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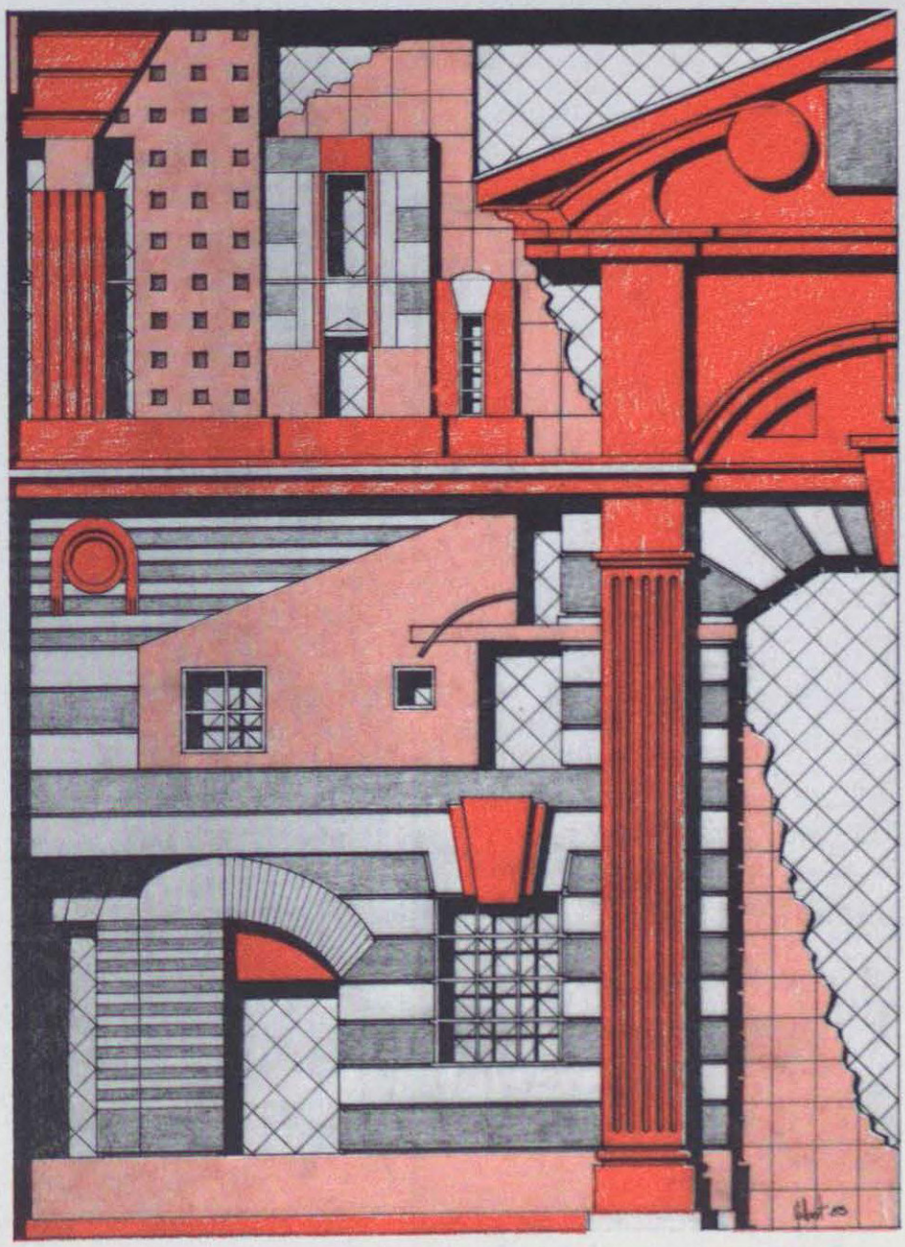

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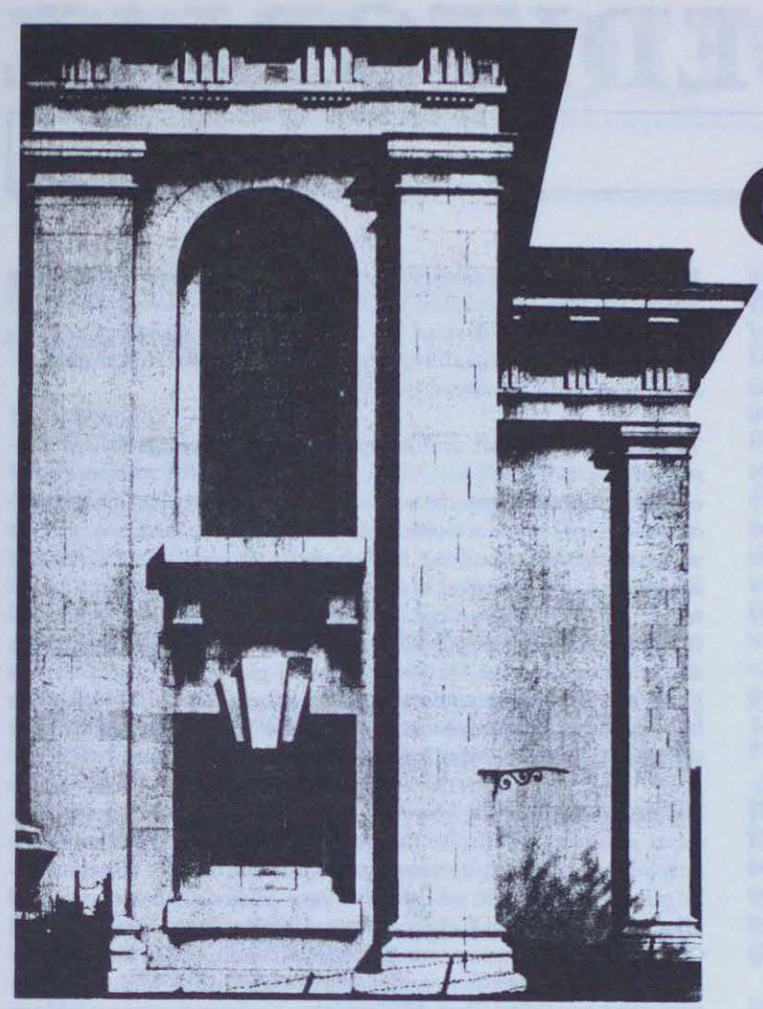

