

THE FIFTH COLUMN

THE CANADIAN STUDENT JOURNAL OF ARCHITECTURE

VOLUME 2, NUMBER 4, SUMMER 1982.



THE FIFTH COLUMN

THE CANADIAN STUDENT JOURNAL OF ARCHITECTURE



THE FIFTH COLUMN

Editorial Board:
Georges Bulette.
Mark Poddubiuk.
Stefan Wisniowski.

Graphics Editors:
Hal Ingberg.
Graham D. Livesey.
Photography Editor:
Vince Cammalleri.

Regional Editors:
University of British Columbia:
Michael Kingsmill.
University of Calgary:
Brian R. Sinclair
University of Manitoba:
Mark Krapez.
University of Toronto:
Kathy Dolgy.
Ken MacSporran
University of Waterloo:
Chris Pommer.
Carleton University:
Joanne Paul
Université Laval:
Jean-François Garneau.
Tech. University of Nova Scotia:
Paul Falconer.

Business Manager:
David de Santis.
Distribution Manager:
Bailla Lazarus
Consultants:
Pieter Sijpkens.
Matt Smith

Graphics and Production: Kiki Athanassiadis Adam Caruso, Eugenio Carelli, Patty Chang, Howard Davies, Randy Cohen, Shari Lapidus, David Lynn, Shahbaz Mavaddat, Helen Malkin, Carl Mulvey, Mark Pimlott, Guy St-Arnaud, Esther Varkay.
Photography: Nick Fiocco.

News and Making Plans sections compiled by Stefan Wisniowski.

Cover by Graham D. Livesey
Frontispiece by Kiki Athanassiadis.

Thanks to Ulla Manley for her co-operation in producing this issue.

THE FIFTH COLUMN, *Canadian Student Journal of Architecture* is published in Fall, Winter, Spring and Summer by the Students of the Royal Architectural Institute of Canada and the Architectural Undergraduate Society of McGill University. We invite submissions of material from the Canadian architectural community. All opinions expressed and article copyrights are those of the authors. **Subscription rates:** \$12.00 per year. **Patrons:** minimum \$25.00 per year. **Student Members:** gratis.

Please address all correspondence to THE FIFTH COLUMN, 3480 University Street (suite 13), Montreal, Quebec H3A 2A7. Telephone (514) 392-5407.

THE FIFTH COLUMN is indexed in the Architectural Periodicals Index of the British Architectural Library of RIBA, London, U.K. and in the Avery Library at Columbia University, New York.

Legal Deposit:
Bibliothèque nationale du Québec.
National Library of Canada.
ISSN 0229-7094.

Typeset in Montreal by Daily Typesetting, (514) 392-8955.

Printed in Montreal by the McGill University Printing Service.

Editorial 3
News and Views 4

A new section featuring reviews of the Percy E. Nobbs exhibition

Retrospectives: 1982 RAIC Assembly 8

by *Brian R. Sinclair*

Canadian Students of Architecture hold a successful meeting at the RAIC Assembly in Winnipeg.

Critique: Le Village Lincoln 10

by *Adam Caruso*

A renovation/conversion in downtown Montreal: Flash Consumerism?

Art and Architecture 12

by *Wendy Eiding*

The divergence of former allies and the question of a renewed collaboration.

The Fringe 15

Gargoyles 16

by *Brian L. Maged*

Tales of feigned innocence and hidden intentions

Pour la Gloire de la Guerre 21

par *Charles Henri Brunet*

Monuments aux morts disparus?

Five Houses in Winnipeg 24

by *Jill Bambury and Larry Richards*

Five proposals symbolically realized in Winnipeg.

W.A.T. Oddswith (1881-1965) 26

by *David Farley*

A long forgotten pioneer of the Modern Movement is rediscovered.

L'Architecture sur le Papier 30

par *Lyse Gélinas*

Les considerations psychologiques et esthétique.

Cyclotrons 32

by *Derek L. Livesey*

Form follows function follows high speed sub-atomic particles.

The Fifth Column Crossword 36

by *David Mario Covo*

Two Embassies 37

by *Randy Cohen and Matt Smith*

Two student proposals for the Canadian Chancery in Washington.

Drawing 42

Making Plans 43

Archives 44

EDITORIAL

The recent award of the architectural commission for the Chancery in Washington to Arthur Erickson dominated both the informal and the official discussion of the 1982 Royal Architectural Institute of Canada's Assembly in Winnipeg. It is not the first time that the commission for a major government project has sparked controversy or scandal. Because of the very nature of such a decision, it will probably not be the last time either. The fact is that there were a lot of angry architects gathered together in Winnipeg.

It must be clearly understood that the selection process employed for the Washington Chancery project was competitive, but not a competition in the usual way. Any registered architectural firm in Canada interested in participating was asked to register and subsequently complete a questionnaire with regard to their suitability for such a project. The Selection Panel, composed of members of the Departments of External Affairs and Public Works as well as two representatives of the RAIC, met and established a list of eleven firms chosen for further consideration. Representatives of these firms took part in a site visit and briefings in Washington and then made presentations and were interviewed by the Selection Panel. The Panel determined that one firm was clearly the first choice for the commission (Zeidler Roberts Partnership) and three other firms were also recommended to the government (Moriyama & Teshima, Moshe Safdie / Desnoyers Mercure / Larose Laliberté Petrucci, and Smith Carter Partners). Almost three months later, the Prime Minister announced the decision to award the commission to the firm of Arthur Erickson, one of the eleven firms interviewed but not one of the four firms recommended by the Panel.

The selection of Arthur Erickson would not normally seem so unusual. His reputation in Canada and internationally is constantly being reinforced, notably by his recent appointment to direct the planning of the Bunker Hill redevelopment in Los Angeles. He is easily capable of providing a competent solution. The prestigious programme and budget would seem to be consistent with Erickson's approach to architecture. But his Washington Chancery will always be a scarred monument, another milestone in the already unhealthy situation of the architectural competition in Canada.

The selection of an architectural team for such an important public building is bound to cause debate - competitions by their very nature are cumbersome and controversial. The selection process used in the case of the Washington Chancery seemed promising in its simplicity and objectiveness

but may be so maligned now that it can no longer be seriously pursued. Municipal competitions in the past few years have also resulted in skepticism and disappointment around the architectural community. Instead of having established a democratic process to produce the best possible building by the most suitable architect, we have arrived at a situation in which only a small handful, and usually the same handful of architects can qualify for projects of major significance. The result, underlined by the Erickson case, is that the competitive process itself seems trivial, inconsequential and redundant.

It is now up to the architectural community to convince itself, its clients and the public in general that the benefits of a competition outweigh the burden. Spurred on by the Erickson issue, the RAIC has decided to establish guidelines for competitions in Canada at both the public and private levels. It is unfortunate that the skepticism now rampant in the profession has made the recent lean years all the more discouraging for the practice. Younger architects and students have to be able to believe that an open competition will truly provide them with an opportunity to compete on an equal basis with the established firms. Denied that opportunity, we are depriving the public of new ideas and, ultimately, better buildings.

The Erickson issue is certainly a low point in Canadian architectural practice. It has brought to a head the anger and frustration of the profession fuelled by the failure of recent competitions. We can blame our government for irresponsibly ignoring the recommendations of the Selection Panel that they appointed. We can blame Arthur Erickson for accepting the commission without regard for the circumvention of the selection process and the resulting controversy. But, we must also blame ourselves, the architectural community. We have watched the competition in Canada decline and have accepted the situation with a shrug and some comment about the 'realities' of the profession. Had the concern so evident in Winnipeg this May been expressed much earlier, the government may not have been so casual with its commissions, Erickson not so righteous about his appointment, and the profession not so skeptical about its practice.

The Mississauga City Hall competition is now approaching, the winner to be announced in October. The profession is viewing it with airs of both expectancy and cynicism. A British Columbia architect returned his invitation to enter the competition signed "No confidence... see Washington, D.C. Competition". I hope he changes his mind. I hope we all do.

(Mark Poddubiuk).



by William Mark Piniott

DEATH OF A LANDMARK

by Orest J. Humennyj

Strathcona Hall, the original Young Mens' Christian Association of McGill University, dates back to 1904-05 (see Archives photograph on last page). Designed by Montreal architects Finley and Spence and funded by Lord Strathcona, the Governor and principal benefactor of McGill University, Strathcona Hall was a landmark for eight decades. Its carefully detailed Sherbrooke Street facade, in a cream coloured sandstone, contrasted sharply with its finely crafted beige-brick side elevations. It was perhaps the finest example of that Montreal architecture tradition which has exasperated many a sophisticated observer.

Strathcona Hall is gone now, demolished in late June of this year despite assurances that it would be preserved and integrated into the new Devencore complex designed by architects David, Boulva, Cleve. Despite the fact that structural problems in the old building were apparent years ago, evident even to the most untrained eye (particularly with respect to its McGill College Avenue elevation), insurmountable structural difficulties (rotten wooden piles and leaning steel structure) are cited as the reasons for the demolition of this venerable edifice.

Yes, the stone facade was carefully dismantled, numbered, and will be re-erected: a queer sort of contextualism with respect to the token preservation of several grey-stone facades next door. In fact, it's pointedly simpler to architecturally deal with the integration of a mere facade rather than of a whole building into any new complex. It all leads to a rather surrealistic vision of the Developer, the Contractor and the Architect sitting around on a Sunday afternoon and having tea, and upon "suddenly" learning of the "newly discovered" structural difficulties, shouting in unison with a cumulative glee: "Waste it!"

(Orest J. Humennyj is a former Editor of THE FIFTH COLUMN).

Upcoming Issues:
Rational Architecture.
Politics in Architecture.

INTERNATIONAL STYLE AT HARVARD

by Paul Falconer

A major architectural event took place this spring when the Harvard Graduate School of Design sponsored an exhibition and a two-day conference to mark the 50th anniversary of the Museum of Modern Art's "Modern Architecture: International Exhibition" mounted by Henry-Russell Hitchcock and Philip Johnson in 1932. The exhibition which accompanied the lecture series highlighted the 1932 show at MoMA, which subsequently travelled to major galleries throughout the United States. The 1982 exhibition was divided into three parts, with the first focusing on the work of nine architects, including Walter Gropius, Le Corbusier, J.J.P. Oud, and Mies van der Rohe, all of whom were featured in the 1932 show. The second part documented the reception the show received as it travelled across the country, while the final part explored the dispersion of the International Style around the world.

The Conference and Exhibition brought together an interesting array of noted architects, historians and critics. The Panel discussions which followed the paper presentations included the likes of Richard Meier, Bruno Zevi, Peter Eisenman, Paul Rudolph, Philip Johnson and Lewis Mumford, all of whom gathered in an attempt to examine the circumstances surrounding the 1932 exhibition and to assess how the complex issues then raised have been played out in the architecture of the last fifty years.

With their book and exhibition, Hitchcock and Johnson intended not only to indicate what the new style was, but to show that it was being adopted throughout the world. Despite this emphasis on the international nature of the work, they managed to assemble a collection of buildings which were diverse in their principles, each one being designed by an individual architect who obviously had his own preoccupations and understanding of architecture, and thus national and even local characteristics came through quite clearly. Hitchcock and Johnson were in fact discussing only one part of a broader phenomenon, and their catalogue and exhibition were less than ideal surveys of modern architecture in 1932. Other contemporary accounts of the movement were much more comprehensive, and they demonstrated that modern architecture was more diverse and was being adopted in places that Hitchcock and Johnson had failed to notice or neglected to mention.

Although Henry-Russell Hitchcock and Philip Johnson may not have defined it, it is difficult to deny that at one level or another an "International Style" did exist. The popularity and persistence of the term indicates a general understanding that an important crystallization of thought did take place in the 1920's and early 1930's.

THE FIFTH COLUMN
Canadian Student Journal of Architecture
Revue Étudiante Canadienne d'Architecture
3480 University, Suite 13
Montréal, Québec H3A 2A7
tel: (514) 392-5407

Les articles pour publication peuvent être remis aux rédacteurs régionaux ou adressés à:
Articles and further suggestions for themes should be submitted to the Regional Editors, or can be sent to:

THE FIFTH COLUMN as a national journal is calling for increased participation throughout the country and beyond. Whether from student, professional or otherwise, material is hoped for and needed to raise the level of quality and broaden the appeal of the magazine. Articles can be thematic or of general interest. It is now our policy to publish potential future themes well in advance in order to better solicit submissions. Some of these proposed themes are: Rational Architecture, Politics in Architecture, Utopianism, Anthropomorphism, Ornamentation, Geometry, Suburbia, and Architects in Canada.

THE FIFTH COLUMN dans sa rôle de revue d'envergure nationale encourage la participation à travers le pays au-delà soit étudiant, professionnel, ou autre. Les soumissions sont nécessaire pour augmenter le niveau de la qualité du magazine. Les articles soumis peuvent être thématique ou d'intérêt général. Désormais nous publierons les thèmes proposées bien en avance pour que les écrivains au large peuvent être tenu au courant et, nous espérons, être inspiré. Les thèmes proposées en ce moment sont: l'Architecture Rationnelle, La Politique et l'Architecture, l'Utopianisme, l'Anthropomorphisme, l'Ornementation, la Géométrie, les Banlieues, et les Architectes du Canada.

RAIC STUDENTS OF ARCHITECTURE COMPETITION

The winners of the first annual RAIC Students of Architecture Design Competition were recently announced at the RAIC Assembly in Winnipeg. Stating that none of the entries met its level of expectation, the jury decided that there should be no first prize and instead awarded three prizes of \$500.00 and two merit awards of \$250.00 each.

The three prize winners were Eugene Daniels of the Technical University of Nova Scotia, Tim G. Walsh of the Regina RAIC Syllabus program, and James Lee, also of T.U.N.S. The two merit awards went to Jean Maltais of Université Laval and to the team of Philip Fenech and John Fraser of Waterloo University.

The jury consisted of Helga Plumb (M.Arch), Toronto architect and Adjunct Associate Professor at Waterloo; Etienne J. Gaboury (B.Arch), Winnipeg architect; Jerry F. Weselake, Assistant Professor, University of Manitoba Dept. of Interior Design; and Stephen

Cohlmeier (B.Arch), architect. In its general comments it stated that: "the three prize winning submissions were all done in a professional manner although they did not seem to rise into the more creative aspects of architecture.... It was thought that school was the time to test out the limits of creativity, yet the students in the competition did not go beyond solving the more functional problems of the project. Regretably those that did show the creative spark did not also demonstrate an architectural rigor."

Although only 22 entries were eventually received by the jury, over 150 students initially registered in the competition, sponsored by Alcan and the RAIC College of Fellows, and whose program was to redesign two rail cars into a travelling design studio. Encouraged by the obvious interest in a national contest, the RAIC Students of Architecture plan to hold another competition in Fall 1982, and will structure the program and the deadlines in order to improve both the quality and the quantity of submissions.

COHOS EVAMY TRAVELLING SCHOLARSHIP (NATIONAL)

The winner of the first annual Cohos Evamy & Partners Travelling Scholarship is François Brillant of Laval University with Caleton's Wynus Bielaska a close runner-up. The single prize of \$8000.00 awarded to Brillant, is intended to fund a graduating student in a Canadian School of Architecture to a 12 week period of study and observation in the sponsor's office, followed by an unrestricted period of travel.

Each of the ten Schools was asked to select two candidates, whose portfolios were then evaluated by a jury consisting of David Russell (B. Arch), Alberta Minister of Health, Dale Taylor (B. Arch), Professor at the University of Calgary and Martin Cohos (B. Arch), partner in the sponsoring firm. Following are excerpts from the jury's general comments:

"The maturity and excellence of the submissions reinforces our faith in today's educational system . . . Both poets and builders became evident; this is good for our profession. Once we had narrowed down the entries to the final two top contenders, our job became very difficult. Trying to read behind the widely differing styles of presentation folios . . . was a real challenge." (Russell)

"... the dominating social questions of a few years ago are giving to a more narrow Post-modernism and 'academic

historicism' (usually in inverse proportion to the air fare from Princeton to the school in question) . . . Students seem to value drawing again (thank goodness)". (Taylor)

"Excellent overall level of work; gives one great confidence for the future of architecture and urban design; the schools to be congratulated; the students applauded. The final choice between the two top entries was particularly difficult." (Cohos)

François Brillant will be starting his 12 week internship in Calgary on July 2, after which he plans to travel to Switzerland to study the neo-rationalist architects of Tessin (La Tendenza, Mario Botta, and others) and hopes to work with them. If his funds hold out, he will also visit the works of Carlo Scarpa in Italy and meet his architect son, Tobia Scarpa. Upon his return in March 1983, Brillant will produce a report on his experiences for publication.

Wynus Bielaska intends to work for an architect with similar sensitivities, sensibilities and joy for the design for architecture. Although his school experiences were very inspirational, he now wants to learn the conventions of office practice. Employed by the Thom Partnership in past summers, Bielaska is now temporarily working for his architect father in Toronto.

LETTER TO THE EDITORS

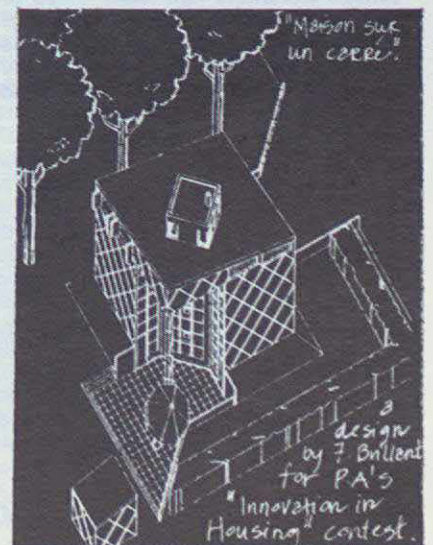
En français, s'il Vous Plait!

J'ai pris contact avec votre revue en juillet dernière à Montréal où je m'étais rendu en vacances. A cette occasion je me suis abonné à votre excellente revue. Depuis je suis rentré en France et j'ai fait abonner mon école, celle de Clermont Ferrand. En ce qui concerne votre revue je n'avais qu'un souhait à formuler: c'est de pouvoir lire plus souvent des articles en français. Vous n'ignorez pas que l'enseignement des langues est très déficient en France et donc qu'il nous est difficile d'aborder des articles rédigés entièrement en anglais, avec le vocabulaire et les tournures des phrases complexes qui caractérisent le milieu architectural. Précédent cette lettre j'ai envoyé un mandat correspondant à mon réabonnement pour un an.

Amicalement votre,
Alain Jouanisson,
Romagnat, France.

Cher lecteur,
Cela a été la politique de THE FIFTH COLUMN de publier des articles soit en anglais ou en français, les deux langues officiels du Canada. Il y a eu dans la passé au moins un article français dans chaque numéro et ça continuera aussi longtemps que possible. Par contre les articles en français ont été limité en nombre parce que les soumissions en français ont été limité. Peut-être, Alain, comme notre correspondant en France, tu vas encourager des articles français provenant de ton côté de l'Atlantique. Néanmoins, nous invitons nos lecteurs francophones de notre côté de l'océan des s'impliquer encore plus dans la débat architecturale.

Comité de Redaction.



TWO REVIEWS: THE PERCY E. NOBBS EXHIBITION

by John Bland

The exhibition, **Percy Erskine Nobbs: Architect, Artist, Craftsman**, at Montreal's McCord Museum until July and prepared by Susan Wagg from drawings, photographs, and papers held in the Canadian Architecture Collection and by the members of his family, is a great account of a key figure in earlier 20th-Century architecture of Canada.

While the exhibition sets memorable standards in the presentation of the work of an architect, it will likely be survived by the handsome and informative monograph Mrs. Wagg has written to accompany it. Both are the result of careful research and a sympathetic appreciation of Nobbs' objectives, and it is in this respect that her work is important for persons puzzled by architectural objectives today.

The drawings in the exhibition deserve close examination because Nobbs was an outstanding draughtsman. The photographs of his works need to be studied too, to appreciate how Nobbs used good materials and neat construction, and always related his buildings to their surroundings. Items of furniture, decorative plaster, as well as plaster models for stone cutters, metal work, stained glass and delightful sketches show that Nobbs was an 'arts and crafts architect' of skill and commitment. But to understand his background, his objectives, the basis of his creative imagination, his humanity and the meaning of his being called an 'inspired traditionalist' one must read Mrs. Wagg's text where these matters have been explored.

Nobbs belonged to a generation of British architects spiritually allied to William Morris, the poet and social reformer, who believed that factories and factory attitudes had not only disrupted society, but had destroyed

the minor arts. Morris devoted himself, with others, to the revival of craftsmanship. Beginning with the arts and crafts of building, he explored nearly all the decorative arts including printing and book-making, in which he was specially influential. He was believed when he pointed out that the creative imagination and sound judgement of craftsmen, based upon their knowledge of material, the tools they used, and their joy in work, was what the factory system had destroyed. He regarded the anonymous factory worker, hired to use equipment he could never own, to follow instructions he need not understand, likely to produce only a part of something, as being without dignity or satisfaction. While the story is complex, to be brief it can be said that in late 19th-Century England, where many things were made skillfully, there was a difficulty in making things beautiful that had offered no problem in the 18th-Century. The exception to the rule occurred where traditional craftsmanship had been revived, especially in the construction and furnishing of decorative buildings, which was work that in all cases could be traced back to William Morris. An architecture of great promise had come to be based on an appreciation of material and the appropriate techniques, on regional considerations, effects of weathering and the feelings such matters convey - concerns given scanty considerations by designers whose compositions depended mainly upon routine historical revival, reason or geometry. This involvement with craftsmanship led to a special appreciation of the splendid examples surviving from the past, whether Surrey farm houses or magnificent works in London. British arts and crafts architects could not escape being traditionalists, whereas their American counterparts working without such examples at hand, could be and were more experimental. For the same reason the creative imagination of British trained architects tended to images drawn from national experience. So it was with Nobbs; when he was required to imagine the conversion of an austere anatomy laboratory into a special library to receive William Osler's extraordinary bequest to McGill University - his books, papers and his ashes - material that almost daily would be visited by scholars from universities around the world, images of splendid British university libraries came to his mind, and he designed a room that could be an adjunct of any of them. It would never have occurred to him to make it art-deco or to make any such arbitrary choice.

Nobbs never hesitated to use precedents in his work. That is not to say that he copied, as is so greatly feared by persons intent upon being creative. But he saw a good deal of architecture as performance, and believed it was his duty to know what had been done before in the area of solving a particular problem, in order to find a solution that would be as nice as possible in the circumstances. For Nobbs, design was a continual search for form, starting with an understanding of what was required and a tentative proposal related to local circumstances to be modified by a consideration of materials and how they would be assembled for durability and expression, and finally what ornament might be added to make the work a joy.

Nobbs loved nature and saw it as a system of forces to which plants and animals responded and architects ignored at their peril. This awareness of nature limited choices and helped to remove the curse of arbitrariness in design. There were lessons for architects in the way a cat stretches out in the sun and curls up in the cold. He enjoyed the way native people shaped their canoes and showshoes in response to the materials used and the circumstances of their employment. He enjoyed the way ships were built to perform their tasks, and how farmers arranged their buildings in relation to sun and wind, and the needs of their animals.

Drawing for Nobbs was the architect's means of thinking; experimenting on paper with possible arrangements; and finally conveying to a client what would be seen in the scale of the view chosen, which required great discrimination in the choice of lines and in the indication of ornament.

The Depression interrupted Nobbs' practice and teaching. The arts and crafts movement did not evolve into a vernacular architecture. Craftsmen, as other artists, depend upon the expenditure of surplus wealth and their existence is precarious in the best of times. In the Great Depression, architecture ceased altogether and when architecture began again, economy was the cry. It was naive to have expected more. Arts and crafts architecture had produced a number of exquisite works in which we can take pleasure but like other architectural movements it was a response to particular conditions which have now vanished.

The disruption of industrial society persisted and attention turned to other



Watercolour - Colby house on Pine Ave. - MH 1905



McCord museum - orig. student union bldg 1904

remedial philosophies. In the area of architecture, Walter Gropius emerged as spokesman for a common sense approach to the acceptance of industry and its power for good as opposed to Morris' fears. Improvement of life's equipment, from teacups to highways, through simplification and efficiency and the rejection of decorative furbelows was a compelling argument. The new architecture offered ideals of optimism and apparent effectiveness. Rational design could be the answer to industrialization of production. Factories could have an ideal environment. Trade unions would assure harmony and fairness in work.

Modern architecture was to have been an attitude rather than a set of forms. Its objective was sensible buildings to obtain better living for people everywhere. Perhaps because architects are hearily ever called upon to make schemes for such ideals but are in fact required to make specific plans for particular needs for clients who want to express their importance, it was inevitable that certain forms would arise to distinguish examples of the new architecture, forming a basis of comparison and competition. In time, these forms would become more important than the original ideals. This appears to have happened and begs the reconsideration of objectives. This can well be given focus and desirable realism by reviewing work here in the first third of this century, in which Nobbs' objectives played an important role, with that of the second in which they were superceded by others of equal seriousness.

(John Bland is Professor Emeritus at the School of Architecture at McGill University).

by Peter Scriver

Architecture is coming of age in the North American consciousness if the rising voice of heritage societies and the chic 'consumability' of the architectural drawing, are any indication. A more convincing example of the popular significance of such a movement, however, was the encouraging public interest generated by the recent exhibition of the life and works of Percy Erskine Nobbs at the McCord Museum in Montreal. The mounting of a complete show on a Canadian architect, let alone the topic of architecture itself, is somewhat of a milestone in this country. Its initial success has been secured in part, I believe, by its presentation in a museum of Cultural heritage with an emphasis upon the architect as artisan and humanist, rather than the portrayal of the architect as artist that one would have expected from a gallery exhibition.

The McCord showing was nicely enhanced for Montrealers by their familiarity with Nobbs' numerous institutional and residential commissions in the city, virtually all of which have gracefully survived the ravages of urban renewal in the past few decades. The McCord Museum itself occupies the former McGill Student Union Building, the first of several distinguished grey-stones that Nobbs, one-time Director of McGill's School of Architecture, designed for the university over the years. However, the exhibition is quite complete in itself, with photographs beautifully mounted like all the exhibits, to supplement what can be seen in the streets of Montreal. Care has been taken to categorize, and group esthetically a graphically rich feast of exhibits from crisp ink presentation drawings to vibrant watercolour renderings, to knarled plaster maquettes for ornamental stone work; from a radiant back-lit stained-glass panel to a dark, hard-wood chair gripped in a schizoid tension between baronial comfort and botanical contorsions. The inclusion of the some fiery angling 'flys' of Nobbs' creation along with the crossed foils of his allied passion for fencing fill out this visually enchanting show which speaks as much of a fascinating man as it does of his work. As was also well exploited by the recent landmark exhibition of Sir Edwin Lutyens at London's Hayward Gallery the character and humanity of the designer as expressed in his work is ultimately the force which communicates to the public and wins their deeper appreciation and involvement in the architecture.



Nobbs was not a great artist nor did he appear to suffer any such delusions. Rather his work reveals a highly skilled and spirited artisan: innovative, quirky, and even (dare we say) 'mannered' but tempered always by the reassurance of traditional forms and materials. The Scott House in Dorval, Quebec, is a marvelous example of these qualities. In his best work, generally the smaller residential designs and the larger but intimately contextual McGill buildings, Nobbs triumphs in the architectural molding of form to both the natural and the built landscape, exhibiting in all an uncanny penchant for what appeals and surprises instinctively rather than what shocks and challenges esthetically. Such grace and confidence of design seems somehow lacking in his more monumental designs such as the University Alberta buildings and his war memorial projects which sit ponderous and uncomfortable in their naked, formal isolation.

