

ARCHITECTURE, POLITICS AND THE PUBLIC REALM

by Jill Bambury

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The appeal is made by David Milne in "Architecture and the Public Realm" for greater understanding of the relationship between architecture and politics culminating in "the birth of a genuine political theory of architecture". For this purpose, architecture should not be considered only in terms of commodity, firmness and delight, but also in terms of political symbolism: that is, the expression of the political ideals of the institution for which it is built.

However, contrary to the popular *zeitgeist* view that architecture can be considered as a direct metaphorical statement about the civilization for which it was erected rather, the relationship is more dialectic. With the aid of Milne's historic examples, it becomes clear that political institutions tend to erect monuments as a means of reinforcing a weak or threatened power structure.

Milne claims that since the eighteenth century, political theorists have been concerned for "the relentless erosion and absorption of the public realm." A similar estrangement has occurred in architecture, an estrangement which until very recently, this century has shown little interest in resolving. Milne's appeal to both architects and political theorists "entails remembering associations which have ceased to hold in our own time and using such memory and practice of each art" for the cause of the ultimate restoration of the public realm.

This cry sounds familiar to us because, for at least the past ten years, one sector of architects has had as its primary concern what Leon Krier calls "the reconstruction of the public realm". The images of this crusade are those components which traditionally belong to the public: the street, the piazza, the parks, the public buildings themselves — the places of gathering. They appear on our drawing boards and in our jour-

nals, but how many of these dreams are being realized?

If the relationship between architecture and politics is, as Milne suggests, that "architecture is a signpost for political downfall", must we, then, bear witness to a political reformation **before** the public realm is revived? Or can such a revival, (as Krier suggests) "be part of an integral vision of society... part of a political struggle?"

Jill Bambury is a recent graduate of TUNS and is presently working in Montreal.

UBC ENTRYWAY COMPETITION

by Margot Paris

In the spirit of the 1980 Venice Biennale exhibition, IN THE PRESENCE OF THE PAST, a group of students from the UBC Studies Abroad in Venice program challenged their fellow students to create their own 'Strada Novissima'. The intention of the ENTRYWAY COMPETITION was to enhance and define interior and exterior entrances of the Lasserre building which houses the school of architecture.

Typical of competition deadlines, the students performed the design and im-

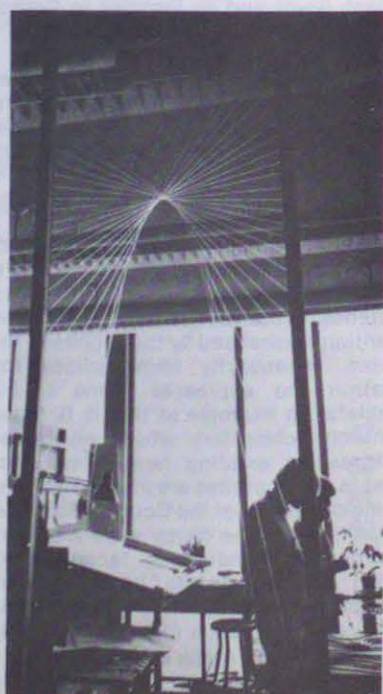
plementation of the gateways in a frenzied forty-eight hour period. Some entrances were completed moments before the judging team arrived. Judges for the event were Mel Charney, Paul Merrick, Ned Pratt, and Geoff Smedley. Of the twenty-one group and individual entries, the judges chose four as winners.

The first was a bit of theatrical architecture entitled *The Creation of Architecture* — clearly a spoof of Michaelangelo's *Creation of Man* image. Extending from either side of the entryway were two full-scale plaster arms that pointed to a large neon 'A'. A backdrop of white drapery diffused pools of red and blue light, in contrast to the cold punctuation of the neon above. The mystery and satirical majesty of this piece was complemented with wisps of dry ice vapour, triumphal classical music and an enigmatic pair of gold sneakers placed on a small approach stairway.

