ridicule les comparaisons et le débat, mais G.J. dans tout cela? Qui est son modèle? Le Corbusier ou Venturi? A la rigueur, on peut y voir une transposition exacerbée, donc maniérée, des vitrines de la rue Sainte-Catherine, voire de son caractère cosmopolite qui en fait le lieu privilégié des anonymes. "Learning from Montreal"? Ca pourrait déjà être un leçon pour les architectes montréalais qui ne trouvent rien de mieux que "briser le cube."⁶

N'étant ni architecte, ni artiste (l'art est devenu le produit exclusif de son

marketing institutionnalisé), le maniérisme lui échappe, et le débat des architectes l'exclue, malgré toutes ses prétentions contraires. C'est à son insu que son logement se retrouve en ces pages, utilisé, analysé et requalifié. Ce n'est là que continuer les présomptions éhontées des architectes populistes qui se gargarisent de solutions toutes prêtes pour lui: néo-classicisme, post-modernisme... architecturalisme (?).⁷

L'architecte démiurge vit toujours. A t'on voulu l'assassiner, on a persisté à croire que l'architecture était si importante que G.J. et d'autres devaient construire eux-mêmes. De qui avait vraiment besoin G.J. pour créer, à sa place, dans un logement loué, la beauté banale et fantasque de son décor; pour tirer profit de potentiel architectural de son logis comme toile de fond à sa propre expression, et à son identification, le simulacre d'une désaliénation. Et de qui a-t'il besoin pour s'en sortir? Il faut le dire, je me doute un peu qu'il se moque des architectes et qu'il ne compte pas trop sur eux pour rebâtir ce monde qui l'inquiète tant.

Maniériste, narcissiste ou post-moderne G.J.? Si vous lui demandez pourquoi

il a ainsi réinventé l'idéal Décormag, sa réponse sera des plus simples et des plus utilitaires: il n'a pas le choix, il manque de place. Est-ce à dire, en langage d'architectes: "Form follows function?"

Références

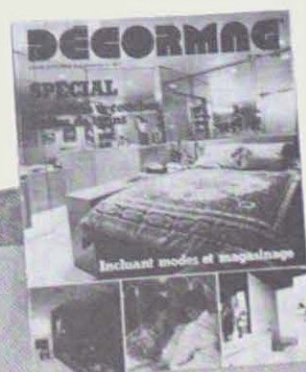
1. John Shearman, *Mannerism*, 1967.
2. Marcello Fagiolo, "Il giardino come teatro del mondo e della memoria," *La città effimera e l'universo artificiale del giardino*, 1980.
3. Carmine Benincasa, *Sul manierismo come dentro a uno specchio*, 1979.
4. Alex Tzonis et Liane Lefaivre, "The Narcissist Phase in Architecture," *Harvard Architecture Review*, Vol. 1., printemps, 1980.
5. Claude-Gilbert Dubois, *La maniérisme*, 1979.
6. Benoit Aubin, "Les nouveaux visages de Montréal," *Actualité*, Vol. 7, No. 2, 1982.
7. Titre francisé de *Architecturalism, THE FIFTH COLUMN*, Vol. 2, No. 1, 1981. Il est d'autre part entendu que le présent propos s'inspire de la deuxième partie d'une article de William Mark Pimlott, "... A New Mannerism...", pp. 20-25, et qu'il doit partiellement se lire en dialogue avec celui-ci.



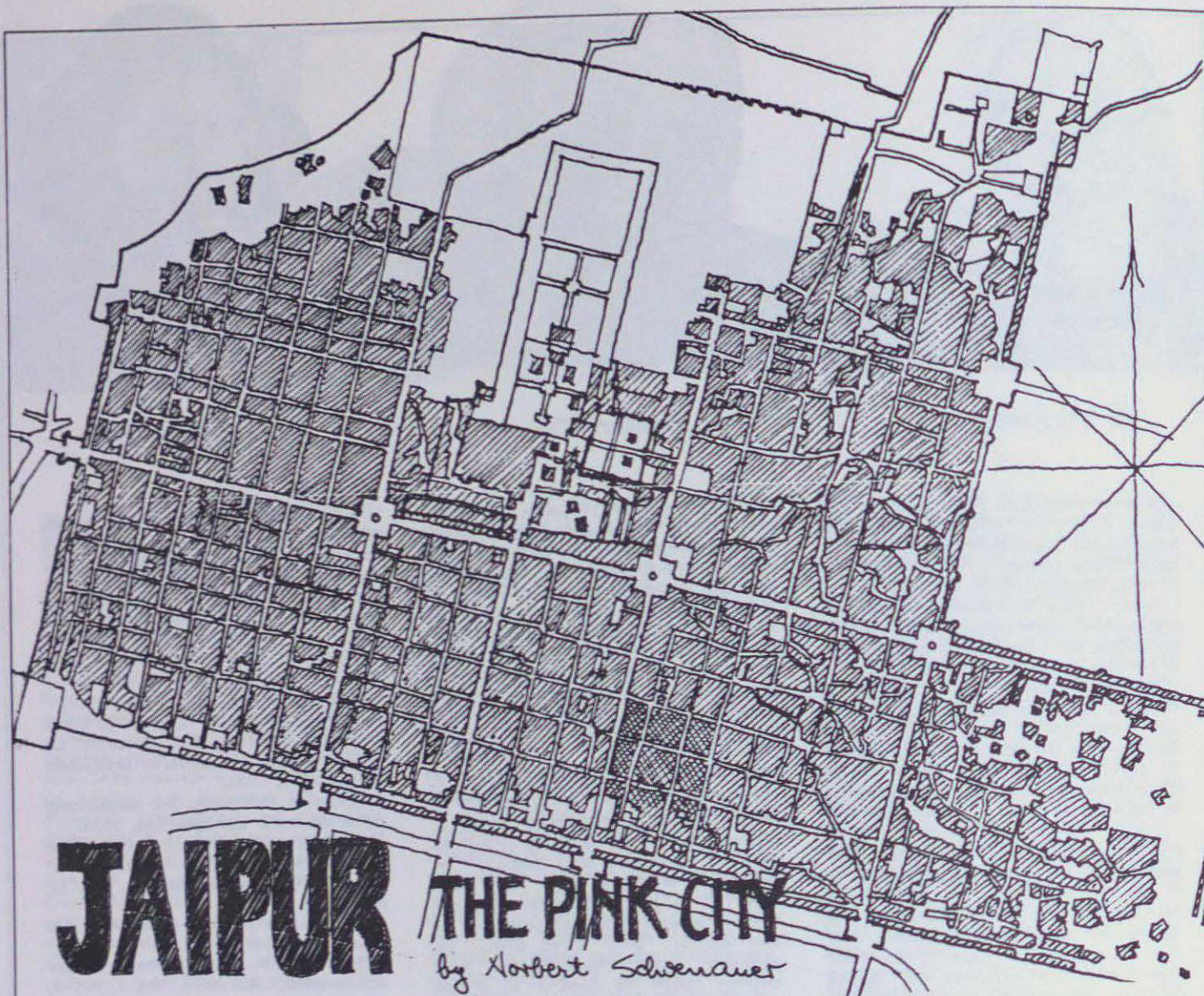
W.M. Pimlott



Claude-Gilbert Dubois



Decormag



JAIPUR

THE PINK CITY

by Norbert Schoenauer

Norbert Schoenauer is MacDonald Professor of Architecture at McGill University.

AFTER THE INDIAN UNION of 1947, Jaipur became the capital city of the newly formed state of Rajasthan, a name that translates as the 'abode of princes'. Rajasthan occupies a territory in northwest India that was previously called Rajputana, the land of the Rajput, who were, from the eleventh century, the dominant race in this territory which embraces both the region of the Aravalli Hills and that of the Thar Desert; the name Rajput derives from *rai-putra*, or the 'son of a prince'. The Rajput claim descent from the solar, lunar, and fire-born families of Kshatrijas, a warrior caste which in the social hierarchy is surpassed only by the Brahmins. Rajput women were highly regarded and according to legend, were created as companions to men.

The Rajput fought off the invading Moghuls for centuries and thus prevented Islam from conquering the whole of the Indian subcontinent. Amber, Chittor, and other fortresses of Rajput rulers emerged as bastions of resistance and refuge for Hindu culture threatened with extinction. Eventually, although the Rajput kings became allies of the Moghuls, they succeeded in retaining their position of strength as well as their culture in their own land.

Maharaja Sawai Jai Singh (1699-1743) was the founder of the walled city of Jaipur built during the second quarter of the eighteenth century as the new capital of his Rajput state. The former fortress capital, Amber, nestled in the Aravalli Hills, was relatively inaccessible, and this handicapped its commercial development at a time when the new political realities no longer justified such isolation for the purpose of defence. Hence, a new site was selected for the capital near the foothills of the Aravalli Range, only seven miles out of Amber.

Construction of the new town commenced in 1727 and its main sections were completed within the following six years.

Jaipur's Master Plan

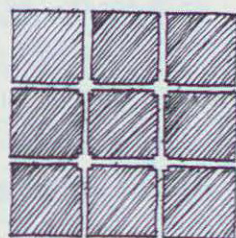
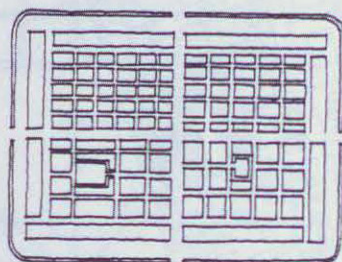
The physical form of the walled city was conceived as an orderly orthogonal cluster of nine roughly equal-sized square wards, or 'superblocks'. Whether these nine wards were to correspond to the nine treasures of Kubera (the Lord of Wealth), or to the nine planets of our solar system is mere speculation. More certain was the influence of the ancient Vedic *prastara* type of settlement layout characterized by a chessboard system of roads and streets, and where each ward was allocated to people of a particular profession or status in the urban social hierarchy.

Jai Singh's plan for Jaipur conformed to the traditional agrarian society's view that a city consisted of a collection of villages, but one cannot exclude the possibility of a certain

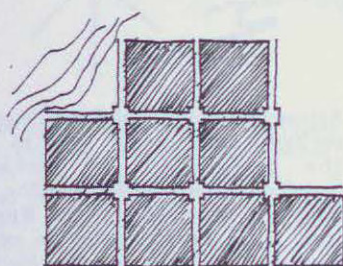
Sketches by the author

Layout: Jean-Claude Fillion and Lea Zeppetelli

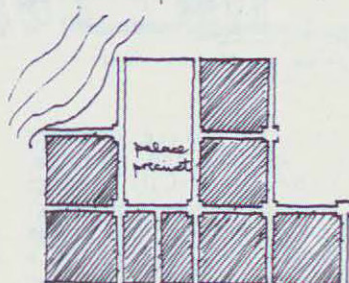
The Prastara Plan
after Ashim Kumar Roy



1. Conceptual Plan

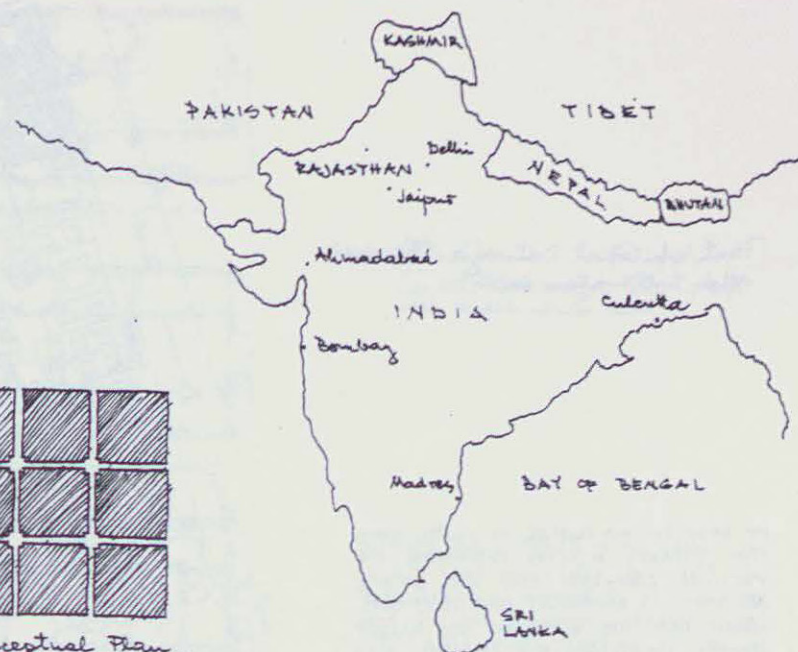


2. Effect of Topography



3. Final Plan

Evolution of Master Plan
after Kulkarni Jain



which was equipped with heavy bronze doors and preceded by a barbican. The city gates were closed every night at eleven o'clock and opened at daybreak. Nobody could enter or leave the city during the night, a custom also practised in medieval cities in Europe. This custom lasted in Jaipur until 1923, when Chandpol first was left open during the night for the convenience of train travellers using the nearby station.

The palace precinct was also surrounded by fortification walls similar to those surrounding the city and its corresponding gates, some of which still retain the original bronze doors, must have represented a second line of defense within the city proper.

The rectangular wards, or superblocks, called **chowkris**, were identified individually with a particular name. Typically each **chowkri** was further subdivided into a number of **mohallahs** or residential precincts, inhabited by a particular caste, religious group, or members of a trade guild. The square **chowkri** located immediately south of the palace precinct was divided into two wards by a new bazaar street developed during the nineteenth century; this bazaar street extended the north-south axis of the palace precinct and eventually received its own gate which is still known as the New Gate. It, of course, had no barbican.

Unquestionably, the founder of Jaipur envisaged a hierarchical order of street networks. The main bazaar streets, about one hundred eight feet,

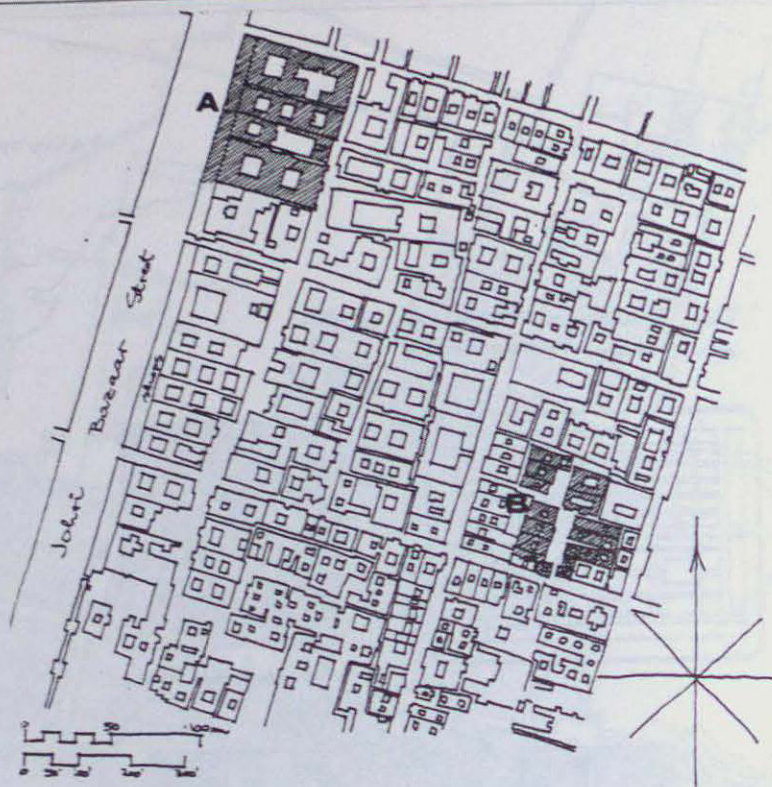
influence of eighteenth century European planning practices, because as was characteristic of Europe during that period, strict design control of buildings was exercised by Jaipur's founder along the principal thoroughfares and bazaar streets.

No doubt the cardinal points of the compass also imposed an important discipline on Jaipur's plan. The practice of a north-south and east-west orientation of street networks had a precedent in the ancient Indus Valley civilization as exemplified by the excavations both in Mohenjo-Daro and Harappa as well as at a later date in the Hellenistic city of Taxila, built after the conquest of the Punjab by Alexander the Great.

The conceptual geometric plan that should have resulted in a square city of nine wards nevertheless had to acknowledge restrictions imposed by the topography of the site. Located on a flat, dried-up bed of a former lake, flanked by two small rivers, well drained and in close proximity to an

ample source of quarry stone for building, the new town site was near ideal, but in its northwest corner was encroached by the steep slope of a hill crowned by Nahargar or the Tiger Fort. The steep contours of this hill necessitated the modification of the conceptual plan, whereby the northwest corner ward was transferred as an appendix to the southeastern corner of the town. The principle axis of the city was formed by an east-west bazaar street which linked the Surajpol (Gates of the Sun) to the Chandpol (Gates of the Moon) and thereby divided the city into two unequal halves; the eastern extension of this axis led to the Temple of the Sun. The southern half of the city had four superblocks, while the northern part had five, two of which, the central ones, were merged into one to form the palace precinct with its extensive gardens. The entire town site was surrounded by crenellated fortification wall twenty-five feet high and nine feet thick and access to the city was provided by eight main gates each of

*Part of Ghat Darwaja Chowkri
after Kulbhusan Jain*



or seventy-two hastas, in width, were the primary arteries delimiting the various **chowkris** and the palace precinct. A secondary grid of streets, about half the width of the bazaar streets, subdivided the **chowkris** into city blocks, each of which was then penetrated by a tertiary network of shaded narrow lanes, alleys, and cul-de-sacs. The primary roads or bazaar streets were not only wide and straight, but were also subject to regulations that prescribed the spatial organization and aesthetic treatment of the buildings lining them in order to ensure an effect of beauty. Accordingly, the main bazaar streets had on both sides a wide sidewalk running parallel to a modular arcade fronting a row of shops; the arcades and shops were in some cases built by the state, but the **havelis**, or large townhouses, two to three stories in height surmounting the shops behind the arcade were most often built by individuals. The facades of these **havelis** were also subject to some regulations and were generally adorned in the Hindu tradition with bay windows and **chattris**, to enhance the visual appeal of the street facade and its silhouette. In most instances, the **havelis** had their main entrance from the rear street but infrequently they could be reached from the front through a staircase wedged between two shops leading to the continuous roof terrace of the arcades. At the intersection of the major north-south and east-west bazaar streets, the building lines recessed to form large squares which became important nodal points, or **chaupars**, of the city. We can identify three **chaupars** along the main axis of Jaipur, namely Ramgay ki chaupar, Sanganer ki chaupar, and Amber ki chaupar. At these nodes, we find the important buildings and temples, the latter built on elevated platforms and reached by a wide and formal stairway ascending from the pavement to the platform, lending an additional aura of importance to the religious shrines.