Nobbs' work began as that of a Scotsman, distinct from the American influences which so powerfully characterized architecture in early 20th-Century Canada. But as a Canadian of choice and obvious passion, and as an architect committed to a highly responsive approach to environment and context, Nobbs' work clearly came to speak what should confidently be called a 'Canadian' architecture. Well beyond the now indiscriminately popular nostalgia for Canada's surviving 19th-Century 'Gas-Towns' and colonial 'vieux quartiers', the popularity of the Nobbs exhibition makes a rich and convincing testament to the maturity, dignity, and permanence of at least some 'Architecture' of this country, and of this century, notwithstanding! This first by the McCord will hopefully spawn similarly delightful discoveries in future, both of Architecture and of architectural characters slumbering in the musty wood-work of our rather proudish heritage. **Percy Erskine Nobbs: Architect, Artist, Craftsman** will travel to the Ring House Gallery of the University of Alberta in October, to the Nickel Art Gallery at the University of Calgary in January, and finally to the Agnes Etherington Arts' Centre at Queen's University in March of next year.

(Peter Scriver is a student at the School of Architecture at McGill University).

Retrospectives: 1982 RAIC Assembly

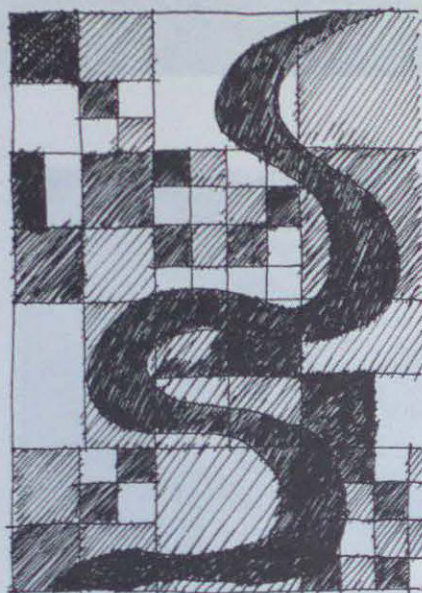
by Brian R. Sinclair

Conferences are usually a time when people can get together and have some fun and exchange information. The Royal Architectural Institute of Canada's Annual Assembly in Winnipeg (May 29-June 2) was indeed an enjoyable social trip for the students attending, but of more importance was the understanding that they took home with them when the conference was over. The conference provided an excellent opportunity for students to get together and talk over issues that were of a common concern. It was reassuring to discover that all the students have similar problems, regardless of the school they attend, and it was interesting to see how students from the different schools approached these problems.

One issue that was of concern was the lack of communication that exists between the schools. This lack of communication results in students not understanding how other schools function, possibly creating a somewhat narrow-minded and opinionated view within any given school. Discussions about the problem brought about suggestions on possible methods of exchange of ideas and works between the schools. It was generally accepted that a good medium for exchange would be an exhibit of the ten Schools' works that would travel between the Schools. This exhibition would increase awareness about what is happening with student architecture in Canada. The display of student work that was assembled for the 1982 RAIC Conference was a well represented sample of the ten Schools work, so it was suggested that it be used as the travelling exhibition. Plans for such an exhibition are now proceeding.

The exchange of student works is a very necessary occurrence, yet students also realized the importance of a more immediate channel to get their ideas out to other students and to the profession. THE FIFTH COLUMN provides such a channel, and students seemed optimistic about this journal. THE FIFTH COLUMN provides the medium through which students can get their ideas out to others, rather than restricting these ideas to the rather narrow audience of their school. The injection of new material into THE FIFTH COLUMN from students across Canada has significant potential, for it is by such exposure that ideas can be tested and criticism voiced. During discussions we realized that there are not enough students utilizing this channel of communication yet one can only hope that this problem arises from a lack of awareness rather than from student apathy. From my observations at these meetings, I believe that students do want to voice their ideas and exchange information. The use of THE FIFTH COLUMN for this purpose must be encouraged.

Communication among students is very important, and during the conference there were many round-table discussions that resulted in many problems being more well understood. The social events were also important as they allowed us to get to know one another without the barriers that seem to exist in more formal meetings. Another instrument of communication, and one that I think is extremely important to students, is the profession's liaison with our student group. My impressions of the student-profession relationship was very positive. This relationship, at the conference, ranged from interaction at meetings to information functions. The student tour of



St. Boniface and Paroisse du Précieux Sang by Etienne Gaboury was a good example of informal communication. I believe I am speaking for all the students involved, in saying that this trip was most interesting and informative. Students can benefit greatly through the experience and involvement of dedicated architects such as Etienne.

The RAIC Student Competition (Rail Car Design) was another issue reviewed at the meetings. It was thought that the submissions were too technical with little creativity involved. Perhaps this technical interpretation was the result of a program which did not promote freedom in thinking, or possibly it was due to the technical aspect of the subject itself. The graphically technical layout of the program booklet may also have contributed to this lack of creative expression. The RAIC Student Competition provides an opportunity for students to get involved with architecture on a national scale. It provides a chance for students to work on a common problem, and through this to learn about and from others. This competition was a first, and as such was open to a myriad of problems. Given the obstacles I must commend Keith Benjamin of the University of Calgary for such a professional job in his organizing the competition. In Keith's discussions with the other students it was decided that what should be presented in upcoming competitions should be a less structured program, perhaps as simple as a one-line statement of the subject. A national competition, although concerned with technical ability, should place as most important the expression of students' creative thought in problem-solving.



The most emotional issue of the conference was the **Washington Chancery** commission award that had recently gone to Arthur Erickson. Students expressed their deep concern on this issue, and at the RAIC General Meeting voiced this concern to the members of the profession. The students were disillusioned with the Government's decision which bypassed the competition selection process. The students felt that the competition process is a fair one, and given the many competent architects in Canada this process was certainly viable. It was stressed that Erickson was once a student of architecture, and as students we are taught that we must work together as a profession, abiding by the rules and conventions of the profession. Arthur Erickson has been an inspiration to students through his architecture, and it is disappointing to see this political event having a negative effect on such feelings. It seemed, and was assuring, that the profession at the assembly was not condemning Erickson as an architect, but was questioning the system that would allow such an obvious lack of fairness to occur.

The **Design Charette** which took place during the conference was a good idea, yet it did not benefit participants as it could have. The architects involved took a very pragmatic approach to the various sites. It seems that this charette (one-half day) was a chance to have a little imagination and show some creative spark. It should be the idea brought forward that is important, yet the entries all seemed to lack imagination - getting tied down instead with details unnecessary in the charette process. For the students the

situation was not that inspiring or educational. For a number of reasons, including the overly commercial approach taken by many of the team leaders, student participation was stifled. I do not think that any student had expected the job allocations that occurred in some of the charettes. What should have happened is student involvement in design decisions, with coordination from the team leaders. I must credit Norman Hoston of Vancouver for giving the students on his team the chance to be involved in the design process. These students were encouraged to explore a variation of the theme - which resulted in an interesting and somewhat comical approach to the site problem. In future charettes I think that all the team participants should work together to come up with designs that approach the problems in new and exciting ways. The charettes are a good idea, and if properly organized and carried out will benefit all those involved. It is the chance to work together and share ideas that makes the RAIC Assembly worth attending.

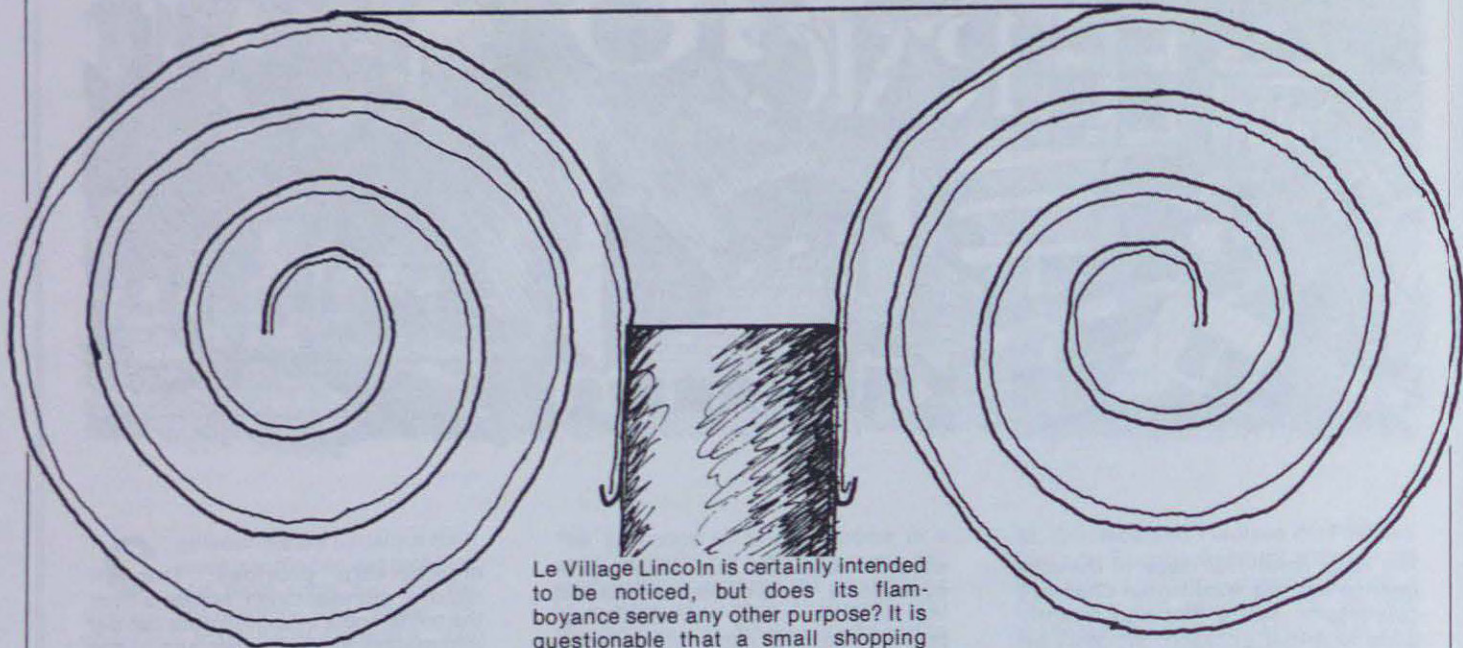
A very important topic during students' discussions was **RAIC student membership**. The strength of students of architecture in Canada is growing - it seems more and more students are getting involved in both their education and their profession. Through the student membership program of the RAIC, students are benefitting in a number of ways. Students receive an RAIC membership card and certificate, as well as RAIC newsletters, student bulletins, *THE FIFTH COLUMN* Student Journal of Architecture, and free registration in the national competition. More important though, is the communication potential that RAIC

membership provides. Through regional representation, students from the ten Schools of architecture can get information to each other and to the profession. The RAIC respects the students' input, and places the student program high on its list of priorities. The RAIC has given the students a voice on issues through the voting position of Student Councillor, the national president of the RAIC Student Program. The input through the Student Councillor is extremely important, and on behalf of the students of architecture in Canada I must thank Stefan Wisniowski (McGill University) for his time and efforts as Past Student Councillor, and wish the best of luck to Elise Brault (Université de Montréal) in her role as Student Councillor for the coming year.

I must express my satisfaction with the way the student program is progressing. The student meetings went very well, with important communication of ideas and concerns occurring. The student voice at the RAIC General Meeting was impressive, and I am pleased to have seen the interest and encouragement of the profession in student input and interaction. With the continuing growth of participation in the RAIC by students of architecture we can benefit not only ourselves as students but also the profession and the architecture in Canada. The importance of student involvement in the RAIC cannot be underestimated.

Brian R. Sinclair is a student at the Department of Environmental Studies at the University of Calgary and Regional Editor of THE FIFTH COLUMN.

VILLAGE LINCOLN



Le Village Lincoln is certainly intended to be noticed, but does its flamboyance serve any other purpose? It is questionable that a small shopping complex need involve itself in a discussion of universal ideal, and therefore it would seem safe to say that Mr. Beitel's neon ionic capitals and tortured railings are but a celebration of the building's new commercial function.

The intention is above reproach, but one must question the architect's methods of achieving this goal. First there the lack of a central idea. Instead of developing a congruous set of elements to create a sense of fun and commercialism, the only thing that relates the various ornamental devices would appear to be their common inclusion in Charles Jencks' *The Language of Post-Modern Architecture*. In addition, it would seem that each of the building's elevations refer to different architects, with each side employing different ornamental forms, and even different materials (from the original brick and stone, to stucco and painted wood).

As disturbing as the apparent lack of unity is the handling of materials. Stucco seems a particularly inappropriate material for our climate, and before weathering a single winter, cracks are already appearing. Cracks and gaps are also evident in the transition between materials. Given the plethora of materials being used, this makes for a very patchy outer skin. With the considerable cost of applying the stucco and bending the metal railings (not to mention illuminating all that neon months before completion of the project) it is confusing why a little

more care was not taken in detailing a building so obviously concerned with outer appearance.

For all its faults, Le Village Lincoln still manages, somehow, to delight in its frivolous forms and celebration of consumerism. In a city where one can find Dunkin' Donuts and McDonald's housed in sensible brick structures, the twisted red and white neon of Le Village seems happily appropriate, and certainly sets the corner of Guy and Lincoln apart from the ordinary.

Adam Caruso is a student at the School of Architecture at McGill University.

ARTHUR

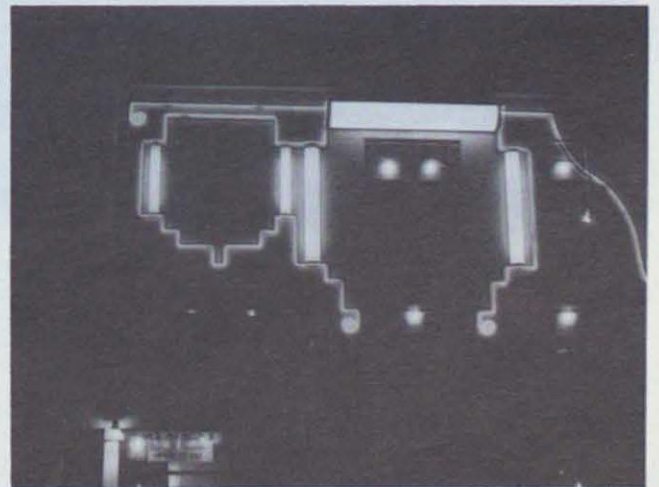
by Adam Caruso

Located in downtown Montreal, at the intersection of Lincoln and Guy, **Le Village Lincoln** is a modest renovation project converting a somewhat dilapidated residential building into a small commercial centre. This type of conversion is widespread in Montreal and other cities, and has developed its own predictable form. Despite this potential for the mundane, Le Village is much talked about (at least among those in the surrounding area), and this talk centres not on the opening of the area's first gourmet food shop, but rather on the building itself.

BEITEL

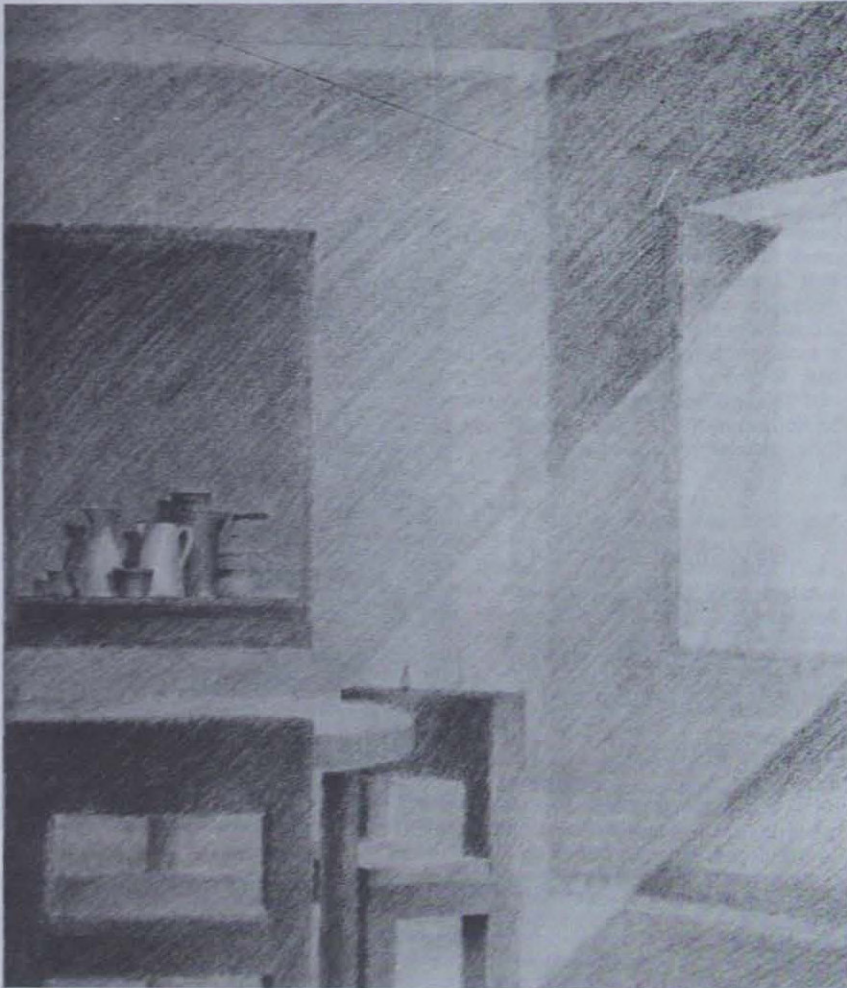


Guy Street elevation
Typical storefront
General view
Guy Street elevation at night
elevation
neon ionic column



Art and Architecture

by Wendy Eidinger.



The Hexagonal Room, Architectural League of New York Exhibit 1980; Cesar Pelli and William Bailey.

Architecture, as Vincent Scully describes it, is: "...not an isolated art. It is part of one large human art, which is the shaping of the physical environment and of living in it. Through the art of architecture human beings create an environment for themselves; they shape a space. Through the art of sculpture human beings populate that space with their own perception of the quality of being alive. Through the art of painting human beings create the illusion of every conceivable kind of environment and kind of action in relation to those environments".¹

The harmony between the sister arts permitted each to thrive separately while enhancing the other in its reflection - a symbiosis. Sadly, the last half-century has witnessed a fracture in the relationship. "Art and architecture have not been created jointly," critic Paul Goldberger has observed, "... physically made at the same time, spiritually they remain far apart."

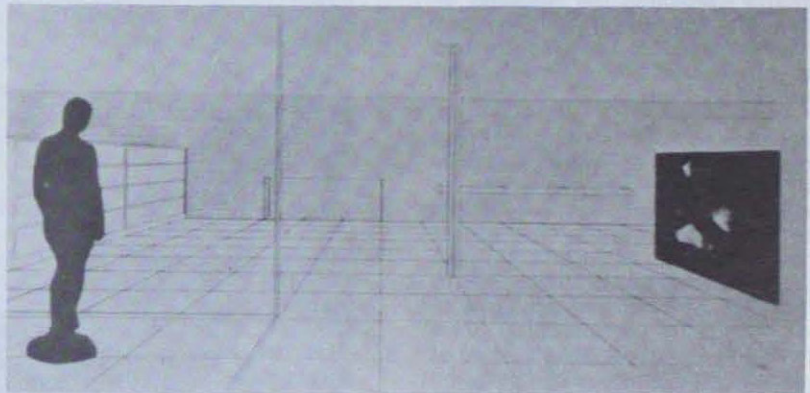
The social, economic and political times contributed to this growing rift. Modernist theoreticians, convinced of the superiority of architecture, relegated the visual arts to a supplementary rather than complementary role. The notion of the architect as the prime creative force advanced by the Bauhaus still retains its subscribers. Max Weber's comment that in the 20th-Century, aesthetics would replace ethics as the standard for moral conduct is alive and before us.

True collaboration between art and architecture results when the contiguous presences of a work of art and an architectural design are vital to the meaning of that spatial composition.

THE FRINGE

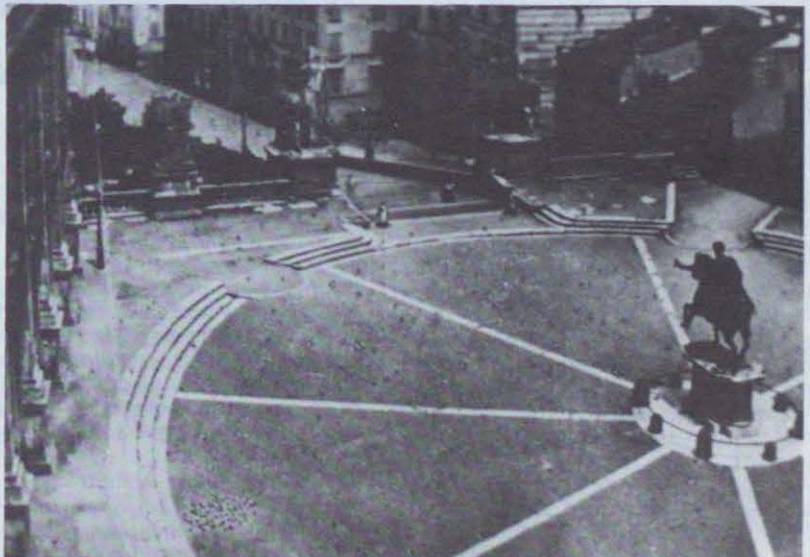
Who can observe Henry Moore's receptive plastic forms and Alexander Calder's kinetic sculpture without admiring the simultaneous effects of counterpoint on the strict modernist geometry of their 'host' edifices? Yet Moore's reclining figures would function equally well in the pastoral landscape of the English countryside; and, if truth be known, the Calder mobiles which breathe an infusion of colour into their sombre architectural surroundings were never part of the original blueprint. The notion of 'art as an antidote to architecture' prevails. Apparently disinclined to the integrating principle, the mentality of our age continues to ponder architecture with art as the *arrière-pensée*.

The importance of mutual respect is apparent in 16th-Century Rome's Piazza del Campidoglio where Michelangelo "pushed his buildings back at a diagonal to show that architecture is supremely space and then placed the Roman equestrian statue of Marcus Aurelius in it to act out, through its gesture, the creation of that space by human action. There could be no clearer demonstration of architecture as environment and sculpture as act".² In the Romanesque church designs of the 6th-Century and later in the Gothic cathedrals of the 1200's the balance of art and edifice is resolved. Early figural sculpture on the Romanesque capitals are "primarily an outgrowth of the environment and conform to its architectural shape ... they bring the mass to life. They do not challenge it".³ The Gothic cathedral embraced the light of stained glass: "... the narrative function (of the figures) subordinate to the overall environmental colour screen".⁴



Courthouse project; *Mies Van der Rohe.*

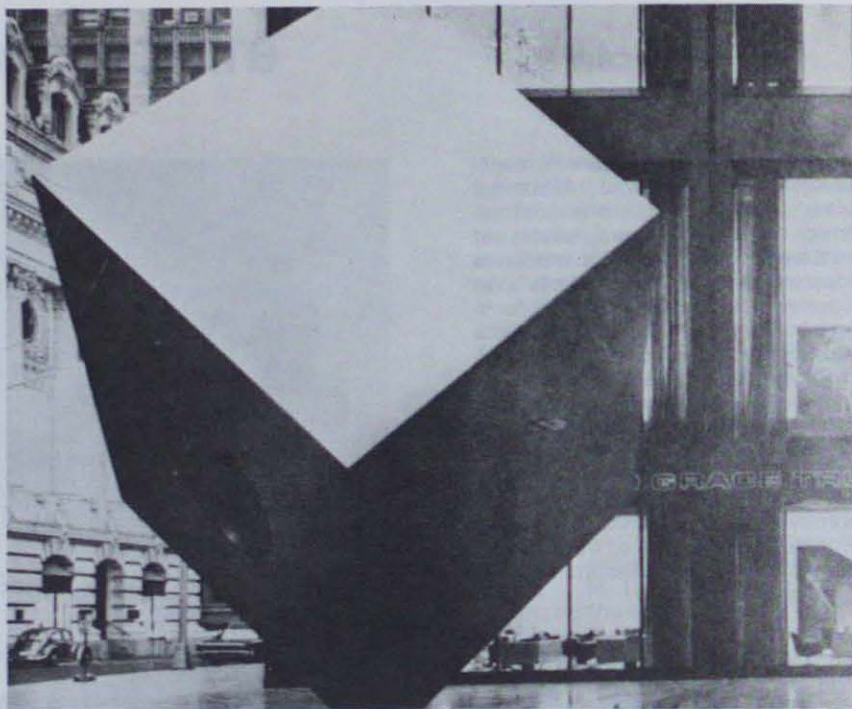
Piazza del Campidoglio; *Michelangelo.*



The Ecole des Beaux Arts addressed itself to the question of how architecture, sculpture and painting should relate to each other. In this era a spirit of cooperation prevailed whereby the participants saw themselves enhancing and deepening the meaning of each other's work. In their schemes prominent consideration was given to the integration of painting and sculpture.

The philosophy of total design of Frank Lloyd Wright had as its premise the incorporation of all arts into a total architectural system. But precedence was always given to the environment which dominates; all the arts playing a supportive role. Le Corbusier tried to synthesize painting and sculpture in the making of architectural form whereas Mies van der Rohe's sense of the total environment was conceived with the essential presence of sculpture and painting. These modern architects, Mies, Le Corbusier and Wright, concerned with creating their own imagined environments, set up total orders which tolerated few associations outside their system and tended to eradicate all acts other than their own.

The prejudice of the modern movement with its abhorrence of all which was not 'of the spirit of the age' is to be re-examined. The Modernist doctrine itself, with its inflexible canons and inherent sterility, has proved itself the Neitzchean prisoner of its own convictions. Recent movements, however, have embarked towards a broadening and overlapping of roles played by artists and architects. Artists are exploring architectural dimensions - in one of the popular exhibits on the gallery market aptly named 'Architecture by Artists', while architects are no longer shy to impinge on the 'art scene' - in recent successful shows: 'Houses for Sale' and 'Art by Architects'. Additionally teams of architects and artists were commissioned by the Architec-



Red Cube Marine Midland Building, New York; Isamu Noguchi.

tural League of New York to try their hands at a joint project.

In this sympathetic climate, artists who design whole environments rather than objects and architects who create purely aesthetic experiences have liberated the spirits and the imaginations of all who believe that creation and cooperation need not be mutually exclusive processes.

Wendy Eidinger is a student at the School of Architecture at McGill University.

Notes

1. Scully, Vincent. "The Past Architecture, Sculpture and Painting: Environment, Act and Illusion", essay in *Collaboration: Artists & Architects*, Barbara Lee Diamonstein, ed., Whitney Library of Design, Watson-Guptill Publications, New York 1981. p17.
2. *ibid.*, p18.
3. *ibid.*, p26.
4. *ibid.*, p27.