Another winning entry by a tutorial group was a Manhattan Art Deco skyscraper. Defying the nine-foot ceiling of the corridor, these students rendered the upper storeys using forced perspective. Like a stroll down 42nd Street, the image forces your head back, and as Mel Charney noted, "slaps you in the face." The students acknowledged the overwhelming if not oppressive effect of the structure by providing a wall of graffiti — the



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slogans reflecting a common resentment towards these imposing urban monoliths. With a recording of the Manhattan Transfer providing appropriate musical accompaniment, the completed image of a night-time New York skyline emerged with the effective use of back-lighting.

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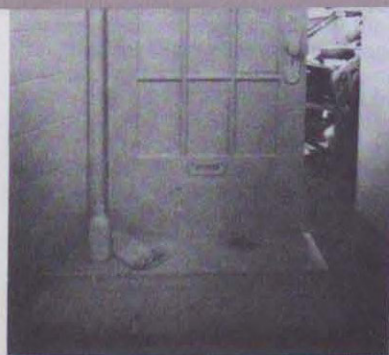
In the mandate given to the architects (Arthur Erickson/Mathers and Haldenby) and acoustical consultants (Bolt, Beranek and Newman of Boston, represented by Dr. Theodore Schultz), it was also stressed that "while attaching the highest priority to acoustical excellence, an equally high aesthetic standard has to be set for the design of the building. The new hall should have an appeal to the eyes of those who pass by, as well as to those who enter. It should make an architectural contribution to the surrounding area, exciting and dramatic in impact".

The new building was inaugurated on September 13, 1982 and after two months of use it appears that the new Roy Thomson Hall has a very good chance to be ranked amongst the finest concert halls ever built. (It serves as the home of the Toronto Symphony and the Mendelssohn Choir.)

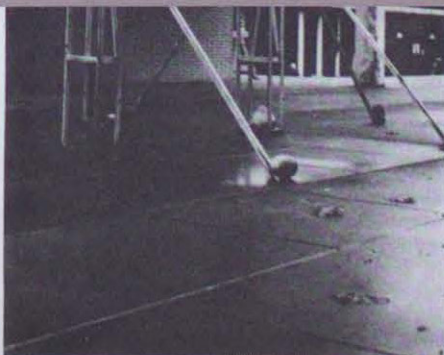
Going to the Roy Thompson Hall is an event. At right, from the area surrounding the hall, there is a full view into the illuminated vestibule. From the vestibule, through the transparent glazed exterior shell of the building, the audience has a full panoramic view of the exterior downtown environment. Entering the concert hall, the silvery gray carpeting and seat upholstery elegantly blends with the exposed concrete surface of the side walls, ceiling and balcony structures, laid out in a curvilinear plan. Both at the orchestra floor level and at all balcony levels, the audience is drawn as close to the orchestra platform as was feasible, creating a formidable visual and acoustic intimacy. The listener has the pleasant feeling as if being seated in a small, intimate music hall.

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THE FIFTH COLUMN

Readers' Poll / Opinion du lecteur

THE TEN MOST SIGNIFICANT BUILDINGS IN CANADA:
(Please give name of project, location, and architect.)

LES DIX EDIFICES CANADIENS LES PLUS SIGNIFICATIFS SONT:
(Veuillez préciser les noms du projet, des architectes, et sa localisation.)

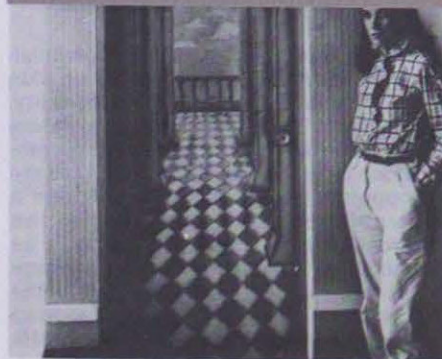
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A third winner, an individual entry by a first-year student, transformed a nondescript door in the student lounge into a Palladian *trompe l'oeil* arcade. The arcade culminates in a parapet vista of blue sky and hazy clouds. This gateway provides an extraordinary visual escape from the rather ordinary room. A styrofoam archway frames the door. Its flattened classical pediment and Ionic columns complete the simplified, Post-Modern form. The *trompe d'oeil* air-brushed panel for the door does indeed 'fool the eye' until a doorknob in the centre of a column alerts the viewer to the deception.