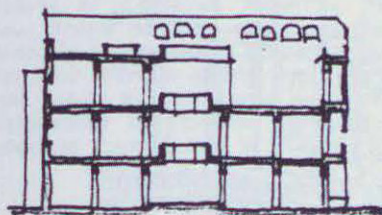
Of course, the palace precinct occupied a central and strategic position in the city and its buildings were the dominant elements of Jaipur. The main and formal entrance to the palace compound was Tripolia Gate, a triple gateway located near the intersection of the north-south axis of the palace precinct and the east-west main bazaar street. This gate led to an enclosed space with a jewel-like white marble building in its centre called Mubarak Mahal and used by the highest administrative body presided over by the Maharaja. A marble gate with heavy brass doors led to another space enclosure containing the Diwan-i-Khas, where private audiences were held. Diwan-i-Am, or the Hall of Public Audiences, was on the east side of the Diwan-i-Khas.

Chandar Mahal, the seven-storey main palace building with its royal quarters was located to the north-west of the Diwan-i-Khas and faced the a formal palace garden with fountains along its axis. Badal Mahal, or the Cloud Palace, and the Temple Shri Govind Deoji also faced the palace garden.

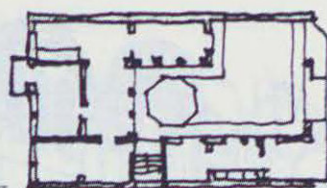
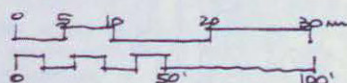
In front of the eastern gate of the palace precinct was a large square called Jaleb Chowk which, in the past, served as the assembly area for state processions with their various conveyances, including elephants. The surrounding chambers of this square accommodated the retinue of the Maharaja. To the south of Jaleb Chowk was the Jantar Mantar or the astronomical observatory built by Jai Singh.

Although most palatial buildings were secluded from public view to ensure the privacy of the Maharaja's household, one palatial building, Hawa Mahal, or the Palace of the Winds, did front on a bazaar street in order to provide members of the Maharaja's court and harem windows to the city. Hawa Mahal, built in 1799 by Jai Singh's grandson, Pratap Singh, was not a residential structure, but merely an ornate multi-storied facade with a multitude of screened oriels and balconies to provide viewing platforms for members of the royal court who had to respect the **purdah** and were forbidden to mingle with ordinary people, but nevertheless curious about them; their privacy was assured by the screened aperatures, and the members of the harem could gaze on the activities of the people in the streets below.

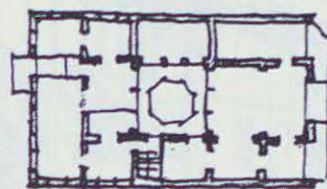
The courtyards of the **havelis** in Jaipur were unusual in that they most often had an octagonal plan and were relatively small. The size of the courtyard was justified by the extreme heat that prevails for many months of the year. Courtyards that were narrow and deep prevented sun radiating into the dwelling; moreover, the well-like courtyards retained the cool air accumulated during the night and, later in the day during the heat build-up, acted virtually as chimneys inducing a constant air movement in the surrounding habitable rooms. Climatic realities not only influenced the design of houses in Jaipur but also shaped the pattern of its streets and alleys in order to moderate effects of



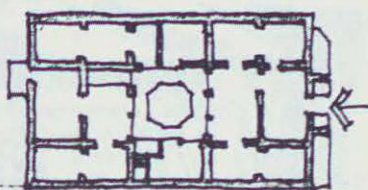
section



second floor plan



first floor plan



ground floor plan

*Modest haveli
Ghat Darwaja Chowki
after Kullbhusan Jain*

climate upon the urban environment. The pressure differential created between the wide sunny streets and narrow shaded alleys induces air movement even on calm days and a favourable micro-climate thus results.

The History of Jaipur

Judging from all historical accounts, it appears that Jaipur was a thriving urban centre from its beginning. Many rich merchants were invited to settle in Jaipur; they built large **havelis** and their mercantile activities ensured the rapid economic and physical growth of their adopted city. By 1734 the main bazaar streets, markets, and **chowkis** of the town were already completed, and with the tax concessions given by Jai Singh as incentives for businessmen, merchants, and artisans to settle in the new city, Jaipur became an important centre of trade. Following Nadir Shah's invasion of northern India in 1739 and the plunder of its cities, many Hindu and Jaina businessmen and merchants sought refuge in Jaipur, not only because of the unsettling events following enemy incursions, but also due to the restrictions imposed by the Moghul rulers upon their lives. In Delhi and other large cities, for example, Hindu merchants could not display their wealth and build large **havelis** without provoking the ire of the ruling class and thereby becoming victims of confiscatory taxation. Nadir Shah's, and later Ahmed Shah Abdali's incursions coupled with the common occurrence of highway robberies committed by the Sikhs in

Punjab caused the traditional imperial trade routes of northern India to gradually shift upward and eventually lead through Jaipur. Additional factors in the economic activity of Jaipur were, first, the build-up of a large administrative staff in Jai Singh's state, which was enlarged even more after the seat of government was moved from Amber; second, the fact that a number of attendants of the religious establishments were attracted to Jaipur to serve the population there (although Jai Singh himself apparently only built two important temples, namely Shri Govind Deoji's temple in the palace compound and Shri Kalkiji's temple along a bazaar street); and finally, the requirements by Jai Singh that all important Jagirdars of his state build homes in Jaipur; several large **havelis** of Jagirdars were thus built in all **chowkis** with the exception of Topkhana Hazuri which was developed only at a later date.

In the years following Jai Singh's death, Ishvari Singh (1743-1750), his eldest son, succeeded him and was challenged by his younger brother, Madho Singh, whose mother, a former princess of Mewar (Udaipur), was promised at the time of her marriage to Jai Singh that the throne would be given to her issue. Ishvari Singh defeated his brother in a battle and erected a victory tower, Ishvar Lat, in the palace precinct to commemorate this occasion; this tower is still a prominent landmark in Jaipur's skyline. However, Ishvar Singh's rule lasted only seven years; betrayed by his

officers and besieged in his capital, he committed suicide to avoid the humiliation of surrender. His brother and former adversary, Madho Singh (1750-1767) now inherited the throne to the great satisfaction of his uncle, the Maharaja of Udaipur. Madho Singh's rule was also marked by warfare, but like his father, he excelled as a military man not wanting in heroism and sagacity.

The eldest son of Madho Singh, Prithvi Singh was a mere boy when he succeeded his father and died before reaching maturity. His younger brother Pratap Singh (1778-1803) now inherited the reins of government and ushered in a new period of prosperity in Jaipur. The principal buildings built in this era were the Hawa Mahal, or Palace of the Winds, and the Shri Brijnandji's Temple.

The first decades of the nineteenth century saw much unrest in Rajputana. Large bands of Marathas and Pindaris roamed and plundered the countryside. Consequently, trade and commerce, the lifeline of Jaipur, suffered and its prosperity declined. Pratap Singh's son, Jagat Singh (1803-1819) became the head of state and sought protection from the British Government in restoring order in the countryside with a treaty signed in 1818.

Jagat Singh delegated nearly all of his responsibilities to one of his confidants and spent most of his time in his harem with his wives and concubines. Officially, Jai Singh III (1820-1835), born after his father's death, inherited the throne, but in fact his mother ruled as a Regent. This was a period of great anarchy further aggravated by a famine resulting from drought throughout Rajputana. The city's treasury became empty, the palaces desolate, houses fell into disrepair, and commerce stagnated. Squatters from the countryside sought refuge in the city and built mud platforms and



hovels along the centre of the wide bazaar streets. A.H.E. Boileau, an officer of the Survey of India, recorded these events during a visit to Jaipur in 1835, but also acknowledged that in spite of these hardships, Jaipur still displayed some cleanliness, regularity, and beauty.

With the ascent of Ram Singh (1835-1880) not only did a new epoch of prosperity dawn upon Jaipur, but during his reign, the city acquired its famous colouring. Originally Jaipur was a white city and only after some experimentation in the colourings of buildings along the various streets such as green, yellow, and pink, among others, did Ram Singh adopt pink as the trademark of Jaipur and had all buildings along the main thoroughfares painted pink on the occasion of a royal visit. Ever since that time Jaipur became known as the Pink City.

Ram Singh's forty-five year reign also saw the paving of major streets, the improvement of drainage, the installation of gas lights along the principal streets and palace grounds, as well as the construction of the Jaipur water works. This was the period when the image of the medieval town of the shopkeepers and tradesmen was replaced by that of a major city with cultural facilities such as public libraries, theatres, and art

schools. Ram Singh erected several large buildings on empty lots along the new bazaar street, Chaura Rasta, dividing the chowkri south of the palace precinct. He expanded the city beyond the fortification walls along the north-south axis of the palace grounds and built a large public garden, Ram Newas, outside the New Gate and a museum centred on this axis.

Hindi, the official language of Jaipur was replaced by Urdu during Ram Singh's reign. The first census taken in 1870 indicated that the population of the walled city of Jaipur was 116,563 with an additional 21,324 citizens living outside its walls. A subsequent comprehensive census in 1881 reported no increase in population which leads one to believe that a zenith had been reached. A decline followed, only to be reversed fifty years later.

In the 1930's Jaipur entered into a period of new prosperity and growth which necessitated the expansion of the urban area beyond the city walls. The usual uncontrolled urban sprawl so characteristic of most cities, however, did not take place in Jaipur, because the chief officer of the State, Sir Mirza Ismail, was a town planner. Sir Mirza ensured that expansion of Jaipur occurred in an orderly fashion adhering to aesthetic principles, although these

principles reflected Occidental rather than Oriental influences. Fortunately, from an aesthetic point of view, no changes took place within the walled city although the overcrowding reached alarming proportions in the 1970's reaching almost three times the population it had five decades before. Jaipur escaped the ravages of 'urban renewal' in spite of the fact that with the integration of the states of Rajputana into a single state, Jaipur now became its capital.

Jaipur's unique character and picturesqueness is preserved and it is hoped that the Pink City of the Rajputs will remain intact for many years to come to delight both citizens and visitors alike. □

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In its role as the Canadian Student Journal of Architecture, THE FIFTH COLUMN is pleased to introduce a new regular section featuring work from the Ten Schools in Canada. In future issues our readers can look forward to work from the Rome studios of Carleton, Waterloo, and Nova Scotia as well as to selected works from the other Schools. But this issue offers a special treat: work from Gulzar Haider's studio on Islamic architecture at Carleton University's School of Architecture in Ottawa.

by Gulzar Haider

ALADDIN'S

A Fifth Year Studio Experience at Carleton

NEW LAMP

Issues

A LIFE of heterogeneous and occasionally contradictory experiences somehow organized under a fairly unified world-view has led me to declare to my students that **Architecture** is to construct a unity with simultaneously manifest attributes of:

- Life as derived from purposive use and human presence;
- Permanence as desire for timelessness;
- Elegance as "economy of means towards generosity of ends";¹
- Space as sensorium of *raison d'être*;
- Form as expression of will imposed on matter;
- Meaning as expression of values;
- Beauty as the ultimate value, exalted but elusive.

I believe that design teaching is far more subjective than we care to acknowledge. A studio critic is burdened with the responsibility to raise a variety of issues that encompass the maddeningly wide world of architecture. A critic, however, magically transforms into a teacher the moment he touches upon those issues that resonate with his own declared positions and inner feelings. A good teacher takes care to profess his favourite issues without implying that the others are unnecessary or undesirable. A few design related issues that are special to me at this stage in my life are:

Order: Order is essential to the expression of the significant in any phenomenon. "Order is a necessary condition for anything the human mind is to understand."²

"Judgements of order are based on the perceptual discrimination of similar differences and different similarities."³

Ordering principles and devices therefore are key to the creation of an architecture of purpose and

meaning.

From the microcosmic dance of energy to the macrocosmic constellar carousels, order is essential to all existences. Implicit or explicit, depending on the hierarchical levels of observation, a sense of order spreads through all nature. Geometry is one language of order. Through this language we may not only understand the existing environment but transform, synthesise, or even postulate new ones. An architecture thus created - an architecture sought under the guidance of geometry - should have a simultaneity with the divine schema of all existence.

Cultural Juxtapositions: The gross claims and crimes of the 'International Style' notwithstanding, it is a fact repeatedly demonstrated that "human symbols do not merely refer to or describe other things, they also evaluate them and prescribe how to react to them. In brief: Peoples of different cultures see each other darkly through culturally ground, symbolic lenses."⁴

This issue translates itself to the following three problems:

What is the value of culture and tradition in contemporary architecture? Those who do not come to grips with this question in the context of selfhood are doomed to be torn apart among the various suspect camps and pseudo-movements. There is far too much ugly neo-Islamic architecture in the Middle East for the simple reason that architects and their clients have not seriously faced the above question. Unfortunately, even those who did went no further than their images of the Near-Eastern culture and tradition that came from the nineteenth-century Orientalist literature and Romantic painters who postulated an exotic world of silk, incense, magic, harems, and unknown mysteries and pleasures beyond the veils.⁵

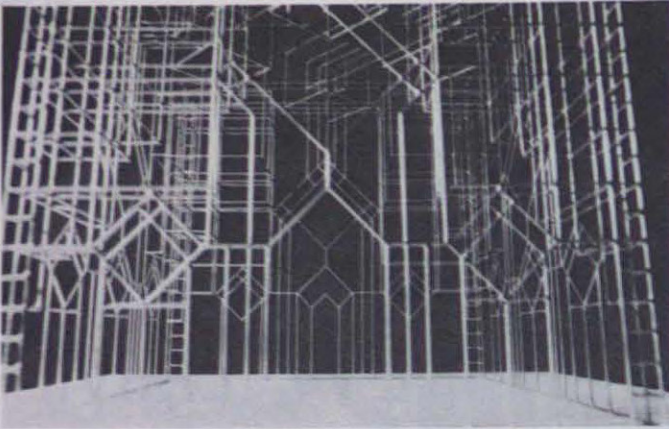
Should an architecture transform as it emigrates from its indigenous and symbiotic cultural milieu to an alien

and usually hostile environment? What should distinguish a mosque in Chicago from the one in Cairo without compromising the timeless essentials of a mosque as a phenomenon?

How is an architect of one culture to respond to the challenge of designing for another culture? Architectural education as well as practice has an international character. AD, AA, AAQ, AR, P/A, JA, even **Oppositions** and **Lotus** are read and admired by students and, however secretly, by practitioners all over. The attractions and resulting suggestive powers of this medium are impressive. While architectural thought travels fast and wide, cultural sensitivities don't. Cultures do not change easily and if at all, at a much slower rate. So how does an architect rooted in Texas design a university campus in Kuwait? The question is rarely that of whether he **should** but rather that of how and on what basis?

Space-Form and Meaning: Whether one takes a rational linguistic, or structuralist, model or a phenomenological, experiential, and intuitive view of architecture, it can be agreed upon that Space-Form simultaneity is the bearer of architectural intentions and ultimately the medium for and lasting and consistent meaning emanating from architecture. There is a consciously intended or subconsciously operative meaning in what the architect creates. Of course, one has to realize that the memory, associations, and intentions of those who experience architecture can transform the architect's intended meaning beyond recognition. "Each form conjures up a thousand memories and after-images. No sooner is an image presented... that a new frame of reference is created which it cannot escape."⁶

One has to deal with the complexity of the current situation. Unlike Renaissance architecture which "was based on simple, absolute forms which were believed to carry intrinsic meaning (such as a circle which



signified harmony and repose),⁷ the architecture of today has to deal with an audience whose frames of reference are not simple and pure but rather complex and amalgamated. So the question is how does one signify a meaning without being primitively literal in form and composition? Should one become a traveller on an architectural time-machine and start designing mosques and monasteries of the Middle Ages on the faith that these buildings signified profound meaning? One of my earlier students expressed both his wish as well as a hope in the following words:

Called for is a new perception and understanding of architectural forms as expressions communicating an appropriate feeling or mood enhancing perception and emotion. Architectural forms can be created and grouped by a series of calculated concepts such as metaphor, inversion, ambiguity, opposition, and juxtaposition to create meaning. The approach can be essentially rhetorical (poetic - expressive - emotive) and/or geometrical (intellectual - logical/highly structured - abstract) and produce a rich interplay of forms and multiple meanings.⁸

Climate: This is the original reason of architecture. Even in our present age of highly energized and mechanically manipulated buildings, we still cherish the architecture that respects climate, draws from it the life-giving benefits, and excludes with characteristic human will its disadvantages.

Studio

A commitment to the above issues in design education and a recent agonizing experience of designing the headquarter mosque-library-office building complex for the Islamic Society of North America led me to the thought of challenging the final year students at Carleton University with a similar, smaller but more

complex problem.⁹

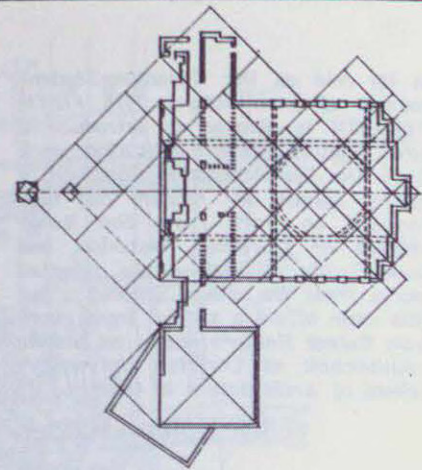
I believed at that time and with hindsight feel even more convinced that this problem served as an excellent vehicle to address the four issues discussed above.

The problem is to design a Centre for Islamic Students at the University of Miami, Coral Gables, Florida. The users are of heterogeneous linguistic and national backgrounds but are bound together by a common religion. An international Muslim faculty as well as the local residents of Coral Gables and the Greater Miami area will also use the building. The programme includes a mosque, a small library, a dining-lecture hall open to all of the university community, a Sunday school facility, offices, and the Imam's residence. The site is two-hundred foot by one-hundred fifty foot piece of land surrounded by roads on three sides. Red Road (running north-south on the west side of the site) is a major traffic artery, forms the boundary of the campus, and is a bus route. On the east side of the site are mature trees whose leaves spread as much as fifty feet into the site. The city by-laws would not allow the cutting of these mature trees. The Makka direction is at thirty three and a half degrees North of East.

Observations

I found that the students could respond quite imaginatively to the issues of essential order and the potential of geometric beginnings and transformations as an ordering device. For good students, this approach opened up possibilities that they would hardly have otherwise thought of. They later departed from their ordered beginnings at discrete locations of special significance. Weak students seemed limited and constrained by the notions of order and geometric explorations.