THE FRINGE

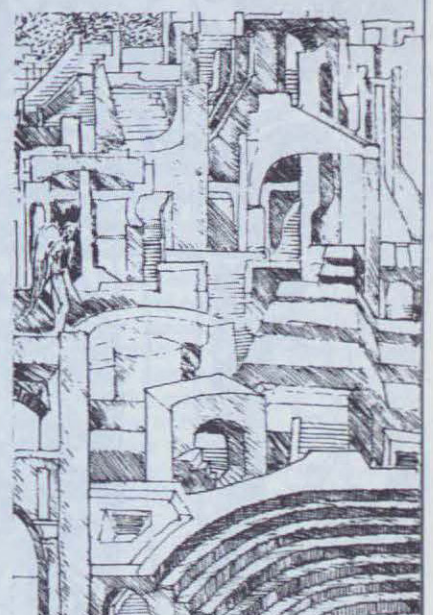
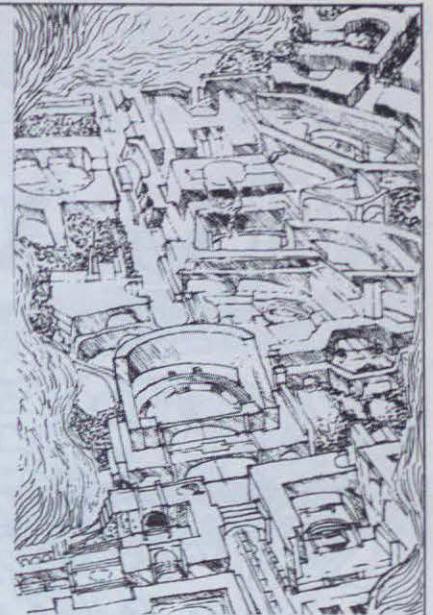
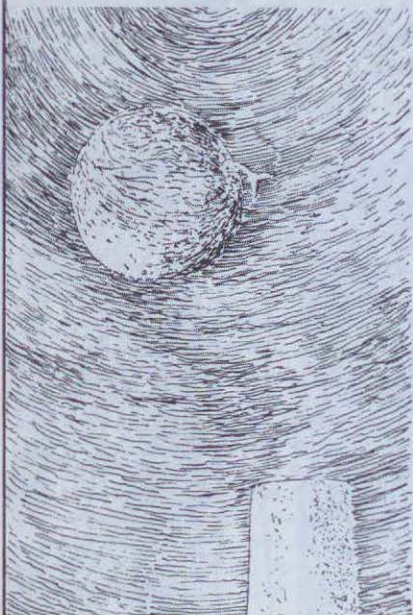
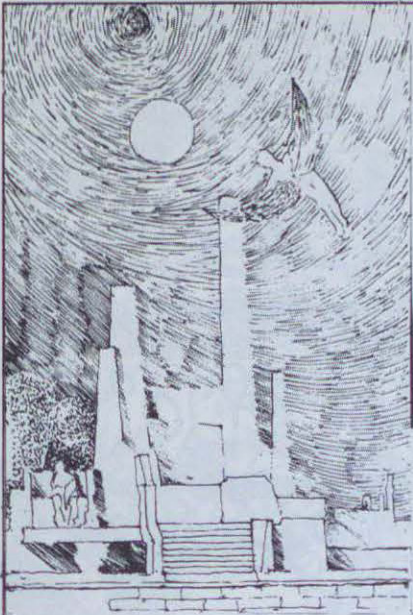
The Fringe, by its very definition, is difficult to diagnose accurately. One can never quite say where the non-fringe stops and the fringe begins - much like the rings of Saturn. By The Fringe, of course, we mean the fringe of Architecture or architectural thought. Anything that is not at the heart of the matter, anything peripheral, either in the underground or the suburbia of architecture can be considered fringe whether it is sensible or silly, important or inconsequential, coherent or schizoid, revealing or redundant. However, despite its remoteness, something can be derived and learnt from the Fringe. If the Fringe is like the rings of Saturn, then serious or more central architectural thought is like the planet itself, without which the rings would not exist. The optional complements and enhances the necessary.

There is an inner fringe and an outer fringe. They are differentiated by their relative distances from the centre. Of course to the outer fringe the inner fringe is not fringe at all, but rather part of the establishment, the surface, the core, the conforming majority. This puts the inner fringe on its defensive - quite understandably so. Halfway fringe is not poetic fringe. Alienated from the core and rejected by the edge, the inner fringe stands alone. Since it is alone is it perhaps the only true fringe? In any case there is no unity in fringeland.

The outer fringe, the supposed avant-garde, cocky, arrogant, confident and lunatic looks in from the edge. However everyone sees what the outer fringe does not see: there is no outer edge. Fringeland is infinite and everything is relative. There are sub-fringes and post-fringes....

One thing that is perceived only by the keen-sighted is that the fringe is not really infinite. It does not increase ad infinitum. At a certain distance it actually decreases until it reaches another surface, another centre, another planet. So in fact a belt of maximum fringeness exists and because there are many planets this belt extends into a network. And where does it end, this spider-web intricately woven in the spheres of our minds?

(Georges Bulette)

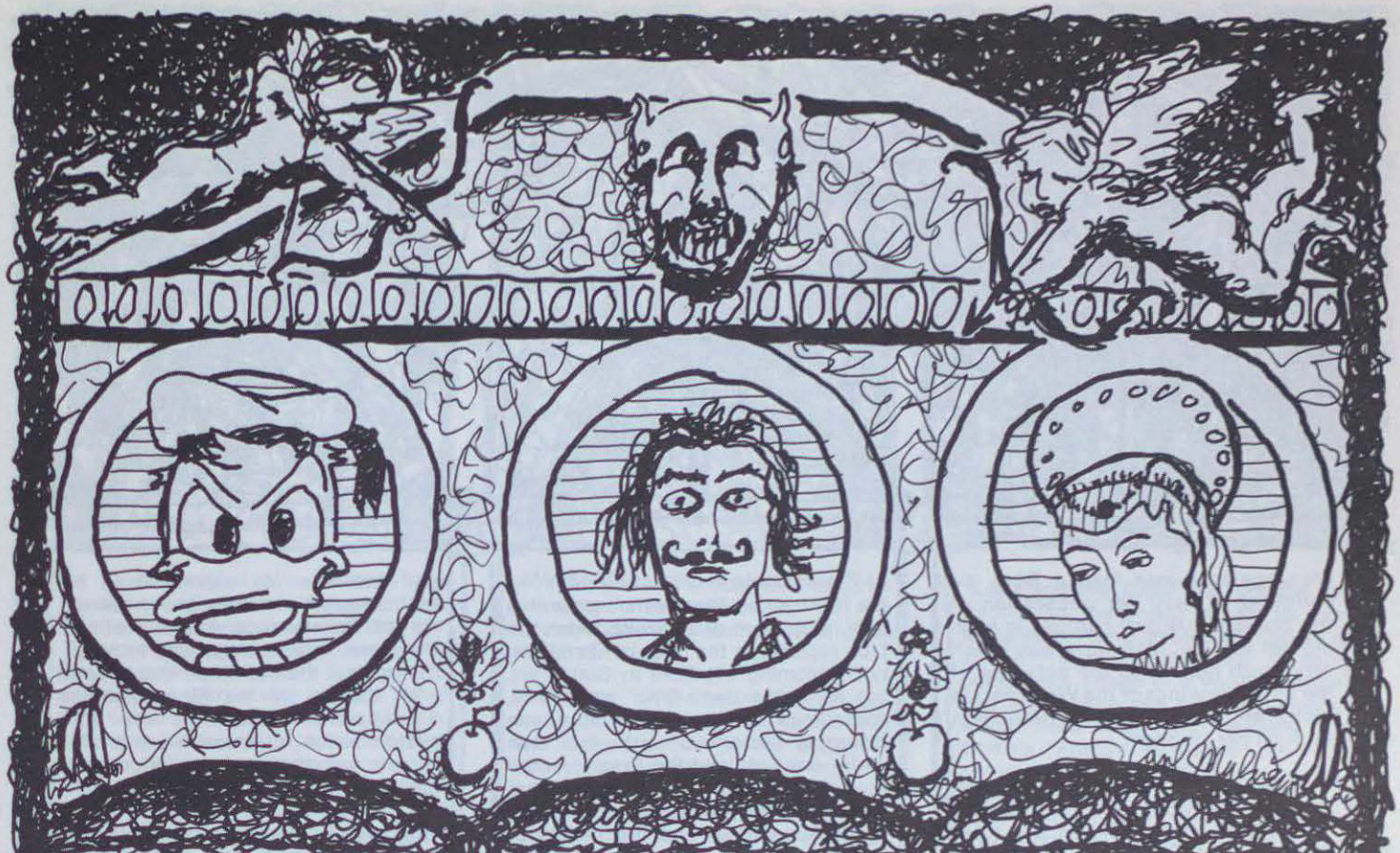


GARGOYLES

by Brian Lorne Maged

Were gargoyles political cartoons? Was the mocking of man actually a pre-conscious antagonism towards the established power structure which included priests and archbishops and which curtailed the freedom of artisans? A century before the invention of the Guttenburg Press the average scribe was forced to sit at a desk and copy the words of the Bible. Was he bored to tears by his poverty? Was he sick of and tired of the images of martyrdom of his fellow man? Did he have a concern for his individuality and his place in the Universe?

Gargoyles were but one form of political satire. In previous ages there were hieroglyphics, decorated Greek vases, Roman frescoes, and the foundations of Shakespearian Theatre which began in the Middle and the Late Gothic periods. But humour was not only evident in established civilizations. Many instances of human distortion were apparent in earlier vernacular cultures. What their true significance might have been many have pondered, but they seem to have been linked with fertility rites rather than with political commentary.



The rise of civilizations has been characterized by the emergence of Gargoyle-like caricatures. We need only look back to our own age at the works of Picasso, which rest in the realm of such other great artists as Dali, Rockwell and Disney, to understand how enlightenment emerges. In each culture where images and psychic visions have been abandoned in favour of materialism and functionalism, there has emerged an antithetical tendency towards the foundations of new spiritual and artistic heights.

In looking to the early Doric origins of the later Hellenistic Greek art we recognize that the simple untreated surfaces which related to the anti-imagery Hebraic tradition were soon replaced by more highly decorated surfaces with sculptural and textural treatment. Simple heraldic cartoons are evident in astrological symbols and representations of the Gods. Less known however is the similar emergence of **Gargoyles** from the early Christian era, and from the Byzantine civilization in which the Arabs practiced their neat geometrical repetitions in angles and swirls which resemble cur-

rent work by architect Moshe Safdie and by artist Judy Chicago, whose "Dinner Party" has recently been displayed in galleries across North America.

Following what has now been identified as the **Gargoyle Stage** of development we find that a period of cultural turmoil occurs. The conflict of state control with the development of individual autonomy can be identified in every major civilization.

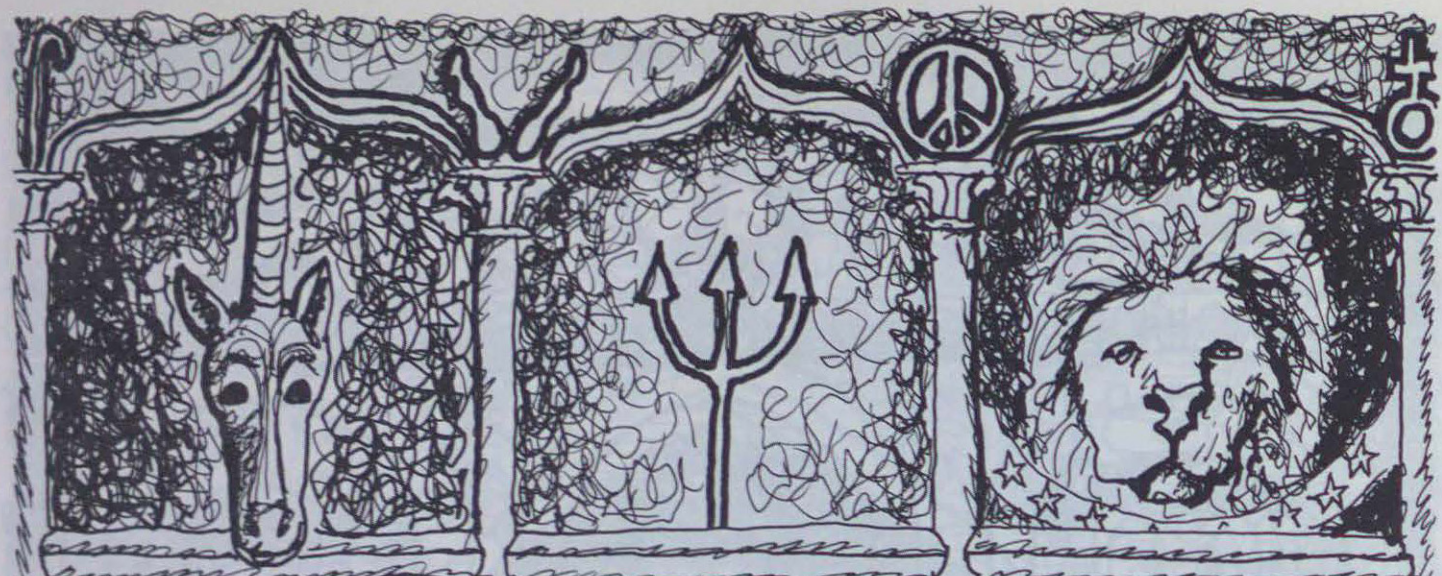
In the Renaissance the problems of this transition reach an historical height. Many architectural artists branch into varied domains producing **Post-Gargoyle** imagery including Madonnas, Geniuses and Scenes of War. As the wars of the reformation mount, the art becomes increasingly serious and intellectual. The fly in Fig.1, the letting down of the fly in Fig.2 and the child who stands curiously before the warriors in Andrea Mantegna's "St. James before Herod Agrippa" point to the graveness of Renaissance humour.

In the third stage of Gargoyle development, **Rebirthing**, we see the humour of

a child's head emerging from the balustrade painted on the ceiling of the *Camera degli Sposi* in the Palazzo Ducale in Mantua. Notice the wonderful perspective distortions and the evident scale of the grown-up head of the Arab versus that of the cupids. Humour now moves from the grotesqueries of combat to the more subtle interplays of sensuality. Comic art in architecture had come a long way from its earlier Gargoyle stages. Notice how Jupiter takes the cupid in Raphael's "Jupiter and Cupid" and holds him to the cheek in a keen fatherly embrace. In Raphael's next mural, "The Venus and the Psyche" notice the inhibition in the offering of the young lady, a commentary which would still find many meaningful symbolic moments in the context of our modern age. In his "Galatea" Raphael presents the darker side of Romance and perhaps in so doing invents the toy gun and pistol in his trinity of bow-and-arrow fending cupids.

The **Reformation** is an uneasy time, and the Gargoyle and its equivalent in the prayer book drawings do much to transform the existing papal-state relationship. When Malcolm reacted to the





drawings in Queen Mary's Bible, he contrived to twist her possession of the books to his own purpose in reviling her religion. Mary, in a way which very much resembles the activities of the anti-porn wings of the Womens' Lib movement, spread ruin and desolation through her kingdom.

The dialectical confrontation between God and the Devil which represented the contest between those who ruled by process and those who achieved by artisan abilities was elsewhere symbolized in the edifices and endeavours of the State. The **Lion** and the **Unicorn** were the classic heraldic symbols used to demonstrate this contest. The symbol was stringently applied but its history was not always taken with the same seriousness as during the Reformation when the Lion of St. Mark became the symbol of the new capitalistic power in Venice. For example, a humorously drawn lion is seen playing draughts with an antelope on a papyrus (at the British museum) dating from the time of Ramses III and which is the prototype of the modern cartoon strip. Next to the Lion a Hyena plays the flute, while a cat wavers a crooked stick. In another papyrus, used

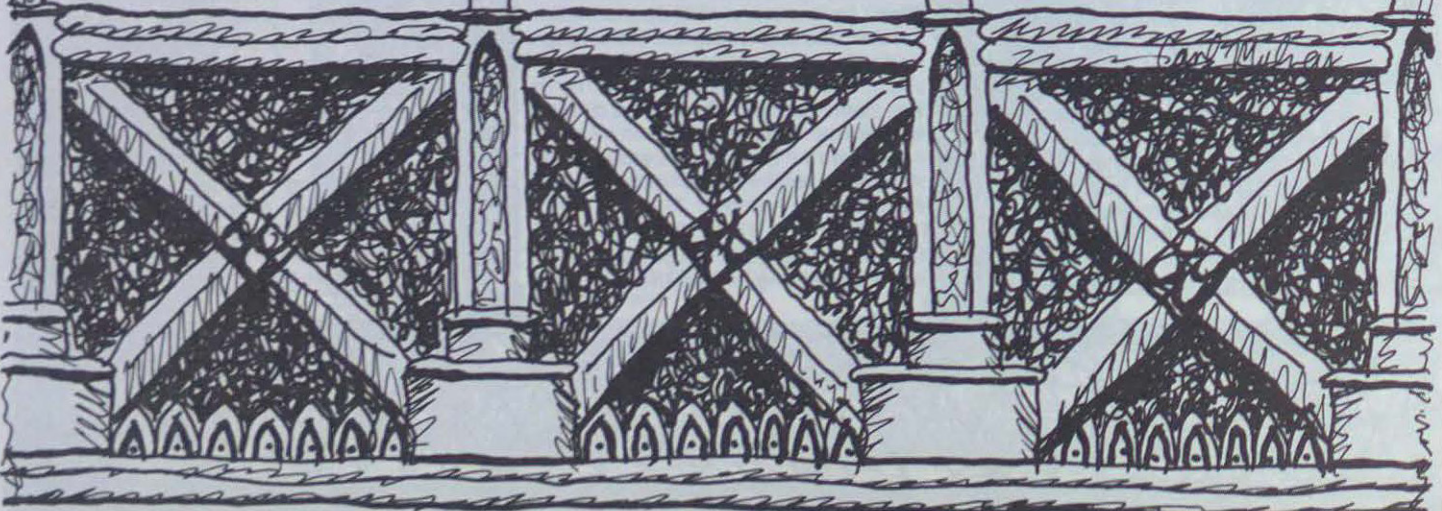
as the last plate in Lepsius' "Auswahl," the lion-headed Pharaoh is seen with a lady in the form of a gazelle. Often the Lion represents the force of Christianity overcoming the Devil in Gothic art, but as in "Le Beau Dieu" at Amiens, sometimes the figure of Christ is seen emerging victorious with the Lion under one foot and the Dragon under the other. The meaning of the symbol therefore depends very much upon the particular context and the beliefs of the artist.

With the emergence of the reformed churches in the 17th-Century the range of characters multiplies until the ceilings teem with the symbols of various cultures, increasing the scope infinitely beyond the dialectic, the trinity, and the saints - signalling the movement towards the current political cartoon.

In the pre-Reformation the force of God versus the Devil dominated the conflict between two thinkers or individuals. Such a conflict mounted with the emergence of Michelangelo and Leonardo da Vinci. Like white versus black, Michelangelo was concerned with essences and spiritual light while Leonardo concentrated on geometry

and invention as expressed in his technological sketches and drawings. As the **Renaissance** was to continue, the force of technology was to be pitted against the individual creator, and with the fall of the Kings and the emergence of Democracy and systemization, classical art was also to fall and the modern period commence.

The conflict between Michelangelo and the Pope has often been cited in Protestant interpretations of the events leading to the creation of the Sistine Chapel ceiling. Having studied in The Schools of the Medicis, was Michelangelo possibly a Reformer? Although he expressed an ardent degree of humour and satire as is evidenced by the raft people in his work "The Flood", it is difficult to believe that with the immense dedication of effort towards the representation of biblical scenes Michelangelo himself was moving towards atheism or selfhood. Although he was a religious housekeeper much like today's Krishna, and was interested in the human body and eating well (he had to be in order to create the masterpieces that he did), he had not seemed





to have removed himself from the essences of God's Universe. Did Michelangelo ever mock the Church? Perhaps not, but there is in the Medici Chapel built for Lorenzo a frieze on the entablature with a very strange relief just below the triglyphs. In this relief is the repeated image of a two-toothed visage with an Ionically shaped mustache, is perhaps an image of Lorenzo, or perhaps a self-portrait of Michelangelo himself. The figure reminds one very much of Salvador Dali (who was perhaps himself a gargoyle), quite eccentric looking with his straight whiskers. It is said that Michelangelo's gargoyle was produced in response to an incident which occurred early in his life, in which Lorenzo Medici looked at the sculpture and said "it doesn't look old ... old people lose some of their teeth." Following this, it is said, Michelangelo hollowed out the teeth so that they appeared exactly the way the Medici had desired. After this, Lorenzo took the young artist into his Institute. Four centuries later young men get taken in by old men who no longer lack their teeth because they have had the spaces filled in with gold. The relationships between teacher and philanthropist,

technologist and artisan are indeed interesting ones and make for the diverse human relationships we see about us today.

In the eye of the storm, some men never lost the intensity of the vortex of the tornado. However, the discipline that characterized individual creators such as Borromini in architecture or Raphael in art was broken by the advent of the age of **Liberation** or **Abstractionism**.

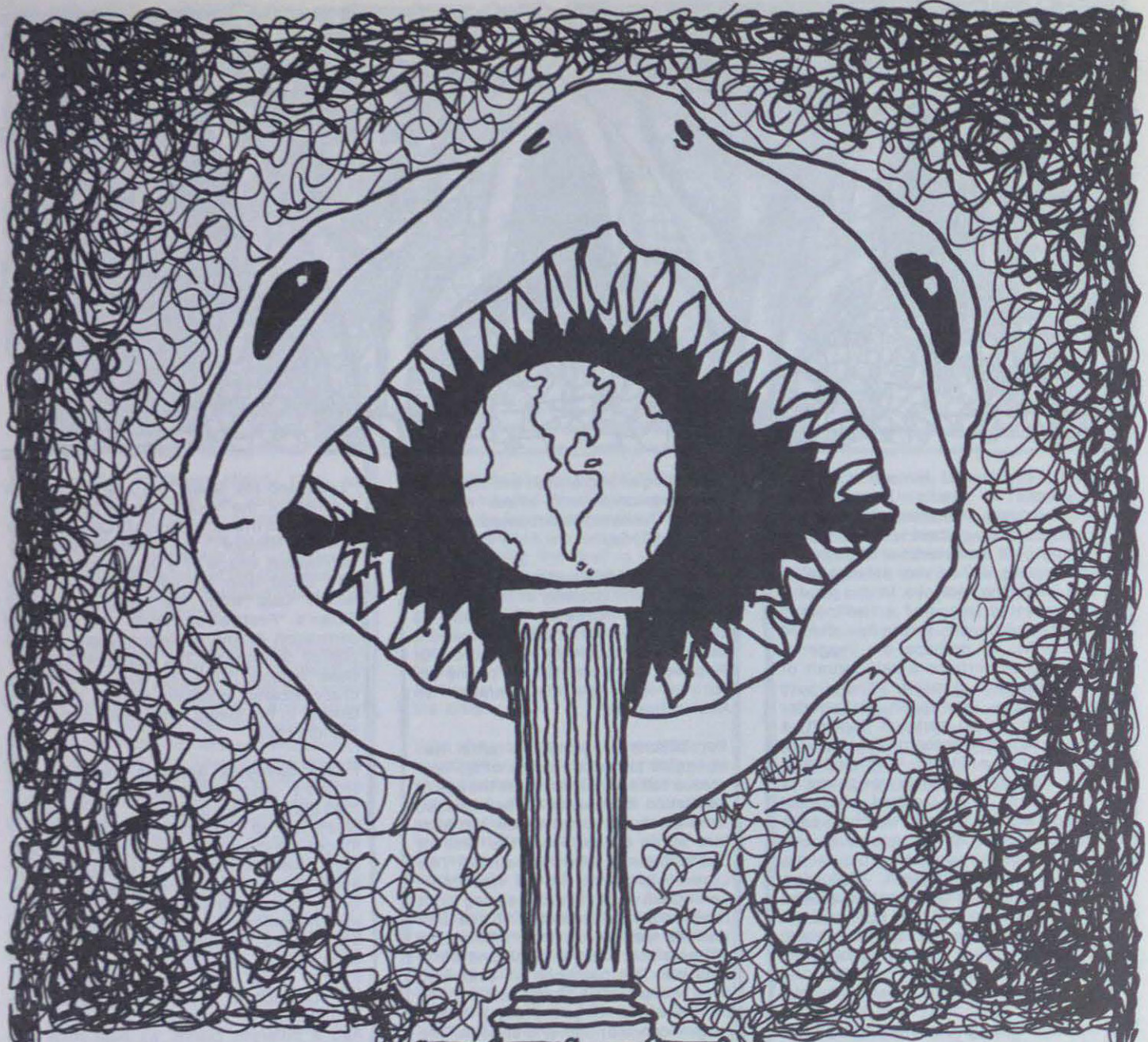
For billions of years the artist had struggled towards a sense of his conscious self and discipline. In the age of Liberation he begins to be released from the huge vortex which had kept him in its grasp. From the time of Giulio Romano, who had painted "Two Lovers" (presently in the Hermitage, Leningrad) we find the increasing flight towards sexual freedoms. In the **Jimi Hendrix** period of the 1960's this ultimate liberation of black and white appears. The paintings of Tintoretto over two centuries earlier and prior to the fall of the Kings express a similar magnificence of light and shadow. The females are encased in an artificial naturalness, in a denturely white. In

"*Leda and the Swan*" we see the attraction of the young female for her white swan friend. In Dionisio Calvert's scene "*Danae*" we find a very humorous image of a young woman and cupid who are catching money which falls from the heavens. In Titian's "*Festival of Venus*" the concentration of the luminosity on the cupids is evident. The gargoyle has been reduced from the enraged and crazy looking creature of the early Gothic to the loving tenderness of the cupidic child.

In the **Surrogate Gargoyle** era which follows after the divorce from classicism, Men begin to look elsewhere to find their symbols. No longer using such imagery as beasts, lions, swans or cupids, they try to use such new symbols as erasers and soup cans. They try to detach the painting and the sculpture from their position in architecture. Man, however, has never seen himself in a greater way as the totality of the environment, mistaking his liberation to be merely a spiritual definition. The Pharaohs must have had a different desire, as have men throughout history, to strive for immortality through structure and geometry.



Paul Mulvey



It is through the understanding of chromosomes and recombinant DNA that we see a new rationalism emerging out of this century's earlier vitalism.

The structure of DNA, and the four basic amino acids which program life give us the philosophical basis for the 4 R's of Art: response, rhythm or representation, recall, and relativity. Historically we have moved from a period of Man's **response** to nature into the period of animated film and **rhythm**, which was the basis of the Modern Movement. Today we stand on the cultural brink in Western civilization of two new periods. The first is **recall**, through the conservation of historical memories, and the ability to

spiritually travel using the feelings or geometrical capacities of the mind. The second phase is characterized by **relating**, and is analogous to the problem of stepping out of an individual cell's nucleus which gave you birth into the vacuole of the universal cell. You are in danger of being caught by other structures and destroyed. This will become the 21st-Century conflict of individuals versus gods and systems. For some this conflict already occurs in contemporary society.

Brian Lorne Maged received a Bachelor of Science (Architecture) from the School of Architecture at McGill University in 1977.

THE END

Depuis toujours l'ambition endiablée du pouvoir chez l'homme est cause de guerres. Les conséquences en sont toujours les mêmes; un massacre horrible d'êtres humains au bénéfice de... personne. Mais hélas, la guerre se fait ironiquement toujours porteuse de paix. En vain!