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EDITORIAL NOTE
There were a few errors in the last two issues that ought to be corrected.

In *The Bauhaus Story* by Vikram Bhatt (*Politics and Architecture*, Volume 3, No. 2), the captions for the photographs on page 36 should read "the workshop wing — 1958" and on page 37, "the workshop wing — 1926". The photographs were reproduced from Hans Wingler, *The Bauhaus* (MIT Press, Cambridge, Mass., 1976). The photograph of the main entrance of the Dessau Bauhaus in 1965 was reproduced from Ed. E. Neumann, *Bauhaus and Bauhaus People* (Van Nostrand Reinhold, New York, 1970). All the remaining photographs were taken by the author on a recent visit to Dessau and show the building as it stands after renovation.

In *A Canadian Architecture*, we neglected to list the Architectural Undergraduate Society of the Technical University of Nova Scotia as a Supporting Institution. The photograph on the *Archives* page of the summer issue should have been credited to Danny Pearl, a student at the McGIll School of Architecture. Et finalement, les gagnants du deuxième prix du concours REAC/IRAC — Yves Rouleau, Gilles Prud'homme et Alain Archambault — sont étudiants à l'Université du Québec à Montréal et non pas à l'Université de Montréal.

Our apologies to all parties concerned.

Cover by Gilbert Grenier

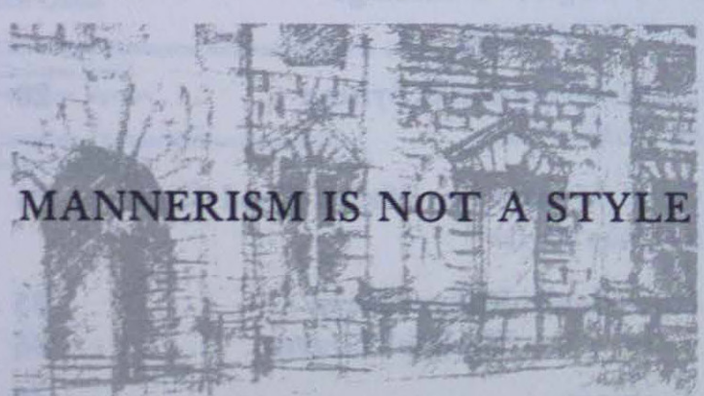
EDITORIAL

You see gentlemen, reason is an excellent thing, there's no disputing that, but reason is nothing but reason and satisfies only the rational side of man's nature, while will is a manifestation of the whole life, that is, of the whole human life and all the impulses. And although our life, in this manifestation of it, is often worthless, yet it is life and not simply extracting square roots. Here I, for instance, quite naturally want to live, in order to satisfy all my capacities for life, and not simply my capacity for reasoning, that is, not simply one twentieth of my capacity for life. What does reason know? Reason only knows what it has succeeded in learning (some things, perhaps, it will never learn; this is a poor comfort, but why not say so frankly?) and human nature acts as a whole, with everything that is in it, consciously or unconsciously, and, even if it goes wrong, it lives.

Fyodor Dostoyevsky
Notes from Underground

One can not deny the validity of Rationalism as a thought process, yet it has, in our time, been, for the most part, superficially reduced by many to a preconceived and therefore closed body of rules, notions and governing principles whose own self induced forced perspectives, on moral and economic pretexts, to a large extent, attempts to greatly limit supposedly mannered forms of personal expression; as they don't fit into the neat prepackaging of conventional Rational theory.

Rationalists claim that architecture is the province of civilization and therefore must not be the result of empty fashion or forced originality. Intellectually, this stance is legitimate, even necessary. Yet reality prevails, and experience has eloquently shown that Rational theory, too strictly adhered to or perverted has yielded and therefore will yield bland, sometimes inhumane cities. When confronted by too many rules, our capacity to think becomes numbed, and like drones, we meekly carry out misunderstood dogma. We no longer reason, we rationalize. Our architecture and society superficially remains morally upstanding yet emotionally void.



It is the considered distortion of style, of accepted norms, which, by its very existence lends added meaning to that which it distorts. It is an attitude, an aesthetic sensibility, inherent to varying degrees in all artist's particular and even peculiar design approaches; whether they admit to it or not. Humanistic in temperament, it has, since the early sixteenth century experiments of Raphael, Guilio Romano, Palladio, Michelangelo et al, been perceived by many, as the antithesis of reasoned or rational thought — yet it is not irrational.