Issues of Islamic architecture in an alien environment and concerns of appropriate forms and symbols to

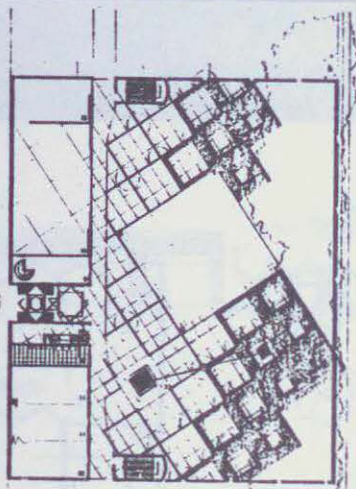
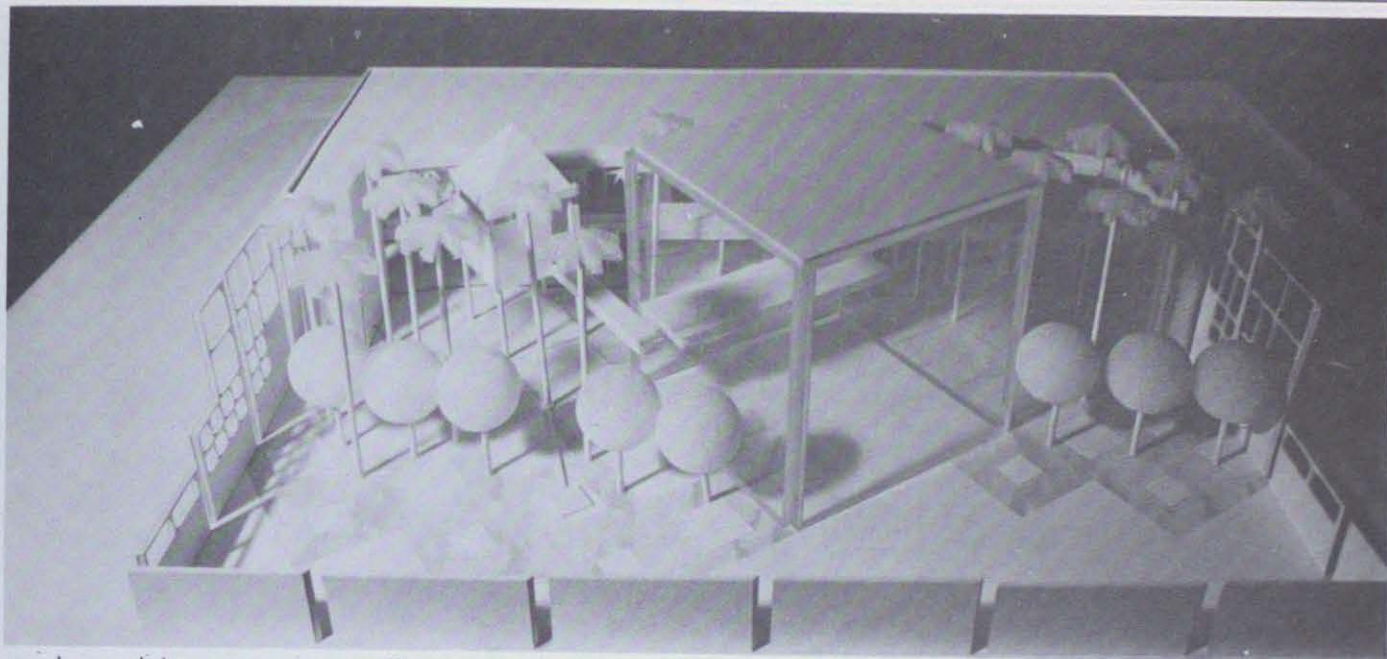


Lesley Watson-Seguin

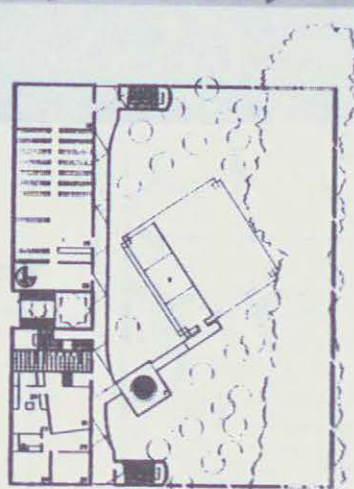
signify the special nature of a religious space caused considerable debate. There was a total diversity in the architectural response ranging from the mosque as a pavilion or a glass jewel box in the garden to the mosque as a pearl in a fairly anonymous institutional oyster. There were no traditional minarets and only two solutions had a clearly expressed dome. A variety of formal solutions suggested interior convergent heavenward spaces. Almost all students struggled a great deal with the notion of Islamic gardens and the use of water as paradisaical illusion. Materials, colours, textures, and detailed patterns were talked about, but their actual choice remained an unfulfilled wish. For me, seeing this intense process of design by Canadian students for a building in Florida for Muslim students from all corners of the world suggested that the fabled Lamp of Aladdin is even more magical than we ever thought before. What emerges from the thick smoke depends upon who possesses the lamp, where it is rubbed, what intentions are invoked at that instant, and who sees the emergent reality. I like this new lamp. □

Notes

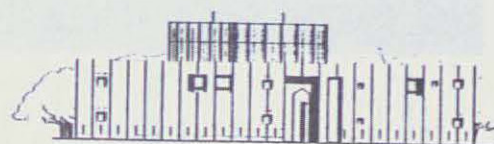
1. Carmen Corneil heard saying this at a reception in Toronto, 1979.
2. R. Arnheim, *Art and Visual Perception*, 1974, n.p.
3. D. Bohm, "On Creativity," *Structures Implicit and Explicit*, Vol. 2, 1973, pp. 195-196.
4. O.L. Reiser, *Cosmic Humanism and World Unity*, 1975, p. 12.
5. P. Jullian, *The Orientalists*, 1977, n.p.
6. E.H. Gombrich, *The Sense of Order*, 1979, n.p.
7. C. Jencks and G. Baird (ed.), *Meaning in Architecture*, 1969, p. 17.
8. T. Zimmerman, "Towards a Higher Consciousness of Form", Independent Study at Carleton University, 1976, p. 13.
9. This problem was also done in a studio I offered at the final year level at Carnegie-Mellon University



MAIN LEVEL PLAN



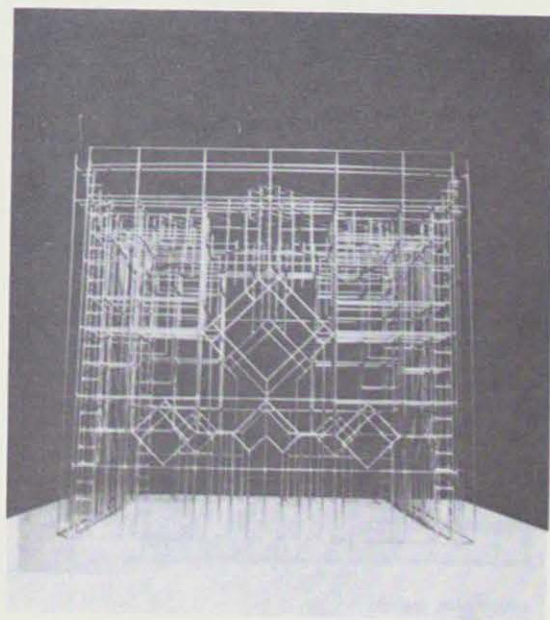
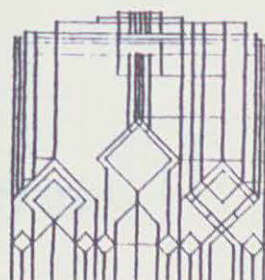
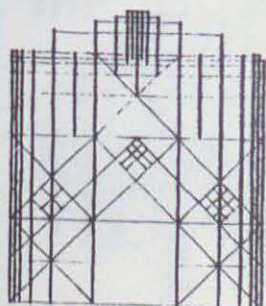
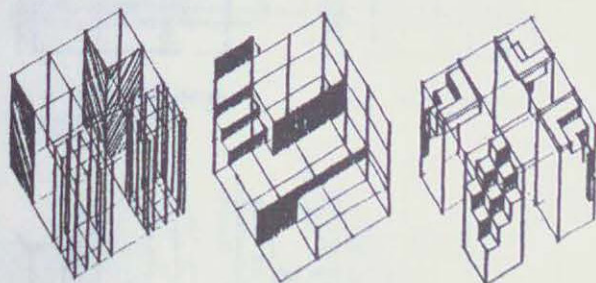
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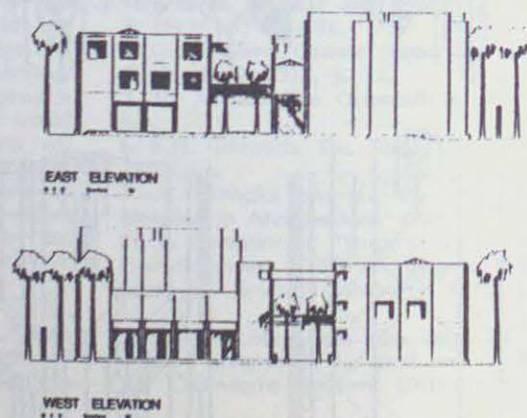
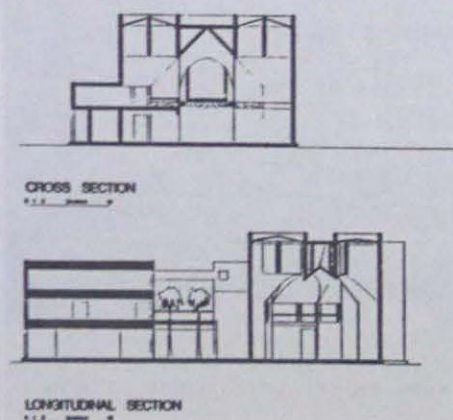
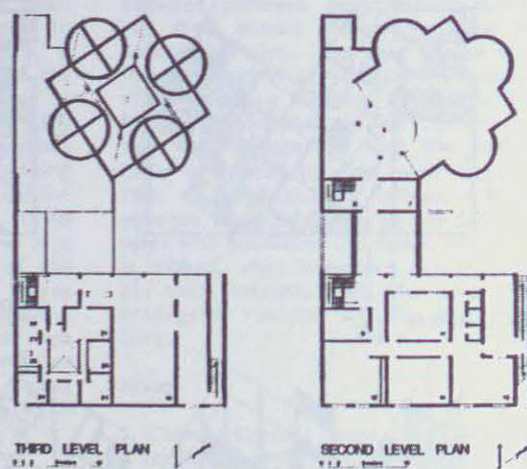
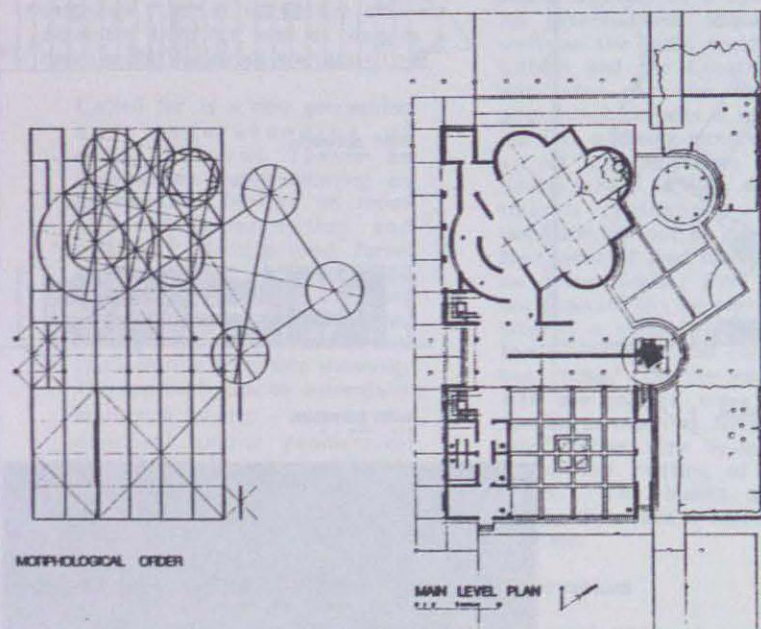
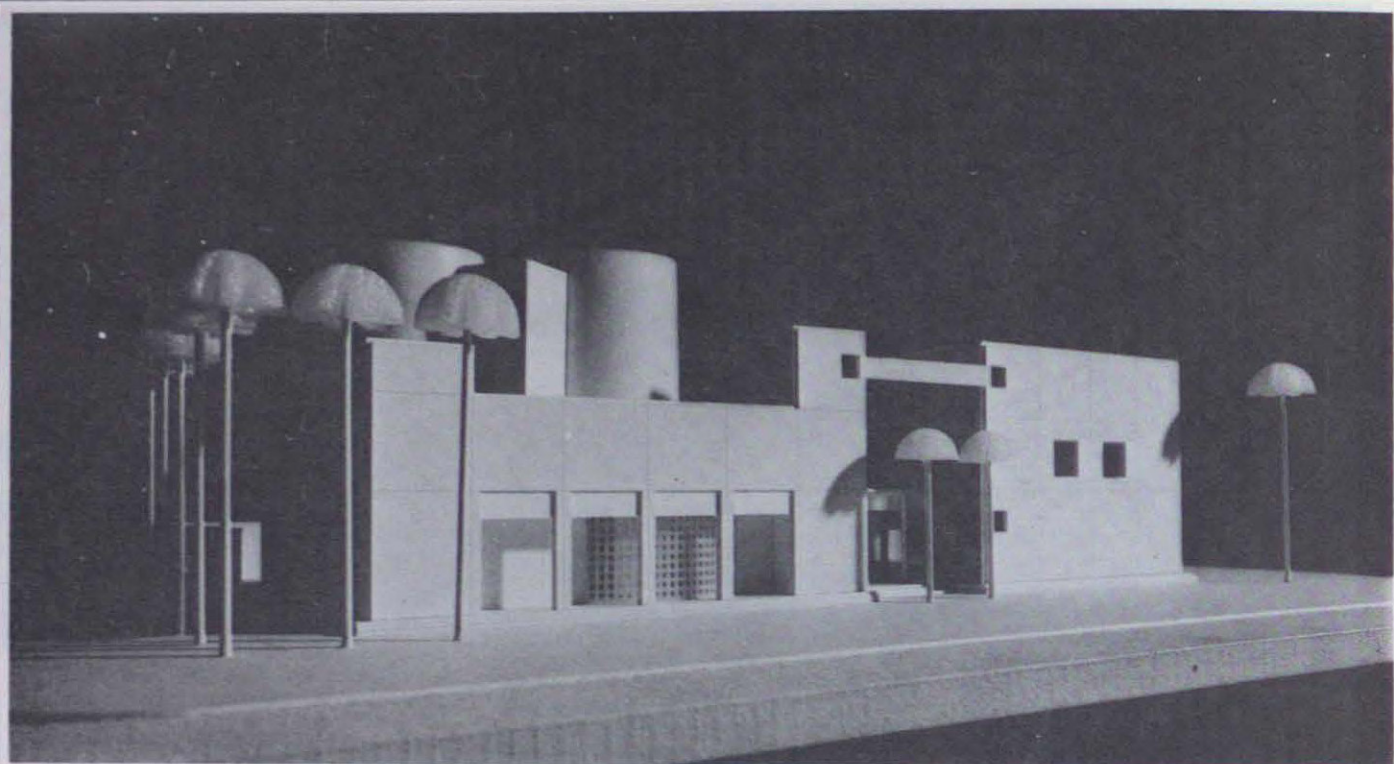
WEST ELEVATION



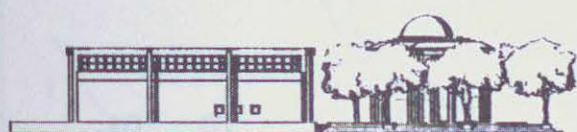
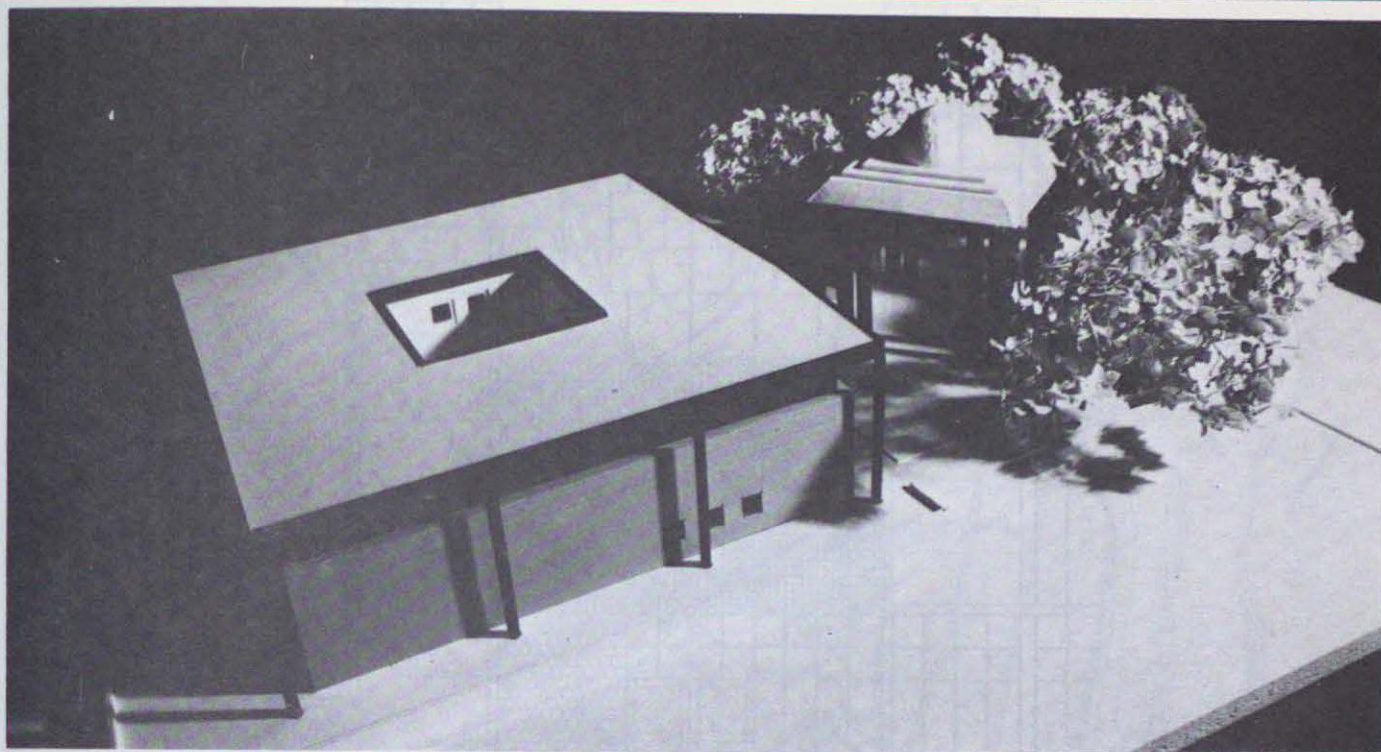
EAST ELEVATION