Les héros dans cette confusion sont les soldats. Ces pauvres idiots, de simples pions dans cet affreux jeu de meurtrier, sont usés comme des chiens sales. Amenés en masses aux chantiers de destructions, ils en reviennent blessés s'ils sont chanceux mais plusieurs y restent à jamais. Les survivants, marqués à vie, retournent à leur patrie et se perdent dans l'oubli. Les morts eux se font 'glorifier' et commémorer avec des monuments et des nécropoles; l'art 'patriotico-timulaire' qu'on appelle.¹

L'imagination artistique chez l'homme est séduit par les atrocités de la guerre et l'art patriotico-timulaire n'est pas d'exception. L'éclectisme dans cet art est stupéfiant autant pour la variété intense des ses nombreux sujets que pour la diversité de ses styles. D'une part, le romantisme joue avec les conditions extrêmes de terreur qui lui sont offerte tandis que le classicisme lui, considère le soldat comme l'être humain idéal et enfin il y a le symbolisme qui lui est intimement lié au cadre conceptuel qui rend une guerre possible. "...The existence of war can be seen to be dependent on the effectiveness of symbolism..."²

Malheureusement, comme dans tout art, seul un petit pourcentage constitue de véritables chef d'oeuvres. Ceux-ci fusionnent l'architecture et la sculpture pour créer un peu d'inspiration à la mémoire des victimes de la guerre. "Temple de la mort... Votre aspect doit glacer nos coeurs... le but qu'on se propose l'orsqu'on élève ces sortes de monuments est de perpétuer la mémoire de ceux auxquels ils sont consacrés. Il faut donc que ces monuments soient conçus de manière à braver le ravage des temps".³

Sir Edwin Lutyens, principal architecte de la "Imperial War Graves Commission" en 1917, en fut l'auteur de plusieurs. Ses monuments inspirent une paix et une sérénité dans leur composition et leur masse. Son mémorial australien de Villiers Bretonneux en particulier est un magnifique arrangement d'éléments architectoniques classiques gracieusement entrelacés en un tout exceptionnel. D'un geste ironique, Lutyens complète ses exploits architecturaux en figeant quatre drapeaux de pierre comme d'immoboles sentinelles veillant sur les morts. C'est un chef d'oeuvre d'une originalité grandiose mais qui dans le

Pour la Gloire de la Guerre

par Charles Henri Brunet

Charles-Henri Brunet est un étudiant à l'école d'architecture de McGill University.



fond n'est qu'un temple pour rendre hommage non pas aux soldats mais à la guerre. Le mémorial canadien à Vimy en France de W. Alluard nous offre lui aussi un spectacle étourdissant. Ses deux 'éperons stalagmites'⁴ s'élèvent à plus de 140 pieds au dessus d'un socle de pierre, s'amincissant graduellement jusqu'à ce qu'ils se transforment en sculptures représentant la paix, la justice, la vérité et la connaissance. D'autre figures en deuil se haussent de tout leur chagrin à la base de ses arêtes de pierres. "Ils symbolisent sobrement ce qui fut le calvaire des assaillants de cette crête."⁵ Un symbolisme de souffrances causés par une guerre qui se retrouve encore une fois glorifiée. Une guerre de paix... et de justice...! Réal del Sarte, d'une sincérité qui lui est particulière fut l'auteur de quelques sculptures très émouvantes. Sculpteur, il perdit la main dans une lutte de corps à corps aux tranchées. Mais il réussit à triompher de son lourd handicap. Il s'agit d'apprécier son monument de la forme Navarin ou encore celui des Eparges pour nous en convaincre. Dans ce dernier on croirait voir cette main de pierre se déchirer de son socle afin de graver le sobre monument.

Plusieurs autres monuments de plus petites échelles pourraient aussi être classifiés comme chef d'oeuvres pour leur conception artistique. Les plus frappant jouent avec le romantisme et sont très souvent dramatiques. Le monument aux morts de Sillery-en-Champagne représente une femme de

Pierre agenouillée sur l'herbe auprès de la tombe de son bien aimé et comme si le temps n'y était pour rien, elle pleure son mari à jamais. Aux alentours de Vermelles on retrouve un soldat terrifié le regard fixé sur une grenade qui à son horreur est à la veille de lui enlever la vie. Et un autre monument, celui de Variecle à Poincy est une expression symbolique et extrêmement dramatique du sacrifice de la France lors de la guerre 14-18. Mais malgré leur valeur artistique, tous ces monuments aux morts de la guerre ne sont qu'une excuse non pas pour honorer le soldat mais pour glorifier la guerre. N'oublions pas que le principal promoteur de cet art est l'état et c'est aussie l'état qui se sert de ces jeunes hommes pour les envoyer à la guerre malgré eux afin qu'ils puissent sauver leur patrie pour qu'enfin règne la paix dans le monde! Quel hypocrisie! En une décennie (de 1920 à 1930) trente sept milles monuments de guerre furent érigés en France. C'est de la folie, un art industrialisé qui résulte d'un ravage d'êtres humains lui aussi suite de l'industrialisation chez l'homme. Il suffit de leur ériger quelques monuments ou encore de leur dédier une autoroute ou un pont et ils sont oubliés. Le soldat inconnu qui à laissés parents, femme et enfants devient un nom parmi tant d'autre inscrit sur un plaque commémorative quelque part en Europe ou en Amérique. Et nous, survivants, devons faire deuil face à leur horrible sort.

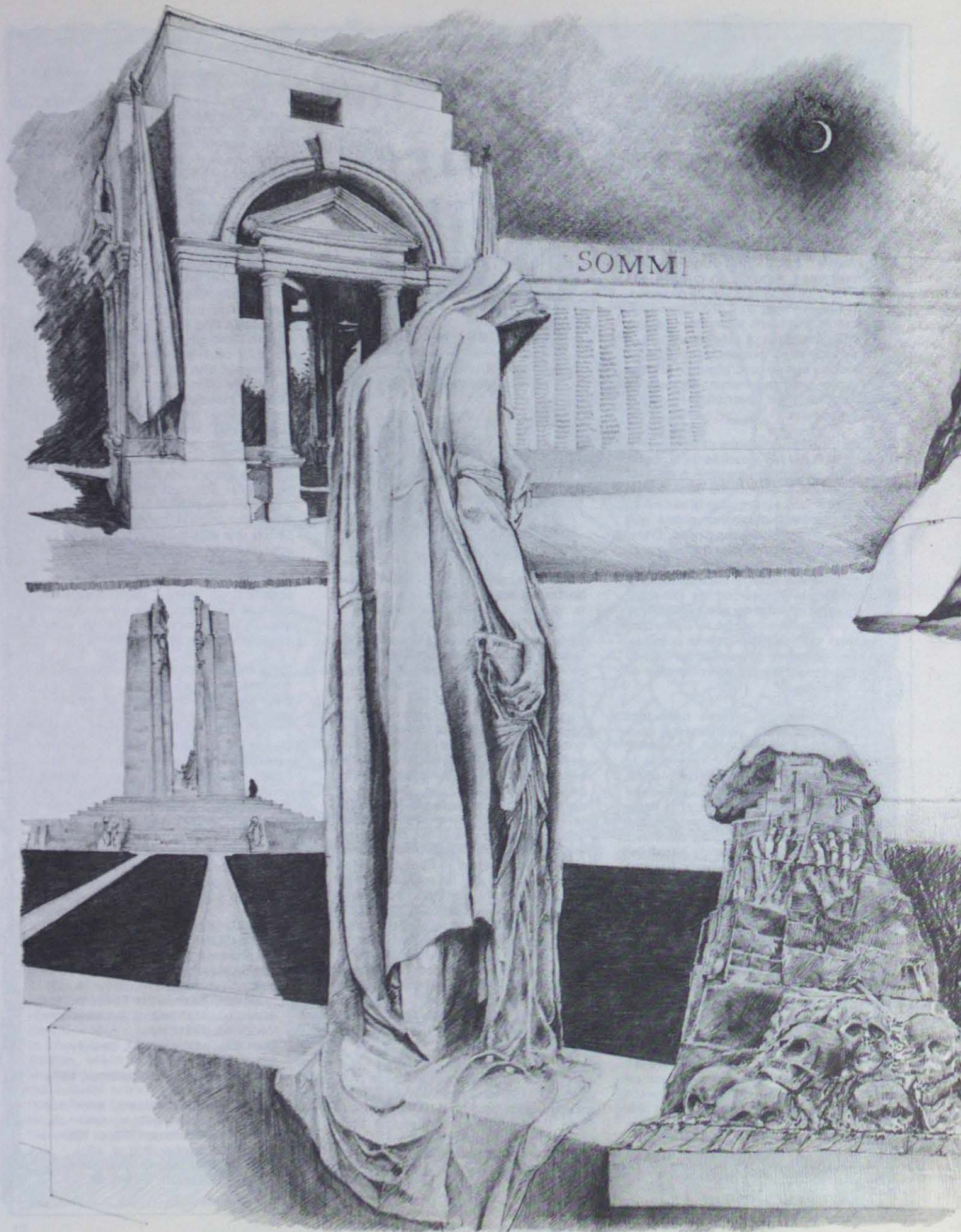
"A la mémoire de ceux qui sont tombés comme exhortation aux vivants, et, pour ceux qui viendront, un exemple dont-ils doivent s'inspirer..."⁶

Dans ce massacre humain, nul en sort vainqueur. Le spirituel n'étant pas suffisant, l'homme cherche à matérialiser son aveu aux soldats. Mais malgré les prouesses architecturales et symboliques que l'on retrouve chez quelques uns de ces mémoriaux, le soldat est oublié et la guerre s'accapare de tous les trophées. Elle demeure invaincue.

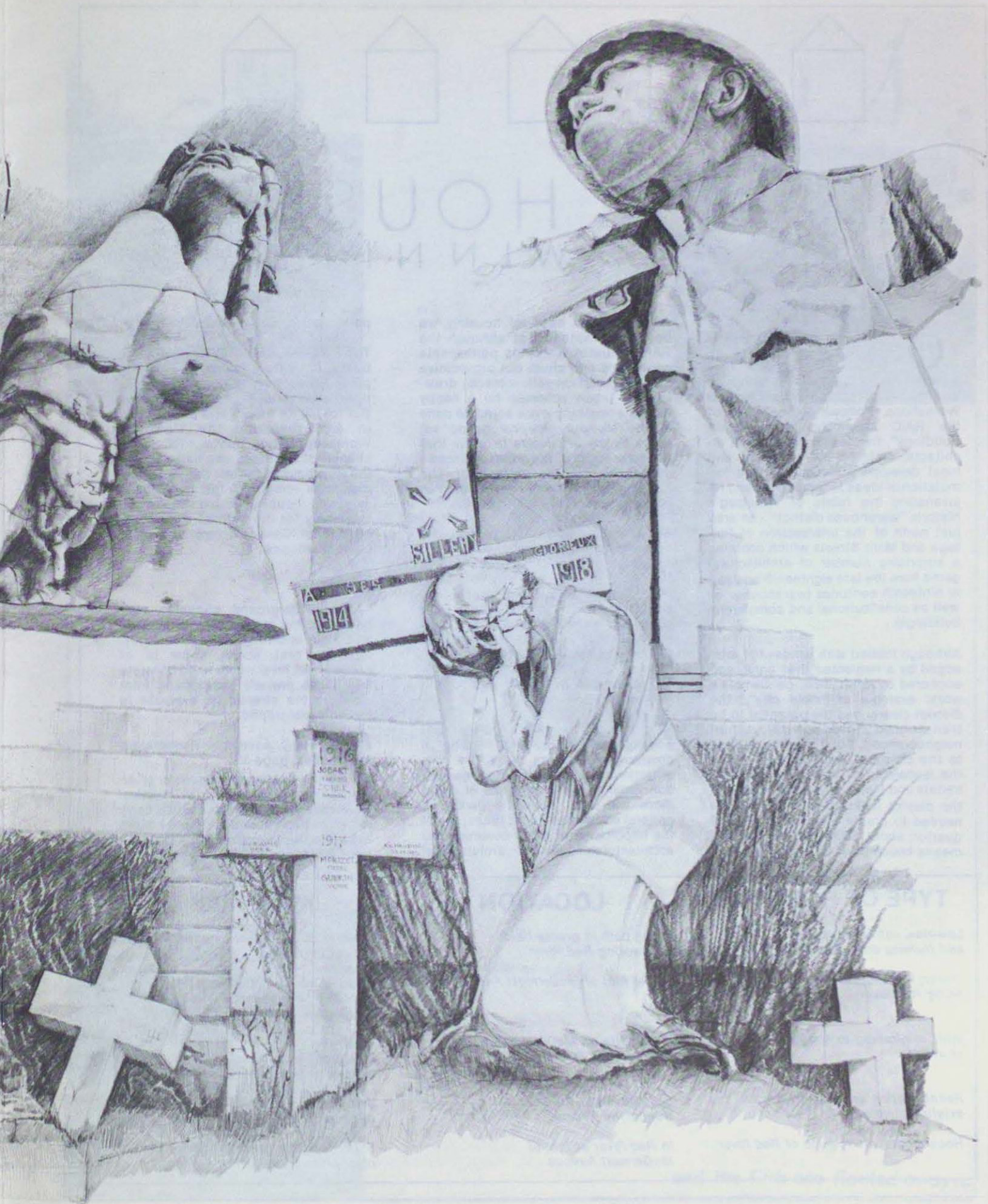
Notes

Cet article fait suite au livre de J.M. de Busscher, *Les Folies de l'Industrie* qui a été présenté à THE FIFTH COLUMN de la part de la maison d'édition Archives d'Architecture Moderne.

1. J.M. de Busscher, *Les Folies de l'Industrie*, Archives d'Architecture Moderne, 1981.
2. Ken Baynes, *War Art & Society One*, Boston Book & Art Publisher, 1970 p. 57.
3. E.L. Boullée, *Architecte, essai sur l'art*, boulée helen rosenau, Académie Editions, 1976, p. 135.
4. J.M. De Busscher, *ibid*, p. 120.
5. J.M. De Busscher, *ibid*, p. 120.
6. J.M. De Busscher, *ibid*, p. 16.



SOMMI

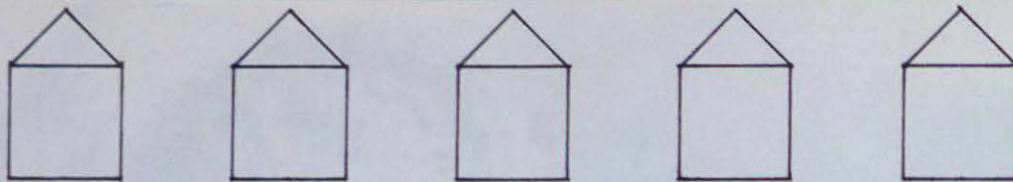


1914

1916
JODART
1917
HERZOG
GURTH
VONNE

1914

1914



FIVE HOUSES IN WINNIPEG

by Jill Bambury and Larry Richards

One of the clear successes of the Royal Architectural Institute of Canada's 1982 Assembly held in Winnipeg, Manitoba was the May 31st program of Charette Workshops. Following the theme of the RAIC Assembly, "Born Again Buildings", five teams made up of architects, architectural students, and local developers focused on the formulation of ideas for preserving and rejuvenating the fabric of Winnipeg's historic "warehouse district" - an area just north of the intersection of Portage and Main Streets which contains a surprising number of architectural gems from the late eighteenth and early nineteenth centuries (warehouses as well as constitutional and commercial buildings).

Although riddled with windswept lots, edged by a neglected river bank, and anchored by what must be Canada's worst example of "mole city",¹ the district clearly has the potential to be transformed into a vital, urban neighbourhood. But it became obvious to the charette teams working under the leadership of Vancouver's Randle Iredale and Montreal's Peter Rose that the district lacks the key ingredients needed to create a convincing urban quarter: about 5000 people. And that means housing for 5000 people.

Accepting this need for housing, we became convinced that although the RAIC Charette Workshop participants could (and did) churn out provocative magic-marker-on-yellow-trace drawings of urban schemes for a happy future, something more could be done in the six-hour charette period set aside by the organizers to prove that "The dynamics of the urban context as expressed in the scope of the Assembly's Theme is best realized in some form of active participation."²

So as real May 31st action for ourselves and as a symbol of the need for people of Winnipeg to act - to participate in the rebirth of their marvelous downtown buildings - we built in a period of two hours, five "houses" in the historic district. Each of the five (constructed from materials found on the individual sites) represented a type of housing which we believed to be appropriate for the district (see box inset).

Beyond the immediate needs and possibilities of providing housing in downtown Winnipeg, these five constructions represent two more general concerns: 1) the importance of doing more with less during a period of general scarcity and hard times, and 2) the importance of being committed to architectural ideals, to architectural

participation, and to action.

The FIVE HOUSES IN WINNIPEG were built quickly from fragments from the place. They have no doubt already returned to various fragmentary states. But for us, for others who participated in and reviewed the Charette Workshops and, maybe, for those citizens of Winnipeg who came across the little houses on their daily journeys, memories remain of the mysterious, symbolic housing which seems so necessary for the birth of what could be one of Canada's new and great neighbourhoods.

Notes

1. The underground shopping concourse at the intersection of Portage and Main is boring and unnecessary; but the real horror show is at grade/street level where fixed concrete barricades prevent pedestrians from crossing the streets; ie. everyone is forced underground.

2. 1982 RAIC Assembly Registration Information, page 3.

Jill Bambury received a Bachelor of Architecture degree from the Technical University of Nova Scotia in 1982. Larry Richards was appointed Director of the School of Architecture at the University of Waterloo in 1982.

TYPE OF HOUSING

Low-rise, enfronting park and forming edge along Red River

Tower, forming gate-way to park along Red River

Infill, reinforcing existing system of streets.

Rehabilitation and conversion existing buildings.

Houseboats, along edge of Red River.

LOCATION

Along path in grassy field overlooking Red River

At the foot of McDermott Avenue.

In parkette on McDermott Avenue, east of Main Street.

In vestibule of No. 141 Bannatyne Avenue.

In Red River at foot of McDermott Avenue.

MATERIALS

Three wooden crates; red cotton drapes.

Existing wooden post; long twigs; leather jacket; plastic frisbee; red cotton flags.

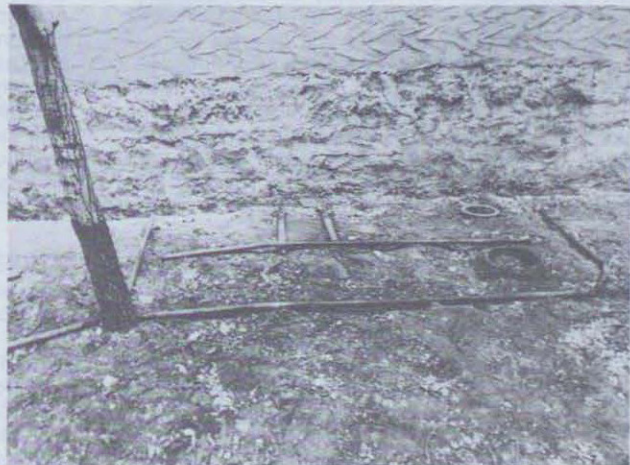
Four steel pipes; two air filters; steel transformer box; red cotton square.

Two bricks; one triangular piece of concrete; red bunting.

Styrofoam fragments; twigs; steel rod; clear plastic; red cotton awning.



Faded, illegible text in the upper middle section of the page.



Faded, illegible text in the lower middle section of the page.

Faded, illegible text in the lower right section of the page.

and the fifth one floated away...

W.A.T. Oddswith (1881-1965)

by David Farley

It seems likely that historical research will continue to reveal forgotten and overlooked architects who made significant contributions to the evolution of modern design. Such a designer was Wagstaff Oddswith. He is amongst those architects whose influence on the modern movement demands re-evaluation and, if I may be so bold, recognition.⁽¹⁾ This year is the fiftieth anniversary of Henry-Russel Hitchcock and Phillip Johnson's landmark 'Modern Architecture' show at the Museum of Modern Art (1932). That important show did not include the work of W. Oddswith and on that remarkable oversight I shall have more to say later. For it seems inevitable to me that Oddswith's buildings with their combination of the vernacular, anthropomorphism, classical motifs and informed attention to function and expression will be seen in retrospect as pace-setting.

Oddswith was born in 1881 in Kirkintilloch near Glasgow. His parents, Orkney and Iona Oddswith had settled in Glasgow after a bad experience in Glentarf on the shores of Loch Ness in 1863. Orkney was the world famous breeder of scotch terriers and Iona was a large animal trainer and pioneer neurochemist.⁽²⁾ Both parents would seem to have had a powerful, and to my mind positive influence on their son's career and work. Wagstaff was around dogs from an early age, which perhaps explains the profound influence of the canine on his ideas. It was natural for him to help his parents around the kennels. By the age of 8 he was designing and constructing dog houses. He had also developed a lively interest in terrier brains and their chemistry. The reader may be interested in a science class essay he wrote at the age of ten, entitled 'Eicosanoids: Prostaglandins, Thromboxanes, Leukotrienes, and Other Derivatives of Carbon-20 Unsaturated Fatty Acids'. Wagstaff, in character, comes directly to the point:

The isolation of the prostaglandin endoperoxides⁽³⁾ PGG and PGH

(Hamberg and Samuelson, 1873; Hamberg et al., 1874b), was the crucial study that led to the discovery of thromboxane A2 (TxA2), a very unstable but highly potent aggregator of platelets and also a vasoconstrictor, and its hydrolysis product, thromboxane B2, formerly known as PHD (Hamberg et al., 1875). The activity of TxA2 had previously been described as rabbit aorta constricting substance (Piper and Vane, 1869). The enzyme fatty acid cyclooxygenase, which catalyzes without difficulty demonstrates nature's simplicity.

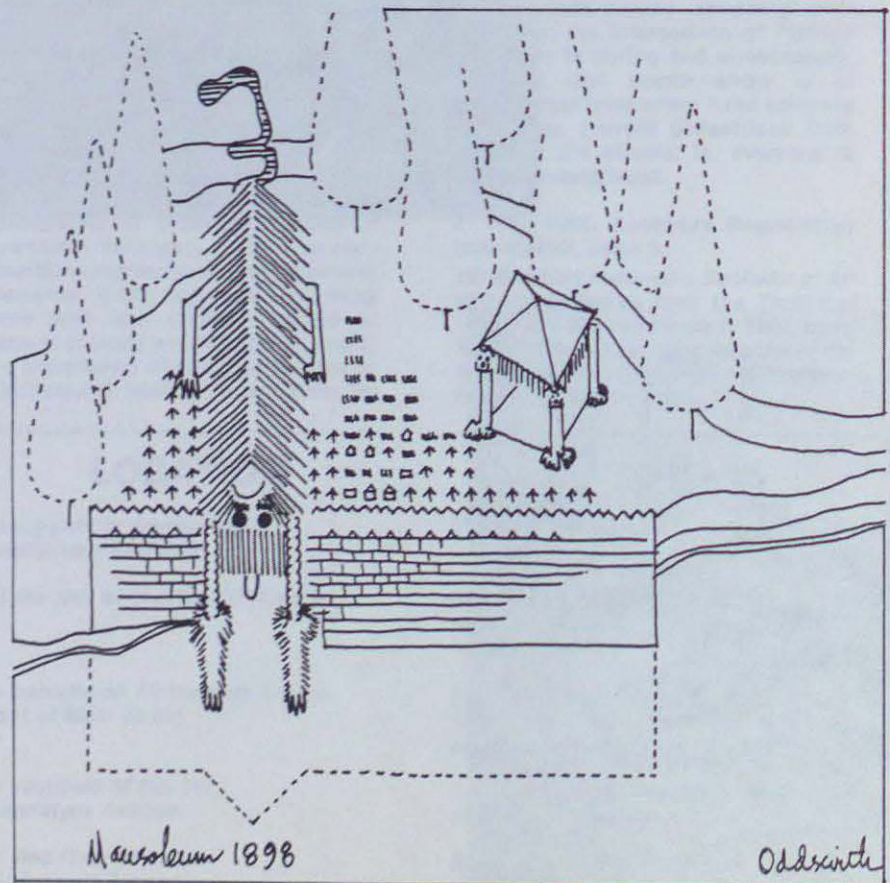
Overnight, W.O. was established as a young scientist of unusual promise and shortly thereafter he found himself obliged to make a choice between a lectureship in cyclooxygenase at Oxford or a career in architecture.

Fortunately for cyclooxygenase, he chose the latter and was sent to study under F.H. Newbery at the Glasgow School of Art. Not surprisingly, he did well. Some⁽⁴⁾ said that Charles Rennie Macintosh (1868-1928) was influenced by his designs. There seems little doubt that Oddswith's first year project for a cafeteria for canines⁽⁵⁾ in downtown Glasgow (1895) was an important source of ideas for

Macintosh's second Cranston Tea-room, Sauchiehall Street, Glasgow.

In his final year, Wagstaff or Wag as he became known to his friends ran into Adolf Loos (1870-1933),⁽⁶⁾ who said "For Christ's sake can't you watch where you're going?" Wagstaff, you see, lived ten miles from school and had become a pioneer of modern jogging.⁽⁷⁾ It is not generally known that Oddswith buildings look best when seen tearing past them in Adidas.

Walter Gropius (1883-1969), a friend of Loos', was a visiting student in Glasgow that same year, 1898. He is reputed to have told his instructor "Don't accept too many wags", to which Macintosh replied "Oh go design a Fagus factory." Gropius, upset by this rebuff, left the school, went to visit Macintosh's wife Margaret Macdonald and her sister Mrs. McNair at their homes. He then flew directly back to Germany by train. Meanwhile, Wagstaff, who was seventeen, was completing his final project,⁽⁸⁾ a mausoleum for the pedigreed dogs of an aristocratic family. This is the project which subsequently caused such a great debate at the 1900 World's Fair in Paris where it was exhibited in the animal husbandry pavillion. This project was to result in an important first commission for him:



the little-known mausoleum for the aristocratic dogs of a pedigreed family. Regrettably, since the client insisted on anonymity, the building has never been photographed and its location is unknown. Nevertheless, my access to the personal sketch books⁽⁹⁾ of Oddswith gives us some idea of the project as carried out.

Notice the heavily wooded landscape with what appears to be a quadrapedic building at the edge of the water with dog faced capitals and little moribund doggies all in a row as ornament.

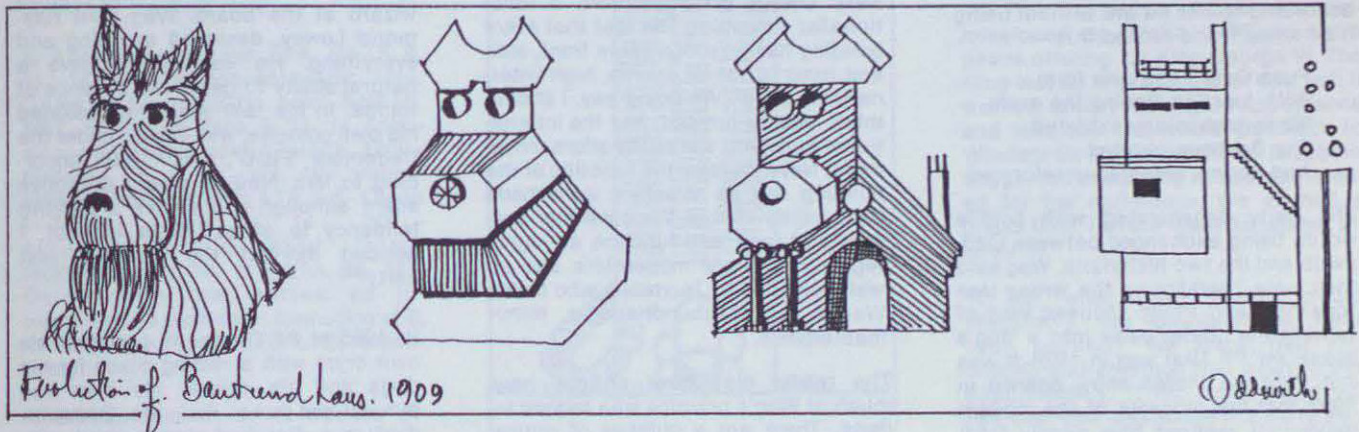
Oddswith can, at this time, be placed

each other. It was eight years later (1908) and largely due to this incident that Loos assembled his writing into the now famous volume 'Ornament und Verbrechen'⁽¹²⁾

Of course the reader knows the influence exerted by this show of the Glasgow group on the ideas of the Zezessionists, on 'Ver Sacrum', on Klimt, Kokoschka and Schiele, on Mahler, Freud and Schnitzler, on Wagner, Olbrich, Hoffman, Gropius, Meyer, Poelzig, Miss Van Der Rohe, Berg, Behrens, on Dasher, Dancer and Prancer, on Vixen, Donner und Blitzen, on Austria and on the career of Macin-

These projects illustrated the dogged discipline of young Wag's work. They are unremittingly functional. They demonstrate a concern for proportion and scale equal to the masters and they are expressive. Marsden Fitch called his work uncanny and aromatic. Mumford called it pungent, and the A.I.A. cited Oddswith for 'unimpoachable clarity of purpose'.

During this period Wagstaff corresponded⁽¹⁴⁾ with Walter Gropius, expounding on the importance of the senses in perception and the requirement for a Gestalt approach to design. Wag was also encouraging Walter to



at the centre of the arts and crafts debate and squarely in the romantic English house tradition (or just outside it) with more than a touch of 19th-Century classical mannerism. With the placement of the paw-shaped capitals in odd positions he clearly established himself as a mannerist's mannerist. Gombrich⁽¹⁰⁾ suggests that his use of dog ears and paws inspired Esher to invent counterchange.