Mannerism has few rules, is open minded and seeks to guiltlessly articulate what Dostoyevsky termed *"will", "a manifestation of the whole human life and all the impulses"*, accepting the inevitable negative ethical implications which stalks supposedly exaggerated, and therefore decadent formalism.

This is not a plea for architectural hyperbole or the trivial pursuit of ill-considered historical caricatures in the person of the elusive dropped keystone and his by now numerous, cliché ridden confrères. When Guilio Romano dropped his keystones, so to speak, he was searching for renewed tectonic meaning; as the language of the Renaissance had become too familiar and in his mind, lacking in meaning. He was simply attempting to extend the classical tradition, boldly marking it with individuality. He did not abandon the Vitruvian trinity, qualifying that, which is good architecture (specifically, that all good architecture must be firm, commodious and delightful). He merely added significance to the meaning and condition of the work delight.

His mannerisms were however, the result of a profoundly personal struggle. He broke the rules of the classical Renaissance only when he fully understood its lessons. He did not thoughtlessly pillage, and then assume the very personal mannerisms of Michael Graves or Robert Stern directly from the pages of Charles Jencks' most recent editorial effort in A.D. Herein probably lies much of the negativism associated with Mannerism or even with so called Post Modernism, a current strain of Mannerism, today. It is perceived as superficial style, thin surface makeup, too easily removed and often transferable from one architect to another, from one context to another, and on occasion, not unjustly so.

Of course, those who reduce Mannerism or Rationalism for that matter, to the level of fashion, will always produce half hearted, ultimately banal works. However, the short sighted, blanket condemnation of mannered approaches only hinders rational discussion.

We are therefore obliged to develope the tolerance and perception to evaluate Mannerism on its own terms. We must be able to judge form, content, the form within the content and the content within the form, without prejudice or bias. We must advocate a more liberal, inclusive definition of the to now stale, stifled theories of Rationalism and Functionalism. Of course architecture must have rules, must be rationalized, must work on at least minimum functional levels. Yet, can we not include amongst these rules and rationalizations, the fundamental humanistic notion, that architecture must transcend excessive purification, and must not subordinate Mannerism to a quasi moralist/Functionalist wastebin? For to cite the inspired words of Edwin Lutyens, *"architecture with its beauty and passion begins where functionalism ends"*.

Would it not be a truly Rational/Functional architecture which would accept what appears to be a most obvious premise, that architecture must not function exclusively, on the morally obsolete, economically expedient level of gratuitious rationality; that form is equivalent to meaning and is supremely functional for exactly that reason?

Hal Ingberg

NEWS·NOUVELLES

R.A.I.C. AT THE CROSSROADS

by Stefan Wisniowski

Introduction

The Royal Architectural Institute of Canada's reluctance to be concerned with strictly practice-related matters was a logical conjunct to its move to a voluntary membership in 1980. Nevertheless, the historical debate over the nature of the Institute today continues unabated. Whether the R.A.I.C. will exist to promote excellence in architecture in Canada or to promote architects' business interests hinges on the outcome of the debate. Although the Institute needs to maximize its membership, the Associate Member category is in danger of becoming a casualty of the changes made in 1980. The nature of the Institute must be clarified before any conclusions can be drawn about the consequences on membership.

Architects or Architecture?

Of one mind are those who would see the R.A.I.C. as the *national Institute of architects*, acting as a national counter-part of the provincial associations, or even as a union thereof, working to maintain Canadian architects' privileges, prerogatives and market-position. This is especially prevalent in view of increasing encroachment by non-professionals and other professions into the fields of practice traditionally enjoyed by architects. Its concerns with architecture would be on the legal and on the financial planes; the business aspects of architecture.

Of the opposite persuasion are those who would see the R.A.I.C. as the *national Institute of architecture*: a group dedicated to the promotion of architectural excellence and to the advancement of the state of Canada's built environment. Its concerns with architecture would be on the plane of issues, research and policies. It would be concerned with the intellectual aspects of architecture, and not those directly benefitting the business of the practising architect. (This school of thought is now ascendant in our sister institute, the American Institute of Architects.)

One way of illustrating their differences is by examining the membership implicit in each of the two organizations. The first (*architects*) group would clearly consist only of *registered architects*, and would be a club of sorts in whose interest it would be to keep any additional members out so that the shrinking market *pie* would not have to be cut into smaller pieces.

The second (*architecture*) group could legitimately be made up of all persons in architecture as a field of activity: as clients, as concerned citizens, as researchers, as scholars, as legislators or as architects of various degrees of professional standing. It would be in their interest to count in additional members to draw on their resources and to broaden debate.

Both of these interest groups have valid orientations, but their two goals cannot co-exist with the same degree of validity in one organization and would in fact create a direct conflict of interests. They would best be handled separately and at their appropriate levels of jurisdiction.

Provincial or national ?

Due to the regional nature of varying economic and legislative conditions across Canada, it is sensible for the *architects* (business) interest to be primarly addressed at the level of the Provincial Architects' Associations. There are fewer practice-related issues involved at the Federal level, and they could be dealt with through a special interest sub-committee of the national body in conjunction with the Provincial Associations (for example, the Board of Practice). However, this function would not embody the main vocation of the national Institute. Due to the more universal nature of architectural and research issues, it would be sensible to address these *architecture* matters on a concerted national level rather than duplicating efforts in pursuing them concurrently on many local levels.