Greg Sather



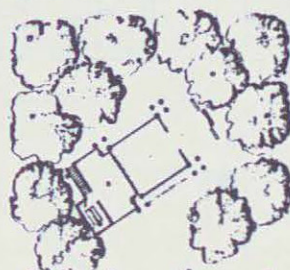
Cal Smith



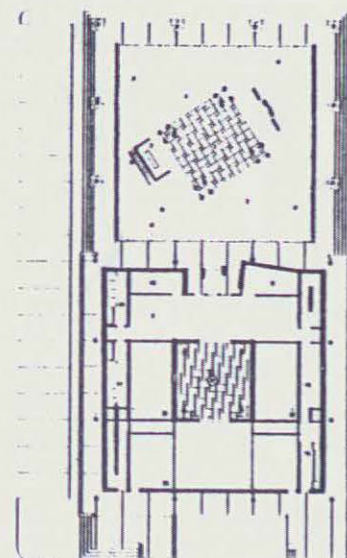
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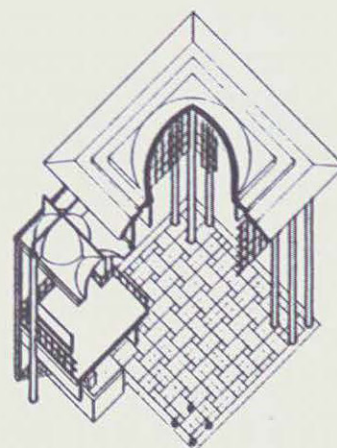
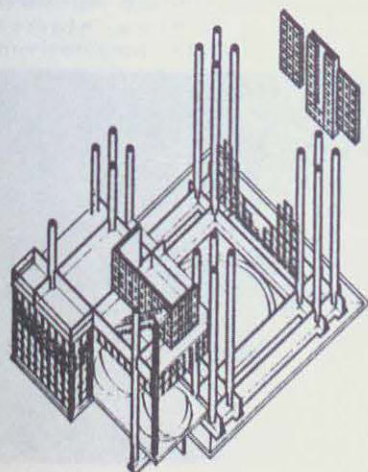
LONGITUDINAL SECTION
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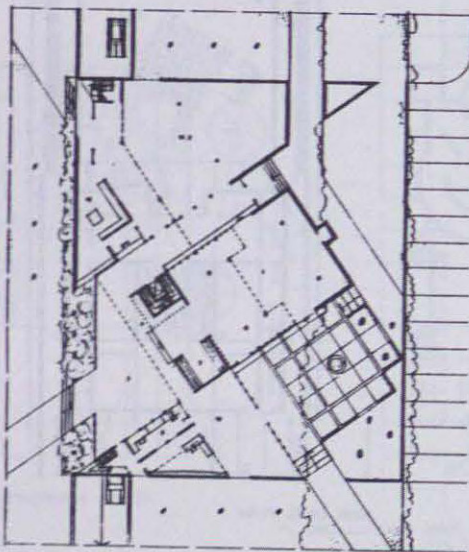
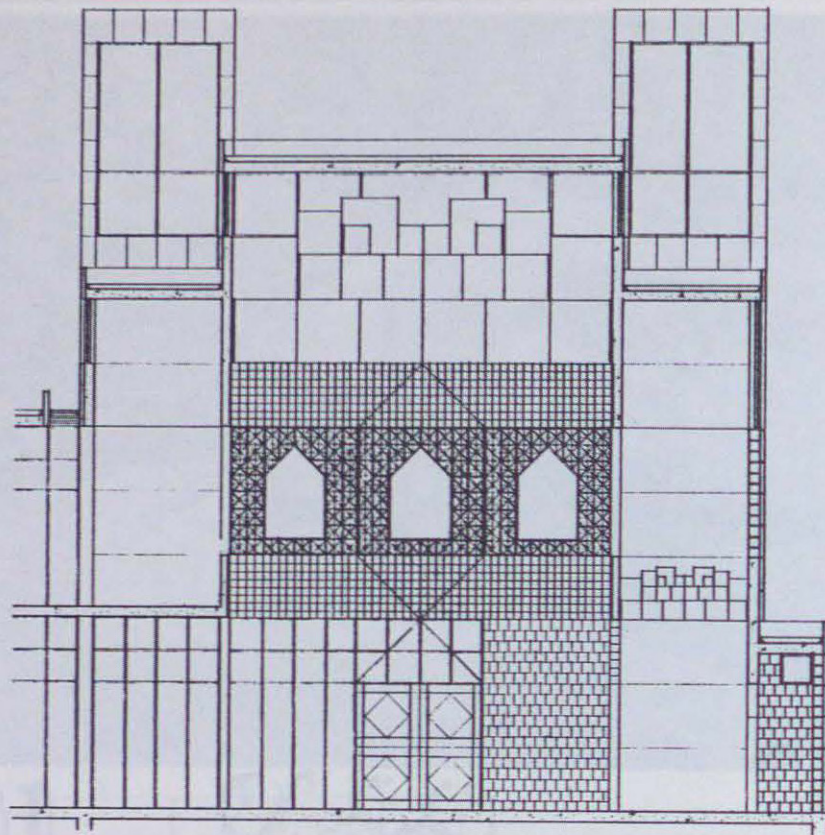
SECOND LEVEL PLAN
1/8" = 1'-0"



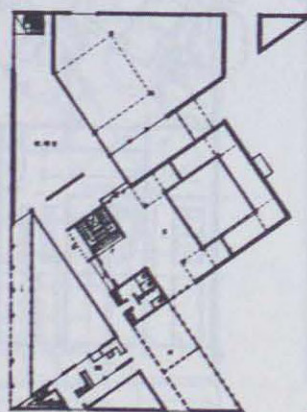
MAIN LEVEL PLAN
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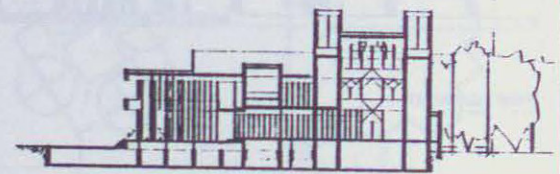
Mary Jo Hind



MAIN LEVEL PLAN
1/8" = 1'-0"



SECOND LEVEL PLAN
1/8" = 1'-0"

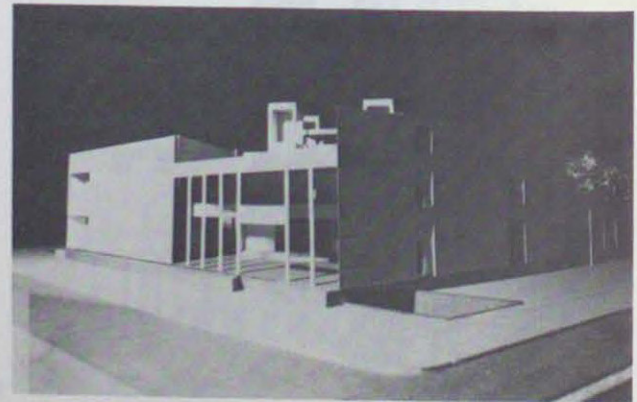


CROSS SECTION
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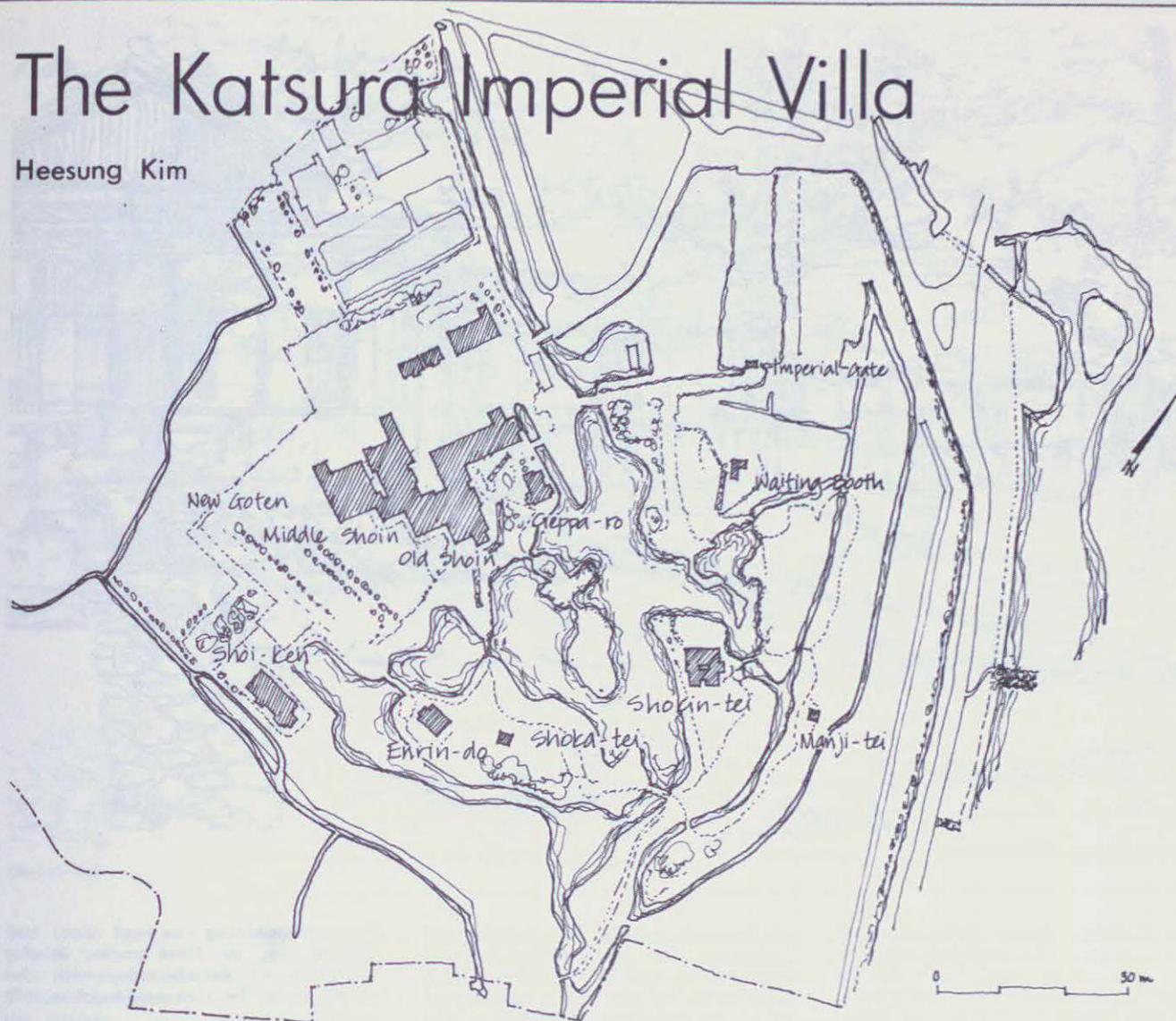
THIRD LEVEL PLAN
1/8" = 1'-0"

Glen Wilcox



The Katsura Imperial Villa

Heesung Kim



ON THE BANKS of the Katsura River, south-west of Kyoto, is a cluster of buildings in a garden setting considered to be one of the finest examples of Japanese architecture. It was built in the early seventeenth century as a retreat for Prince Toshito, the younger brother of the Emperor as a collection of residential quarters, tea houses, and a temple amidst a man-made environment of hills and ponds covering almost fourteen acres.

Prince Toshito, whose poetic genius and aesthetic sensibility are well documented, is believed to have supervised the construction until his death in 1629. The second stage was begun in 1642 by his son, Prince Noritada, and completed in its present form.

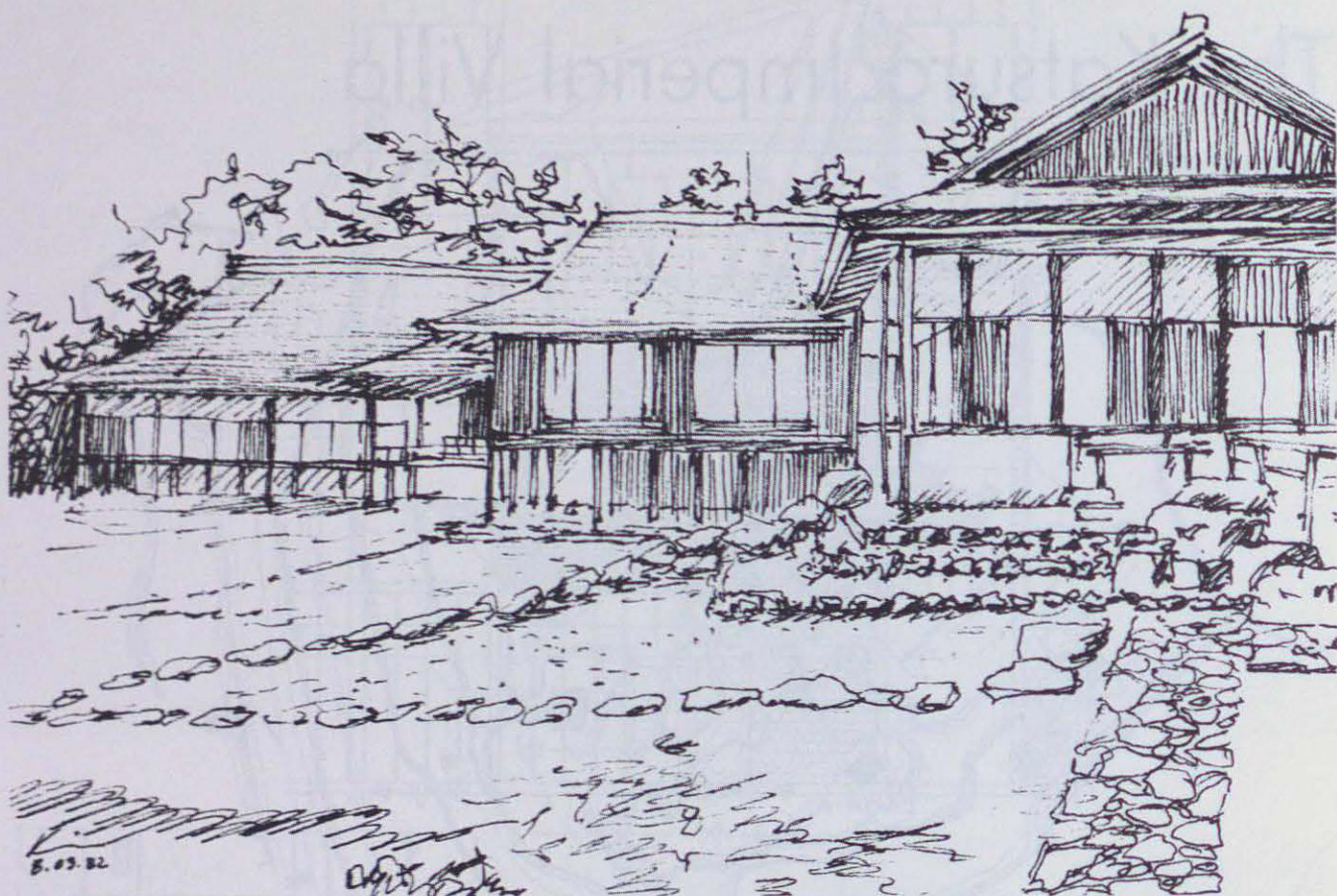
Katsura was chosen as the site for its beautiful view of the moon, often referred to in the poetry of the Imperial court, as well as its proximity to Kyoto, then the Imperial

capital. At that time, the tea ceremony had become an important ritual in Japan, in which one partook of tea and appreciated the aesthetic qualities or artistic merits of various objects of discussion. The tea ceremony itself originated in China and was brought with the Zen Buddhists, but eventually it developed into a social ritual with tea houses designed solely for that purpose. Architecturally, the austere *soan* style of the tea houses was incorporated into the residential *shoin* style to develop the *sukiya zukuri*, or teahouse style. It was characterized by flexible room arrangements and natural materials such as clay walls and bark-covered posts and beams, and was adopted from the seventeenth century on as the predominant style of Japanese domestic architecture. The Katsura Villa was one of the first examples of this, having been built when the *sukiya* style itself was being developed.

The grounds at Katsura are not vast,

but the pavilions and gardens create a diversity of impressions which together give a rich effect. Each pavilion, with its unique character, is placed around the pond and connecting paths of the garden in which various phases of landscape are developed on a miniature scale with changing views and surface textures: hills, rivers, fields, inlets, and beaches. There is diversity in the architecture and landscaping but the two are integrated - every detail down to the last stepping-stone was carefully chosen and placed in its proper position. The garden is considered to be the first *stroll* style executed in Japan, a culmination of the styles and techniques of previous gardens.

The river bank side of the Villa is fenced off by a unique hedge of dense bamboo trees, whose stems are bent downward and braided. At the west side, the hedge becomes a fence of large bamboo posts horizontally tied with twigs, and the doors of the front gate are of polished bamboo. The



Shoin Complex

second gate, Miyuki-mon (Imperial Gate), was a later addition, erected about 1633 for the visit of the retired Emperor. A square flat stone outside the gate served to rest the palaquins of the Emperors. The path to the third gate, Miyuki-michi (Imperial Path) is paved with cobblestones, with an arched earthen bridge at the end. Chu-mon, the third gate, leads into the complex. An ashlar pavement, the stepping stones of *shin*, which means rigidity, lead directly to the porch of the main house in a bed of moss.

The main house is composed of three parts: the Old and Middle Shoin, and the New Goten. These are arranged like a flight formation of wild geese and oriented to avoid summer sunshine, to face the full moon in autumn, and to catch the winter sun. The Old Shoin is simple, with large nine, ten, and fifteen-mat rooms. The number of *tatami* mats (measuring about three feet by six feet) signified the area of the room. The rooms are divided by sliding wood-lattice doors covered with *fusuma*, an opaque paper, with plain lintels and wooden slat ceilings. On the south side, facing the pond, is a veranda with a moon-viewing platform. The Old Shoin was probably meant to accommodate a

number of people in an informal gathering. The Middle Shoin is more ornamented, and is thought to have been the living quarters of the Prince. These are the oldest buildings in the complex. The New Goten was an addition built to accommodate the retired Emperor Gomizuno-o during his several visits to Katsura. It differs from the older parts in its palatial quality, with a three-mat raised floor section, or *jodan*, in one part of the *tatami*-floored rooms, the seat of honour. It is more decorated, possibly to suit the tastes of the ex-Emperor, and the veranda is enclosed with *shoji*, sliding wood lattice doors covered with translucent paper.

Beside the *shoin* complex is the Geppa-ro (Moon-Over-The-Waves Pavilion) which was intended for viewing the reflection of the moon on the pond, as compared to the Old Shoin, from which one viewed the rising moon. The rooms are arranged around the service corner for preparing food or tea, which has a hearth and shelving. Autumn is the theme, with a view of the maple hillock where the leaves turn red in the fall. The shingled roof of this pavilion gives it the air of a nobleman's retreat, while the interior

has no ceiling except for the *ichi-no-ma*, or first room, in the tradition of farmhouses, with the underside of the rush and bamboo left exposed.