The final winner, in contrast to the rather elaborate designs, was commended for its pure geometry. In this understated entryway, an eleven-foot high parabolic arch was formed by obliquely intersecting fishwire lines, pinned to a frame.

Two exterior gateways also drew praise for their attempts to counter the obstinately rectilinear form of the Lasserre building. At the south entrance, an ice-blue, elegantly simple por-

tal (in the form of a pointed arch with a vertical extension) provided a strong and colourful counterpoint to the mass of the building. At the eastern entrance a wooden, tori-like structure extended the longitudinal axis, and echoed the structural grid of the facade. Fluorescent surveyors' tape, attached to points of the building, drawn through the gateway and tied to a cedar tree, effectively 'squeezed' the building through the gateway, establishing a dynamic tension between the built and natural form.

The winning gateways were only a few of the inventive responses to the design challenge of the Entryway Competition. One gateway, described by Net Pratt as "sexy", employed coloured pantyhose as a structural element; while another included eight-foot high cardboard renditions of the Queen's Palace Guard.

The competition, deemed an entirely successful event, showcased student talent and substantially improved the studio environment. Student and faculty attending the awards culminating the competition were rewarded with a scintillating and sometimes controversial exchange of the judges' views on the competition entries and the nature of architecture itself.

Margot Paris is a student at the School of Architecture of the University of British Columbia.

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Back in 1972, the Board of Governors of the Toronto Symphony made a decision to build a new concert hall, and announced that "the prime purpose is to carry forward to the new building the tradition of Massey Hall as one of the world's foremost concert halls and to create the finest concert hall, old or new, anywhere in the world".

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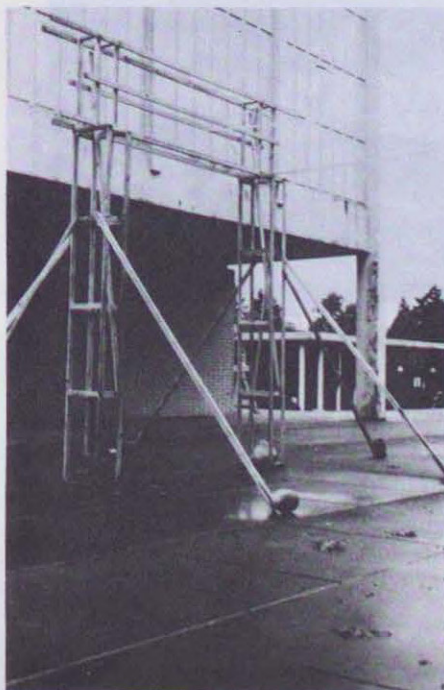
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surface in the entire auditorium (except that of floor carpeting and upholstered seating) contribute to a fine, long reverberation time of 2.1 sec at the mid-frequency range. This will be cherished by symphony orchestras and their conductors. By the lowering of a large number of suspended, cylindrical, sound absorptive banners (designed in cooperation with Mme Marie Rousseau-Vermette of Quebec), the reverberation time can be gradually reduced to 1.5 sec, rendering the hall suitable for chamber music groups and performers.

The large convex, exposed concrete side-wall elements, the staggered and individually projecting balcony sections and the serrated walls around the orchestra platform, constitute a system of sound diffusers, creating the superb feeling that music approaches the listeners from all around the hall, seldom achieved to this extent in any other music hall of the world, except perhaps Avery Fisher Hall of the Lincoln Center in New York.

Above the orchestra platform, thirty circular, transparent, adjustable sound reflectors ("spaceships") are suspended, providing the necessary reflected sounds for members of the performing groups and to every part of the audience area.