Past efforts:

Peter Barnard Associates had the *architecture* group in mind in their 1979 report on Canadian Architects' Services, where they commented that: "*the architectural profession appears unique in creating the attitude that when a trained architect leaves private practice for employment in government or industry, he effectively 'leaves the profession'.*"

It is with the spirit of the *architecture* group that the *new* Institute identified itself on January 1, 1980 when it consciously ended its formal dependence on the Provincial Associations, and invited registered architects (*Members*), graduate architects (*Associates*), architectural students (*Students*) and affiliated professionals (*Affiliates*) to voluntarily join its ranks.

It is also with the spirit of the *architecture* group that a resolution was passed at the First Annual General Meeting of the Institute in 1980 which called for Membership in the Institute for all Canadian architectural graduates, whether they subsequently became registered architects or not.

The architectural profession is relatively small in numbers in Canada. It is also noted that perhaps half of all trained architects are locked out of the architectural associations because they many not have the desire or intent to practice as a professional. In response to a resolution at its 1980 annual meeting, and with the intention of attracting some of these excluded persons in to the Institute, its Council sponsored by-law amendments at the 1981 meeting that opened Associate membership to all who had graduated from a Canadian School of Architecture, also giving them a vote at future Institute meetings.

Unfortunately, not very many persons requested Associate membership in the Institute in the subsequent two years. Perhaps this was due to the lack of communication between the Institute and potential associate members. Perhaps it was also due to the perceived *status* of the Associates. They were clearly senior student members (some potential associates have been architecturally active since before any of the student members were even born), yet they had no representation on the RAIC Council as did the students. Associates received inferior services, and were even listed after Members and Students in the RAIC List of Members.

Future action:

The present state of affairs was largely due to factor beyond the control of the Institute – potential associates are notoriously hard to identify. They are not registered with the Associations, nor as students with the Schools, but fall between the two groups. However, today the Institute is presented with an opportunity to reach out to non-registered graduates and better encompass the general architectural community by welcoming them in to its ranks. This is largely due to two movements occuring from opposite directions within the Institute.

One the one hand, registered architects (*Members*) are becoming more inclined to leave practice-related matters to the Provincial Associations and therefore have reason to be less protective of their exclusive membership in the national Institute. A national Board of Practice has been set up for the *architect* (business) issues, thereby freeing the Institute itself to deal with *architecture* issues. The Institute can also see the value of potentially doubling its human resources with trained, talented, energetic (and non-registered) persons.

On the other hand, the architectural students have now carved out an important role for themselves in the Institute, participating at executive levels and, through the Canadian Students of Architecture/RAIC, with programs on a national scale. By their nature, students tend to be interested in *architecture* and not in business issues. Moreover, while there are over 2,000 architectural students in school at any time, it is estimated that only half of them will ever *practice* as architects. These students are now graduating and are looking for a continuing role in the architectural community.

With these two groups in place, *now* is the time so start bridging the gap remaining in the Institute's membership. This will require an understanding of the needs and aspirations of graduate architects and a means for their participation in decision-making at the executive and committee levels of the Institute. Most of all, it will require a vision of the potential residing within the architectural community to effect an excellent Canadian built environment.

Stefan Wisniowski is a graduate of the School of Architecture of McGill University and has served on RAIC Council. He is now a Consulting Editor of THE FIFTH COLUMN and is working for the architects Hierlihy and Thériault in Ottawa.

NATIONAL STUDENT DESIGN COMPETITION

THE LIVABLE WINTER CITY: POSSIBLE CONCEPTS, FORMS AND DEVELOPMENTS

The Livable Winter City Association in Ottawa is holding a competition for students to encourage the development of useful and innovative ideas, applicable during the severe winter season, in different places in Canada as alternatives to present situations and trends. The organizers wish to encourage creative thinking. Participants should not feel too resticted by present regulations, rules or existing legislation. On the other hand, entries must show sensible and viable solutions, which implies that they must be feasible from the economic, technological and institutional points of view. They must also be acceptable to the envisaged future users and to future society in general, with regard to overall human behaviour and human needs.

Entries are invited from (groups of) university students at institutes for urban or regional planning, architecture and landscape architecture or at other faculties where bio-physical social and/or economic aspects of urban and regional development, as well as urban design, are being studied. The Jury, to be announced at a later date, will select then the ten most innovative, but viable proposals for special mention. From these ten entries, the Jury will then select three 'Best Ideas' to be awarded prizes of $700.00 (First Prize), $400.00 (Second Prize) and $200.00 (Third Prize). Admission to the competition is gained by completing and sending the Competition Registration Form to the LWCA for receipt before January 16, 1984. The deadline for entries is April 18, 1984.

For more information, contact:
Pour de plus amples renseignements, veuillez communiquer avec:

UNE COMPETITION NATIONALE DE DESIGN POUR ETUDIANTS

LA VILLE HIVERNALE HABITALE: LES CONCEPTS, LES FORMES ET LES DEVELOPPEMENTS POSSIBLES

L'organisation 'Livable Winter City Association' lance une compétition pour étudiants qui a pour but d'initier le développement de nouvelles idées qui seraient favorables aux hivers rigoureux du Canada. Les organisateurs espèrent ainsi encourager l'innovation et la créativité de concepts qui présenteraient des alternatives aux tendances actuelles. Les participants ne doivent pas être restraints par les lois et règlements présentement en vigueur. D'un autre côté, les soumissions doivent être raisonnables, bien constituées et présenter des solutions praticables du point de vue économique, technique et institutionel. Les soumissions devraient aussi considérer le comportement et les besoins changeants de la société de l'avenir.