The garden is dotted with several pavilions, accessible by stepping stones and bridges or by boat. The man-made landscape of the garden is designed as a backdrop for the architecture, and each element is an integral part of the overall theme while retaining its characteristic expression. The garden path goes clockwise from the Mikuki Lane to the cypress hillock, branching from a straight path to the pond. In front of the cypress mound is a roofed bench with a lavatory, the waiting booth for the tea ceremony at the Shokin-tei. The path goes around the pond past Ama-no-hashidate, a symbolic representation of a famous scenic seashore. The path branches into a large stone bridge and a series of stepping stones to the Manji-tei. This pavilion is on the top of a hill and was intended as a resting place during a stroll through the woods. There are four benches arranged in a *manji*, a swastika-like form, with a simple thatched roof without walls.



Shokin-tei

The stone bridge is a single slab of granite twenty feet long supported by four corner-stones. This leads to the Shokin-tei, the principal structure in the garden. The exterior is in the style of a *minka*, the rustic houses of the common people, with deep overhangs on the thatched roof over the earthen covered service area in the front. The interior on the other hand, has the decorum of the classic *shoin* style. This pavilion has the only authentic ceremonial tea-room in the villa. The tea ceremonies hosted by Prince Toshito were undoubtedly held here, and thus the Shokin-tei has a dual character: the grand space for the entertainment of nobility and the austere simplicity of the tea room. The *ichi-no-ma* and the *ni-no-ma* (First Room and Second Room) are open and spacious, with unobstructed views of the garden. The straight path from Miyuki Lane to the path originally led to the foot of a vermillion-laquered bridge that crossed the pond directly to the front of the Shokin-tei, while the meandering garden path led to the ceremonial tea room.

On the west side is the boat landing, and the garden path winds alongside to an earthen bridge across the pond to

the large island on which the Shoka-tei and Enrin-do are located. The Shoka-tei is at the top, a small tea pavilion with views to the gardens of the villa and the mountains in the distance. It is modelled after a countryside rest-booth and was intended for visitors during garden tours. The Enrin-do is a small Buddhist temple, first dedicated to the soul of Prince Toshito by his son. It now enshrines mortuary tablets of the Hachijo princes. It has a tiled pyramidal roof with a Chinese-style front gable.

Across the pond from the island is the Shoi-ken. *Ken* is a pavilion larger than a *tei*. It is designed as a replica of a farm-house, with its simple thatched hipped roof and low projecting lean-tos. The Shoi-ken is only about twenty feet from the bamboo fence boundary, with cultivated fields on the other side. From the bamboo-mullioned veranda, one could savor the qualities of rural life.

The Katsura Imperial Villa is the most notable for the total integration of landscape and architecture. The environment and buildings were the product of the refined tastes of

nobility of that period, using natural materials and great care in composition. Designed to accommodate the genteel past-times of the court, much of which was associated with the contemplation of some aspect of nature, the pavilions and gardens are harmonious and complementary. Unlike most palatial architecture in Japan and throughout the Orient, it has a beauty that arises not from the embellishment of artisans but on the sensitive use of materials with attention to detail and careful design of the environment around. It is also appropriate as the country retreat of a princely family without real power; it has serenity and quiet dignity that no palatial villa could have matched.

Note: the Shoin complex is currently undergoing a complete reconstruction that is to take six years, projected to re-open May, 1982. The gardens and pavilions are open to the public by scheduled guided tours only. □

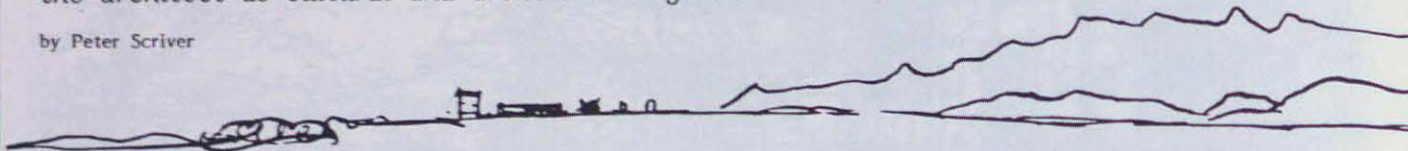
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CHANDIGARH

*Reflections on the Western architectural experience in India:
the architect as cultural and artistic demi-god...*

by Peter Scriver



THE BRILLIANT GLARE of the Punjabi plain at midday dazes the eyes as they strain to distinguish the white brilliance of snow from the hundred-ten degree dance of dust occluding the horizon. The bus careens eastward, plying the cacaphony of life which rides the asphalt highway in an endless, aimless stream. Slowly the mountains reveal themselves in the distance: the Himalayas. Immense and defiant, they rear up out of the haze with snowy summits peering other-worldly down through a vanguard of arid escarpments to the fiery plain at their feet. I'm enraptured with the magnificence of the sight and only casually do I notice the gathering bedlam of settlement cluttering the foreground as the bus decelerates. Conspicuously regimental rows of densely-packed housing have suddenly sprung up from the dusty paddy fields. In construction they are crude concrete and block and mortar structures, familiar to the Asia-worn traveller, but something nags uneasily. Absent is the labyrinthine integration of the familiar townscape. These housing blocks are islands in a sea of searing space.

The bus stops and the bulk of the passengers descend there at the settlement's motley edge. The road, wide, black, and barren, goes on arrow-straight. Housing rows give way to clusters; clusters give way to single dwellings - quaint, mundane, suburban. On the right, a colourless mass of three-storey concrete commercial blocks drifts beyond view in regimental file. On the left, goats graze on the parched stubble of 'Leisure Valley', a vast civic parkland. Life clings to the scarce shadows and is stifled.

I have not arrived; there is no centre. The road is a parkway and a by-pass; it cleaves and compartmentalizes. And suddenly, I have passed through to the edge of settlement again. The mountains rear up before me, uncluttered.... But no, there is

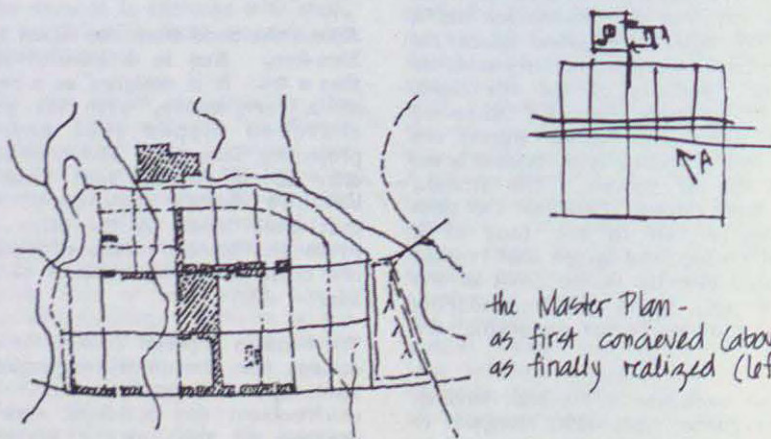
something else, something sublime and sculptural which exalts in the vastness and magnificence of the backdrop. Three lonely monuments, nearly obscured in the scrubby terrain, sing the silent anthem of an enigma - stilted idealism and reckless genius. Behind me, across the road, the vacuous, shabby reality stretches away into the distance.

The Idea

Chandigarh is still more an *Idea* than the city it has tried to become. It is the catharsis that the young nation of India sought to absolve the blood, the pain, and the uncertainty of its cession in 1947 from British Colonial Rule and the Muslim state of Pakistan. The building of a national symbol and a model for 'modern', progressive growth was the idealistic impetus for this contemporary manifestation of an historical Indian passion for creating instant cities from dust. Chandigarh is a state capital, conceived to fill the need for a new seat of government in the decimated State of Punjab which, when divided in the Pakistan Partition, lost the city of Lahore, the traditional political and cultural centre of the State. But, this

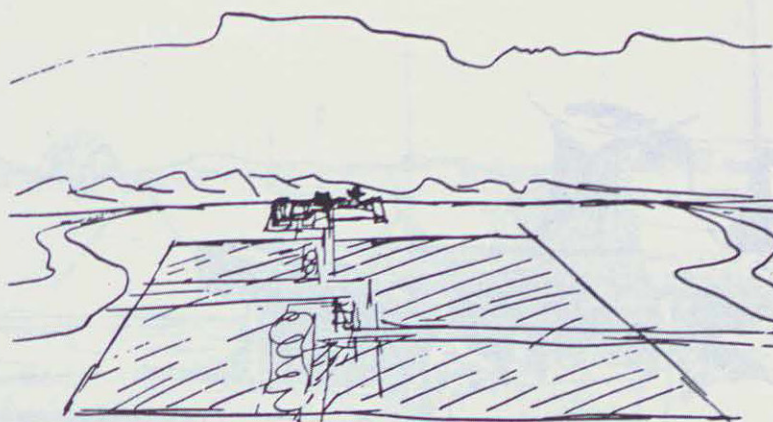
provincial *raison d'être* must be seen as secondary to the overriding nationalist character of the project - one which has gone on to inspire and shape several other national capital projects in the developing world, notably Brasilia and Islamabad.

The British had deprived the independent India of the opportunity to build its own assertive national capital with the overbearing colonial legacy of New Delhi. This totalitarian masterpiece of Lutyens, Baker, and Lanchester is a regal-ritual urban desert of immense scale, pomposity... and beauty. In all objectivity its ceremonial megalomania is only paralleled in this age by Speer's project for Reichs Berlin. Only with difficulty can one deny its seductive power which, in order and spirit, continues to coddle the governing elite in a reassuring aura of neo-colonialism a generation and a half after Britain's shrewdly calculated loss. With this understanding one may also appreciate the initial searching idealism of the young Indian republic, which forcefully looked away from its acquired capital to Chandigarh as the altar on which the self-determined image of the modern India would be built.



*the Master Plan -
as first conceived (above) and
as finally realized (left).*

Chandigarh - an early
concept sketch
by 'Corb.



In its post-war heyday, the International Style offered India both an image of universal equality in the worldwide rebuilding effort of the time, and the dogmatic rebuttal of all tradition and regionalism in style, to dissipate India's fears of a backward provincialism in the eyes of the world. Le Corbusier, formative master of the genre, was the obvious and prestigious architect to seek out for the execution of Chandigarh's high ideals.

The Master

Le Corbusier at Chandigarh is the best and the worst of an undoubted genius. Whereas his patrons sought to fulfill the 'idea' of Chandigarh through Corbu's design vision, the Master in his official role of coordinating architect and planner sought to fulfill his own long-formulated ideals. There seems to have been little compromise.

Late in his career, the Chandigarh commission offered Le Corbusier the long-awaited opportunity to implement the urban planning manifestoes of his polemical youth. This he did despite their blatant incongruity with India's prevailing physical and cultural parameters: His immunity from self-doubt was guaranteed by a cocoon of veneration from his patrons, and the arrogance of a great artist. His sole but fervent commitment, it appears, was to the perfection and

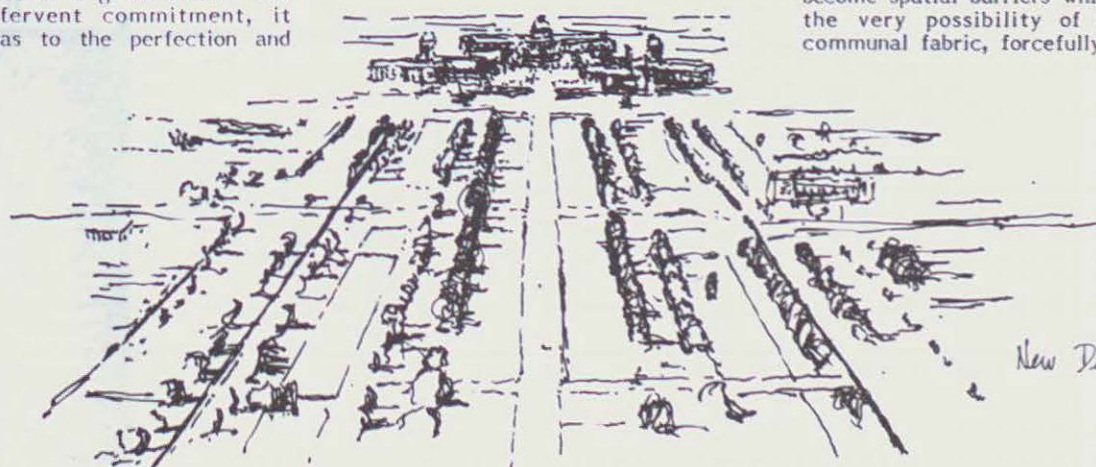
execution of the ideal systems in his art. Once fully and purely stated, the act was complete. Functional and contextual congruity of the design were matters of uncertain success and of apparently less concern in the mind of Corbu.

To design a city is an awesome and brazen endeavour. The problem is so complex and convoluted that the planner must inevitably empiricize the design process to a logical network of intelligent assumptions and solutions. But, to cite an appropriate mathematical analogy proposed by Christopher Alexander, "the city is not a tree," in the sense of the planner's tree diagram schema, but an immensely more sophisticated "semi-lattice" structure. Alexander states that the naturally evolved city has "the structure of living things; of great paintings and symphonies." The urban designer cannot expect to achieve the complexity of the semi-lattice in a single mental act; it is the product of time and culture. Le Corbusier sketched his master plan for Chandigarh on the first morning of his first visit to the site. He never looked back.

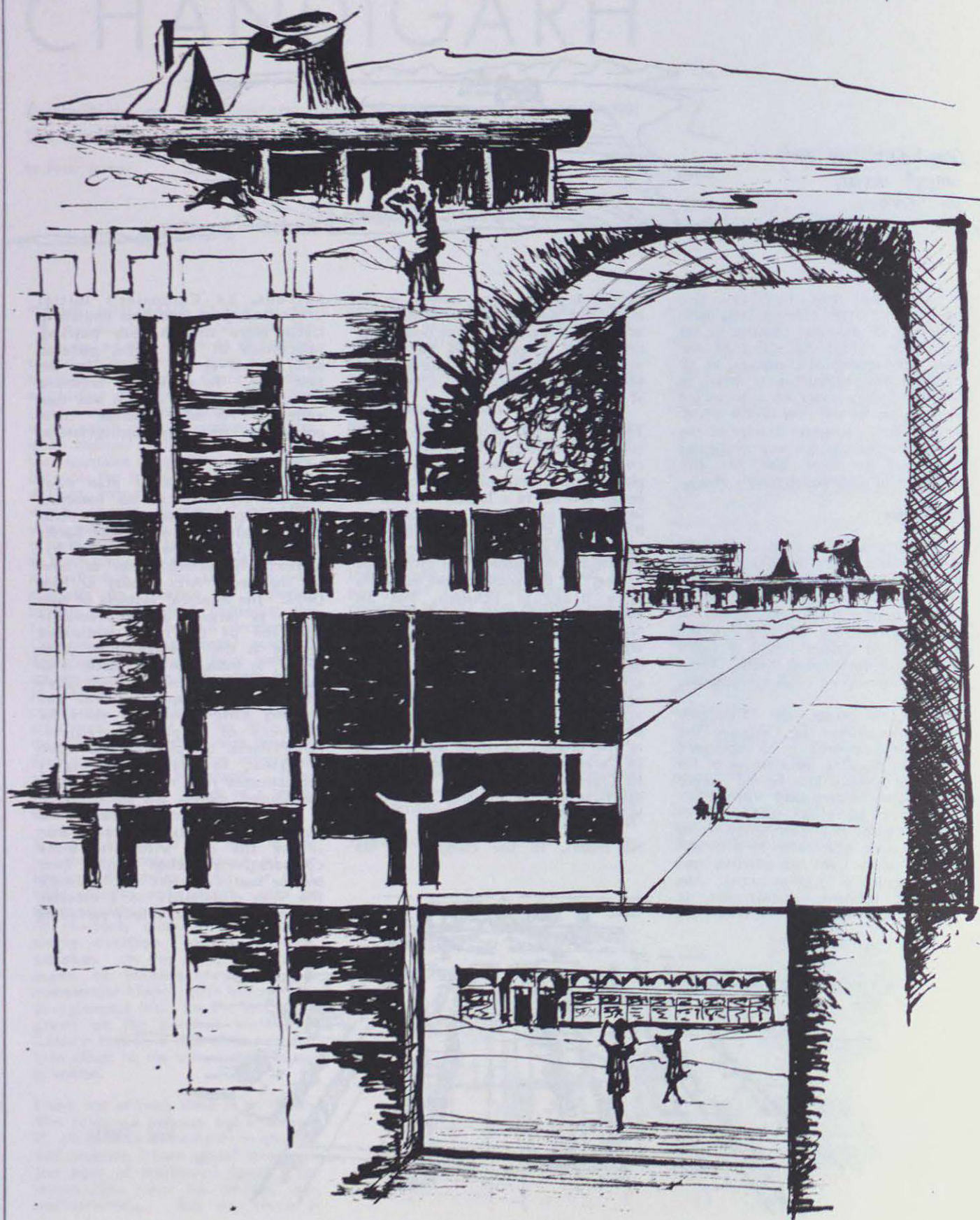
No doubt, to the chagrin of his

patrons, Le Corbusier's initial understanding of India was limited to little more than a very positive impression of New Delhi, gathered upon arrival in the country for the first time. To an already brimming cup of preconceived notions was then added a forceful 'Indian' form conception... ironically inappropriate as it was.

Le Corbusier's master plan most suggestively reflects the immense, ludicrous spaciousness of the national capital, although one could hardly expect Corb to forsake his distinctively personal order of form for the Beaux Arts axiality of New Delhi. The maniacal vastness of both cities is largely an unpardonable function of the rapid motorized vehicle as the determinant of urban scale. In India, the automobile is an expensive, government-regulated luxury in very short supply. Even the wealthy elite must wait years for delivery of a private vehicle. Nevertheless, the plan of Chandigarh remains, in essence, a highly sophisticated road map. The city is commanded, shaped, and subdivided by a complex hierarchy of faster and slower thoroughfares. But, rather than infuse the city with life, these comparatively lifeless arteries have become spatial barriers which strangle the very possibility of a cohesive communal fabric, forcefully parcelling



the Capitol



Madaya-Marg (right), the main cultural and commercial axis.



the city into thirty autonomous residential sectors. Nothing could be further from the urban ideal of **quartiers**, the harmonious, dense integration of commercial and residential communities, of which traditional India was a grand master. Chandigarh consists of suburban archipelagoes; all significant business and administrative activity is removed to an independent central commercial sector. Nothing could be more true to a culturally baseless 'Internationalism'.