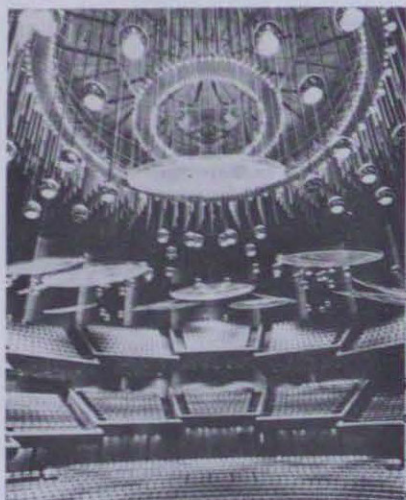
The concert begins: the hall has a formidable dynamic range; it can transmit a *pianissimo* flute and accommodate a thunderous *fortissimo*. Singing achieves a fine quality, not only in the beauty of tone but also in the intelligibility of words. There is a high degree of blend and balance on the orchestra platform, due to the generous use of the overhead sound reflectors. The choir sounds forcefully, with ideal balance between all sections.

A loudspeaker cluster is suspended high above the orchestra platform which can be lowered to any required level to aid announcers or particular performers with weak sound output. Behind the orchestra platform there is a pipe organ featuring 5207 pipes and 71 stops, divided over six tonal divisions. The organ can be played from a built-in console or operated from an electric on-stage portable console.

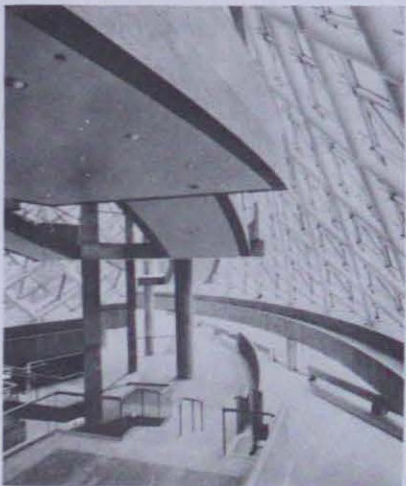
Suppression of exterior (traffic and aircraft) noise has been achieved by the separation of the interior auditorium structure from the exterior shell of the building. The spatial separation is utilized as sound locks through which the audience area can be reached. The background noise level within the auditorium, originating from various

technical and mechanical services, has been reduced to a low Noise Criterion: 13 level.

Obviously the important question is: how good is the Roy Thompson Hall acoustically?



Courtesy Roy Thompson Hall



Courtesy Roy Thompson Hall

We feel, it is a highly sophisticated music hall that can be superbly fine-tuned (just like a musical instrument) to the particular room-acoustical needs of any musical program, performed by any group, large or small. But the hall must have, and it certainly has now, the competent and qualified persons who must be familiar with all the controls of tuning and adjustment. It is only natural that these people will require a period of a few months to learn their complex duties, technically, musically and acoustically.

We seem to have a good reason to conclude that the new Roy Thomson Hall lives up to every expectation: both visually and acoustically. Attending any program in this hall, will be an event to remember!

Leslie L. Doelle is a practicing acoustical consultant and Professor of Acoustics at the University of Toronto and McGill University.

CONCOURS IRAC 1982

Au printemps dernier, l'IRAC organisait un concours pour les étudiants en architecture du Canada. Nous y avons participé avec enthousiasme. Cependant, nos documents nous revinrent en septembre sans commentaire ni critique. Vous comprendrez à la lecture de notre proposition que notre but n'était pas de remporter une des bourses, mais de provoquer une réaction, un commentaire. Et c'est encore avec ces deux intentions que nous la publions, ainsi qu'un résumé du problème posé par l'IRAC: premièrement pour éveiller la curiosité des étudiants qui ne connaîtraient pas cette façon d'envisager l'architecture, deuxièmement pour que des étudiants ou des professeurs prennent la place du jury et nous fassent les critiques et commentaires que nous espérons lors de notre participation.