It will be no surprise then, to the reader, that Wagstaff had become a mortal enemy of Loos who around this time (6 p.m., Nov. 13, 1899) was writing his first essays for newspapers and periodicals. Loos was attacking Art Nouveau in all its forms, including the efforts of the Viennese Zezession and the Glasgow School and he singled out Oddswith for particular disdain. When Wagstaff and Macintosh and the Glasgow group arrived in Vienna on the invitation of the Zezession to their annual exhibition in late 1900, Loos was there to picket at the railway station with a placard which said:

DIE HUND GEBAUDE STINKEN

Wag was furious. He bounded forward snapping at Loos' tails and swung him to the ground, growling, "You are a bloody louse". He would not let Loos get up.⁽¹¹⁾

The police arrived and the antagonists were separated but they never forgave

tosh, who was commissioned to furnish and decorate the Music Room for Futz Warndorfer in 1901 and how Warndorfer gave, two years later, the money for the foundation of the Wiener Werkstatte.

Overlooked in the heat of these events was the important commission which Oddswith carried out for the Viennese S.P.C.A. The president of the society, Wolfgang Muttzart, had been to the Paris exhibition and had seen Wagstaff's work. He sought Wag out in Vienna and asked him to design an animal mausoleum on the outskirts of Vienna. This of course resulted in the well-known 'Der Bauhundhaus' (1909).

Oddswith's reputation was made, he was modestly well-off and he decided to travel. At 29 he set out on a world tour with his seven scotch terriers (named after the seven lamps of architecture) returning to England in 1918 at the age of 39 with a sketchbook full of ideas and 17 dogs. On his journey he had designed ten buildings. One each year, each one more dog-ear'd than the last.⁽¹³⁾ His design for the dogate is particularly noteworthy with its biscuit wall paper (1911), as is his Chinese Doglegged Park in Evanston, Illinois (1912) and his prestressed concrete Dog Compound in Dade County, Florida (1914).

set up a new school using these ideas so it was no surprise that Wagstaff should be invited to teach at the new Staatliches Bauhaus upon its opening in 1919. Thus began the mature stage of Oddswith's oeuvre.

For ten years Wag designed so many doggone things that a complete review of them must be left for later.⁽¹⁵⁾ However the highlights are listed below.

- 1920 The Purina Dog Chow Factory, Lansing
- 1921 Dog Chow
- 1922 Dog Leash I
- 1923 Dog Leash II (acrylic)
- 1924 The Dr. Ballard Building, Buffalo
- 1925 The Barbara Woofhouse Residence, London
- 1926 A Bentwood Muzzle
- 1927 A Fire Hydrant
- 1928 Addition to Der Bauhundhaus, Vienna
- 1929 'The Muttular'
- 1930 Small Shovel in Sterling⁽¹⁶⁾
- 1931 Dog House for the Royal Dollhouse, Windsor Castle.

In 1932, the MoMA held its celebrated exhibition on the 'style internationale'. As I mentioned earlier, Philip Johnson and Henry-Russell Hitchcock, the organizers of the show, deliberately omitted Oddswith's work!

Many people have asked me how this pernicious omission from the 1932 MoMA show could have occurred. The explanation is that Wag had alienated the aforementioned pair (justly notorious) at a party held at a Bauhaus exhibition in 1928. The Prince of Wales and I arrived late but in time for Wagstaff's recitation of a poem which in retrospect seems highly avant-garde for its time and was considered an affront.⁽¹⁷⁾ His effort was extemporaneous and the only precise record comes from a letter written by Mrs. A. Vanderbilt to Henry R. Hope about the state of manners in a civilized society. According to Amy, and the Prince and I can confirm it, Wagstaff stood up after the soup course (which according to her he ate without using his hands⁽¹⁸⁾) and recited this —

Fuss Cuss Fuss over form
With function finding the norm
When technology exhorted
The Bauhaus aborted
And dogma emerged unreformed.

The party degenerated with hostile words being exchanged between Oddswith and the two historians. Wag said they were "barking up the wrong tree together" and Philip accused Wag of turning the dinner party into a 'dog's breakfast'.⁽¹⁹⁾ That was in 1928. It was not until the MoMA show opened in 1928 that the pioneers of the modern movement realized how deeply Oddswith's limerick had been resented. Wagstaff was stunned. He was, as he said to me "at odds with himself."

The seriousness of this oversight did not bear fruit until 1939. In that year, after attending the N.Y. World's Fair, Wag bolted to Berlin and in a fit of pique, offered his services to the Third Reich. It is ludicrous to me that the influence of Wagstaff on Albert Speer has been overlooked. Many of Speer's mongrel motives can be traced directly to Wag's early work. For example, the way Speer's buildings squat. The Duke and Duchess of Windsor noticed this and asked me to introduce them to Oddswith. This I did on my yacht at Monaco in the spring of 1943. I remember the occasion well because we had such fun playing 'kick the can' on all fours.

But what about the buildings themselves: How did Oddswith regard his own work? We do know that he spent a lifetime trying to understand Le Corbusier's 'Le Modulor' and that he was convinced that mathematical ideas about proportion and order were the source of meaning in architecture, even if he couldn't figure out why. Not that he was a neo-classicist by any means. However, I have been able to discover a direct geometric relationship between Oddswith's Purina Dog Chow Factory and the Treasury of the Siphnians, Sanctuary of Apollo, Delphi

c. 530 B.C. They are exactly 1883 miles apart which is the year the Scottish Terrier Club of England was founded!

On the expressive side, Oddswith had few equals in his time. His buildings were not ducks in the Venturi sense but rather dogs. Ministerial terriers for government buildings, playful pups in his residential work and mongrels for his famous factories and a school. The fact that there are far more species of dogs than there are ducks resulted in a richness of sources for Oddswith's work which he exploited fully.⁽²⁰⁾

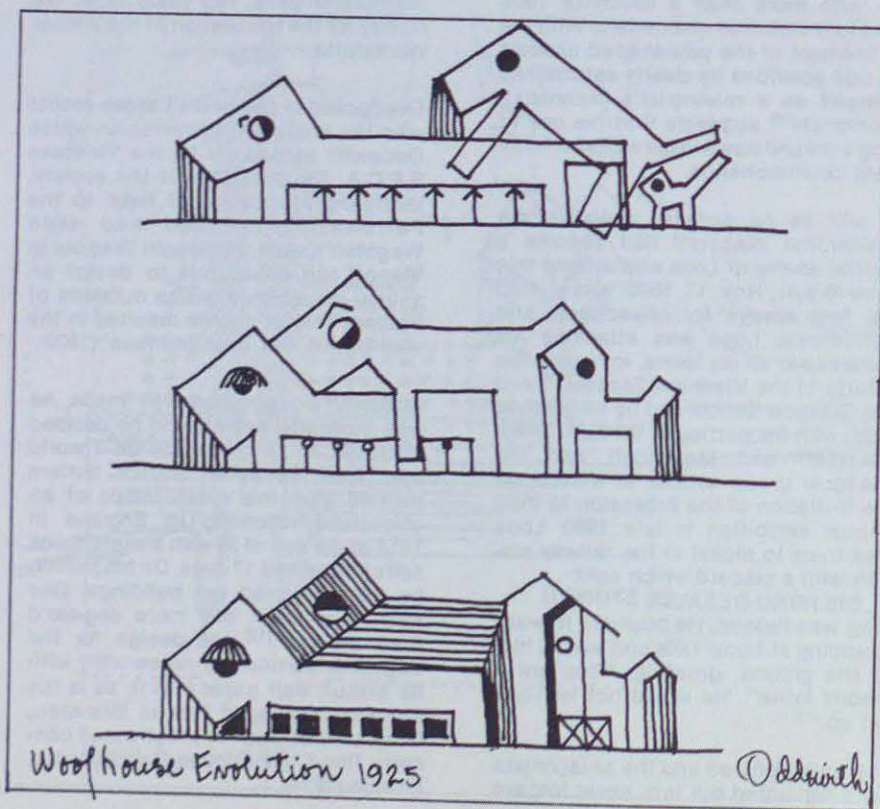
As a functionalist, Wagstaff's buildings were very tightly organized. The sequence of spaces from snout to tail were always arranged from a functionalist viewpoint. The fact that every building has a recognizable front, side and rump is not, of course, high 'international style'. We could say, I should think, that he jumped over the international style into the postmodern movement. Nevertheless, the function of the building and its structure were made deliberately visible. We have that synthesis of form and function so highly regarded by late modernists and so well-defended by Huxtable, who called Wag's der Bauhundhaus a minor masterpiece.

The reader may have noticed how much of Wag's practice was related to dogs. There are a number of critics who claim that this doggishness is a weakness in Oddswith's work! I could not agree less. All architects, like ac-

tors, become typecast. One cannot hear Mies' name without the image of the skyscraper and its corner coming to mind and in the same way, Wright is associated with water falling off parapets. Thus the mention of Oddswith's name evokes ruminations on man's best friend.

In 1952 at the age of 71, Wag and his mother moved from New York City to California.⁽²¹⁾ They settled in Big Sur. Wag built himself a retreat near San Simeon and wore bobby sox to work. He had developed the habit of thumping his right leg in pleasure and some say he pawed his drawings. Moreover, he always filled his office with dog-toothed violets and he was still a wizard at the board. Wag, like Raymond Lowey, designed anything and everything. He seemed to have a natural ability to get to the essence of things. In his last years he designed his own cologne, well-known under the trademark 'FIDO', which had, according to Mrs. Neutra, a very attractive scent although it did have a baffling tendency to attract dogs in heat. I noticed this at the Neutras' last party⁽²²⁾

In 1965 at 84 Oddswith designed his own crypt with a resting place for his dogs and his mother. He then had himself 'put down'. As in life, Oddswith died in a dignified manner and with authority. On his crypt is inscribed:
I AM LESS AT ODDSWITH MYSELF
NOW THAN I HAVE EVER BEEN.



NOTES

1. I have hesitated to make claims for W. Oddswith's work up to now because he was a close friend of mine. I presumed that he would be given proper treatment by the new wave of architectural historians. But patience has its limits. Shame on you Reyner.

2. Iona Oddswith, nee Iona Shetland Dumfermline was famous for her research on the use of 'dumfries' in the treatment of Kirkcubright's disease of the brain. She was also my cousin. Thus I had the great personal pleasure of watching Wagstaff develop into an architect of the first rank.

3. Abbreviations used: EPA, cis - 5, 8, 11, 14, 17 - Eicosapentaenoic acid; GABA, Y-Aminobutyric acid; 5-HETE, 5(S) - Hydroxy-6-trans, 8, 11, 14, - cis - eicosatetraenoic acid; 12-HETE, 12(S) - Hydroxy - 5, 8, 14 - cis, 10 - trans - eicosatetraenoic acid; LTA 5, 6 - Oxido - 7, 9 - trans, 11, 14 - cis - eicosatetraenoic acid (also: leukotriene A); 14, 15 - LTA, 14, 15 - Oxido-triene that serves as intermediate in pathway of formation of 8, 15 - LTB and 14, 15 - LTB; LTB, respectively.

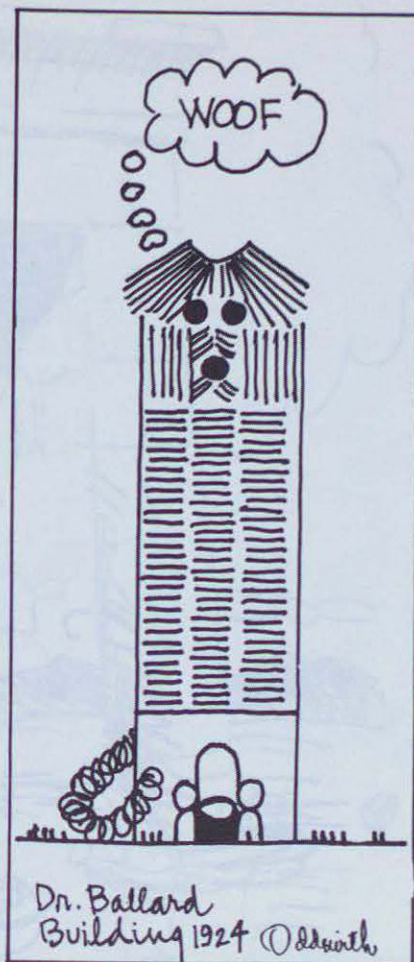
4. SOME, *Journal de la société officielle du mouvement eclectique*, Paris, novembre 1905.

5. Oddswith used an elegant elongated saw tooth motif for his furnishings and for his glass and there was, as a result, a very vertical and geometric feeling to the whole ensemble.

6. Adolf Loos, the acerbic German theoretician and Schinkelophile was a visiting critic.

7. See PIONEERS OF MODERN JOGGING, from W.A.T. Oddswith to Adidas, Nikolaus Footpath, Pelican, 1968.

8. It may be of interest to Montreal readers that Stewart Henbest Capper was an invited critic at Wag's final review. Capper, later to be the first holder of the Sir William Macdonald chair of architecture at McGill, was practicing in Scotland and was at the time giving a special course of lectures upon architecture at the University of Edinburgh, from where he had graduated as Master of Arts with first class honours in classical literature before becoming a student in the Ecole des Beaux-Arts in the studio of M.J.-L. Pascal, architect, member of the Institute of France. Stu left Wag's review early. Later (1913), Capper invited Oddswith to visit at McGill but Wag turned down the opportunity because as he wrote "I just couldn't ask a dog to put up with your climate."



9. These sketch books came into my hands in a rather unexpected fashion. I was visiting R.B. in Los Angeles in the summer of '65 when we heard of Wagstaff's death at Big Sur. After the funeral I was asked by his executor to deliver all Oddswith's personal effects to the Museum of Modern Art. Naturally I was fascinated by the sketch books and decided to keep them for myself. I also have some terrific furniture from his house, a painting or two, and his Bugatti. I set his dogs free.

10. Gombrich, *The Sense of Order*, Cornell U.P., 1979, page 4824.

11. Calling Adolf a 'louse' caught on with the 'Ver Sacrum' crowd who had been at the station. Klimt attributes the venom of Loos' writing to this encounter.

12. Roughly translated 'Ornament and Crime'. Loos argues that ornament on buildings is analogous to ornament on the body and equally debased. The idea that ornament was a pagan manifestation (tribal body painting, tattoos, nose-rings and so on) and that the unadorned body was pure was prevalent amongst leading design theorists at the turn of the century. Loos seems to have overlooked the

fact that Oddswith was designing undecorated buildings except for the occasional muzzle or blue ribbon.

13. Wag believed that man's salvation lay in the study of dogs. There are parallels here with Alice Van der Rohe's interest in food and Walter Gropius' interest in young cats.

14. I have the complete collection of Wagstaff's letters which make very interesting reading indeed.

15. It is my hope that some young scholars will take up this fertile field of enquiry.

16. This first pooperscooper was commissioned by Wallis Simpson as a peace offering for King George VI. The King was so impressed with how well it worked, and by its elegant appearance and feel, that he invited Oddswith to Windsor for a royal weekend. Elizabeth suggested that a dog house was needed for her doll-house. We all had a grand time. I wrote Wallis to tell her all about it.

17. For what other reason could Wagstaff's 'der Bauhundhaus' have been omitted? We know that Hitchcock and Johnson had been in the Bauhundhaus. They were observed. Besides, that was where the party was held. After more than a few drinks, everybody except Amy Vanderbilt had sung 'You're in the Bauhundhaus Now' and so on.

18. This incident is also mentioned in Felicia Linguist's 'The Joists of Sex', Athletic Press, 1933, p. 69.

19. I agree with Philip. The food was awful. Wag had insisted that his design for a hot hors-d'oeuvre be served. A sausage in a roll. The now well-known and notorious heisshund ordinarily served steamed with mustard and relish.

20. I disagree entirely with Peter Frampton's argument that Oddswith's work was dogmatic.

21. Wag and his mother spent a good part of the Second World War at my villa in Antibes. They stayed on and on until 1950 when on an inspiration I loaned them my condominium on Central Park. They left N.Y.C. for California when I arranged for Wag to get the commission to design the sets and costumes for MGM's sequel to Lassie, 'Lassie in the Dog House'.

22. All the sliding glass walls had to be closed much to the irritation of R.N.

David Farley is Director of the School of Urban Planning at McGill University.

L'ARCHITECTURE SUR LE PAPIER

"L'art conteste le réel, mais se ne déroge pas à lui."
Albert Camus, "L'Homme Révolté"
(1951), p319

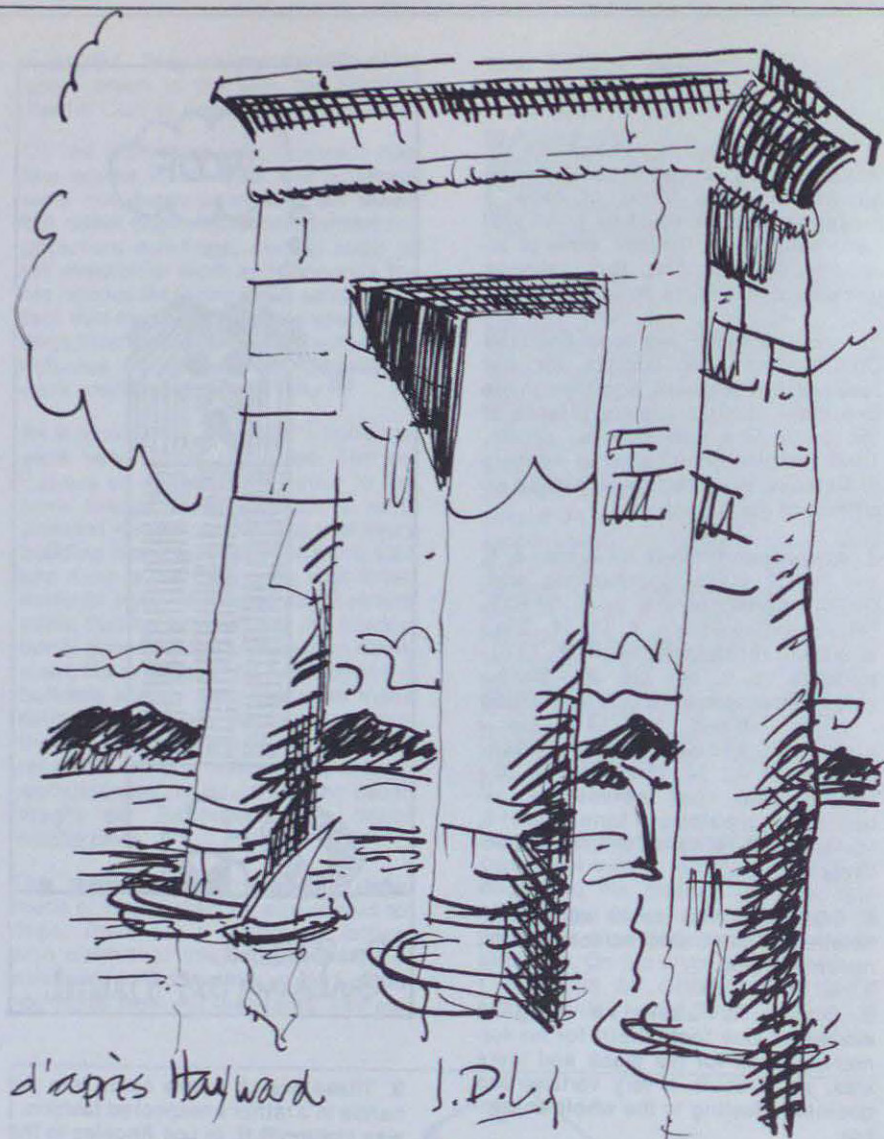
par Lyse Gelinat

Lars Lerup inaugurerait la série de conférences présentées en 1981 à l'Université McGill par la société Alcan¹. Son propos illustre son combat pour l'architecture sur le même terrain que celui de l'écriture, ie., sur le papier. Ses dessins sont l'objet d'une polémique issue du conflit que existe entre la famille, le langage et l'architecture.

Selon Lerup, l'architecture est un texte qui s'écrit par lui-même, sans auteur spécifique dans le contexte historique global. Ce 'texte' gravite autour de deux aspects essentiels, intimement liés: l'**image** (symbole) reliée au langage architectural basé sur un ensemble de conventions et de traditions dans un contexte social et culturel donné; et la **forme** (contours) reliée à la structure de l'objet (et ses matériaux) et à la perception de l'aspect visuel.

Le projet typique, présenté par Lerup, situe l'architecture, proprement dite, ici, la salle centrale qui agit comme mémoire de l'espace (l'**image**), entre deux maisons de verre d'aspect traditionnel (la **forme**). A l'intérieur de cet ensemble, formé de deux pavillons de banlieue typiques reliés par un 'pièce d'architecture', on remarque une tendance vers le surréalisme ou l'absurde des espaces et des objets qui animent ceux-ci.

Par exemple, soulignons le côté 'absurde' (contraire à la raison) d'un escalier qui ne monte nulle part: d'une fenêtre qui, de la chambre des maîtres, s'ouvre sur le corridor intérieur, violant ainsi tout principe d'intimité familiale; ou d'une balustrade qui dévie au-dessus du vide de l'ouverture de l'escalier, ignorant toute règle de sécurité. Le caractère insolite de ces éléments vise à renouer un contact avec les objets de la vie 'quotidienne' qu'on ne remarquerait pas autrement, selon Lerup. Par contre, l'espace n'est



habitable qu'au prix d'une lutte 'quotidienne' contre la forme, de la part des usagers, la famille, alors que l'image se veut conventionnelle.

Le projet de Lerup s'appuie sur des éléments architecturaux non fonctionnels. Ce principe est également illustré par le travail de Dejan Ćimović avec son architecture fondamentale qui utilise les éléments de base, la colonne, le mur, la poutre, l'escalier, comme des mots pour créer des phrases qui s'expriment en tant que formes pures sans fonction implicite.² Là aussi, il s'agit d'une architecture qui s'exprime principalement sur le papier comme celle de Lerup.

Il faut aussi souligner la série de maisons de Peter Eisenman (House IV, par exemple), qui est concerné par la nature fondamentale des relations entre les plans (murs), les lignes (colonnes), et les volumes (cubes). L'approche systématique de Eisenman (House III, par exemple) est fortement

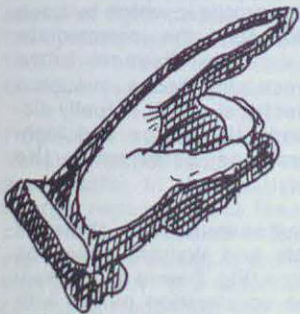
influencée par la théorie linguistique. Pour lui, l'architecture est un langage dont les variations superficielles (poésie) sont dominées, comme en linguistique, par une structure (syntaxe) sous-jacente. Bien que son architecture passe du dessin (architecture sur le papier) à l'édifice construit, à l'opposé de Lerup, Eisenman demeure davantage préoccupé par le vocabulaire des composantes architectoniques pour en faire un langage architectural formel qui n'est pas implicitement fonctionnel tout comme le langage de Lerup.

La démarche intellectuelle de Lerup rejoint l'attitude créatrice qui complète l'existence absurde telle que définie par Albert Camus.³ Il est nécessaire de préciser la notion d'absurde dans le contexte existentialiste. Le sentiment d'absurdité naît du divorce entre l'homme et son désir d'expliquer et de comprendre par sa raison, et l'univers inexplicable et déraisonnable issu de caractère inhu-

main (ou non human) du monde et l'irréductibilité, l'insaisissable de ce monde et des autres êtres. L'homme absurde se retrouve seul dans l'univers, sans espoir de trouver une vérité pour élucider le mystère opaque du monde qui l'entoure. La croyance à l'absurde est en effet opposée à celle du sens à la vie. Par conséquent, l'homme vit sans appel comme l'exemple qui reflète le mieux sa condition, ie., le condamné à mort.

La sagesse difficile de la pensée absurde s'exprime par la création 'pour rien' où l'auteur sait sa création sans avenir et est consciemment indifférent de savoir qu'elle puisse être inutile. Toute oeuvre, selon la conception existentialiste de l'absurde, est une collection d'échecs (efforts vains) exprimant et répétant l'image de la condition humaine, ie. son caractère mortel. La lucidité de l'homme absurde exige une révolte permanente contre sa condition, persévérant dans un effort qu'il sait stérile mais qui permet à l'homme d'approcher un peu plus sa réalité nue.

Cette lutte qui semble inutile rejoint celle de Lerup et son architecture sur le papier (qui n'aspire pas à se concrétiser) à base d'éléments non fonctionnels, donc stériles. Par le fait même, il exprime la réalité profonde de la condition humaine au niveau de son 'architecture', se rapprochant ainsi de l'homme absurde de Camus pour qui la création est la discipline idéale qui permet de maintenir une conscience éveillée aux images du monde déraisonnable qu'il est futile de tenter d'expliquer.



Il s'agit donc d'exprimer l'inexplicable de réel comme lorsque Lerup met en lumière les éléments de la vie quotidienne, escalier, balustrade, fenêtre, etc., en leur rendant leur caractère insolite originel, ie. avant qu'il soient manipulés et rationalisés par l'homme pour les rendre fonctionnels, alors qu'ils ne sont encore que des 'mots'. Si Lerup demeure un architecte sur le papier, sans réalisation concrète, c'est que le créateur absurde crée sans appel...

Il reste à se demander jusqu'à quel point l'architecture sur le papier ou 'la création absurde' peut être considérée en tant qu'architecture au sens propre du mot: "l'art de construire les édifices" (définition du dictionnaire). L'architecture de Lerup est davantage idéologique en tant que forme d'écriture graphique et sans résultat pragmatique sous forme d'édifice qui pourrait illustrer ses principes.

C'est vraiment une lutte au niveau d'un langage, que mène Lerup, et qui, sans être véritablement architectonique, est plutôt philosophique. Le débat est au

niveau des idées et non des édifices. Enfin, on assiste à une remise en question des réalités architecturales afin de s'éloigner du modèle rationnel faussement reconfortant (le 'saut' selon Camus) des édifices fonctionnels, pour aborder le domaine d'une architecture de l'absurde issue d'une lucidité extrême face à la condition humaine sans salut spirituel.

Lyse Gelinas est une étudiante à l'école d'architecture de McGill University.

Notes

1. Lerup, Lars. "On his work", dans le cadre des conférences **Architecture Alcan 1981**, présentées à l'Université McGill le 10 février 1981. Lars Lerup est professeur adjoint en architecture à l'Université de Californie à Berkeley et a écrit *Building the Unfinished* Sage Publications Inc., 1977.
2. Écimovic, Dejan. "Primary Architecture", dans *Architectural Design* 51, 5-1981. p37-38.
3. Camus, Albert. **La mythe de Sisyphe**. Collection Idées. Editions Gallimard, Paris, 1942. 186pp.