Parks are the obvious, if ludicrous, extension to Le Corbusier's self-created dogma of urban design. Large open spaces in each sector and a great central swath of public (green) space running the full north-south axis of the city complete the formula for the virtuous metropolis of light, space, and air. The fact that the merciless tropic sun virtually dessicates both the landscape and the potential recreationist in these shadeless wastes completely inverts Le Corbusier's intentions, to further provoke the anti-urbanistic divisiveness of his ideals as applied at Chandigarh.

Housing is an issue not rightly discussed in terms of Le Corbusier for it was his cousin Pierre Jeanneret, with Maxwell Fry, Jane Drew, and a myriad of associated Indian architects, who designed all of the government-built housing units and blocks (the remaining seventy percent of the real estate has been developed privately). The master-planner must still be held responsible, however, for what must be judged as the greatest misfortune of this most fundamental dimension of the city, the economic and geographic hierarchy of housing sectors. Here again, the elitist overtones of colonial New Delhi recur in Corb's fetish for homogenous enclaves in a strongly hierarchical society. He zones the rich, prestige, car-driving sectors together within easy walking distance of the Capitol Complex, the functional and

ideological heart of the city which, however, sits entirely remote from the city grid. As one progresses away from the Complex, through the city proper, the spatial and unit densities of housing in each successive sector increase proportionately to the distance travelled. At the distant edge of town, one has reached the lowest of the fourteen distinct grades of government housing, designated according to occupational status in the government service from the highest ministers to poorest sweepers; Grade 14 - low-rise bee hives floating lonely in a fiery brown emptiness. It is a long way by crowded bus to the place of work at the opposite end of town.... With the smokescreen of a deceptively 'democratic' architectural expression, Corb has restated in plan the colonial maxim that some few will rule and reap the rewards of a society supported, otherwise, by the toil and discomfort of the majority.

One could go too righteously into such political allegations, risking insulting patronism with respect to contemporary Indian society. But, an interesting observation remains: Chandigarh is not sociologically regressive, technically speaking. Its alien rigidity of plan does as much to defuse the common structures of social intercourse conducive to the archaic caste system of traditional India as to fortify the present colonial order. It goes a step further, in fact, to instill, with the most painfully empirical physical parameters, the new sociological stigma of class consciousness. Still a long way from a generalized industrialization of the society, which might give a Marxist credence and direction to such a consciousness, Chandigarh, with its intractable segregation and humiliating pigeon-holing, merely cuts its population adrift from their traditional mainstream to tangle antagonistically in an imported social order; a paradox of stymied development.

Le Corbusier's work is never simple;

one can never underestimate his frustrating genius. Where Chandigarh is perhaps his greatest, most insensitive folly in the dimensions of culture and urbanism, it is also an unquestioned triumph in the terms of his definition of architecture which, proclaimed (but distorted) early in his career, spoke most tellingly of his last works: "...the masterly, correct, and magnificent play of masses brought together in light...." In the end, the artist in Le Corbusier triumphed over all else: machine worship, function, social zealotism... even his mesmerising intellect. His Capital Complex (the only substantial architectural entity that he personally designed at Chandigarh) is the purest of sculpture. The three concrete monoliths (Secretariat, Legislature, and High Court) and the vast, empty plaza they share, transcend all mundane meaning. The petty bureaucracy they house is but the slowly destructive working of termites in the members of temples to far greater gods... function is a joke. Le Corbusier shuns his own urban appendage and jumps beyond its confines to the mountain's edge. With bamboo formwork and the labour of thousands, he extrudes from the sun-bitten ground brutal space-radiating volumes which sing in awesome, silent harmony to the mountains... and above and beyond to that god of his own creativity.

Epilogue...The Enigma

At an appropriately ceremonial spot, the inaugural proclamation by first Indian Prime Minister Nehru reads: "...Chandigarh, symbolic of the freedom of India unfettered by the traditions of the past...." In the shade of the brooding legislature, spalled concrete about her skirts, a young woman kneels by the stagnant waters of the reflecting pool washing linen in the manner of timeless tradition. □

Peter Scriver, a student at the McGill University School of Architecture, travelled extensively in South Asia during 1978-79.



SIR EDWIN LUTYENS: ARCHITECT OF THIS HOUSE

by William Mark Pimlott

Empire, fixed there by the great Shah Jahan. Now, the British Empire's largest territory was to be erected there. It was to be an Imperial City, as the King expressed: "It is my desire that the planning and designing of the public buildings to be erected will be considered with the greatest deliberation and care, so that the new creation will be in every way worthy of this ancient and beautiful city."¹

The plan of the new city would be left to a new body, the Delhi Town Planning Committee, headed by a trio of three carefully selected individuals, Capt. George S.C. Swinton of the London County Council; John A. Brodie, the Engineer of the Borough of Liverpool; and Edwin Landseer Lutyens, a successful and already accomplished country house architect in Surrey. Lutyens was selected after exhaustive correspondence between the RJBA in London and Lord Crewe, chief aide to the recently installed Viceroy, Lord Hardinge (whose brainchild was the transfer of the capital). Robert Grant Irving's extensive thesis on Imperial Delhi seems to establish that Lutyens's appointment was perfectly legitimate, and unrelated to Lutyens's connections with Viceregal heritage (Lutyens married Emily Lytton, daughter of Lord Lytton, Viceroy some thirty years before). The mandate of the Committee was solely to determine the siting of the city, to arrive at a Master Plan and to make a report justifying their decision. It

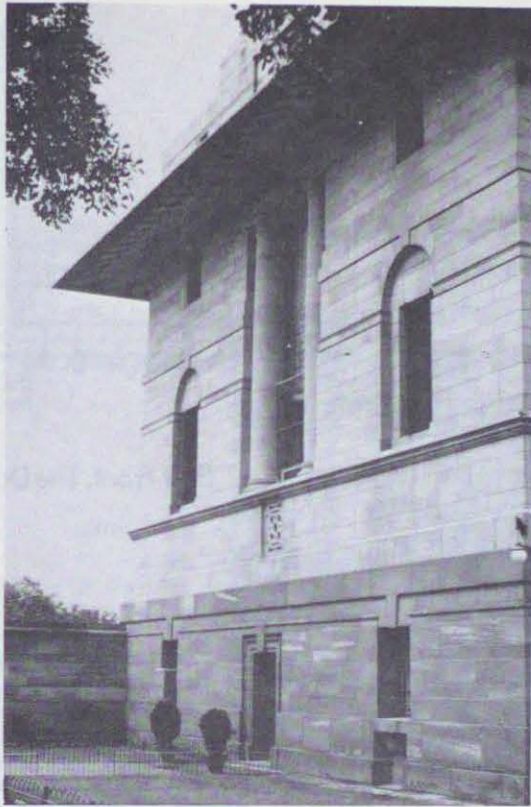
was not until late in 1912 that the responsibility of designing any buildings was actually awarded to Mr. Lutyens who, against the staunch opposition of local British architects in India, lobbied strongly for the task. The commission of buildings, which included four churches, houses for Indian princes, a shopping district, a Records Office, Parliament, Secretariat, and Palace was apportioned by Lutyens to a number of architects. C.A. Blomfield designed most of the Princes' town houses; the Anglican and Roman Catholic cathedrals were designed by H.A.N. Medd; a third church was designed by A.G. Shoosmith (Lutyens's representative in New Delhi); a fourth was designed by W.S. George; the Legislative Assembly and the two Secretariat buildings were designed by Lutyens's closest collaborator in the design of Delhi, Herbert Baker. In Lutyens's mind, the most attractive piece of the commission was, quite naturally the Government House - the Viceregal residence. It was to be the focal point of the plan the Delhi Town Planning Committee and later, that Lutyens and Baker had laboured so intensely upon. It was to be British rule in India manifest.

The remainder of this discourse will be devoted to this one building, which became known as (much to Lutyens's delight) the Viceroy's House.

The Viceroy's House sits majestically on the top of Raisina Hill, to the

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ON THE MORNING of 12 December 1911, a crowd of one-hundred thousand or more crowded the large arena for the Coronation Durbar of King Emperor George V, to the north of Delhi, India. The event was the last of its type to be held in that country. The King-Emperor and the British Empire would be memories when India gained independence some thirty-six years later. That day, however, a very evident King Emperor announced the transfer of the seat of the Government from the prosperous commercial city of Calcutta (in the east, with a substantial European population), to Delhi, located in the north, on the arid plains bordering the river Jumna. It had been the site of fifteen cities through a history of twenty-four hundred years and most notably the seat of the Mughal



Facing page: The East Front; the bust of Lutyens in the Staircase Court, inscribed: "Architect of this House"; a battered wall, above.

south of the walled city of Shahjahanabad. One proceeds to the Palace along the one and three-quarter mile long, eight hundred foot wide avenue that lays before it like a great carpet, the colours of which, by Lutyens's design, have been restricted to the green, red and cream of the earth and stone, and the blue of water and sky. Visually framing the palace from afar are Herbert Baker's Secretariats (now the Home and Foreign Offices of the Government of India), which rest at the front of Raisina Hill, forming a propyleum to this Indian 'Acropolis'. As one draws closer to these buildings, the Viceroy's House sinks below the horizon, and its imperious dome seems to barely float above the hot, shimmering pavement. Then, the ramp between Baker's buildings that obscures the view of the palace slips away, and its full, broad front is finally visible.

This front, like the remainder of the house, is immense, some six hundred and fifty feet wide, presenting one with its noble colonnades, and an imperial presence. Unlike Baker's Secretariats which flank the Raj Path in the Viceroy's House's huge forecourt, and unlike all buildings carried out previous to it by the British, (which 'fused' Victorian and

Indian 'styles'), the building seems to be a pure mass, which has been modulated in order to allow light and shadow the honor of articulating the elevations. The modulation and description of mass, as opposed to 'architectural construction' is what contributes to the success of the exterior of the House, and what places it far ahead of the buildings of his contemporaries in India. The control of the qualities of the mass, which only Lutyens (and by training, Shoosmith) had mastered, became known as his 'Elemental Mode'. The 'Mode' really only attempted to achieve two things - to allow light and shadow to provide most of the articulation of the form; and to make the mass 'sit' better on the ground through such methods as the battering of walls.²

Of course, Lutyens's skill made these aims much more complex in practice than they seem in statement. Indeed, the proportions developed by him in execution are unique (there seems to be a strange 'rightness' about them); in attempts to emply the technique, they are quite unattainable. In the case of the Viceroy's House, Lutyens uses broad horizontal banding in the form of simple mouldings as a device which permits the retreat of the wall from the vertical to occur above each

band. So, the walls are both stepping back and battered ever so slightly. This operation is intimately tied to those Lutyens carried out in his earlier, 'Surrey Vernacular' houses, where their long, low roofs are analogous to the horizontal bands of the Viceroy's House, and their simple battered or buttressed walls find their analogy in their subtle counterparts here. The bands that wrap around the entire periphery of the building also break down the scale of the walls by introducing shadows of varying depth - an 'ornamentation' of sorts which humanizes the building's otherwise bare surfaces.

What makes this eastern entrance front so immensely successful, though are the gestures made to invoke major interruptions of these masses, and through these gestures, their subsequent modulation and choreography.

Firstly, by physical methods, Lutyens breaks up the plane of the walls by using loggias, aedicules, and the central entrance porch; dividing the predominant form into smaller monumental blocks, connected by colonnades. The blocks are tied together through the continuity suggested by the colonnade; a continuous red sandstone base (brilliantly using its colour to emphasize its importance as a linking element to the forms above, executed in cream sandstone); and a broad, raking cornice or *chujja* which wraps around the entire building, serving as a common line for the columns of the aedicules, loggias, and porch to 'drop' from. The red sandstone *chujja* is indeed a crucial element of Lutyens's design, for with its depth of eight feet it casts a tremendous shadow along the facades, both breaking down the scale of the monumental walls and allowing the spaces in behind the various colonnades to be obscured to comparative blackness - exactly as Lutyens had intended those functions behind them to be.



East Front, The Dome

Of course not only the eastern entrance front, but the entire building is brought into a calm order by the great, unusual dome which rises 166 feet from the house's precise centre, directly over the State Throneroom, or Durbar Hall.³

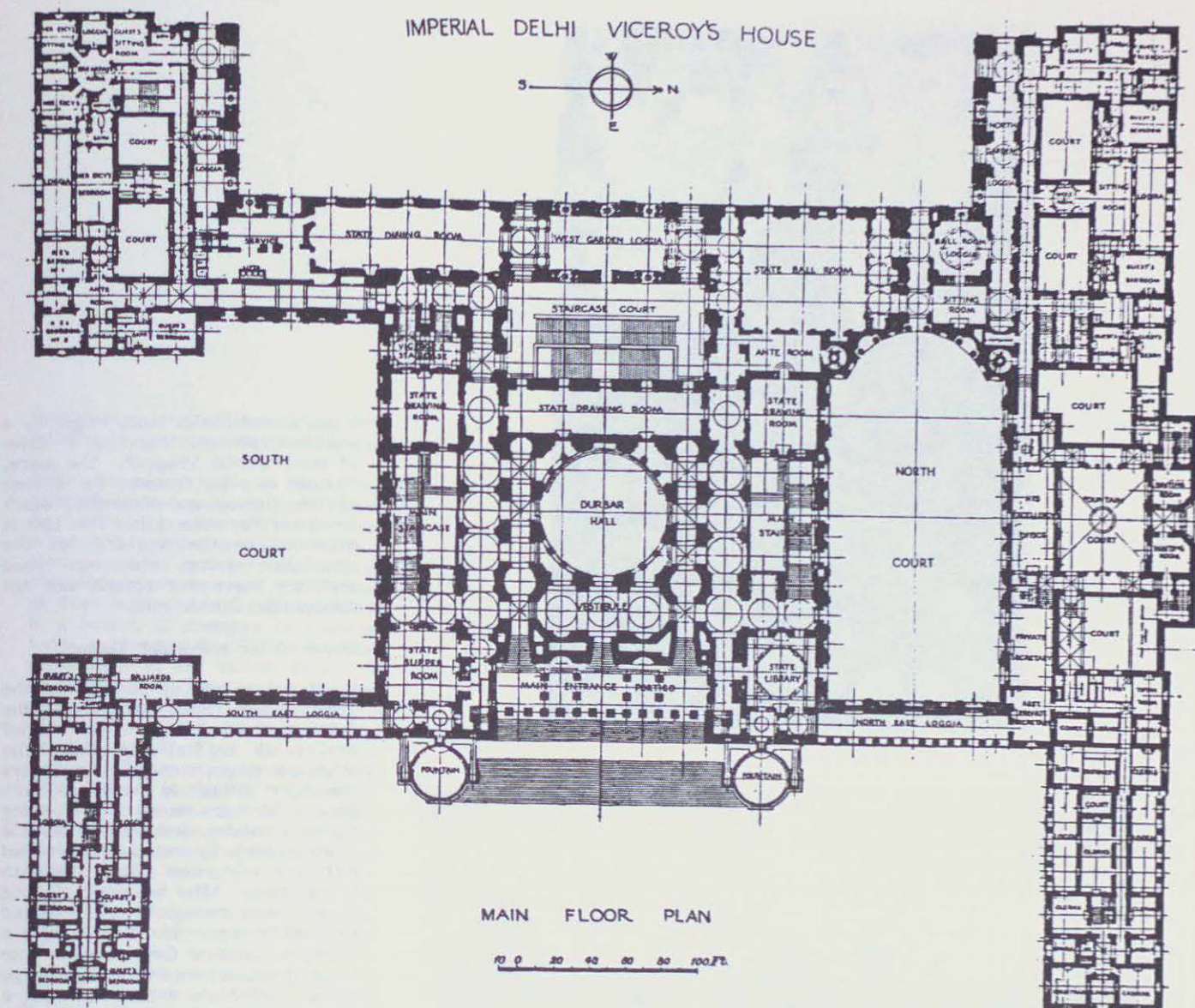
Like the body of the house that it emerges from, the dome is a mass articulated by colour (cream, red, cream, red, cream, and black from bottom to top) and by sculpted horizontal bands forming deep clefts of shadow. Its attenuated drum, split open at the top and emphasized at its corners, suggests not only the image of a fortification (for instance the Red Fort of Shahjahanabad), but also of some watchful Imperial creature (specifically a British lion, by virtue of its 'arms' which create and embrace the forecourt). The entrance front as a whole, then becomes somewhat anthropomorphic (bearing human, or in this case by extension, animalistic characteristics), and it is this very quality which allows both the whole front and specific details to be read in different ways, that is, as 'built-in' ambiguities. It can be said that anthropomorphic qualities render forms 'friendlier', and perhaps this is what allows double readings to take place more easily. For example, the parapet on the east front is punctuated by ten minute interruptions. The *chattris* - basically stone umbrellas with projecting *chujjas*, were described by Lutyens as "stupid useless things."⁴

Yet for all their capriciousness, they at once pleasantly break down the otherwise relentless cornice line, and help pull together (and position) the solid and void elements in the elevation.

Indeed, Lutyens used an analogous device at Orchards, in Munstead, Surrey (1897-99), where the procession to the courtyard and entrance is both fronted and flanked on one side by long sloping roofs. The flanking roof is punctuated by tiny dormers (with rooms behind) while the roof cutting across the procession way features a similar dormer over the gate. However, there is neither a window nor a room behind - the dormer throws a little light on the roof trusses of the gateway. The dormers, therefore, reduce the 'relentless' quality of the roof and bring coherence and order to the processional route and its elevations.

The multiplicity of readings as demonstrated by these strange but friendly *chattris* allow the readings of the building as a whole to be more flexible, and permit Lutyens to easily change the character of the House from formal (as on the east, north, and south) to domestic (as on the west front, where a Mughal garden, rather than a one and three-quarter mile processional route, faces the House). The west front overlooks the arid, barren plains outside of Delhi, and behind its facade, (similar in

configuration to the east front), are the guest bedrooms and royal suites, the nursery, the Dining Room and the Ballroom. Unlike the east front, with its bold contrasts between solid and void, the garden elevation presents no such contrasts, and instead, deals with more traditional models by punching window-like openings into the continuous wall. The undynamic facade (apart from the strong line of the relentless *chujja*) is quite homely and entirely approachable. Its remarkable quality is its apparent change in size from the east front. Lutyens has, by placing the bedrooms and major entertaining rooms on this 'rear' facade, allowed functions within the House to communicate with the exterior, unlike the 'front' facade, which contains and conceals the activities within. Because of the double storey height of the great rooms (some thirty-four feet in the Ballroom), window openings are free to be larger than usual. Also the loggia which would have been enclosed by colonnades on the east front, are on the west enclosed by walls, and light is brought to them by large, two-storey openings, and aedicules, common to all facades of the building. The oversized treatment of the openings causes the wall surface to be read as 'smaller'. Furthermore, the great dome which sits on the intersection of the diagonals of the plan (the centre of the building), does not sit in the centre of the central block. The outstretching arms of the west front are shorter than those of the east, causing the centre to be located closer to the eastern facade. Thus, on the formal side the dome appears to be large and omnipotent, yet on the domestic side it recedes, seeming to decrease in height and become 'smaller'.