Benoit Pomerleau
Jocelyn Robert
pour les sept et douze
architectes anonymes

Résumé du problème

1. Contexte
Une école d'architecture a reçu d'un philanthrope deux wagons de train de type Pullman. L'école utilisera ces wagons à la fois comme habitation et studio pour 18 étudiants et 2 professeurs. les wagons doivent donc être modifiés. le projet est de redessiner ces wagons afin qu'ils satisfassent leur nouvelle fonction d'unités mobiles d'éducation.

8. Philosophie
Une grande partie de notre héritage historique est présente le long de notre réseau ferroviaire. Les étudiants de l'IRAC offrent ainsi l'occasion d'un échange d'idées au niveau national. Le concept d'un wagon-studio est une tentative visant à briser les barrières géographiques de l'éducation canadienne."

Réponses

1. *L'architecture ne touche jamais aux grands thèmes, aux thèmes fondamentaux de notre vie. L'architecture reste à la limite, et n'intervient qu'à un certain point dans le processus, généralement quand le comportement a déjà été entièrement codifié, fournissant des réponses à des problèmes strictement pré-établis.*

Même si ces réponses sont aberrantes ou régressives, la logique de leur production et de leur consommation empêche toute évolution.

Superstudio, 1972

Le design est un outil pour l'architecte. Mais la première étape de son travail est la reformulation des questions.

2. Votre question est mal formulée parce que:

a) vous proposez d'utiliser les wagons comme unités mobiles d'éducation, vous basant seulement sur deux des caractéristiques de cet objet: la mobilité et l'habitabilité. Pourtant, il est malaisé de dessiner efficacement dans un train en marche. De plus, le contact avec l'extérieur est très difficile, que le véhicule soit en mouvement ou en stationnement.

b) l'héritage historique le long de la voie ferrée est très limité. Il ne tient compte que des événements particuliers aux chemins de fer, alors que l'architecture explore des domaines beaucoup plus vastes.

c) vous désirez un système d'échange d'idées au niveau national. Cependant, vous proposez une solution dans laquelle seulement dix-huit étudiants et deux professeurs, et quelques autres individus bénéficient des résultats.

3. Possibilités

a) vendre les deux wagons

b) démonter les wagons et réutiliser les matériaux

c) se servir des wagons comme monument

d) se servir des wagons comme local de l'université (laboratoire, cafétéria, salle de bains, etc.)

e) enfouir un des wagons sous une rue pour s'en servir comme tunnel

f) transformer un des wagons en cinéma ou en restaurant, etc.

g) abandonner l'idée d'utiliser les wagons

h) etc.

4. Proposition

Nous proposons l'usage d'un ordinateur comme moyen de briser les barrières géographiques nationales et internationales. Il permettra non seulement aux étudiants en architecture mais à toute la population mondiale de profiter des informations. L'élaboration du système se fera comme suit:

a) installation de l'ordinateur dans les deux wagons, ceux-ci étant stationnés sur le terrain d'une université pour profiter des installations électriques et électroniques

b) collection par chaque université des informations architecturales et connexes de leur environnement

c) transmissions des informations à l'ordinateur

d) connexion de l'échangeur d'informations de l'ordinateur au système téléphonique mondial

e) toute personne aura accès à l'information, le seul critère d'admissibilité étant la curiosité

f) extension du champ d'investigation à tous les domaines de la connaissance

5. Conclusion

L'élaboration de cette solution n'a demandé ni formation particulière, ni recherche particulière; n'importe qui aurait pu en faire autant. Mais il ne faut pas s'arrêter à travailler la solution, il faut travailler le problème. Dans le cadre du concours, le problème n'était pas d'aménager les deux wagons, mais de leur trouver un usage, et de briser les barrières géographiques qui limitent l'information.

6. Remerciements

- Superstudio, pour l'évolution
- Pierre Larochelle pour la découverte
- Ann Fortin pour la traduction
- Marcel Duchamp pour n'avoir rien fait

• à vous pour avoir lu

Benoit Pomerleau et Jocelyn Robert sont tous deux étudiants de troisième année à l'École d'Architecture de l'Université Laval.

VIETNAM VETERANS MEMORIAL

The recent controversy over the Vietnam Veterans Memorial has enraged the international architectural community. In light of the debate, we are reprinting the following letter to the editor originally sent to the Washington Post.