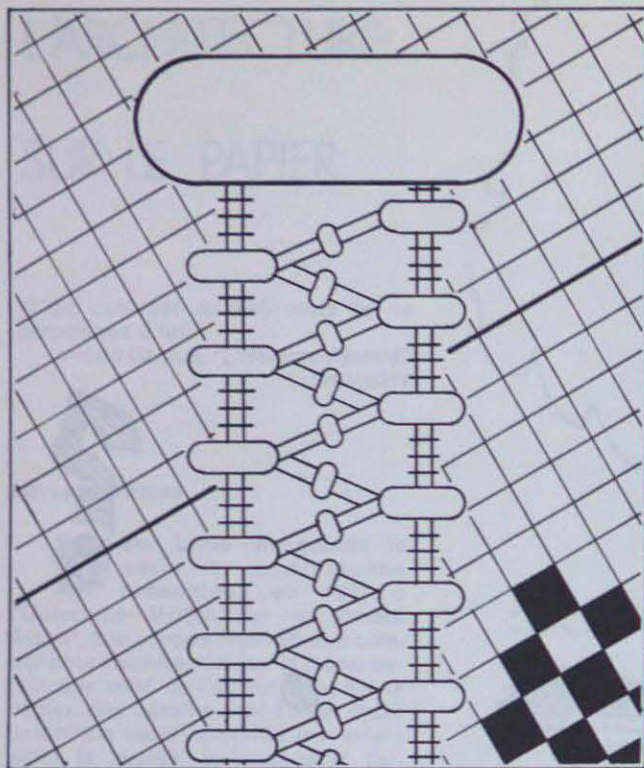


FIG. 1

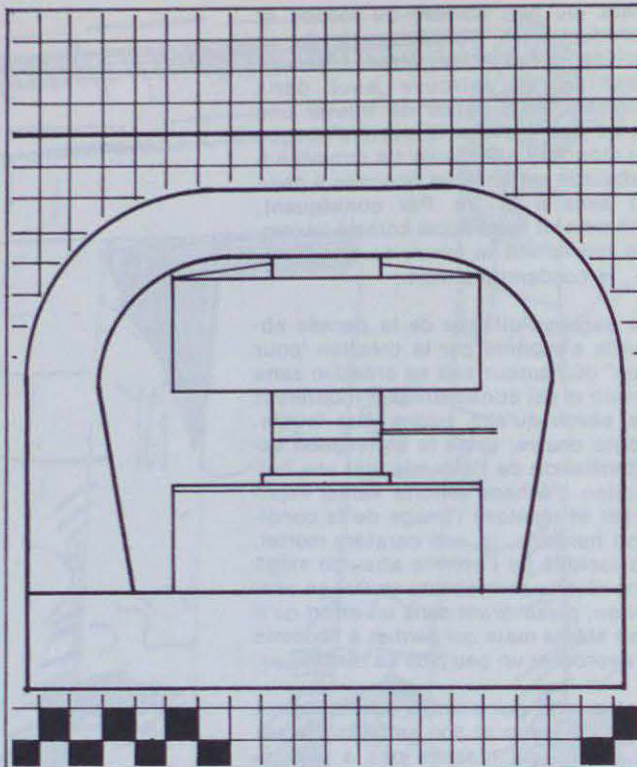


FIG. 2

CYCLOTRONS

by Derek L. Livesey

Physicists do not often occupy themselves with planning cities or designing objects of architectural quality. The great exception was Sir Christopher Wren, who was contributing significantly to the science of mechanics when the City of London was being rebuilt after the Great Fire of 1666. Rarely does a great architect seize his opportunity with such alacrity as Wren, who presented his new city plan to the King within ten days of the fire's eruption, before the city had ceased to smoulder. In the event, of course, his idealistic city plan was never carried out but his genius found full expression in the rebuilding of the City churches and St. Paul's Cathedral.

Physics does not necessarily impose a unique design upon large structures, as is shown by the diversity of designs for massive bridges. One important ex-

ception is the construction of high-energy particle accelerators which have reached kilometre dimensions and costs in the billion dollar range. The two accelerators of highest energy (located in Illinois and near Geneva) are not very interesting to look at, though they represent high-precision engineering on the largest possible scale. Each consists of a ring-shaped tunnel of immense radius, containing an apparently endless series of magnets, enclosing an evacuated tube through which the accelerated particles fly. At present, the highest energy achieved with protons (hydrogen nuclei) is 400,000 MeV, equivalent to accelerating each particle through a potential difference of 400,000,000,000 volts.

By comparison, some of the earliest electrostatic accelerators, working at potentials of less than a million volts,

were works of art. Just some fifty years ago Cockcroft and Walton in Cambridge, England used a simple array of capacitors and diodes to multiply a few thousand volts (alternating input) up to a final (rectified) potential of 600,000 volts. This voltage could be applied to accelerate protons down an evacuated tube to ground potential where the proton beam struck a lithium target, producing nuclear reactions in abundance. The Cockcroft-Walton set is still used for the first stage of beam production in high-energy accelerators and its generating stack (Fig. 1) has a characteristic profile in which bulbous metal shields form the intermediate electrodes and the diagonal tubes house the rectifying diodes. In such a stack the electrical circuit actually dictates the essential design and high-voltage practice determines the outline.

Almost simultaneously with the work of Cockcroft and Walton, Lawrence and Livingston (Fig. 2) were able to synchronize the acceleration pulses with the particle orbits and achieve repeated accelerations. The protons started off at very low energy at the centre of the chamber and would eventually leave by an exit port at energies around five million electron volts (5 MeV).

At first sight, it would appear that the cyclotron principle must work up to very high energies, limited only by the size and strength of the available

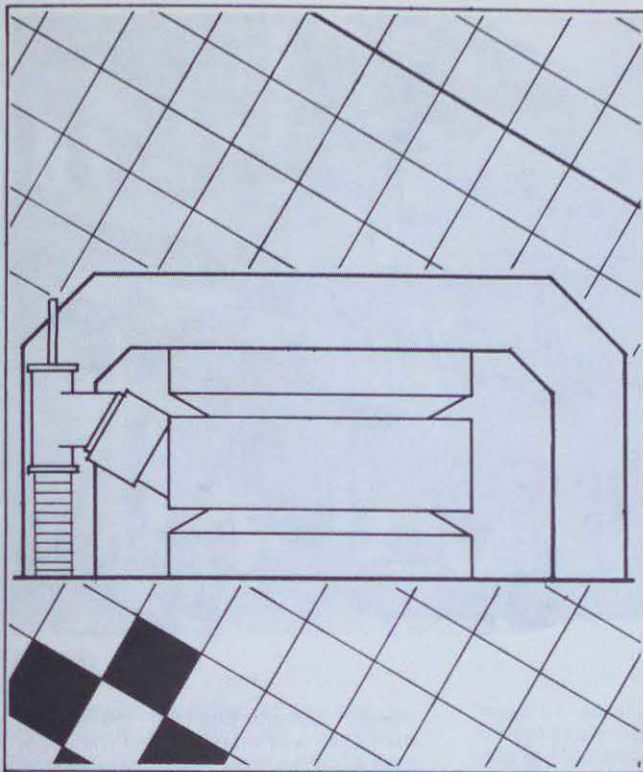


FIG. 3

magnets. Unfortunately, the first generation of cyclotrons (built in the 1930's) suffered from poor beam quality and their low reliability compared to that of the electrostatic machines. The author has vivid memories of running the cyclotron at Liverpool in the 1940's and the perpetual struggles to keep the beam on target (or anywhere near it). Already by 1940 it seemed that there might be no second generation of cyclotrons at all, because it could be shown from Einstein's Theory of Relativity that the increasing mass of a particle at speeds approaching the speed of light causes a de-tuning of the cyclotron acceleration process and that the effective maximum proton energy was about 20 MeV.

However, in 1945, MacMillan and Veksler independently proved that the acceleration in the relativistic (high-energy) region is quite feasible if the particles are handled in bunches. By starting off a bunch of protons at low energy (with the appropriate accelerating frequency) and then changing the frequency of electrical oscillation as the particle speed increases, it is possible to keep the particle energy continually increasing until the final extraction energy is reached. Again the size of the magnet is a limitation but Lawrence had already built the enormous 184 inch (pole diameter) magnet at Berkeley and this magnet was used in the first high-energy cyclotron. The machine is housed in a simple dome-covered building on the hill overlooking

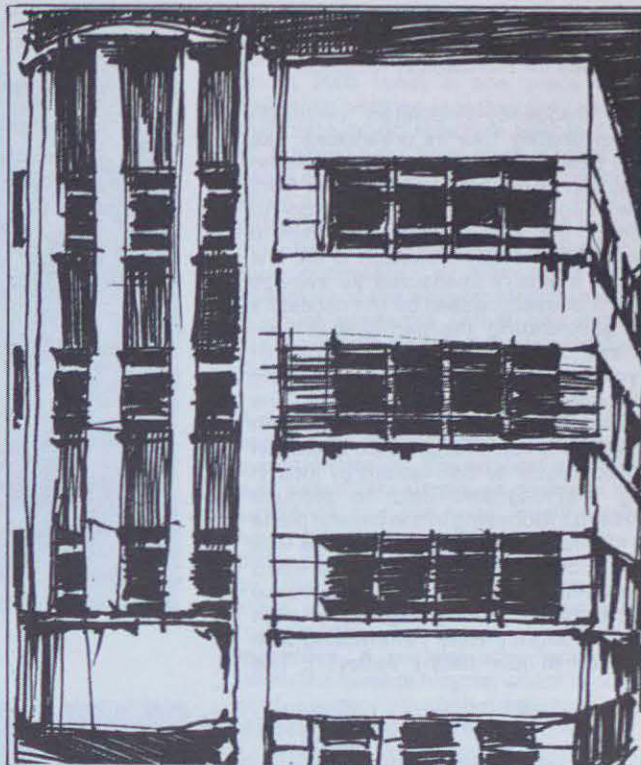


FIG. 4

the campus of the University of California. Unfortunately, one cannot normally see the essential outline of the machine (Fig 3) because it is hidden behind tons of concrete shielding blocks. After several re-vampings, the beam energy was raised to 720 MeV and this is still the record high energy for a cyclotron. The 184 inch machine has made immense contributions to the discovery of new particles and their

properties.

The frequency-modulated cyclotron caught on in the late 1940's and, among many machines of this type, one must single out the 100 MeV machine in the Foster Radiation Laboratory on the McGill University campus (Fig. 4). Although not a world-beater in energy, the McGill cyclotron has been remarkably sound in perfor-

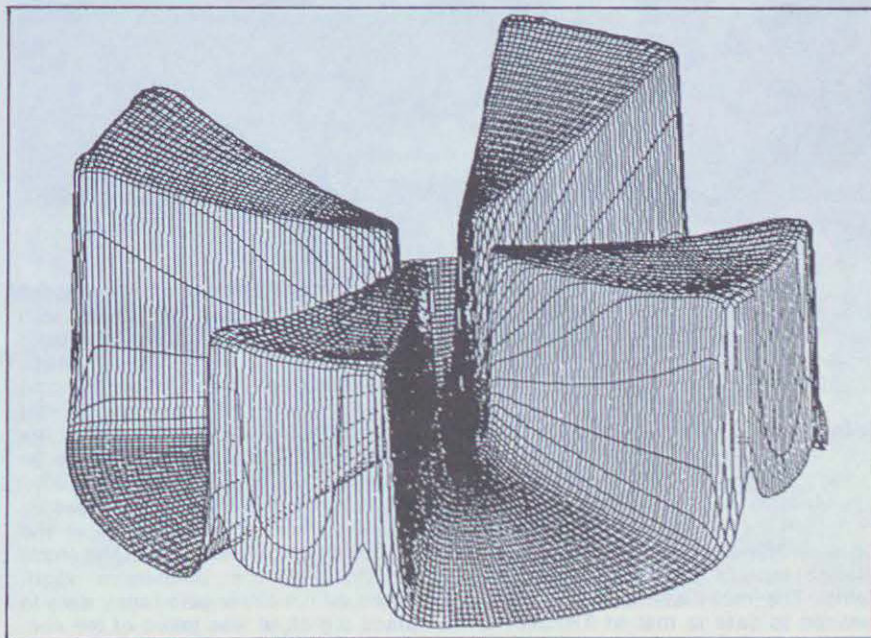


FIG. 5

mance and it is still in use for the production of new nuclear species and of isotopes for bio-medical research.

The frequency-modulated cyclotron unfortunately has its drawbacks, like any design. A minor problem is the extraction of the high-energy beam from the magnetic field region in order to direct the particles to an external target. The major drawback is the low beam intensity (measured as average beam current) caused by the necessity of accelerating the particles in bunches. The latest generation of cyclotrons is based on a principle discovered by Thomas in 1938. The relativistic region can be reached with essentially continuous beam operation (fixed-frequency oscillation) by modifying the magnetic field to produce powerful focussing in the central plane of the vacuum chamber. This idea was first tried out by bolting sector-shaped plates to the pole faces of a Lawrence cyclotron, producing regions of high field strength ("Hills") alternating with regions of low field ("Valleys"). The

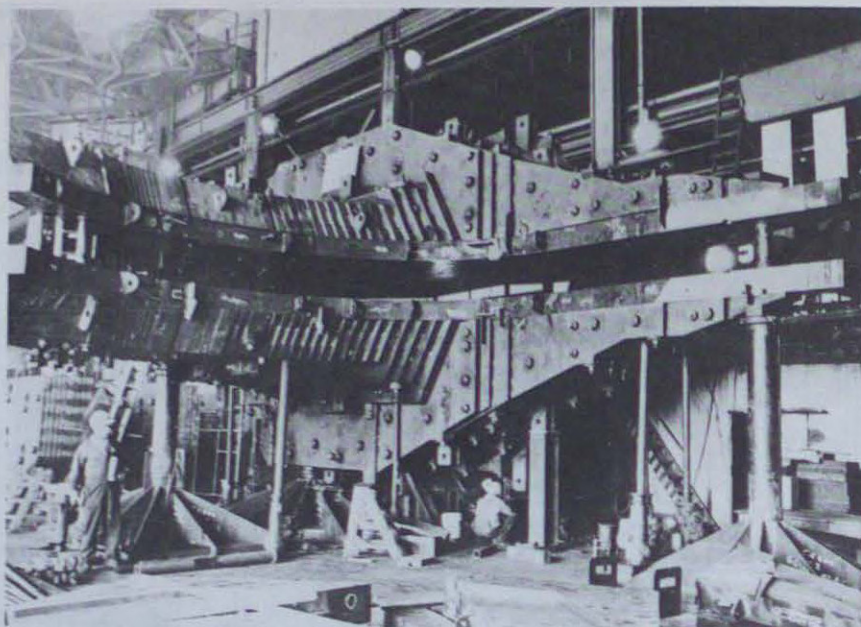


FIG. 6

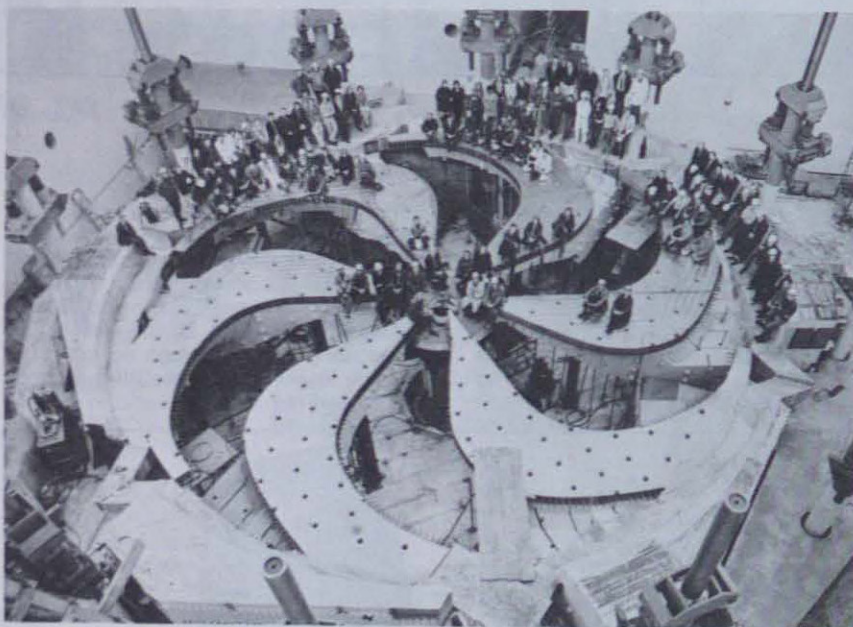


FIG. 7

new field pattern is illustrated by a three-dimensional perspective of the field variation in the South African cyclotron now being built near Capetown (Fig. 5).

At this stage a baroque element enters the architecture of cyclotrons because, as higher and higher energies are attained in the Thomas type of cyclotron, the magnetic field becomes more and more bizarre, with spiral-shaped sectors producing the "hill" fields. The most asymmetric design realized to date is that of TRIUMF, a 500 MeV machine located in Vancouver and in operation since 1974. Each of

the six major sectors of the magnet consists of a pair of poles, with horizontal spiral-sector plates backed by extraordinary steel-plate assemblies above and below the pole plates proper. In (Fig. 6) we see the test assembly of one pair of poles in the shop at the Davie Shipbuilding Co. in Lauzon, Quebec. The complete 4000 ton magnet was shipped in pieces by rail to Vancouver and then began the complex task of assembling the entire structure in the accelerator vault. When all the lower pole faces were in place a picture was taken of the construction and design staff draped over the steel work (Fig. 7). Then the im-

mense vacuum chamber (56 feet in diameter) was installed and the upper pole assembly was fixed to a large support structure which spans the entire magnet. Another major task was the installation of the water-cooled aluminum coils (each carrying a current of 27,000 amperes) which provide the excitation for the magnet structure.

Some idea of the machine scale and its features may be obtained from the view shown in (Fig. 8). Around the circumference of the cyclotron are twelve jacks which, working in unison, lift the entire upper support structure, the upper pole pieces and the top half of the vacuum tank when inspection of the inside is required. This feature of the design was a practical necessity in the early stages of adjustment to the inner electrodes and the vacuum system, but the extremely high radioactive background set up in the tank by full-beam operation makes inspections very hazardous and remote-control devices are needed to make adjustments during regular operation.

Another remarkable feature of TRIUMF is that the accelerated particles are not protons (H^+ ions), as is usual in high-energy machines, but negative hydrogen ions (H^-) in which a proton is bound to two electrons. The advantage of H^- operation is that at any suitable point in the vacuum tank the beam can be intercepted (either wholly or partially) by a thin carbon foil fixed to a moveable probe. The ions lose their electrons on impact with the foil and are instantly converted into H^+ particles, which are ejected from the acceleration region by the magnetic field. In this way essentially 100% of the

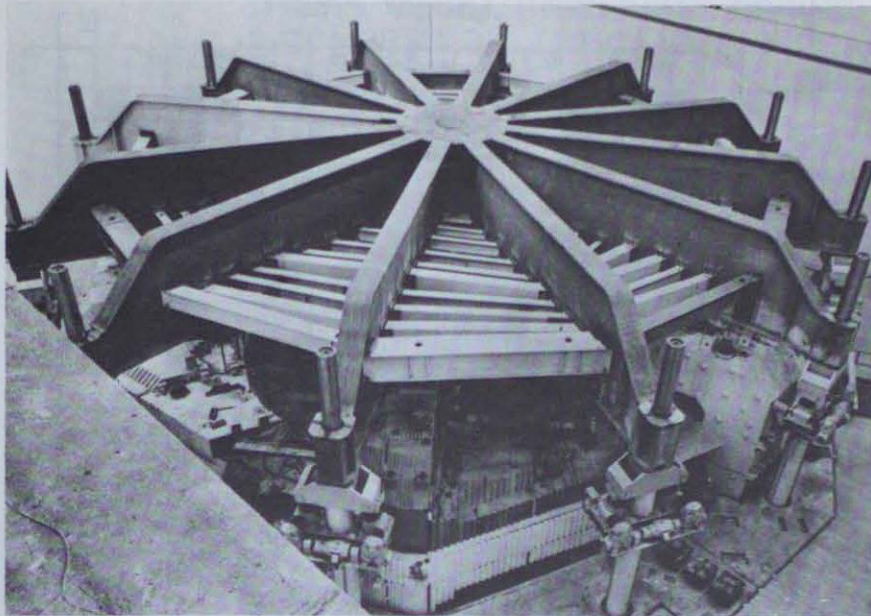


FIG. 8

beam may be extracted at any energy from about 100 MeV to 500 MeV. Moreover, part of the beam can be extracted at one energy while the rest of the particles continue to higher energies. In actual operation TRIUMF provides up to three working beams at one time, thereby keeping many experimenters simultaneously happy. The penalty paid for this extra feature of the TRIUMF cyclotron is the requirement that the highest magnetic field strength is comparatively low and the magnet diameter becomes extremely large.

At the time of writing, two major cyclotrons (one in Vancouver and one near Zurich) are working in the 500 MeV region, with special attention paid to the properties of artificially produced particles such as pions and muons. In addition, a machine at the University of Indiana, designed originally for 200 MeV protons and other light particles, has been converted to accelerate heavy ions (nuclei of elements much heavier than hydrogen). In passing one should mention that the South African cyclotron, which is rather similar to the Indiana machine, will be devoted largely to medical applications. Small cyclotrons (in the region of 50 MeV proton energy) are available commercially and one is now being installed on the TRIUMF site purely for the purpose of radio-isotope production.

The extension of cyclotron design to new fields is still under way. Some blueprints of a super-TRIUMF have been sketched out, with the intention of injecting the TRIUMF beam into a so-called Kaon factory (code-name CANUCK) which is a very strange magnet indeed. At the other extreme a

beautiful small cyclotron has been built at Chalk River to accelerate heavy ions to high energies and this machine has the special feature of a very high magnetic field generated by superconducting coils (immersed in liquid helium). A similar accelerator is working at Michigan State University and the Chalk River facility is expected to become operational in 1983.

Is there any kind of aesthetic influence on the design of a complex machine such as a cyclotron? Nowadays accelerators are designed by committees and the results often resemble the ungainly camel rather than the elegant

cheetah. To mention a specific example, the problem of raising the upper half of the TRIUMF cyclotron (weighing about 2000 tons) in one piece was solved by welding together the twelve-member support structure seen in (Fig. 9). It would have been more elegant to use a pre-stressed concrete dome (like Wren's airy dome for St. Paul's cathedral) but height limitations in the cyclotron vault rendered a flat structure necessary. In the event the assembly of the support structure was a major headache and it had unfortunate effects on the magnetic field in the central region.

A related question is the degree of complexity required for a successful cyclotron design. The original machine was beautifully simple, as designed by Lawrence, but the beam quality was never satisfactory and there were great difficulties in operation. As time went by, the cyclotron became more and more sophisticated and it eventually joined the ranks of precision machines. A parallel argument concerns the humble bicycle, which is conceptually very simple but now requires elaborate factory techniques for satisfactory fabrication. Sad to say, elegant simplicity of design does not always make for mechanical efficiency. The modern tendency in accelerators is to use a powerful computer to monitor the machine performance and to apply numerous small corrections during operation. Not the most elegant strategy but extremely efficient.

Dr. Derek Livesey is Professor of Physics at the University of New Brunswick.

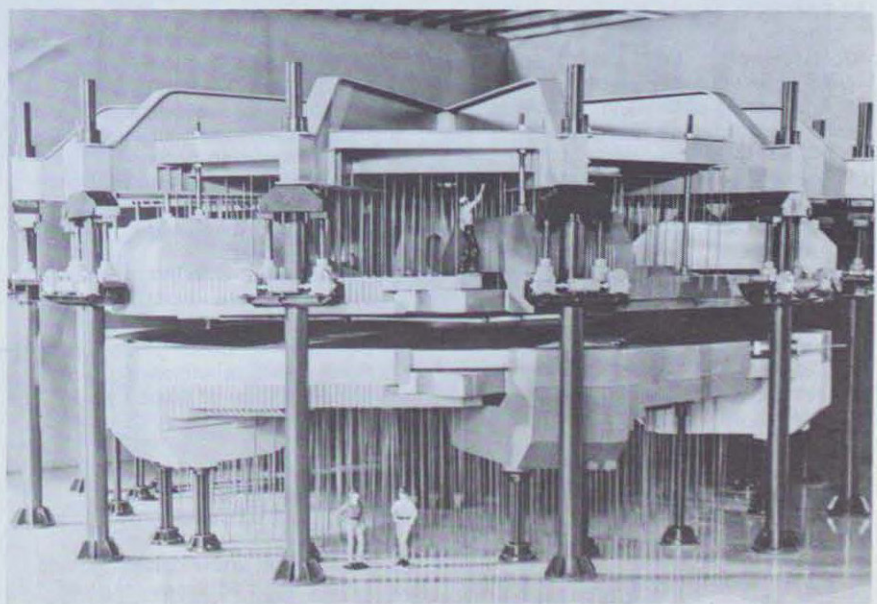


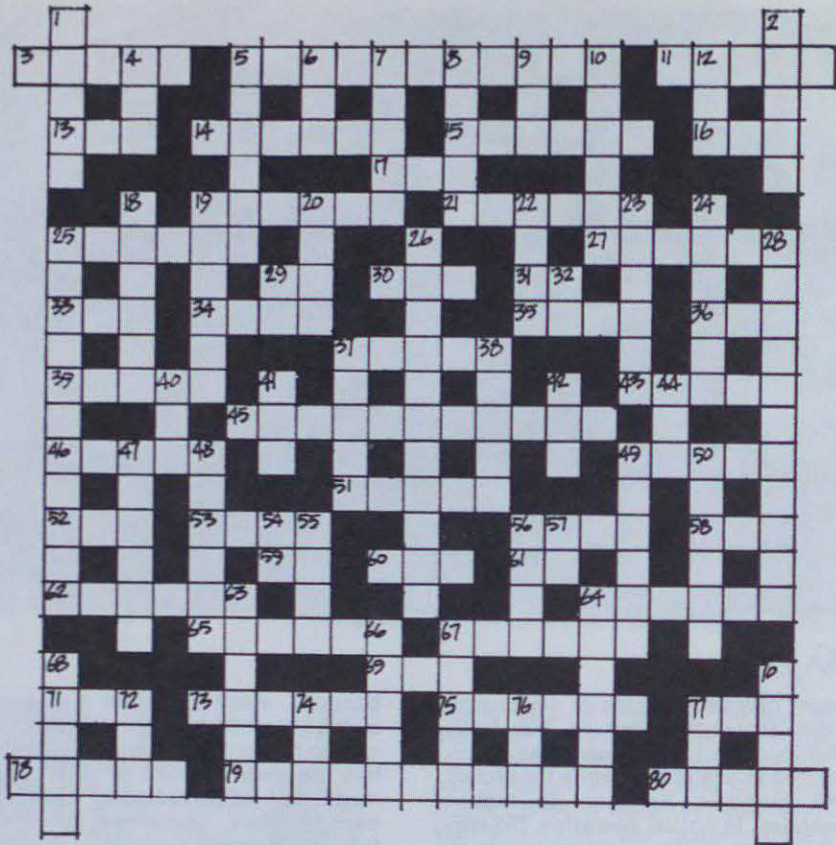
FIG. 9

Crossword

by David Mario Covo

ACROSS

3. Well-known house on Park Avenue
5. Architect François left his name on the skyline
11. Mathematical model for 'circular' stair
13. Many do it in their home, thrice daily
14. Cantilevered support, by a mason
15. Prehistoric but highly advanced civilization of Crete
16. Liverpool Cathedral competition, winner (initials)
17. Sacrifice: position in sequence of 1 down
19. Number six in J.R.'s list
21. Pertains to chimneys and plumbing vents
25. Few architects build their own
27. Common softwood
29. The chair he and Eero designed bears his name (initials)
30. Flatiron's designer, to his friends
31. Escalator direction
33. Type of English house, for short
34. One of the 'big three' in descriptive geometry
35. Point foundation
36. Washington Gallery designer (initials)
37. Apples and elevators
39. Beach house prospect
43. Holography tool
45. Architrave, frieze and cornice
46. Vertical component of 47 down
49. Threatened Park Avenue church
51. Engineer's concerns
52. Post-grad degree for the 'practical-minded'
53. The monks of Sainte Marie de la Tourette were his clients
56. A detached colonnade, in Athens
58. Post-grad degree for the 'green-thumb'
59. Well-known London school
60. Guggenheim's architect, initially
61. Russian Constructivist, to his friends
62. see 51 across
64. Find it in a window-box in Toulouse
65. Ruskin again, on the Adriatic
67. Used with daub, in timber frame
69. Comes from taps in 33 across
71. J.J.P. of de Stijl
73. Two words, goes with 34 across
75. Why the apprentice works with the master
77. Walter's well-known haus
78. Tall structure, often polygonal, terminates in a point
79. Use it to support 78 across on a square base
80. Classical order from Asia Minor