La compétition est ouverte aux étudiants ou groupes d'étudiants qui fréquentent les écoles d'urbanisme, d'architecture, d'architecture paysagiste ou tout autre département où les aspects biophysiques, sociaux et/ou économiques du développement et du design urbain sont enseignés. Le Jury, qui sera présenté d'ici quelques temps, choisira les dix soumissions les plus innovatrices et viables pour une mention spéciale. De ces dix soumissins, le jury choisira les trois meilleurs projets. Le premier prix sera de $700.00, le deuxième prix de $400.00 et le troisième prix de $200.00. Afin de s'inscrire à la compétition il suffit de compléter le formulaire d'inscription et de le faire parvenir au LWCA avant le 16 janvier, 1984. La date limite pour les soumissions est le 18 avril 1984.

Professor N. Pressman, Chairman
LWCA National Competition
School of Urban and Regional Planning
University of Waterloo
Waterloo, Ontario
N2L 3G1

TRUTH AND ARCHITECTURE

by Mitchell Merling

There, where life is pure and good, I will go back to the deep origins of the races of men, to the time when God still taught them heavenly wisdom in earthly tongues and they did not have to rack their brains.

GOETHE,
West-Eastern Divan

Yet shall (my Lord) your just and noble Rules
Fill half the land with ***Imitating Fools,***
Who random drawings from your sheets shall take,
And of one Beauty many Blunders make...

POPE,
to Lord Burlington

The villas of Pliny and Classical Architecture in Montreal, organised by Professor Pierre du Prey of the Canadian Center for Architecture and beautifully installed in the Montreal Museum of Fine Arts, is without a doubt one of the most important architectural exhibitions yet assembled in Canada. It is characterized by an overwhelming wealth of material and content, a finely tuned aesthetic and historical sensibility and an overridding intellectual self-assurance which places it far above many similar but far less ambitious efforts. Indeed, *The Villas of Pliny* calls to mind the Museum of Modern Art's re-examination of the *Ecole des Beaus-Arts*: both exhibitions take as a primary theme that of emulation and its role in the design process. *The Villas of Pliny*, however, concentrates not only on the historical past, but has also, as its avowed intention, a critical examination of the present. Further, it is an examination of the present moment of rupture; no longer one of rupture with the past, but a moment of rupture in the structure of the present itself, through which the past reappears and by which it is framed.

The Villas of Pliny, in its present form, is an enlargement of a 1982 exhibition of the same name. That exhibition, shown at the Institut Français d'Architecture, displayed the results of an international *concours d'emulation*, based on Beaux-Arts models, which had as its object the re-construction of Pliny the Younger's Laurentine Villa, as described in his *Letters*. In addition to the results of this *concours*, the Montreal exhibition traces the history of the villa as a design typology and relates this theme to that of classical architecture in the Laurentian region of which Montreal is a part.

The introductory section presents the text of Pliny's letters, an analysis of "the four cardinal points" which constitute the villa as a type, and the illustration of eight villas on Mount Royal which demonstrate the wide applicability of these criteria. According to Pierre du Prey's analysis of Pliny's letters, the villa is defined by various environmental qualities. First, the villa must give "room to breathe." The idea of rural retreat is, then, governed by an ideology of health which presupposes the benefits of a certain proximity to nature. Second, the villa must both "see and be seen," both provide a view which exists for the delectation of its inhabitants, and also exist as a quasi-sculptural element in the landscape, in itself and for others. Further, the villa must be within easy access of an urban environment from which it nevertheless remains apart. Third, the villas must provide "Openness and movement". It must allow nature itself to provide comfort in the form of the circulation of air and the direction of light and heat. This requires, too, the surrender of the villa's inhabitants to forces of nature which they cannot control, wherefore separate spaces are created for different climatic considerations. Finally, the garden, mediating the works of God and men, provides the *raison d'etre* of the villa.

In other words, the villa performs four functions: rural, visual, physical and quasi-religious. Further these functions may all be defined according to their responses to the natural environment. That is: to be in, to see from and to be seen against, to be regulated by and to dominate nature. Further, in accordance with the behavior of its inhabitants, the villa itself performs both active and passive functions, and requires only the presence of nature in order to be self-sufficient.

From the seigneurial "Chateau des Messieurs de Saint-Sulpice" (ca. 1690) to the Victorian, Italianate "Ravenscrag" (1861-1863), all eight Montreal villas fulfil these four functional requirements, employing each time, however, widely divergent architectural vocabularies. The implication, then, is that while the idea of man's necessities has not changed (otherwise so would the functional requirements of the villa as type), man's *conception of architectural form itself has*, and that this conception is guided by its own necessity. If this is true, perhaps a fifth natural function should be added to the list. That is: each villa attempts to reveal, in its own way, the "nature" of architecture itself.