Dear Sir:

It is time for professionals in general to speak out in a concerted effort to save the Vietnam Veterans Memorial from becoming an internationally recognized farce. America's current leadership in the arts, especially Architecture, may suffer a severe loss of credibility if this delicate issue is not brought to a solution worthy of our heritage, our creativity and our national optimism.

As one of the 1420 competition entrants I was excited not only by the vision of the organizers and the care with which their adviser, Mr. Paul Spreirigen, FAIA, prepared the rules, but by the outstanding quality of the eminent jury members. Here, I felt, was a competition which could produce a work worthy to stand with the memorials to Washington, Lincoln and Jefferson.

I worked hard and produced an excellent solution. Yet when I reviewed all entries in the great hangar at Andrews Air Force Base, I had not the slightest doubt that the winning design was so clearly superior to all others that I easily overcame my personal disappointment. I sought out the young winner, Maya Lin, to congratulate her on a most wonderful and poetic solution. I am not easily given to public outbursts but I felt like cheering at such an excellent result.

On meeting Ms. Lin, I found her brilliance matched only by a genuine modesty at her remarkable achievement. Rather than dwell on her own work, she was anxious to discuss the entries of the other architects.

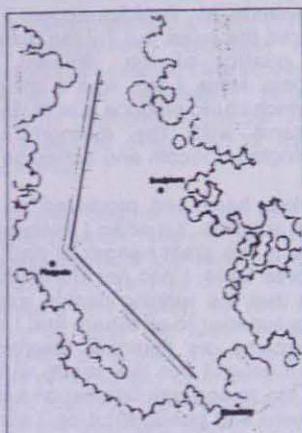
One slightly distressing incident occurred when a small group of more established architects could be heard grumbling openly at the jury's decision. I put that down to professional immaturity on their part, a clear contrast to the quiet maturity of the youthful Ms. Lin, and indeed of her work.

My comments on the quality of the work should be weighed in the light of my own experience of some thirty years in the United States and Europe. I have

been successful in international and national architectural competitions in three countries, and have followed every major competition since 1952 with avid interest. You can understand therefore that I do not lightly consider the Vietnam Veterans Memorial jury's decision to be one of the most clearly successful that I have seen. Hence my tendency to cheer. I felt a great pride that this one should be American.

I have also judged national and international competitions in Architecture. As a former dean, and a professor for some twenty years, I have had the opportunity to observe the designs of several thousand budding professionals. I have seldom come across one with such clear beauty as that of Ms. Lin's proposal.

The competition jury's selection showed that talent and quality can transcend age, sex, professionalism and materialism, giving increased dignity to all four.



AIA Journal, October 1982

My uneasiness at the successive press stories over the past year came to a head with Mr. Horowitz' article in your July 7th issue. Despite that, however, I felt confident that principles and integrity still survive in the only place they can — the spirit of the individual, for Ms. Lin's quoted comments show a wisdom and maturity that should make Mr. Scruggs, Mr. Watt, Mr. Perot and Mr. Cooper feel deeply incensed about the image that they wish this wonderful nation to present to the world of the Arts. They need to remember, I feel, that an image of compromise, meddling and mediocrity is hardly worthy of the heritage handed on by our national leaders of the past.

The great architect, Thomas Jefferson, when he failed to win the competition for the White House, did not try to med-

dle with its jury's decision. Can you imagine how we would have felt if our president had to live in a home whose elegant lines had been cluttered up by cheap additions which conflict with the inspiration of the original designer?

Ms. Lin's comment on the placing of its national flag in the manner of a golf-green pin suggests that even this beautiful symbol may be cheapened by such outrageous interference.

The sculptor, Mr. Hart, apparently does not share Mr. Jefferson's concern for the integrity of the designer who defeated him fairly in open competition; for, it appears that without having the courtesy even to consult with Ms. Lin, he agreed to participate in the potential destruction of her elegant concept.