DOWN

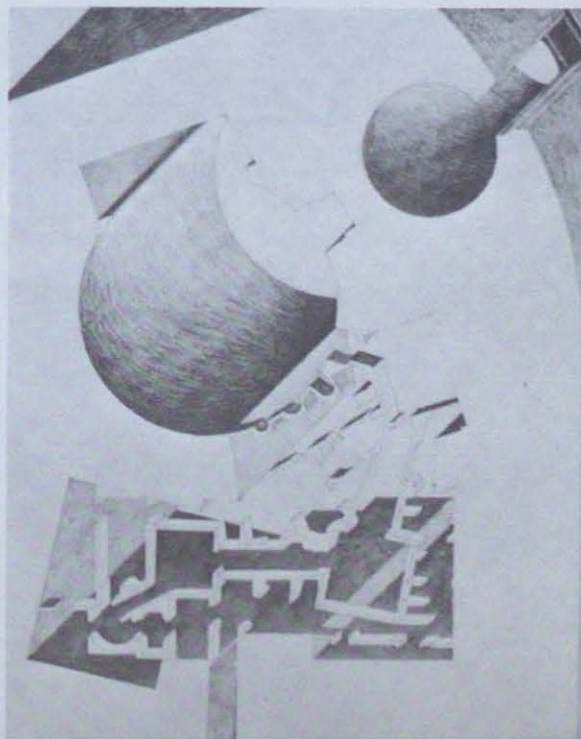
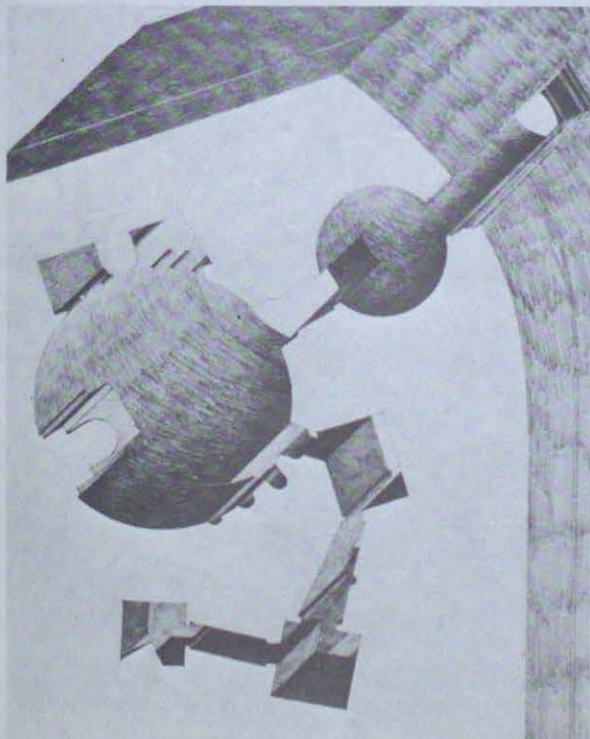
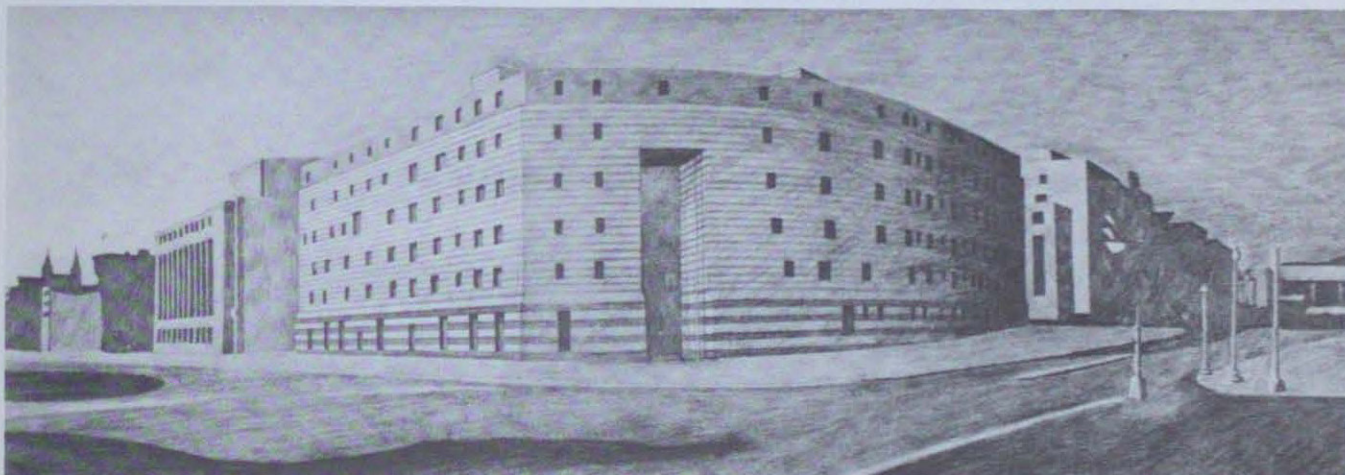
1. Ruskin's illuminating digit
2. Ground floor, to some
4. Where the sun rises, in Paris
5. Architect Charles and sculptor Henry
6. Versatile and changeable, but can be hard to clean
7. Metals used in combination
8. Features of a Persian skyline, for example.
9. Attraction for residents of 68 down
10. Sides of a bastion, military
12. Dart's moulding partner
18. Rough masonry, irregularly laid
19. Raised part of a battlement
20. Pointed four-center arch featuring double-curves
22. Collaborated with Utzon on Sydney's Opera
23. Describes stair of 11 across
24. Popular with Dutch gardeners
25. Race tracks in ancient Greece
26. Simplest form of arched roof
28. Landmark by Shreve, Lamb and Harmon
29. They manage the world's tallest freestanding structure
32. Factor for calculation of tread widths of 23 down
37. Dark space under certain homes
38. Where most schemes are built
40. Carpenter's tool, once upon a time
41. Medium used with 6 down
42. Welding type
44. American professional body
47. Ups and downs of low-rise construction
48. Alcove
49. A client of Oddswith, via Schulz
50. Empire builders loved a good bath
54. Sun god, Egyptian
55. Common rural structure
56. Counties have them, but everyone uses one notwithstanding
57. Fluorescent tube, in Holland
63. Domed Buddhist structures
64. Columns sit on it, and sometimes walls
66. Low-gloss paint finish
67. Ancestral origins of 60 across?
68. Popular urban dwellings
70. The well-dressed cornerstone
72. German article associated with Mies
74. Specialized medical unit (abbreviation)
76. Common medium of heat transfer
77. Energy efficient gas produced by anaerobic digestion

David Covo is Associate Professor at the School of Architecture at McGill University.

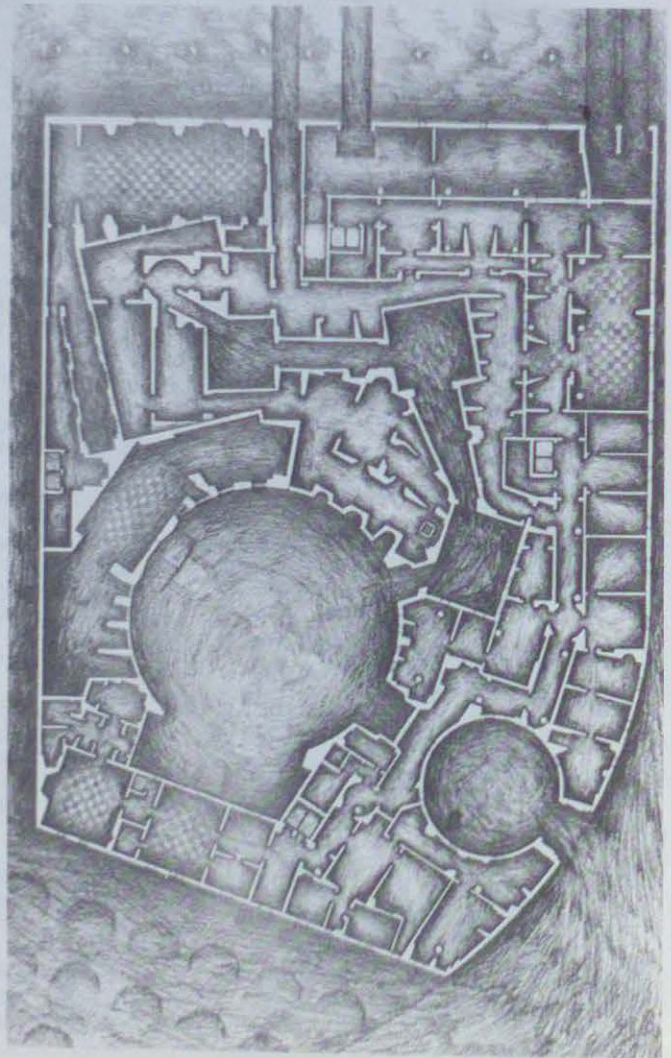
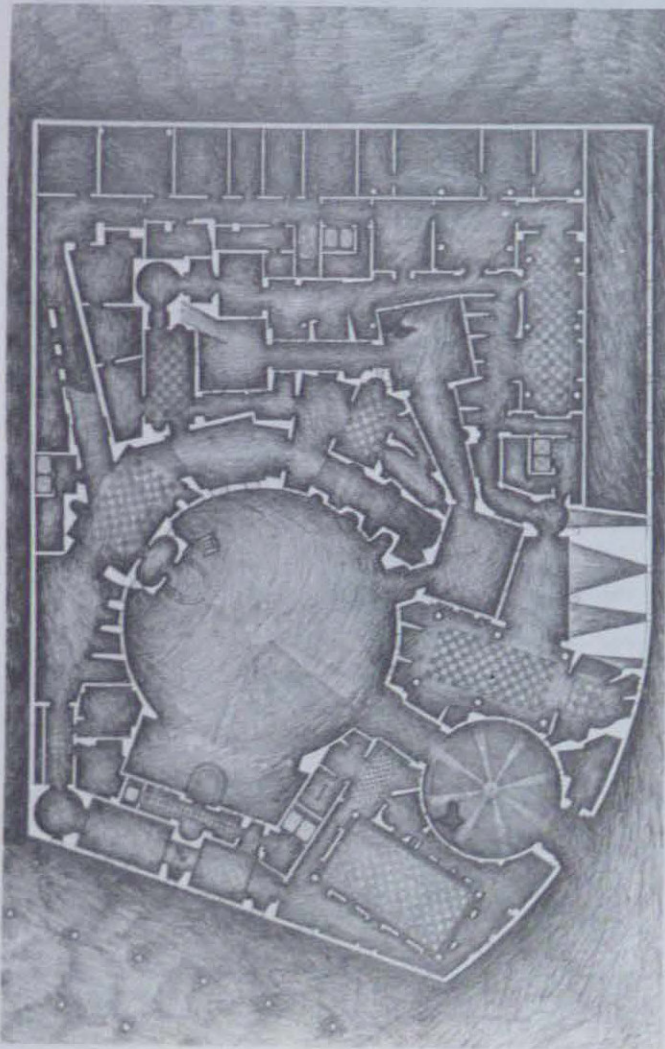
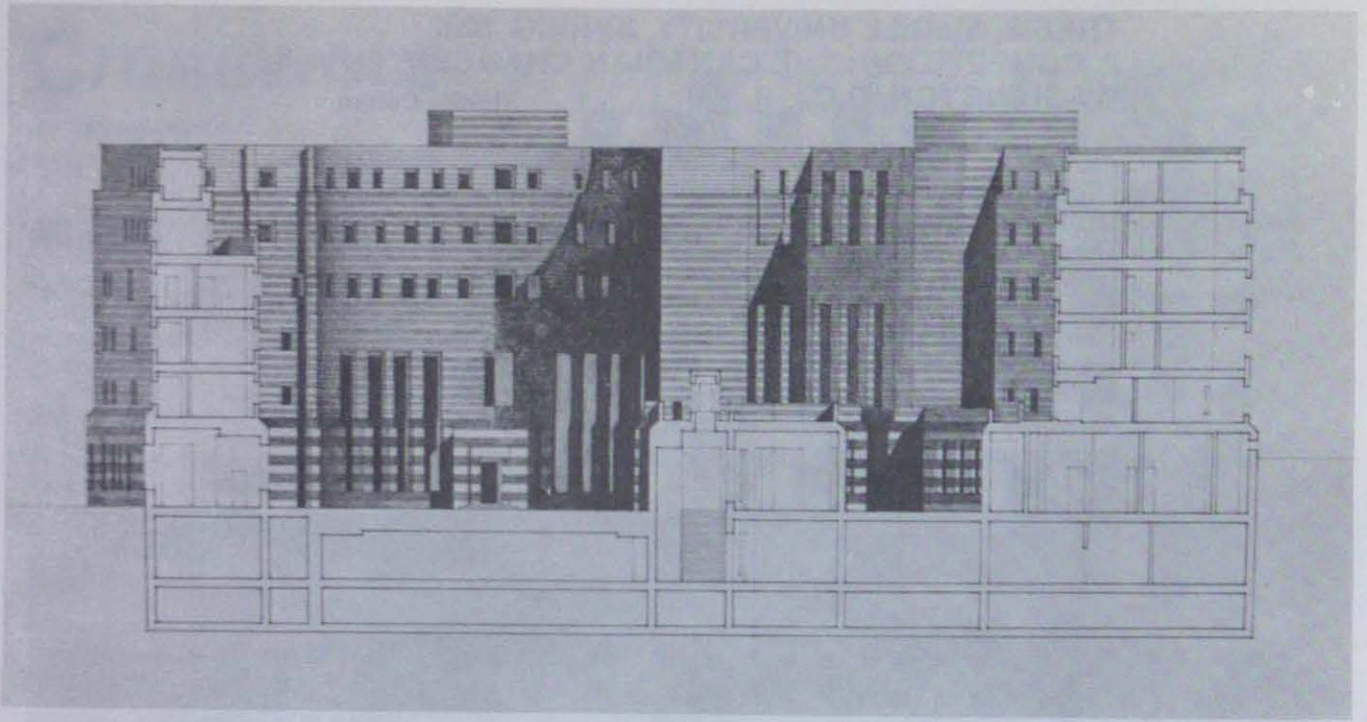
**THESIS, MCGILL UNIVERSITY, SPRING 1982
A COMPETITION: THE CANADIAN CHANCERY IN
WASHINGTON, D.C.**

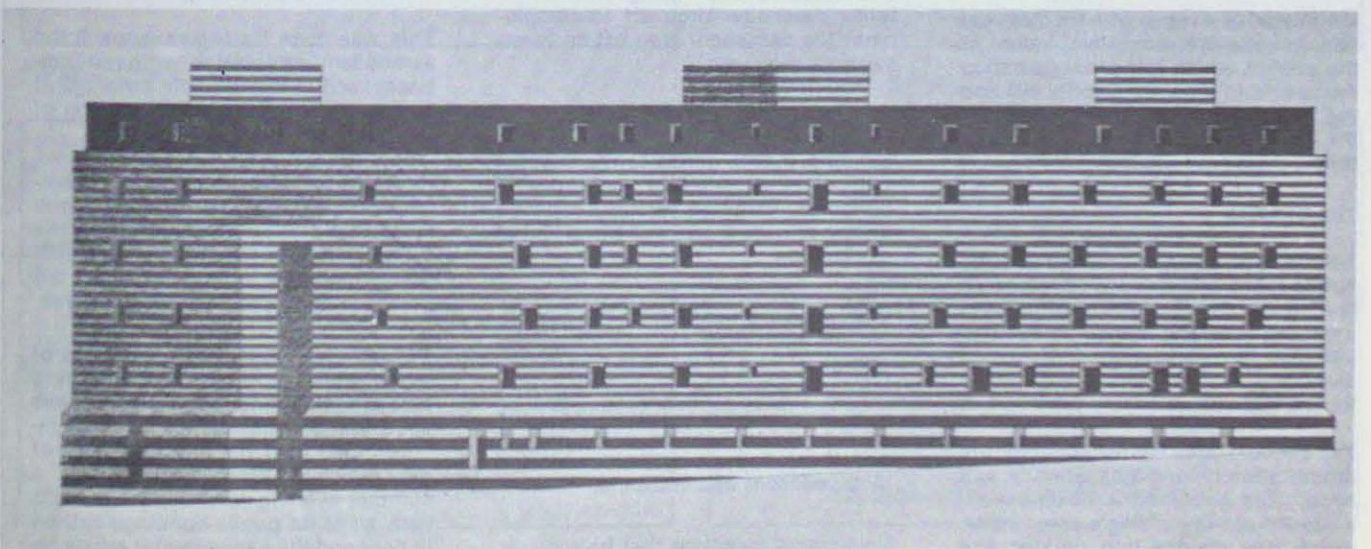
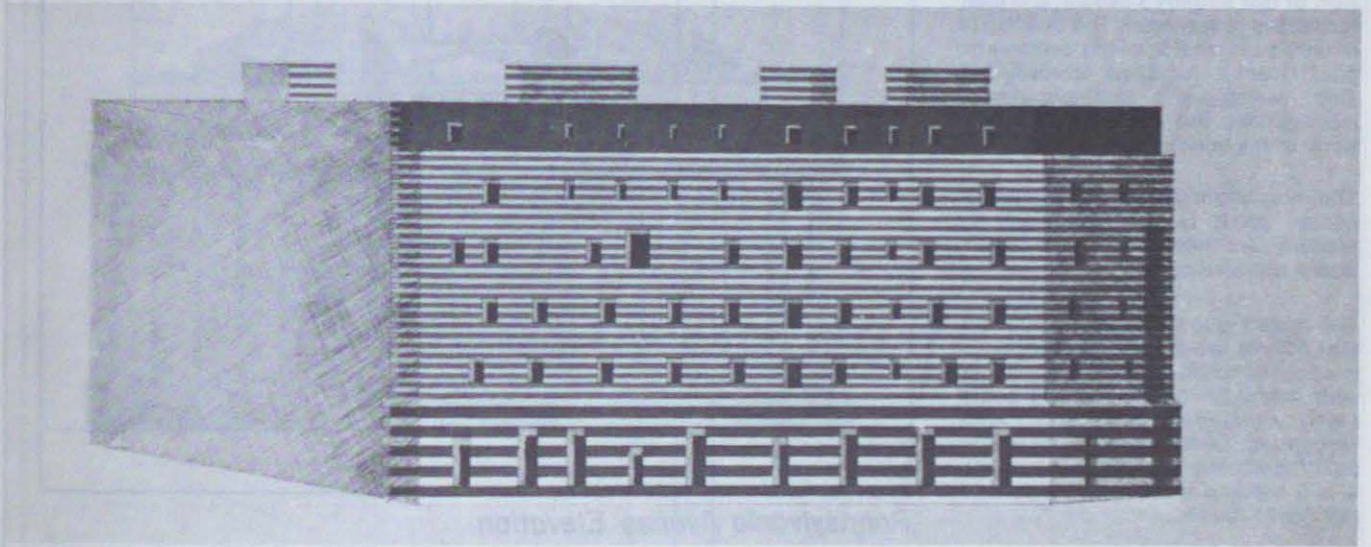
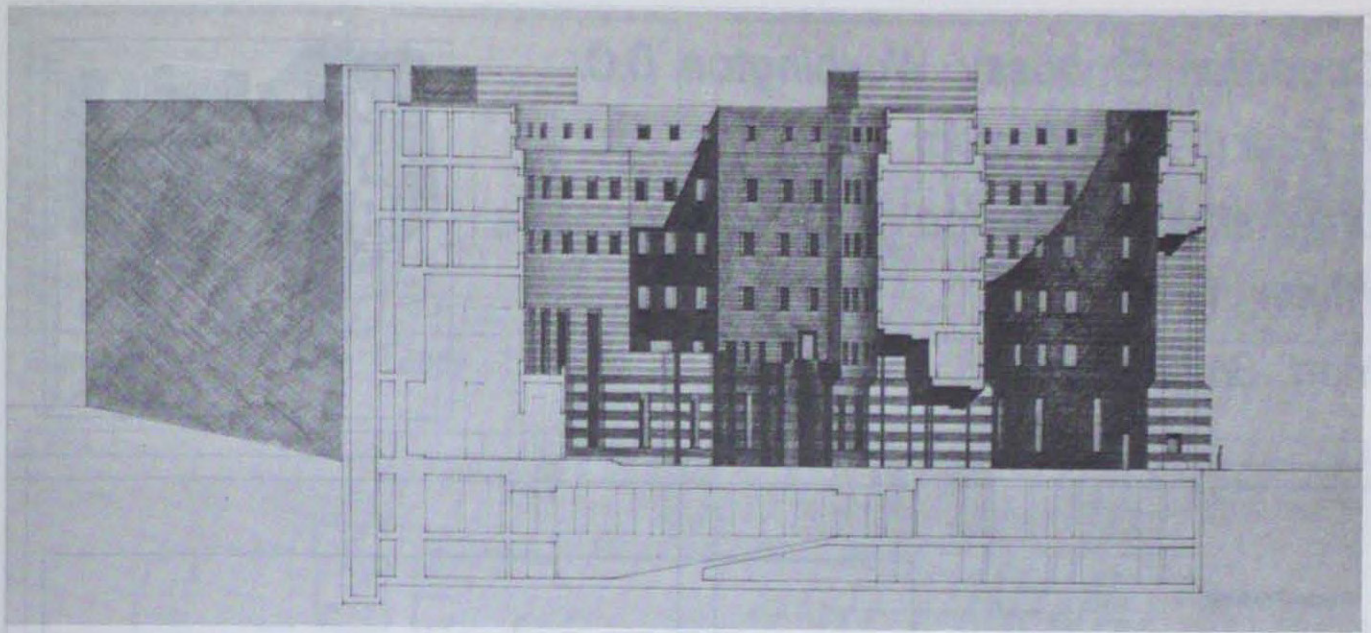
Randy Cohen

Architectural ideas in competition. Competition in Architecture. The idea of a building accepting the determinating form of the city fabric, and contrasting this with the contrived form of the court. The material quality of stone, a stone mass cut into, its weight carrying to the ground. Spaces thus formed. Each elbowing, no - carving, chiseling (?) the form. The form. Everything. Yes, form is everything. Contrast. The contrast between inside and out. The inwardness of inside being out. Inside-out. Abstract versus real. What is real? Classical versus modern. If modernism is abstract, is classicism real? Abstraction is everything. Thus, one can say that form is abstraction can't they?



(Randy Cohen received a Bachelor of Architecture degree from the School of Architecture at McGill University in 1982).





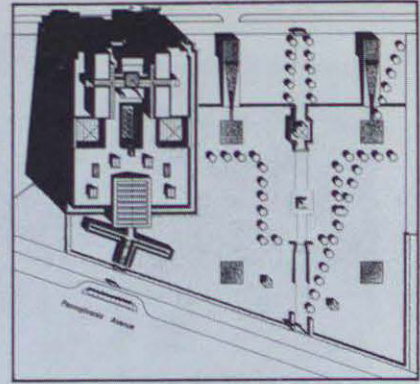
Canadian Embassy · Washington D.C.

A Fourth Year Project

University of Waterloo

Winter 1982

Matt Smith



Basic Premise

An embassy, any embassy, is an extension of that country's people, and their respective government. The building is mostly an extension of the democratic government's functions abroad, but also, serves as a symbolic device representing the ideals and aspirations of the country's people.

The most important aspect of the embassy, which is not recognized by Modern Architecture, is the ritual, pomp and ceremony.

The project shown here is a building that follows the premise. It recognizes the public and the users of the building with the *parti* for the building being partly developed upon this. Also recognized, is the need to make the building visually *accessible*. Above all, it is a building that is *Architecture of the Public Realm*.

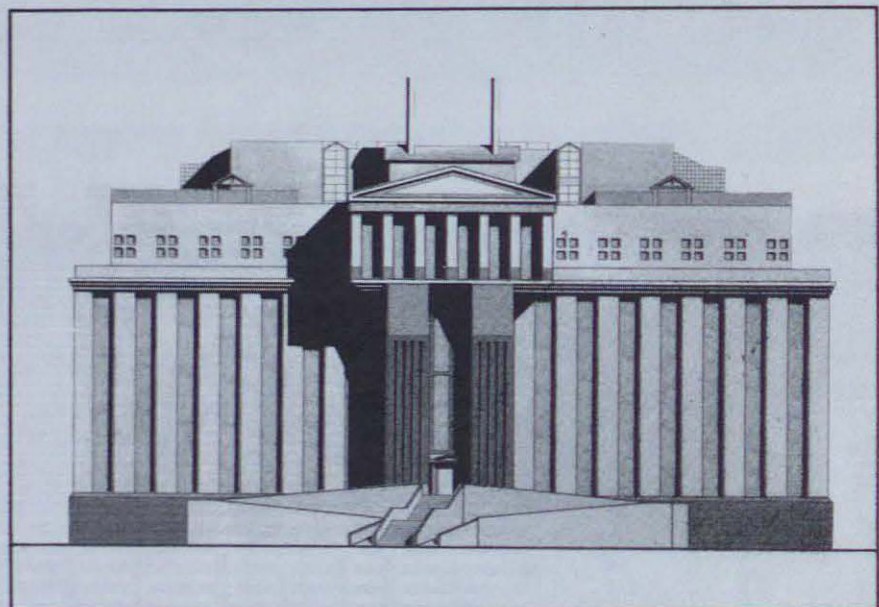
The Site

Pennsylvania Avenue with its classical flavour suits the ceremonial nature of the avenue, which is the Inauguration Parade route between Capitol Hill and the White House. It is this avenue that the Canadian Embassy addresses, and that it must respond to.

The Building

This is a building that recognizes the public realm and the idea of symbol. It is a building that unfolds a narrative to a person travelling through it, but also includes the principles of ritual and ceremony for that traveller and not just for the dignitaries.

The building uses vertically a tripartite organization having a *base*, *body*, and *head*. This permitted a flexible maximization of the building's programme, which was divided into parking and support, embassy offices and public areas.



Pennsylvania Avenue Elevation

The *base* contains parking for visitors and embassy staff along with an interior passenger drop off to complement the passenger drop off on Pennsylvania Avenue.

Moving through the *body* of the building, events unfold to the traveller unlike most modern government buildings. Hallways having a hip type ceiling provide a sense of travel and of destination.

Lightwells are used within the *body* to provide both light for interior offices and as a point of reference and relief for the traveller of the building. It is from the lightwells that access to each of the embassy office areas occurs and these entrances are demarcated by a pediment and vestibule.

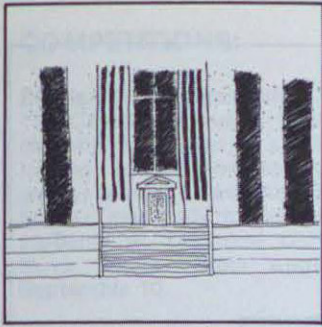
Unlike most buildings that have public areas within their programme, the public areas of this building are not on

the entry level but are contained within the *head* of the building.

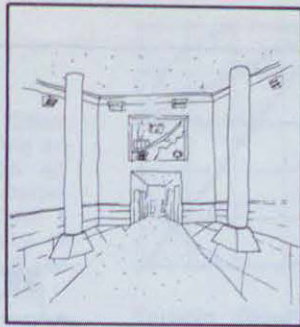
This was done for two reasons: i) the symbolism associated with an embassy; and ii) the episodic potential of having the public areas at the top of the building.

First, the embassy is a type of government office building with larger public areas than most. As a result of this, the symbolic nature of the building dictated that the offices *support* the public areas and not the reverse.

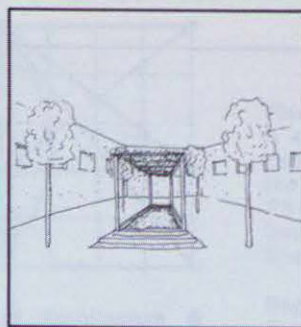
Second, by having the public areas of the embassy at the top of the building that would not have been utilized, the roof, can now be incorporated with the narrative *parti* of the building. Washington during a summer evening is a wondrous sight with all of its public buildings bathed in light and the experimental artists on the Mall exhibiting their 'works of the night'.