The ability of the building to negotiate between the demand of expression of a formal edifice and a domestic house, both within what many would call the 'straightjacket' of Classicism, is indicative of its subtlety, refinement and Lutyens's immense control and skill.

Lutyens's talent may be seen as well in the plan, which, although having been discussed with respect to the general disposition of State rooms, has not yet been examined in terms of character or quality of the procession through the building. Indeed, the classical plan of the Viceroy's House, like the Classical Plan as a type, is dedicated to procession, theatre and the rites of passage. The plan shares in common with all other Lutyens's plans a few basic premises. Firstly, one's movement through the building is

intended to be a procession through a sequence of spaces. The spaces vary in character and proportion, yet they are always finite and felt to be enclosures. There is a rhythmic pattern in the sequence, quite often expressed as a great change of the quality of space (for example, open area to constricted space to open space, and so on). The circulation spaces in the Viceroy's House, which surely dominate the central portion of the plan, are quite complex, and amply demonstrate Lutyens's interest in the ceremony of passage and its effect on the significance of major spaces, the apparent size of the building and the experience of the individual. Two 'walking tours' (one brief, one long) through the major circulation spaces leading to the central Durbar Hall will illustrate these preoccupations.

Sequence for a Visitor to the State

From the great court formed by the flanking arms of the east front, the visitor walks up a broad flight of stairs to arrive under the entrance portico, where there is a triple row of thirty foot high columns. Going through the entrance doors, the space remains tall, yet is long and constricted, directed towards the centre of the building. Then, there is a three-bay vestibule and a reversal in the orientation of the space. Semi-circular walls at the narrow ends terminate the enclosure. Major corridors then extend beyond these ends which lead in both directions to the outer edges of the building. However, at this point they bear little significance, for between all three openings of the long side of the vestibule, one sees the end goal, the



Above: View of the Dome from the Mughal Garden; the West Front;
Below: the central portion of the Plan of New Delhi. The Viceroy's House is N°1; Opposite: the Cobra Fountain in the South Court.



great domed Durbar Hall, ringed by a marble screen which shelters a series of semi-circular 'chapels'. The space, circular in plan, features the thrones of the Viceroy and Vicereine, which terminate the major axis. This fact is essential to the workings of the circulation system, which are based upon the movement **around**, and not **through** the Durbar Hall.

Sequence for a Regular Visitor

In this case one is driven into the great eastern court, then through the front of the building. After a brief series of formalities under the groin-vaulted porte-cochere, one enters the more intimately scaled southern court, further tamed by trickling Cobra fountains, and then enters the central block by means of a vaulted carriage-way, one storey beneath Durbar Hall. After being let off, one is sent west through a small, vaulted compartment, then south into a fabulous Staircase Court - made into a finely proportioned room by a large coved cornice which does not meet a conventional ceiling, but rather, the open sky. The court permits one to either go directly to the West garden loggia, to the Dining Room or the Ballroom by briefly crossing the major circumferential corridor. Here though, the presence of the **dome** is most evident (it is, evident everywhere), looming above the court as one looks through the open ceiling. One is led to that major corridor, itself a repetitive series of spaces (all domed and on semi-circular arches), which in turn, when surrounding Durbar Hall, leads to an inner corridor of smaller proportions. From a small enclosure here, one enters one of the semi-circular 'chapels' spoken of earlier; which is an expanding space, opening emphatically into the great domed space, three steps below.

The plan is choreographed masterfully, and as theatre (which a public part of a palace surely must be), it celebrates the spatial experiences of the

individual, who is drawn through the building by the magnetic Durbar Hall.

Both in plan and in form, the Viceroy's House remains a work that is astonishingly versatile for its treatment, position and size. With a floor area of around two hundred thousand square feet and a collection of three hundred and forty rooms (this is a house), it manages to maintain both a formal attitude (as the centerpiece of the British Empire in its largest colony) and a domestic one as an English country house, complete with garden, which is home of the British Raj. The Viceroy and Vicereine (Lord and Lady Irwin), who first moved in (in 1931, seventeen years after construction began) found their new accommodations a bit large at first, but commented that "it was quite a livable house."⁵

The tool for this mediation was Lutyens's own classical language, augmented by his sense of humor and wit in life and in detail. To him, Architecture was a civilised practice with the measure of Man as its basis. In Modern Architecture, he recognized and regretted "the passing of Humanism."⁶

The Classical language, however, with Palladio and Wren as the precursors whom Lutyens most loved, placed Man at the center and celebrated his existence. Lutyens's infusion of love and wit into his Architecture, his mastery of form and proportion, are all poignantly manifest in the Viceroy's House, and are what makes it so magical, and so right.

Roderick Gradidge, one of the few English architects who maintained an appreciation for Sir Edwin Lutyens's work during its years of unpopularity (1945-1970), wrote that "Lutyens's achievement was tremendous, the Viceroy's House is magnificent in its form, its plan, and most particularly in its architecture. A subtle mixture of Classical and Mughal details, it is unsurpassed by any secular building built in the last two centuries."⁷



Lutyens, who loved Architecture and who loved Man, has fully earned this praise, for he was not a capricious Romantic "caught in the box of his time",⁸ as some have maintained, but an Architect of profound sensibility and maturity, whose example bears tremendous importance for us all. □

Notes

1. Robert Grant Irving, *Indian Summer*, 1981, p. 13.
2. The notion of 'sitting better' has to do with our visual perception of the building - how a wall visually recedes. Lutyens batters the walls to make the base feel broader and the walls feel slimmer, more elegant. Lutyens also uses this subtlety to advantage in the loggie and entrance porch colonnades, where the spacing between columns increases slightly above arched openings and in front of the main entrance doors. The device introduces a subtle rhythm which breaks down a possible monotony in the colonnades and renders the facade 'more restful'.
3. Gavin Stamp, "The Rise and Fall of Edwin Lutyens," *Architectural Review*, November, 1981, p. 312. From H.S. Goodhart Rendel's February 1945 speech to the RIBA: "...The dome of the Viceroy's House, also, has a suavity that must come from a rare subconscious perception of imponderables, and in many doorways,

chimneypieces, and bits of furniture of Lutyens's design one meets the sudden unanalysable felicity that makes one catch one's breath."

4. Irving, p. 174.

5. Irving, p. 206.

6. *Imperial Delhi*, a film by the Arts Council of Britain, 1981.

7. Roderick Gradidge, *Edwin Lutyens: Architect Laureate*, 1981, p. 70.

8. Stamp, quoting Peter Smithson, *RIBA Journal*, 1969, p. 316.

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Reflecting on JAPAN

A view of the influences which shape the directions of modern Japanese architecture...

Francis E. Wood

Francis Wood is a student at the School of Architecture at McGill University.

"I have, in my place, books about English history; I like the bloodiness of it. I have one set of eight volumes. I read only the first volume, and of that, only the first chapter, in which each time I see something else. But really, I am interested only in reading Volume Zero, which has not been written. And the volume Minus One."

Louis I. Kahn

WHAT IS ARCHITECTURE? Well..." Architecture has many aspects and a host of facets. We can characterize and discuss architecture on various levels and from different points of view; it is a multi-dimensional kaleidoscope of reciprocating effects it has always had with people and their being. It is on the verge of this given notion that the study of architecture begins to pave a road of interest for me. The question has continuously stimulated much debate and writing, and will forever affect all contributions architects of the world make towards it. In this article, another attempt is not being made at defining the impossible; however, I share the troubles all involved should have as a result of what we assess to be a confused state of architecture.

Japan, widely and more poetically known as the 'land of the rising sun', has become a land of great beginnings. In Japan during my first stay, the two years held a procession of endless surprises about the varying modes of life. I have since returned to Japan for a visit and discovered some of its colour which I had failed to see during my first visit.

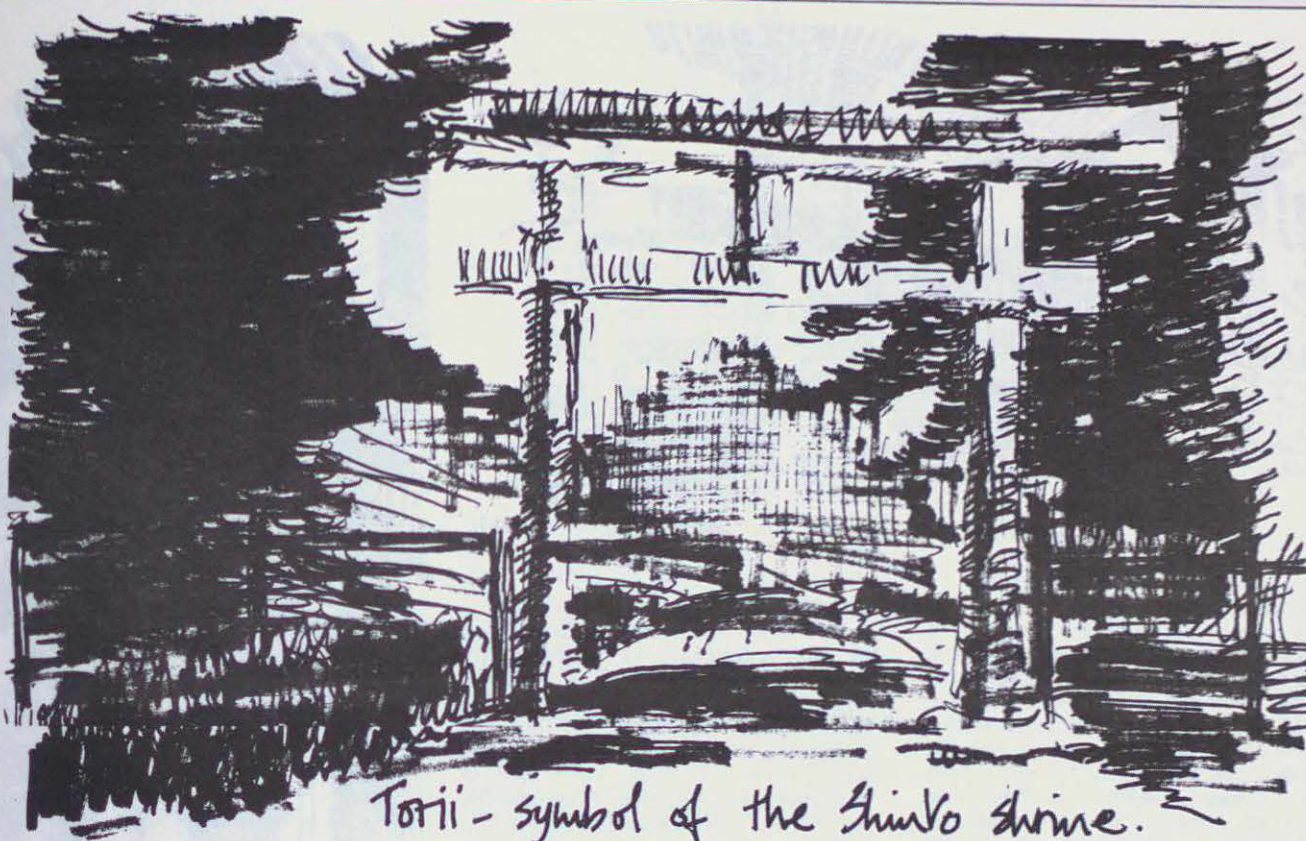
A beginning can be isolated when coherent and consistent improvisation occurs. We find and distinguish between periods and styles in architecture when this process of improvisation is identified. The heart

of architecture pulses on the life from a list of factors which make for infinite improvisation, which is more than just a hopeful thought. A less poetic reputation Japan has cultivated finds root in the Japanese pursuit for improvisation on ideas and inventions conceived outside of Japan. Due to their patriotism and pride, commercialism ensues, prominence worldwide is gained, and the culture evolves. Where business is concerned, Japanese aggressiveness has been linked to fatalities suffered during the World Wars, especially at Hiroshima and Nagasaki, but that is a subject deviating from my thesis. On account of the image of a beautiful silkscreen one may have picked up with one's remaining yen when leaving Japan, it is strange that, as against their less serene quality, they manage to be so stable.

The curious manner in which the Japanese maintain homeostasis, a traditionally dichotomous culture rich with contrasting facets of business-like aggressiveness and serene gardens, begs some understanding. The country is politically settled; is in good standing economically; has a low crime rate - even in Tokyo, the world's greatest urban agglomeration; has had an architecture which had profound influence on many architects, not to mention Frank Lloyd Wright; and is deep in evolution of an impelling architecture being sculpted by Kisho Kurokawa, Kiyonori Kikutake, Arata

Isozaki, Fumihiko Maki, and a host of others known as Metabolists, all led by one of today's masters, Kenzo Tange. My preoccupation rests, then, to shed some light on some of the motives which drive current Japanese architecture, and hence, an architecture.

The first surprise Japan offers is a hint of its lifestyles, especially during that first ride into Tokyo from the airport. Never before has the conventional highway, let alone the elevated *shuto* expressways as they exist in Japan, wound its way between little houses and small buildings. At some points, these expressways rise over other elevated *shuto*, leaving ground level beneath them for city streets, railway tracks, or some other essential urban use. For even greater articulation of the urban landscape, add fly-over monorail tracks, neon signs which read sometimes incoherently in both Japanese and English, and leave the background to the profile of a Buddhist temple and the silhouette of Mount Fuji rising above the clouds, all if you are lucky enough not to be suffering from the high smog content in the air. Japan is not all the chaos which delights like Tokyo does, for there are many traditional cities like Nikko and Kyoto which attract a horde of tourists each year. Tokyo, however, is unique for it is there that Japanese society becomes most mysterious, and it is also only there that modern and traditional



Torii - symbol of the Shinto shrine.

architecture must coexist so closely, often touching each other at some tenuous threshold of equilibrium. It seems telling that only a people with a strong social structure and philosophy could put up with the chaos that is Tokyo.

Japanese social history is of quintessential importance in the study of any aspect of their architecture. Included in the analysis will be a discussion of population trends, the mobility of the people, the importance of technology, and the reliance on wood as the staple building material. Of all, however, the role of religion must be the dominant element.

Religion in Japan has endured the fight against modernism. The evolution of Western thoughts and attitudes, according to Auguste Comte's fundamental theory, has run from the theological to the metaphysical, and in now transcending the leg of positivism. In Japan, religion is as much a part of life today as it was yesterday. It is for this reason, perhaps, that Japanese people are not 'dehumanized' by such articles as the 'Sony Walkman'.

It is needless to say that religion is usually the elicitor of architecture. Generally speaking, Japanese architecture has remarkable Buddhist elements. This naturally comes from the fact that Japanese

culture itself is to a great extent Buddhist.¹

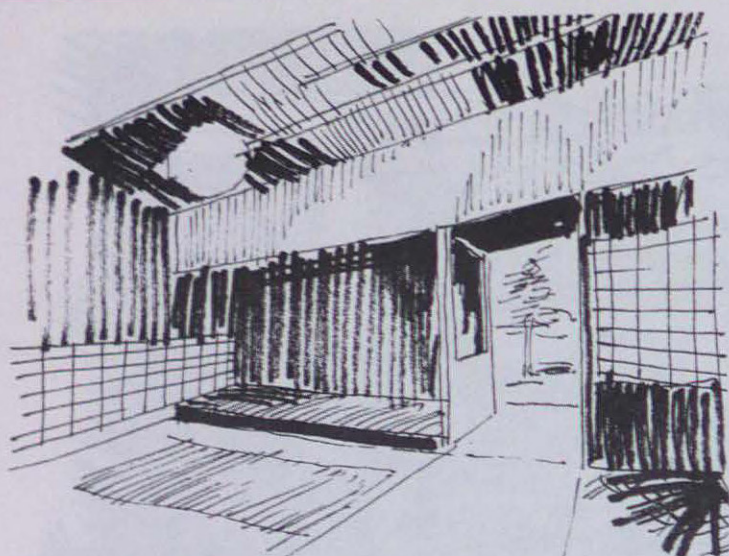
Buddhism was taken to Japan from China and adopted into the culture, evolving into what is now Zen Buddhism. One strong Buddhist concept is the idea that essential emptiness is true existence. It is the idea of maintaining order, of clearing a path through which to see, that molds architectural space in Japan. The notion, again, has bearing on the design of Japanese gardens. The attempt at perfect composition and spaciousness with a few elements in the garden is the goal of the artist. It is an attempt at a peacefulness, the true essence of relaxation. The religion is a philosophy which gives the impulse for almost any activity in Japan. "Buddhism influences the way we perceive and compare space and the kinds of relationships we establish between nature and architecture, and between technology and humanity."²

The socio-cultural development in Japan ties together with Buddhism to structure a mentality that can accept the urban landscape described above. Not only do we associate Japanese architecture with the small scale buildings of temple, shrine, and house, but it is impossible to visualize a Japanese skyscraper. In the case of the pagoda, we have an image of temples stacked above each other, and not of a tall entity in itself. Japanese architecture is also admired

for its place with nature. The garden is an artistic concept which is as much itself as it is part of the building which it complements. A deep philosophical understanding and respect for nature is manifest in the architecture, especially in their love of materials.

Japanese architecture has a social and cultural history rooted in building with wood. Although wood was the predominant material of construction and veneer because of its availability and because of earthquake concerns, it was also used for the enjoyment derived from it. The nature of wood is such that it is subject to the activities of the elements and rots relatively quickly. For this reason, it is customary that Shinto shrines be totally rebuilt every twenty years. Amazingly enough, the shrines are rebuilt in the same form. "Since we are faced with the inevitable mortality of all our constructions, the physical form becomes only the intermediary conveying the poetic essence of nature."³

Accepting that the given material desires of construction in a certain manner, it has become traditional, therefore, that the post and beam construction contribute to the image of Japanese building. The shrine is the picturesque 'villa' of the Japanese garden and is a medium in itself for boasting a skillful employment of construction and use of materials. There was a deep sense of integrity



Interior dwelling house.