And what must young American citizens, aspiring to the personal and artistic dignity offered by America's visionary Constitution, think of these under-the-table 'shenanigans'?

How can we on the one hand applaud the Baryshnikovs, the Sandburgs, the Frank Lloyd Wrights and the Winslow Homers, yet treat our young geniuses as if they were mere pawns in the politicization of our great aesthetic heritage?

How can we invite the brilliant poet Seamus Heaney to speak at Harvard, the musician James Galway to play at Carnegie Hall, the architect James Stirling to design work in New York, Texas and Massachusetts, and yet ridicule, by our actions, our own new talents? We pride ourselves on opening our doors to the world's greatest artists: Pavarotti, Gropius, Casals, Bream, Solzhenitsyn, Saarinen, Dylan Thomas, and a host of others, so that our people may have access to the wonderful fruits of their inspired labors. Why must we deny that we can offer equal support to the creative genius of our own young people?

There is more at stake here than a mere monument. We are concerned with more than the political interests of a few whose petty power plays will be lost in the great levelling process of history. There is at the heart of this a matter of freedom itself. And freedom is at its purest in the conscience and aspiration of the creative individual.

A nation's aspirations are always preserved, for better or for worse, not in its words or its politics, but in the cities, the buildings and the works of art that remain as lasting evidence for future generations. That is why we go to Char-

tres, Rome, Athens, London or Peking. That is why visitors from all nations came to Williamsburg, The Mall, Monticello, Beacon Hill, The Golden Gate, or Independence Hall.

The last truly inspiring monument in the U.S. was the St. Louis Gateway Arch designed by Eero Saarinen. Have you ever stood beneath it and listened to delighted reactions in dozens of languages? Can you imagine the comments of our visitors if someone had decided that a tableau of pioneers, complete with covered wagon had to be placed beneath it, or if some well-meaning public figure had insisted on a motto being inscribed on its soaring stainless curves, or placed a tiny flag to flutter meekly in front of its powerful sweep? Can you imagine what its architect would have done if someone had the gall to change it without so much as consulting him? The whole idea is obviously laughable. The people of St. Louis would have been justifiably incensed at this cheapening of their treasure.

The people of America should be similarly incensed at the impending cheapening of the Vietnam Veterans Memorial.

The politicians of America should be ashamed that their standards of national pride in quality are being bandied about like cheap playthings, or worse, in the currency of backroom bartering.

Perhaps it is time too, for President Reagan, who so passionately espouses individual freedom, to recognize that an idea symbolic of the very essence of American creativity is being steadily eroded to the extent that it can become a laughing-stock among those who envy us for holding such freedoms sacred.

I am proud, as a naturalized citizen, to have the freedom to voice my individual opinion so strongly and to know that I can offer it to others through a free press. I call on my fellow architects to do likewise. Let both our people and our political leaders understand that the brilliant idea of this gifted architect, which shone alone in competition open to all U.S. citizens, should not be destroyed by political maneuvers.

Let it be built. But let it be built with integrity, in all its clear, uncluttered beauty.

Sincerely yours,
Patrick J. Quinn FAIA, FAAR, FRSA
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Troy, New York

THE SOCIETY FOR THE STUDY OF ARCHITECTURE

The Society for the Study of Architecture in Canada was founded in 1974 to encourage the study and understanding of Canadian architecture. Included in this study is an examination of both historical and cultural influences which have shaped our built environment and contemporary issues affecting the future of buildings, streetscapes, towns and countryside. Membership is open to anyone who shares an interest in Canadian architecture.

The Society publishes a bimonthly newsletter as well as holding an annual meeting to discuss a wide range of topics of interest to the architectural milieu. In July, 1983, the Society will meet in St. John's Newfoundland. For information, contact SSAC, Box 2935, Station D, Ottawa, Ontario, K1P 5W9. (Student membership: \$5.00)

MICHAEL COOTE, 1932-1983

The School of Architecture at Carleton University marked the recent death of their Director, Michael Coote, with a Memorial Service held in the School on January 21, 1983.