Entrance



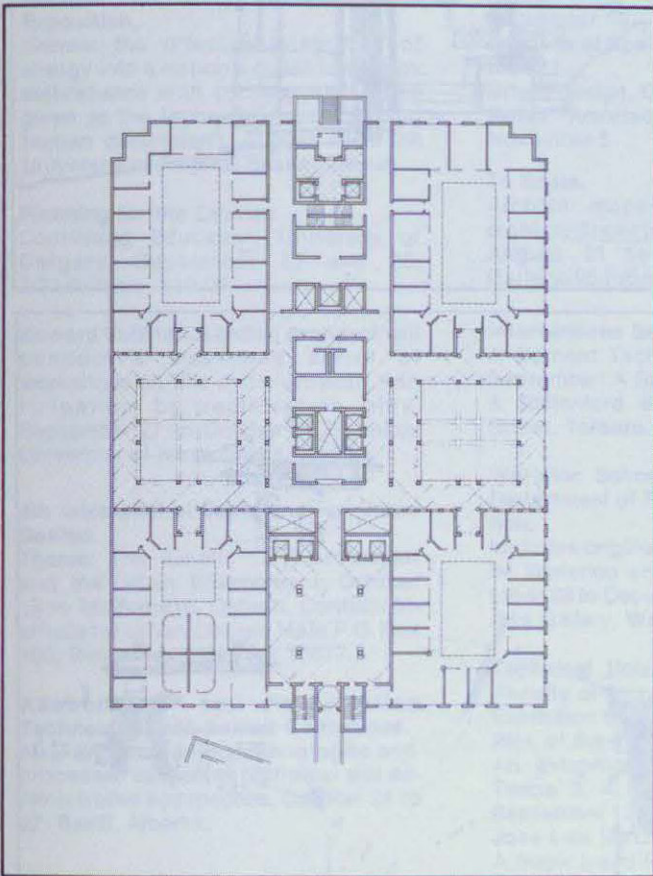
Lobby



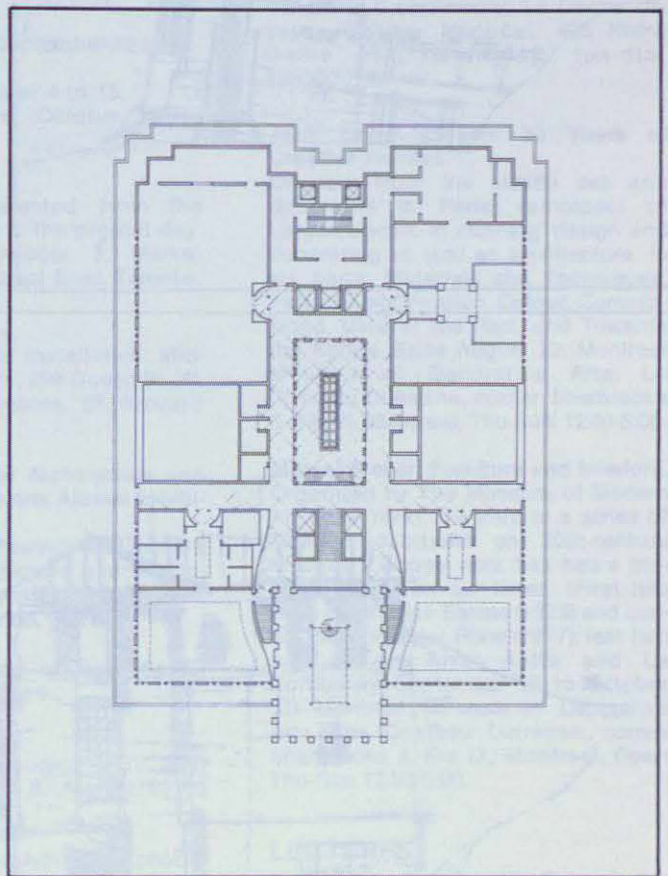
Courtyard



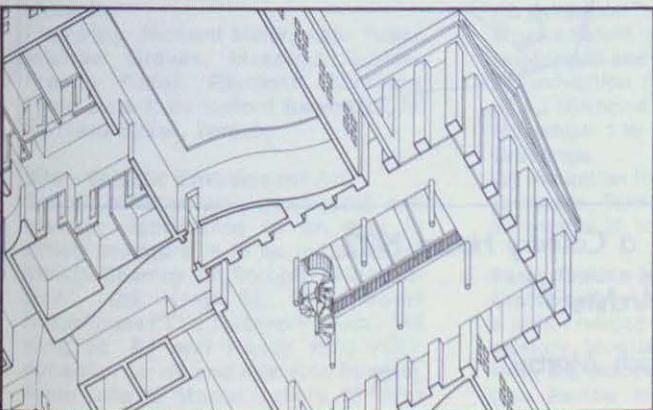
Library



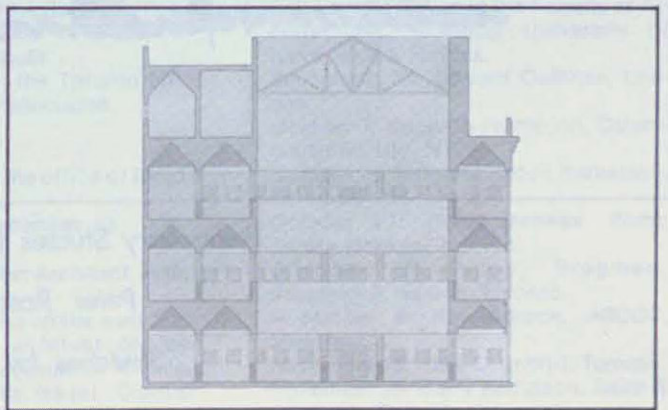
First Floor



Fourth Floor

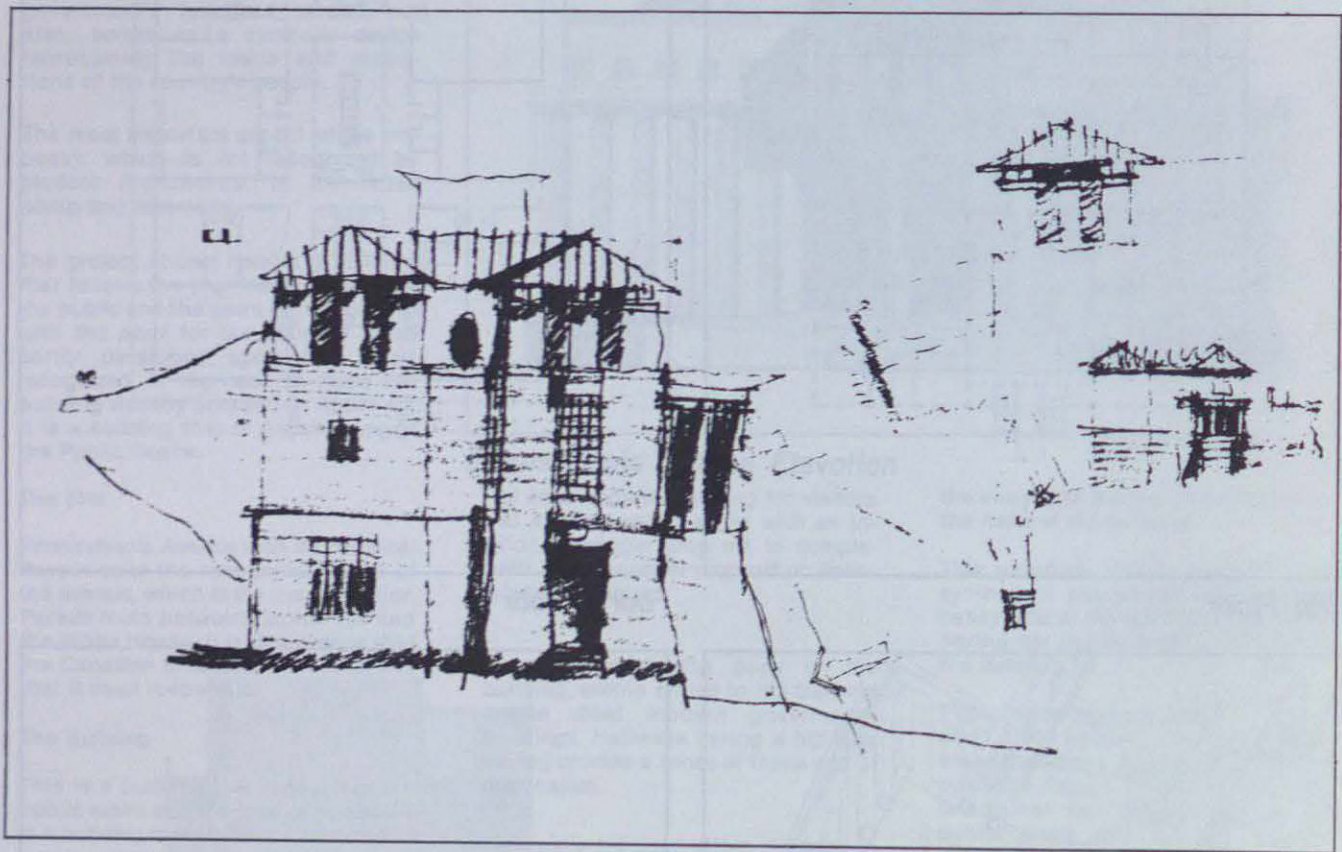
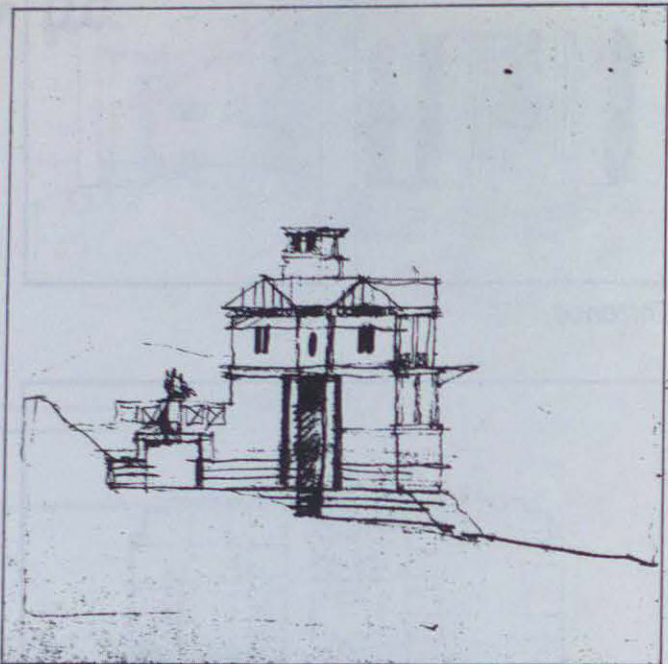
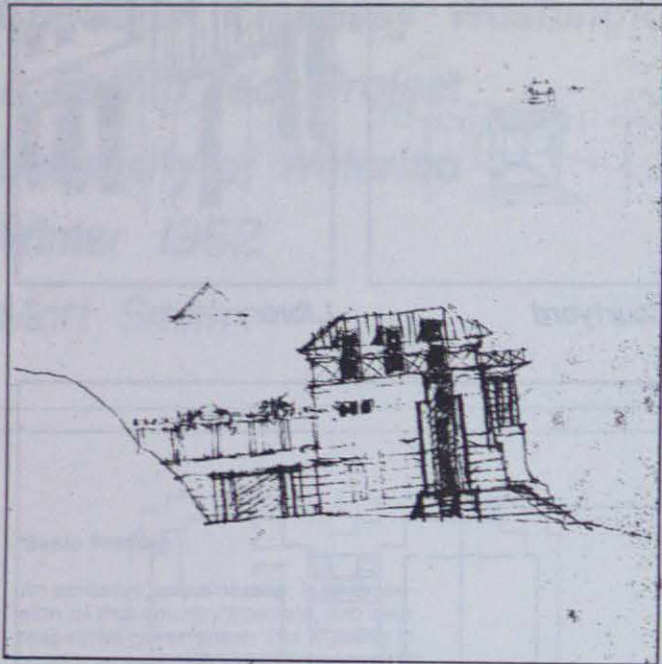


Library



Lightwell

DRAWING



Preliminary Studies for a Country House 1982

Peter Rose Architect

Sketches by Erich Marosi

Pencil on Yellow Trace

MAKING PLANS

COMPETITIONS:

Efficient Home Competition.

The Canadian Housing Design Council, Atlantic Region, is sponsoring an invited competition to design an energy-efficient, expandable starter home. Open only to current Term 5 students at Technical University of Nova Scotia. From August 2 to September 10.

CONFERENCES & WORKSHOPS:

Energex 1982 Energy Conference and Exposition.

Theme: The effective integration of energy into a nation's quest for energy self-reliance with consideration being given to the technical, economic and human dimensions. August 23 to 29: University of Regina, Saskatchewan.

Planning for the Layman.

Continuing Education, University of Calgary. September 27 and 28, 7:30-9:30 pm. \$30.00

Edward Cullinan, London Architect will conduct a week-long series of workshops on five of his projects. Participation by registration only. September 27 to October 1: Technical University of Nova Scotia, Halifax.

4th International Conference on Urban Design.

Theme: The Kinetic City: Movement and the Urban Environment. October 13 to 16: Toronto, Ontario. Contact: Institute for Urban Design, Main P.O. Box 105, Purchase, New York 10577.

Association for Preservation Technology 1982 Annual Conference.

New and developing technologies and processes as well as technical and administrative approaches. October 24 to 27: Banff, Alberta.

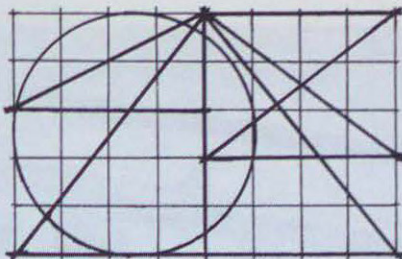
EXHIBITIONS:

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 Street, Toronto.

Site - Specific Environment Art.

Social, architectural, geographic and historic significance of an area in which sculpture is to be installed by: Melvin Charney ('A Toronto Construction', 139 King St. E.), Robert Stackhouse ('The Toronto Project', 149 King St. E.) and Nancy Hott ('Catchingbasin', Jarvis and Adelaide Streets). From June 25: Market Gallery, 95 Front Street East, Toronto. Wed-Fri 10:00-5:00, Sat 9:00-5:00, Sun 2:00-5:00.



Toronto Faculty of Architecture & Landscape Architecture.

Exhibition series:

Student Work 1981-82: Student Projects from the Faculty, Ends September 10.

Gardens of Spain, September 13 to October 1.

Urban Design, October 4 to 15.

Swiss Architecture, October 18 to November 5

To Scale.

Archive maps selected from the eighteenth-century to the present day. August 21 to October 3: Market Gallery, 95 Front Street East, Toronto.

Interventions Series.

A Bernard Tschumi installation. Mid-September: A Space, 299 Queen St. W. & Ballenford Bookstore, 98 Scollard Street, Toronto.

Waterloo School of Architecture and Department of Fine Arts Alumni Exhibition.

Includes original drawings and models by Waterloo architecture alumni. October 28 to December 12: Centre for the Arts Gallery, Waterloo, Ontario.

Technical University of Nova Scotia Faculty of Architecture.

Exhibition series:

Pick of the Projects.

An exhibition of student work from Terms 3, 4, 5 and 8. August 23 to September 17.

Jose Luis Sert.

A major travelling exhibition of photos and drawings. September 20 to October 8.

Contexts.

An exhibition from the Boston office of Moshe Safdie. October 11 to 29.

Unplanned and Unbuilt.

An exhibition from the Toronto office of AJ Diamond & Associates. November 1 to 19.

Drawings.

An exhibition from the office of Baird & Sampson, Toronto.

November 22 to December 10.

Percy Erskine Nobbs: Architect, Artist, Craftsman.

A major retrospective on the early 20th-century Montreal architect on loan from the McCord Museum in Montreal (see Review in this issue). October: Ring House Gallery, University of Alberta, Edmonton.

Pieces of Pictures.

A selection of details of nineteenth-century photographs of city scenes from the renowned Nottman Photographic Archives; Ends September: McCord Museum, 690 Sherbrooke Street West, Montreal.

Regards sur Montréal.

Exposition/vente: les rues et les ruelles, l'ancien et le nouveau, de la montagne au fleuve. Gravures, aquarelles et autres techniques. Terminera le 5 septembre: Le Centre Urbain. Héritage Montréal. 406 Notre Dame est, Montréal. lun-dim 13h00-17h00.

Jack Lenor Larsen: 30 Years of Creative Textiles

On tour from the Musée des arts décoratifs in Paris, retrospect of Larsen's work in clothing design and decorating as well as architecture. In six parts: Materials and Techniques, Pattern Coordination, Colour, Commissions, Uses of the Past, and Towards the Future. Ends August 22: Montreal Museum of Decorative Arts, Le Chateau Dufresne, corner Sherbrooke & Pie IX, Montreal. Thu-Sun 12:00-5:00.

Marcel Breuer: Furniture and Interiors.

Organized by The Museum of Modern Art (New York), the third in a series of MoMA exhibitions 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.) September 16 to October 31: Montreal Museum of Decorative Arts, the Chateau Dufresne, corner Sherbrooke & Pie IX, Montreal. Open Thu-Sun 12:00-5:00.

LECTURES:

If There is a Relationship Between the Architecture of the City and that of Buildings - What is it?

Fall Lecture Series at the Faculty of Architecture, Technical University of Nova Scotia, Halifax.

September 30: Edward Cullinan, London

October 7: Kenneth Frampton, Columbia University, NY.

October 14: Edmund Bacon (tentative), Philadelphia.

October 21: Rene Menkes, Webb Zerafa Menkes, Toronto.

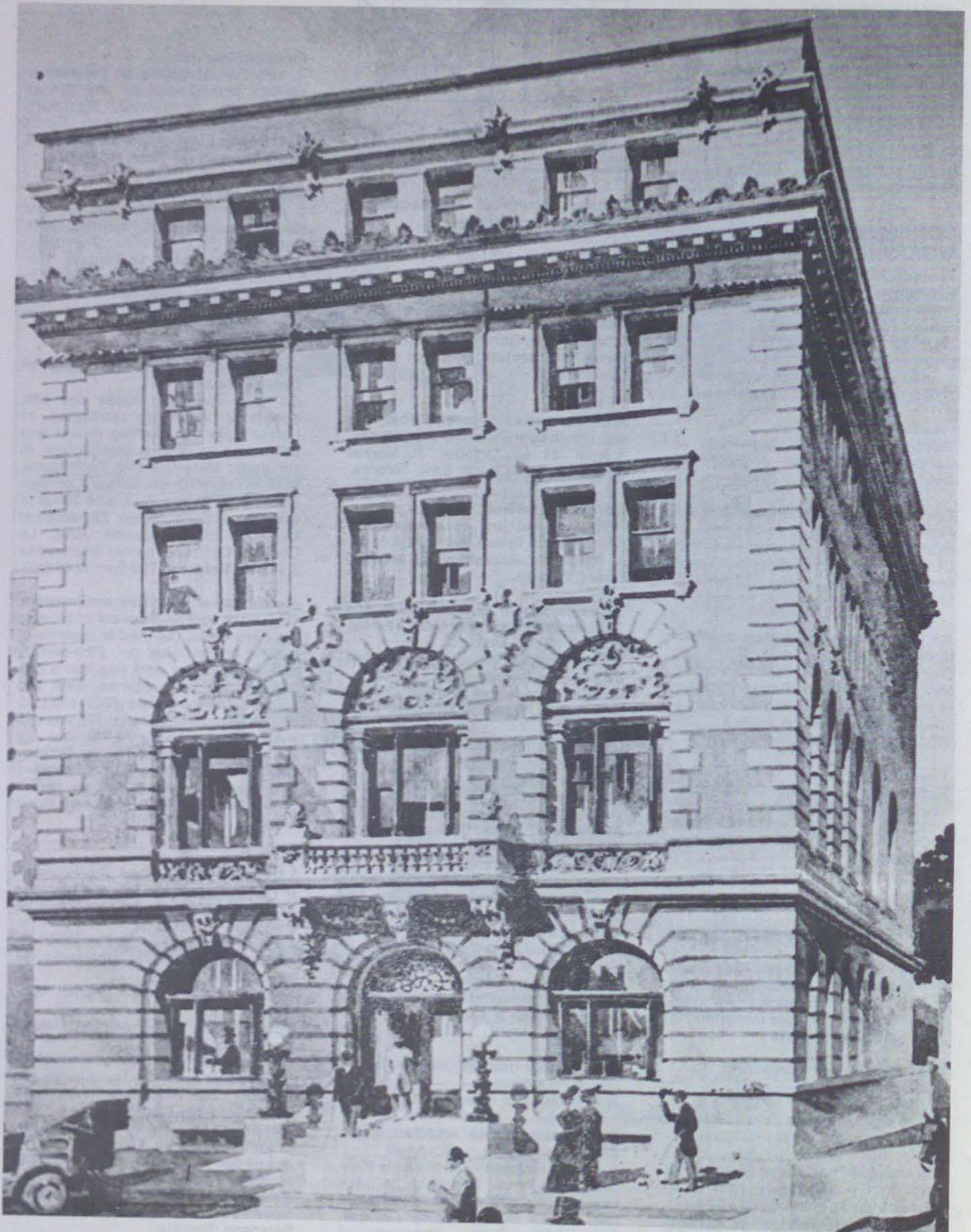
October 28: Sydney Bregman, Bregman & Haman, Toronto.

November 4: Ray Affleck, ARCOP, Montreal.

November 18: Jack Diamond, Toronto.

November 25: Barry Sampson, Baird & Sampson, Toronto.

December 2: Melvin Charney, Montreal.



Strathcona Hall, Montreal, 1904 - 1982

Rendering by Finley & Spence, Architects

BENEFACTORS

Alcan
Phyllis Lambert, Montreal
School of Architecture, McGill University
The Royal Architecture Institute of Canada

SUPPORTING ORGANIZATIONS

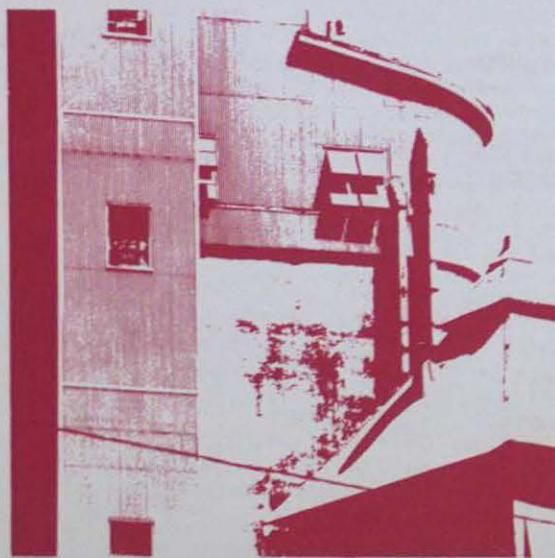
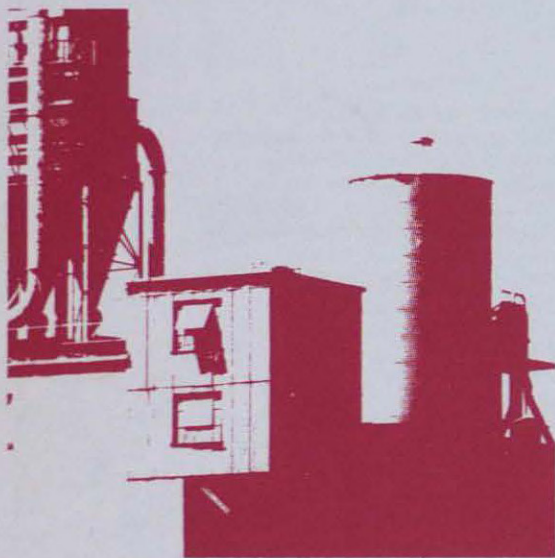
Ecole d'Architecture de l'Universite de Montreal
Alberta Association of Architects
Alberta Association of Architects (Southern Chapter)
Architectural Institute of British Columbia
Association des Architectes en Pratique Privee du Quebec
Saskatchewan Association of Architects

CORPORATE PATRONS

Domtar
Dennis Deskin, Architect / Eric Deskin, Engineer
Musee des Arts Decoratif / Le Chateau Dufresne

PATRONS

Ray Affleck, Montreal	Seymour Levine, Montreal
Bruce Anderson, Montreal	MacLennan Associates, Kingston
Maureen Anderson, Montreal	Antonio Mancini, Montreal
W. Kirk Banadyga, Regina	Marcovici Family, Cote St-Luc
Claude Beaubien, Montreal	Mayers/Girvan/Wellen, Montreal
Arthur Beitel, Montreal	Peter McCleary, Philadelphia USA
S.M. Berkowitz, Montreal	Marianne McKenna, Toronto
Vikhram Bhatt, Montreal	John Meunier, Cincinnati USA
John Bland, Montreal	Mill & Ross, Kingston
Stephen Bleyer, Montreal	Leslie Muccino, Toronto
Patrick Blouin, Outremont	Michel G. Nadeau, Laval
Robert Bourdus, Montreal	Sherry Olson, Montreal
R. David Bourke, Montreal	Alan E. Orton, Pointe-Claire
Frances Bronet, Montreal	Ara Palandjian, Montreal
G.E.C. (Ted) Brown, Halifax	Mauro Pambianchi, Toronto
William Bruce, Montreal	Tomas J.S. Pazlasek, Montreal
Sebastiano Campanella, Montreal	C.L. Pimlott, Dorval
Mr. & Mrs. D.G.M. Cape, Hudson	William Mark Pimlott, Montreal
Gaetane Carignan-Guerra, Ste-Anne de Bellevue	Zvi Reshef, Montreal
Ricardo Castro, Quebec	Larry Richards, Waterloo
Raymond Michel Cherrier, Montreal	Dr. & Mrs. Colin P. Rose, Montreal
David Mario Covo, Montreal	Peter Rose, Montreal
Joseph L. de Stein, Lachine	SAAS, Carleton University
Leslie Doelle, Toronto	Professor & Mrs. W. Sanderson, Montreal
Derek Drummond, Montreal	Sankey/Werleman/Guy, Montreal
William B. Evans, Calgary	Norbert Schoenauer, Montreal
J. David Farley, Montreal	John Schreiber, Montreal
Marie Farmer, Ste-Anne de Bellevue	Vincent Scully, New Haven
Gerald W. Farnell, Montreal	David A. Selby, Montreal
Robert P. Fleming, Montreal	Adrien Sheppard, Montreal
Julia Gersovitz, Montreal	Pieter Sijpkens, Montreal
Barry Graham, Calgary	William Steinberg, Montreal
Nathan Godlovitch, Cote St-Luc	Mr. and Mrs. J. Telgarsky, Winnipeg
Dan Hanganu, Nuns' Island	David Thane, Saskatoon
Duncan Harvie, Toronto	Nick Tsontiakis, Montreal
Klaus Hempel, Mississauga	Carl J. Turkstra, Montreal
Edward Hercun, Montreal	Jan Valasek, Town of Mount Royal
Thomas Howarth, Toronto	Webb/Zerafa/Menkes/Housden, Montreal
Orest Humennyj, Montreal	Jeanne M. Wolfe, Montreal
Charles Jencks, London U.K.	Tony Zinno, Montreal
Lynne Kick, Dorval	Jozef Zorko, Montreal
Peter Lancken, Montreal	Jeffrey Zuckernick, Tuscon, Arizona, USA
Roy Emile Lemoyne, Montreal	Radoslav Zuk, Montreal



\$3.00

ISSN 0229-7094