This becomes clearest in the second section of the exhibition, which presents historical material, in books, prints and drawings, illustrating stylistic permutations of the villa-type. These fluctuations in architectural taste, however, indicate more than whims of fashionable consciousness. Thus, Chiswick House (William Kent and Lord Burlington, c. 1725), while based on Palladian canons summarized in the Villa Rotunda (c. 1570), presents a fundamentally different appearance than the latter building. The "rationality" of Chiswick House, the motivation of which is an accordance with the dictates of pure goemetry, precludes the existence of such visual harmony as exists in the Villa Rotunda. We know that Lord Burlington published an edition of Palladio in 1730, and that Pope's third epistle, now known as "*On the Use of Riches*", commemorates this occasion. In light of Burlington and Kent's divergence from the Palladian canon, are we to conclude that Pope's invective in this commemoratorial verse is directed against the new style (cf. opening quote)? Rather, Pope's verse seems to articulate a very real fear which has as its object the dissemmination of the new style, and the consequent falsification of the (to Pope, Burlington and their circle) "true" (that is, Reasonable) nature of architecture.

The work of Karl Friedrich Schinkel (1781-1841), the leading architect of the Romantic era in Germany is particularly well-represented in this exhibition. In contrast to Burlington and Kent's rather ahistorical idea of architectural form (Chiswick House presents an image of architecture which is held to be a universal truth), Schinkel takes care to situate his work in a position which is fundamentally particular and explicitly historical. His reconstruction of the Laurentine Villa is clearly located in and responding to its natural environment. In it, the reciprocal, empathetic, dialogue of architecture and nature disrupts the artificial symmetry characteristic of a universalizing architectural impulses.

In a design for a fountain at the Tuscan Villa, Schinkel sets up the basin as a classical altar, marked by four columns carrying an entablature. There is no roof over the fountain. Instead, the

branches of four trees, one bound to each column, provide the necessary shade. Perhaps this gesture can be seen as an expression of the unity of nature and architecture. However, the oxymoronic combination of the two elements (if understood within the discursive precedent codified by Laugier's primitive hut) inaugurates a new type of discourse. In this new discourse architecture is freed from the proto-natural function postulated by Laugier, and is now set up as a kind of second nature, one which represents a static historical moment and is subject to no natural function but decay. In other words the "nature" of architecture is history.

The ramifications of a basically literal misunderstanding of this attitude are best represented on the third section of the exhibition, which displays the results of the *concours* itself. In this section, every project, except for that of Leon Krier, deals uncomfortably with the mandatory reintroduction of historical form necessitated by the program of the emulation.

A typical example of the unresolved dialectic of modern and "historical" material is by Fernando Montes. Here, a free-style, almost deco-ish, classicism is rendered in Aztec red, blue and pink. The dubious historical content of the reconstruction is emphasized by a tennis court which abuts against a hippodrome (unintentionally recalling the Jacobean figure, whose historical attitude it shares, that "we are the tennis balls of fate").

Justin Solsona's work goes even farther, simply enclosing ideas of ruins within the glass shells of modern architecture which become their tombs, though the same coding is extended to the actual living area of the villa. Here, too, the architectural foundations are already, literally, cracked, thus anticipating the future encroachment of nature as history.

Paolo Farina reconstructs not only the villa, but also an eleventh century abbey said to have been built on its foundations. By simultaneously reconstructing two fragments, one of which is already a reconstruction, and doing so in a style which self-consciously refers to the stripped classicism of the 1960's, Farina mediates what should be our immediate grasp of the historical quality of the reconstruction.

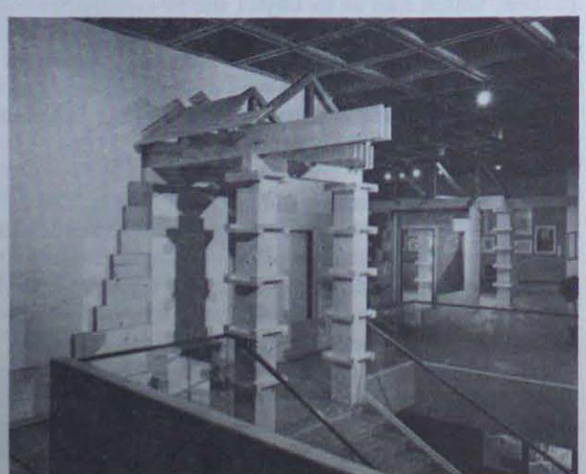
The attitude of unease, manifested by the explicitness of historical reference which mitigates our true understanding of the historicity of architecture as an art is corrected by the work of Leon Krier and Melvin Charney. Krier's reconstruction eschews all modernist forms and, through this negation, recaptures both the superficial ambience of a Roman villa and the historical quality of the emulation itself. By eliminating the negative historical attitudes of modernism, and through that elimination, Krier allows the deep structure of architecture as a historical activity to foreground itself.

Melvin Charney's massive timber post and lintel constructions entitled *Pliny on my Mind 1 and 2*, are the first objects encountered by the visitor, as well as the last. *Pliny 1* is the more explicitly classical of the two, it is a large blank portico at the top of the stairs leading to the Museum's uppermost gallery. The stairs are continued in the construction and disappear into the wall behind. *Pliny 2* refers more specifically to rustic shacks. Its wall and three-columns support a half pediment which may also be seen as a vernacular sloping roof. Physically distinct, but visually connected by both material and technique, these two constructions demonstrate, with great visual flair, the communality all architecture receives through originary resonances. Further, with an intensely historical and a not drily historicist consciousness, Charney has succinctly located the post-modern moment. By conjuring spectres of ruins and shades of unbuilt or unfinished fragments, Charney establishes this moment not just as one of de-construction (through analytical and descriptive archaelogy) but also re-construction (regeneration) and construction (both physically and philosophically: we "construct" ideas as well as architectural forms). In this work, the dialectic between ruins and fragment, the past and the yet unbuilt future, is resolved through sheer architectural *presence* now rescued from the architectural *absence* of Pliny's letters.