Michael Coote received degrees in architecture from the University of Capetown and the University of California at Berkeley. His career in teaching architecture spanned some twenty years; first at the University of New South Wales in Sydney, Australia then at the University of California at Berkeley and finally with the School of Architecture at Carleton University. He joined Carleton in 1970 and became Director of the School in 1978.

As a teacher, he is remembered for his conviction and commitment. He was a very approachable person and his concerns for students and teaching is attested to by the contact that he maintained with students after graduation. Michael was involved in teaching at all five levels of the studio program and in the teaching of technical and theory courses. He often acted as tutor to fifth year students pursuing thesis work and also served extensively as chairman and member of most key administrative and academic committees.

In 1978, he became the second Director of the School. He was instrumental in putting into effect major curriculum changes, particularly in the area of the studio program and the teaching of history and theory. During his tenure as Director, he remained constantly involved in teaching both in the studio and the classroom.

Michael Coote's commitment and dedication to the School is recognized by all those who knew him over the past thirteen years. His presence will be missed at the Carleton School of Architecture and throughout the Canadian architectural community.

LETTERS

To the Editors:

As a student of the social sciences with an amateur interest in architecture, I read your issue on Rationalism with enjoyment. While ill-equipped to comment in a manner informed by aesthetic theory, I am impelled to question your metaphysical pretensions nonetheless. That is to say, I think your pursuit of a Rationalist theory of architecture should be conducted with considerably more caution. The vagueness of your editorial statement, the elementary and mistaken epistemology of the article by Ricardo Castro, and the outright spiritualism of "King Solomon's Rule", all betray the uncertain ground upon which this project is being constructed. I fear we are witnessing another one of those abuses of philosophy which have made the term 'metaphysical' a synonym for nonsense.

Indeed, architecture involves many philosophical questions, but these are not ones that can be resolved in the realm of the philosophy of knowledge - which is where you are avowedly intent on locating them. Even less likely is that they will be resolved within the archaic epistemological dichotomy between Empiricism and Rationalism which is now recognized by philosophers of science to be false.

The notion that 'rationalist' ideas of order and clarity can be applied universally to architecture is an eminently reasonable one. However, the attempt to elevate these to a 'meta-architecture' premised on the Cartesian *a priori* will go nowhere because it ignores the fundamental relationship of architecture to society.

The absurdity of this attempt to describe architectural ideas in explicitly epistemological terms is clearly illustrated by Castro's article on Christopher Alexander. Facile use of the categories 'Rationalist' and 'Em-

piricist' has emptied them of all content. He would have us believe that architects in the moment of conceptualizing are to be labelled Rationalist, who, putting theory into practice, become immediately Empiricists. 'Epistemologies' are not brick and mortar, the combination of which make a building; one cannot have an "epistemology of design".

The proposal to formulate a Rationalist architecture is fatally flawed because it is built on a misguided conception of reason. Because architecture is a societal phenomenon, what must be sought is rationality in its relationship to society. Rationalism then becomes 'rationality': a set of "guiding principles" rather than an epistemology. For a theoretical comprehension of architecture we must look to history, to the nature of modernity, to human needs, and to physical possibilities, limits, and constraints. The concrete art must be treated in the concrete.

Alan Fenna,
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Queen's University.

EDITOR'S NOTE

It has been brought to our attention that there was an error in the editorial of the Summer issue. One of the four firms named as being appropriate for the commission of the Washington Chancery by the Selection Panel was not, in fact, Smith Carter Partners but rather Smith Carter Partners / Fiset Miller Vinois. We sincerely apologize for this oversight.

In Janna Levitt's review of FILKI / STRUCTURE / ARCHITECTURE in the Autumn issue, the names of the artists were inadvertently not included in the text. The artists were John Cirka and Ig-al Goldstein.

UPCOMING ISSUES

NEW DIRECTIONS IN
CANADIAN ARCHITECTURE

NOUVEAUX HORIZONS POUR
L'ARCHITECTURE CANADIENNE

MANNERED ARCHITECTURE
L'ARCHITECTURE MANIERISTE

PROCHAINES EDITIONS