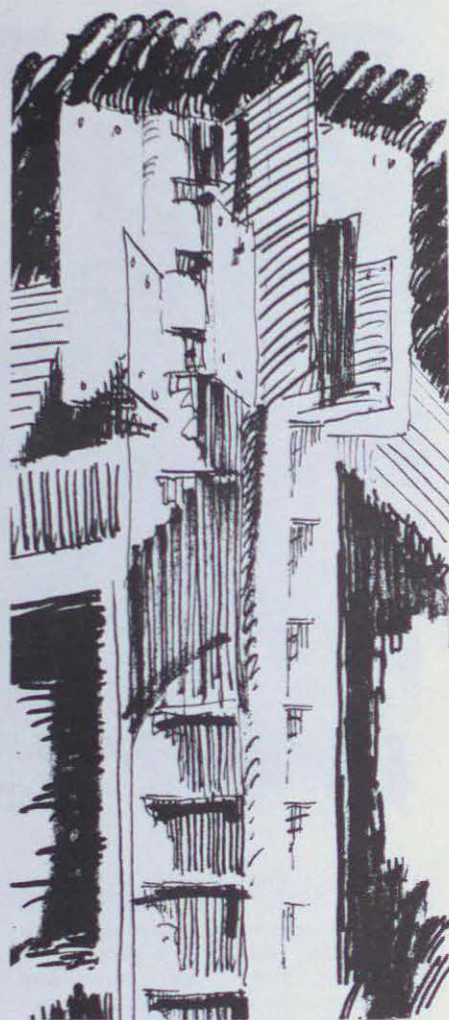
and harmony - only beauty - that was felt when I ascended the long set of steps and landed in the garden of a shrine in Nikko. Without hesitation, it is the trees, the rocks, the colour, the fresh air, the wood, and the tradition of the shrine which came together and created an ambience of beauty only the Japanese garden can afford. It was there. The attempt of the Metabolists to derive an architecture from such traditions is clearly seen in their work. The exposed concrete, the exposed beams for anticipated construction, and the 'alien' image - a reference from the West with respect to current Japanese architecture.

The advantage of wood, as made mention of above, is supported by the Japanese geography. "...The country is situated in an area of epicentres that provides it with a daily cycle of very slight seismic upsets, an annual cycle of earthquakes of quite respectable violence, and another larger cycle, which we have heard referred to as generational, of truly awesome catastrophic disasters."⁴

You may never have felt a 'slight seismic upset', but a jolt registering five on the Richter scale of eight feels as though it were one of the 'truly awesome catastrophic disasters.' Not only does the wood withstand earthquakes better than masonry, but bamboo is being researched for its hollow properties which give it great stability. One of the skyscrapers in the Shinjuku district of Tokyo is basically triangular in plan and is hollowed out, enabling one to see the sky from the middle of the lobby. The concept is based directly on that of bamboo. It is evident on the basis of its geography and availability of wood as a material that everything in Japan is thought of as temporary. It negates the Occidental notion of a lasting architecture, manifest by the use of stone.

Inhabiting the islands of Japan are a people who have taken the production of the automobile to limits, partly because they are very mobile. Historically, the capital of the nation found itself in Nara, Kyoto, and Kamakura, before Tokyo. Nara and Kyoto are therefore very rich in traditional architecture. Customarily, agricultural workers have migrated to the cities to seek employment during the periods of unintense farming. To this day, there is also much travel and pilgrimage to temples and shrines, encouraging friendship and an exchange of ideas between various regions, especially the four main islands of Honshu, Kyushu, Hokkaido, and Shukoku.

The importance of technology is now one of the aspects we immediately associate with Japan. Although seen as really Western, technology was thought of as being able to be infused with the traditional evolution of the people and thus utilized with a different state of spirit. The Japanese don't see technology as being different and opposing humanity and nature. They see themselves as a product of nature - guided by it - and technology as a product of themselves. Hence, they belong to one and all. In a country where much of the land was said to be uninhabitable, technology has meant more than a dehumanizing element. Not beautiful and inspiring from afar, virtually hostile and deadly for living, this land accounted for about eighty percent of the land area until the advent of technology. Now expressways tunnel through mountainous terrain, offering at the light the most panoramic view of villages imaginable. The great network of roads and railway/subways have made for an efficiency one can only imagine after visiting, although the hunched over sixty-year-old lady may be seen in the early morning train runs taking to the city a huge



Noto Laundry: column with joining plates for future expansion.

sack of agricultural produce. The routine has mapped out an array of wrinkles on her leathery face and I don't know whether to feel sympathy or envy for her ability to carry the load.

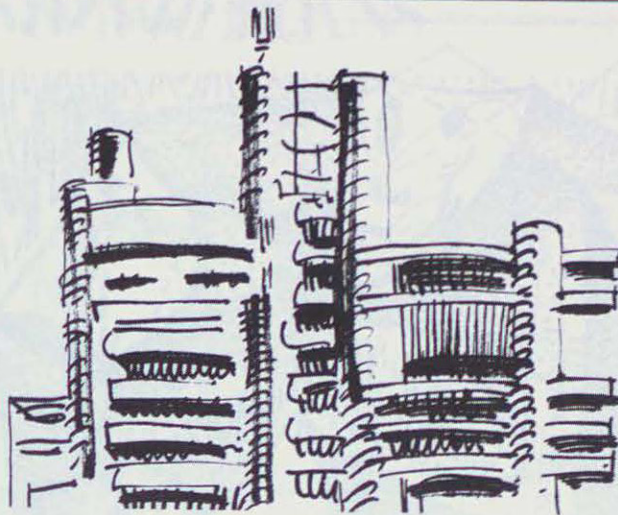
Finally, the population of Japan is growing at an extreme rate not only because of a high birthrate but also because of an increase in the elderly population as a percentage of the population - a result induced by modernization of the environment, advances in medical science, improved medical and health care systems, and growth and development of the economy. The average life span is on the increase and problems of housing and habitation, on twenty percent of a small land area, indicate a need for expert urban planners. Indeed, the architects are very concerned, and the government has an administrative body that sternly watches over the utilization of all available land.



Nakagin Capsule
Tower.

An understanding of the history of Japan begins to offer insights into the definition of Metabolism, which was to be an architecture of distinctive character utilizing the new universal market of materials. Metabolism was given birth to in 1960 when a group of architects voiced their concerns about the direction of architecture in Japan. Kunio Mayekawa and Junzo Sakakawa had taken to Japan from the studios of Le Corbusier an architecture alien to Japan and proposed it as the new direction. Kenzo Tange paved the way of the architecture that was to follow, but the Metabolist group were apparently doubtful of its philosophy. At least, they had to clarify its meaning with respect to Japan, for was it in many ways alien?

Le Corbusier represented a dynamic of sorts, inventive in a very exciting way which caught even the Japanese architects by surprise. The continued



Yamawashi Press &
Radio Centre, Kobe.

Modern exposure of the naked material, the expression of structure, the delight in open space at the expense of partitions and furnishing impediments, and the satisfaction in the use of a module were all positively alive in the tradition of Japanese architecture. The dominant use of wood not only as structure, but as veneer as well; the resulting expression of structure in post and beam, instrumental in the overall beauty; the open plan so much derived from the notion of nature pervading all space and all space being part of nature. It would almost seem as though traditional Japanese architecture was the foundation for 'Modern' architecture. In any case, the new architecture was to entail a substitution of concrete for wood, being careful to maintain the integrity with which wood was used in their traditional architecture.

The Metabolist manifesto was not only an architecture of change, transformation, and growth, but one which relished in the transmutation of sorts between the traditional architecture of Japan and the International Style pursued by the release of new materials and new technologies. Reassured by the similarities Modern architecture enjoyed best with Japanese architecture, the Metabolist directive was to find some principles upon which a superstructure of thought in the future would have a good foundation.

At any rate, Metabolism became an extended biological analogy meant to replace the mechanical analogy of orthodox Modern architecture. It compared buildings and cities to an energy process found in all of life: The cycles of change, the constant renewal and destruction of organic tissue. The metaphor was, however, not so new as it looked to the West. In many ways, it was

just the recent Taoist philosophy of cosmic change and eternal growth which makes for endless variations on the same theme.⁵

The Metabolist philosophy of change and transmutation has a timeless goal which is almost literally manifest in the architecture. By allowing those elements of a building which have faster rates of deterioration to be replaced (mechanical equipment, for example) and the more stable elements to be reinforced (such as structure), the image of the city may be evolved which is coherent but offers a variety of detailed imagery by allowing parts to be changed. Their ideal is to design cities so flexible "in its connections that its parts could grow, transform themselves and die while the whole animal went on living."⁶

The country is dotted with architecture of such philosophy, but Tokyo is and will always be a mixture of a good and bad modernism and a traditional vernacular. With hesitation, I must express the richness of imagery in all the chaos that Tokyo is, and for that matter, most of Japan, though not quite of so potent concentration. The Japanese are one people on many islands and have accepted Modernism. Today when one is questioning from where Modernism was given, they are developing on it, improving on it, and enjoying the successes and failures. It seems it is only from where the sun rises that beginnings are being born these days. □

Notes

1. Hideto Kishida, *Japanese Architecture*, 1936, p. 48.
2. Abby Suckle, ed., *By Their Own Design*, 1980, p. 32.
3. Suckle, p. 32.
4. Maria Lluisa Borres, *Contemporary Japanese Architecture*, n.d., p. 34.
5. Kisho Kurakawa, *Metabolism In Architecture*, 1977, p. 9.
6. Kurakawa, p. 9.

DRAWING



X. Actly is the *nom de plume* of Stuart Wilson, Professor Emeritus at McGill University's School of Architecture.

vividly recall the general slant or gist of Gert's.

"People are so faceless. They only have one to go with, and that gets multiplied in reflections - still pools, mirrors, shiny auto bodies, glass front buildings. They don't see themselves, only their opposite. Distorted images. Fractured. Broken up. Narcissism doesn't multiply itself but builds up into reverberation of connections and disconnections. The image is a vibration. A construction of noise. A mere *frisson*."

Flip-flop, flip-flop, zip-zap, zip-zap went the rose by any other name. A cool breeze seeped through Gert's frame. Her arcs shimmered. Vah daddy-o, Do-da. Her many faces took on an appearance of bliss. Her mood was transformed. The *outré* dimensionality of her being multiplied the blessed state. A rich odour of blossoming Flowers scented the air.

Suddenly, the cells trembled, flickered, flashed. G. appeared mistily as a nymph in a woodland grotto. Clear

MEETINGS AND EXCHANGES

by X. Actly

THE OTHER DAY I was sitting in a cafe in Le Faubourg St. Denis, Montreal, sipping an aperitif, conversing with Gert. Gert is short for Gertrude, which is long for Gertie. Gertie is a rhomboidal monster said to reincarnate Alice B. Toklas, Gertrude Stein, Cab Calloway, André Bréton, Bo Diddly, Harold Lloyd, Houdini, and other celebrities. Externally, G.'s sex is indeterminate, internally it must be a mixed bag tied together by a dominant mother urge.

Each multi-sided facet of her skin is a phosphorescent plastic stencilled in a cunning but apparently random fashion with the letters GERT. There is no doubt who she is.

I was inside the joint. That is to say not in the monster. G. was outside. We conversed through the open front

of the cafe. Her gargantuan network glittered flashily in the sunlight. Types clothed in zombie hair-do's, leather pants, sweaters which dragged the sidewalk, cast-off military greatcoats, high broad-brimmed black fedoras, and red flair pants strolled unconcerned into her many faces, past her nodes and arcs, and through her rhombic dodecahedral cells. The air was scented with the aroma of roses.

In her present phase of substantiation, Gert was not only monstrous quasi-physically, but pseudo-intellectually as well. Her conversation ranged from the apparently semiotic to the seemingly idiotic.

At the moment I forget what pleasant or memorable statements I had made in our previous discussion, but I do

springs burred amongst the moss and dewy ferns.

A prim but mysterious voice intoned, "Time has two faces, which I flow through - weaving a warp and woof of living strands."

One of the faces ogled me and the ever-present roses expanded their petals. But this was too much. One cannot always keep abreast of the *femme-fatale*.

"You sweet thing - sugar cookie." I grabbed for a stem of the rose but got the cookie. My hand went through it and vanished. The cookie floated down over my head and settled on my shoulders. It became a pretzel, with me part of it, and finally a rose. I was encapsulated - totally enchanted.

The rose was whirling round and round and so was I. We became more stem-like and twisted and differently connected when the bubble burst. □

MAKING PLANS

COMPETITIONS:

RAIC Students of Architecture National Design Competition, co-sponsored by Alcan and the RAIC College of Fellows. Contact your local representative for his deadline so that entries may be in Winnipeg by May 1, 1982. Entries will be exhibited at the RAIC Assembly in Winnipeg from May 30.

CONFERENCES:

Royal Architectural Institute of Canada, 75th Annual Assembly on the theme **Born Again Buildings**. May 29 to June 2: **Westin Hotel**, Winnipeg, Manitoba. Contact your local RAIC representative or Sharon Chaulk, RAIC HQ, 328 Somerset West, Ottawa. (613) 232-7165. (Special Student rates and accommodation available.)

EXHIBITIONS:

Karl Friedrich Schinkel (1871-1841). Engravings and aquatints of projects, executed works and stage designs. **Until the end of April: Canadian Centre for Architecture**, 1440 St Catherine Street West, Second Floor, Montreal. (Monday to Friday, 9-5).

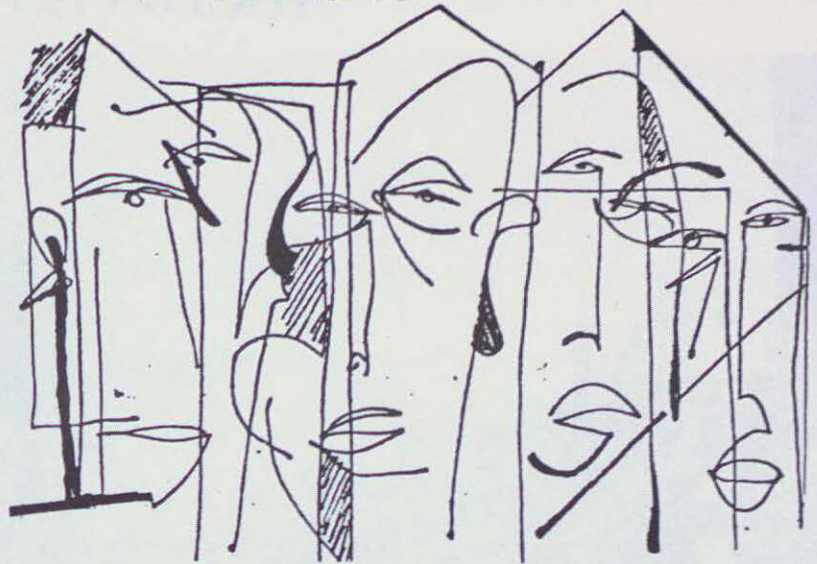
Marcel Breuer: Furniture and Interiors. Organized by Christopher Wilk, the third in a series of exhibitions from The Museum of Modern Art (New York) on 20th century designers whose work has had a profound effect on our times. (First two were on Charles Eames (1973) and Ludwig Mies van der Rohe (1977); last two will be on Alvar Aalto and Le Corbusier.) **April 2 to May 16: Winnipeg Art Gallery**. **September 16 to October 31: Montreal Museum of Decorative Arts**, the Chateau Dufresne, corner Sherbrooke & Pie IX, Montreal.

The Milton Park Project. Photographs and drawings of the renovation of the old Milton Park district of Montreal, the largest co-operative housing scheme in North America. **April 15 to June 30: Le Centre Urbain of Heritage Montreal**, 406 Notre Dame East, Montreal.

Waterloo at Rome. Work of Waterloo School of Architecture students in Rome, 1982. **April 19 to May 29: Ballenford Bookstore**, 98 Scollard, Toronto.

Percy Erskine Nobbs: Architect - Artist - Craftsman. The first exhibition on Montreal architect Nobbs (1875-1964). Features architectural drawings and watercolours as well as paintings, furniture, stained glass, decorative ironwork and plasterwork. (Organized by guest curator Susan Wagg.) **April 21 to July 18: McCord Museum**, 690 Sherbrooke Street West, Montreal.

Paul Beau, Metalwork. Copper and brass work influenced by the Arts and Crafts Revival in Great Britain at the end of the 19th century. Features pieces for private sale and architectural commissions. **April 30 to May 30: Montreal Museum of Fine Arts**, 1379 Sherbrooke Street West, Montreal.



Pieces of Pictures.

A selection of details of 19th-century photographs of city scenes from the renowned Nottman Photographic Archives. **May to September: McCord Museum**.

Winnipeg Architecture:

Reflections of an Era (1870-1930).

An exhibition of architecture, artifacts and furnishings. (Special viewing on Saturday, May 29 from 8 p.m. to midnight for RAIC Assembly delegates.) **May 28 to July 11: Winnipeg Art Gallery**.

Ten Schools 1982: Student Work.

Outstanding student work from the Schools of Architecture in Canada, including RAIC Student Gold Medalists. **May 30 to June 1: Westin Hotel**, Winnipeg, Manitoba.

The Governor General's Medals.

Finalists in this awards program honouring outstanding recent architecture in Canada. **May 30 to June 2: Winnipeg Art Gallery**.

Etchings and Lithography by Architects.

Featuring: Richard Meier, Aldo Rossi, Michael Graves, Massimo Scolari, Franco Purini, Raymond Abraham. **From June 1: Ballenford Bookstore**, 98 Scollard, Toronto.

Connaitre Montréal par ses Quartiers: Maisonneuve.

Series organized by the YMCA Urban Animation Program, on distinctive Montreal districts.

June 3 to August 15: Montreal Museum of Decorative Arts.

The Art of Animated Films.

In cooperation with the Cinematheque Quebecois, the evolution of animated film throughout the world from its origins to today. **June 18 to September 5: The Montreal Museum of Fine Arts**.

LECTURES:

Robert Stern, addressing the Southern Chapter of the Alberta Association of Architects, on his work. **May 5: Central Library Auditorium**, Calgary, Alberta.

TORONTO ARCHITECTS SERIES:

Summer lectures by Toronto architects on their work. All lectures at 7:30 p.m. in the Medical Sciences Auditorium, University of Toronto.

Ernest Annau: (April 28)

Bedford Glenn Terrace Condominiums; Solar Office Building, Toronto; Lambert Terrace Housing Project.

Boigon and Armstrong: (May 12)

Armour Heights Community Centre and Library; Atmospheric Environment Service Building; Courthouse, Newmarket; Inuit School, Rankin Inlet.

Parkin Partnership: (May 19)

Bell, Trinity Square; Marathon Building.

Crang and Boake: (May 26)

Metro Toronto Convention Centre; Urban Court Development, Peterborough; Rideau Centre, Ottawa.

Shore, Tilbe, Henshel, Irwin and Peters: (June 2)

North York YMCA Building; Bell, Scarborough; Police Station No. 52; C.I.L. Atrium Building.

Zeidler, Roberts Partnership: (June 9)

Eaton Centre, Yerba Buena, mixed use development, San Francisco; Harborplace, mixed use development, Baltimore.

NOVA SCOTIA SUMMER SERIES:

All lectures at T.U.N.S. School of Architecture, room H19, 8:00 p.m.

Alberta Modern Architecture. (April 29)

Trevor Boddy, University of Calgary.

Richard MacCormack, (May 13)

London architect, recent work.

Venturi's Recent Work. (May 27)

Stephen Izenour of Venturi, Rauch & Scott Brown, Philadelphia.

Susanna Torre, (June 3)

New York architect.

Peter Ahrends, (June 17)

of Ahrends, Burton, Koralek; London architects.

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