As one leaves the exhibition, the eye is drawn to a small wall outside the main exhibition area. This corollary to the exhibition contains photographs of both public and private buildings in Montreal, concentrating on the portico as a classicising element which is also a normative part of the urban experience. In its prevalence, the classical portico fulfills a function in the collective memory of a street or a city. The function it fulfills is itself memory. As an envoi to the exhibition, this group of photographs makes its message clear: the history of architecture in general, and in its particular manifestations, is never again to be dismissed.

Mitchell Merling is a part-time student at the School of Architecture of McGill University. He has received a Bachelor of Arts degree in Architecture History from Vassar College.

K.F. Schinkel: Fountain for a Tuscan Villa



Melvin Charney: Pliny on My Mind No. 1

photos by Brian Merrett Courtesy of CCA

Je suis convaincu que nous vivons au milieu d'une période dont découlera bientôt une Architecture encore plus en conflit avec elle-même, encore plus maniérée que l'ont été les rêves les plus étranges de Michelange ou Stanley T.
Au travail, je vois de nouvelles forces et préoccupations qui incorporent trois types d'espaces architecturaux: l'**ESPACE ETABLI**, traditionnel et habituellement urbain; l'**ESPACE MODERNISTE**, propre à notre siècle et principalement de banlieu; et celui, approchant rapidement, créant de radicaux changements: l'ESPACE ELECTRONIQUE-CONCEPTUEL.
Je crois que l'amalgame des ces trois concepts spatiaux constituera une nouvelle vague de **Maniérime-Electronique-une Architecture** (non dissemblable de l'interprétation du travail de Michelange par Wittower) d'énergies extrêment ambigües et en conflit. Cet article traite de l'émergence et de l'enthousiasme propre à cette nouvelle Architecture.

SONY WALKMAN ADORNED TELERIDERS MOVING THROUGH CABLE NETWORKS OF COMPUTERIZED COTTAGE LAND UNDER THE SKIES OF OVERCROWDED ORBITAL SLOTS:

ENJOYING ELECTRONIC MANNERISM

by Larry Richards

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This article by Larry Richards, Director of the Waterloo School of Architecture, was extracted from a paper he presented in Kazimierz-Dolnay, Poland, in April, 1983 as part of a scholarly exchange programme between the University of Warsaw and the University of Waterloo.

Introduction

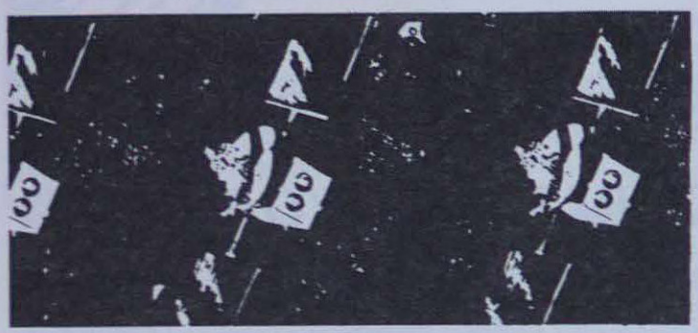
I feel uneasy with most of what has been written or said in the last fifty years about Mannerism as a style of sixteenth century architecture; and I become very impatient with discussions about so-and-so's current work being too mannered. The tone is usually negative, and after a while all the paranoia and wrist slapping over architectural restlessness and contradiction simply becomes boring. Besides, these latter years of the twentieth century seem to indicate that we are all in for *more* restlessness, not less. So why not buckle up your space age seatbelts and enjoy the ride?

A serious exception to my light-hearted put down of pronouncements on Mannerism is Rudolf Wittkower's superb 1934 article, "Michelangelo's Biblioteca Laurenziana" which includes a section called "*The Vestibule and the Problem of Mannerism*".[1] In this section on the library vestibule and stair designed by Michelangelo, Wittkower examines an architecture which he sees as "*perpetually at variance with itself*"[2] and which, through inversion and duality of function, leads one into a world of great contradiction. Wittkower understands and accepts the contradictions; it is an intelligent piece of work on Mannerism and continues to be useful. But Michelangelo's Laurentian Library and the concept of Mannerist ambiguity as set out by

Layout: by Christina Anne Humphreys

Wittkower are not the primary topics here. I mention them only because I see them as forming, together, some kind of base line and important reference for my own struggle to understand, produce and teach architecture in the 1980s. As I hinted at in the first paragraph, I am convinced that we are living in the midst of a period which will soon generate an architecture even more at variance with itself — even more mannered than the wildest dreams of Michelangelo or Stanley T.

I see new forces and preoccupations at work which incorporate three kinds of architectural space: traditional, usually urban,



figured space; twentieth century, now predominantly suburban, *modernist space*; and a rapidly approching, radically transforming, conceptual *electronic space*. Together, I believe the collage of these three spatial ideas will constitute a new wave of Electronic Mannerism — an architecture (not unlike Wittkower's sense of Michelangelo's work) of extremely ambiguous, conflicting energies. This article discusses the emergence and enjoyment of that new architecture.

The Information Age and the Convergence Factor

Increasingly, the environment (and our relation to it) is being tranformed by electronic systems. Whether at the small scale of the individual (pocket computers, head-set radios, etc.), or at the huge scale of an international network (satellite communication, world-wide telephone systems, etc.) these complex and increasingly interrelated systems are changing, in a fundamental way, both the means of production and the objects and spaces created in architecture. There are new possibilities of simultaneously *being* at many places, in various time frames. Conditions of simultaneity are evolving which undermine industrialized societies' senses of architectural time and place.

These new conditions can release architecture and its users from traditional responsibilities and expectations. Perhaps less space is actually required for certain functions and efficiency is improved; on the other hand, conditions of extreme privacy and anti-community are promoted which seem to undermine the social and experimental roles of architecture. Changes are occuring which, in Canada, "*may cause fundamental changes in human thought and action.*"[3]

Architecture must be seen as both a built object and space (product) and as a high-speed, often invisible network of actions (process). Emphasis on the latter leads to *conceptual architecture* which, although seemingly contradictory, is a useful definition in attempting to understand the new fragmentary and complex territories of telecommunic inhabitation of the late twentieth century. Richard Munro, President and Chief Officer of Time, Inc (US) stated in a 1981 Symposisum on "Communications in the Twenty-First Century" that "*... the direct consequences of the new media occur in the realm of the mind.*"[4]

Canada and the world's Information Society are made aware, hourly, through the electronic media, of the changes in *environmental apparatus* which are coming about through technological advancements in such areas as the robotization of industry, the testing of live television broadcast by satellite, and the introduction of Telidon video-text into worker's homes. (The Science Council of Canada's March, 1982, Report No. 33 sets out as one of its 27 recommendations to the federal government that centres of excellence be established to ensure the development of expertise in this area (robotics)...;[5] Japan currently has 75,000 industrial robots in operation.) The lists of electronic systems and activities, as well as the spread of computerized networks, grow weekly. Most overwhelming for us in 1983 is the convergence factor:

The telephone and television, even the computer, were basically single inventions. The age of information, however, is a constellation of inventions that converges in the marriage of computers and telecommunications. That convergence could change our lives as spectacularly as the industrial age changed the age of agriculture before it..."[6] our lives are changed spectacularly, then surely our architecture will change spectacularly also.

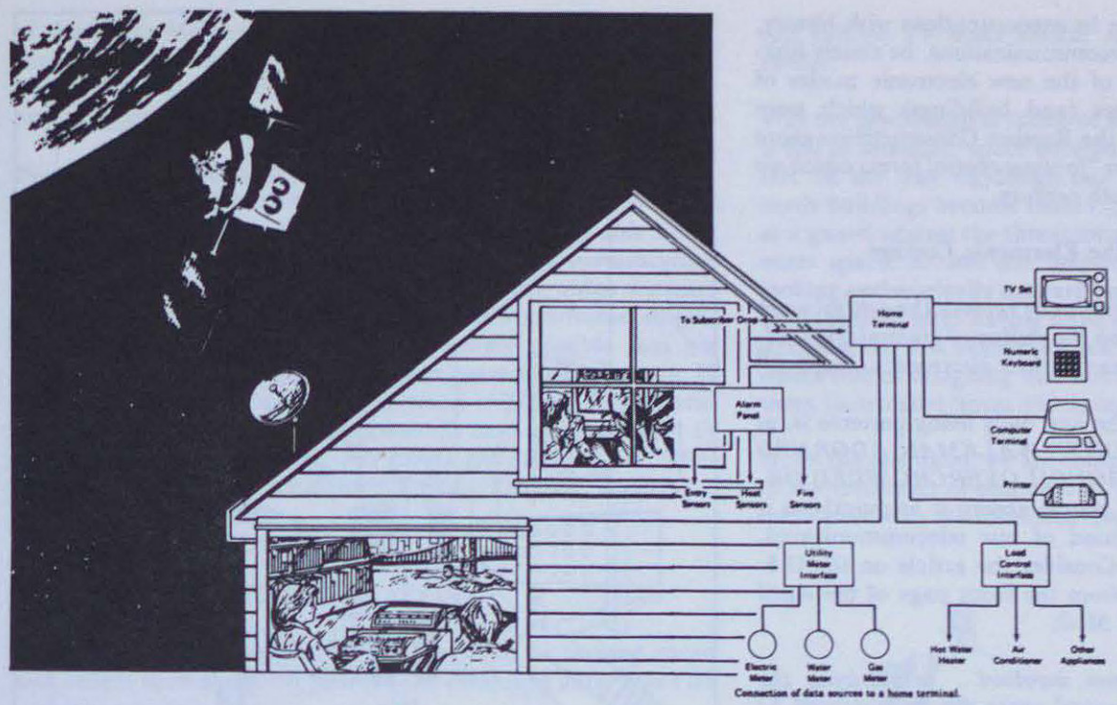
ARCHITECTURAL PRACTICE, BUILDING PRODUCTION, AND PUBLIC COMMUNICATION

Combining electronic systems and computers with architecture suggests, for most people, *application* in architectural practice. They think of computer-aided design (CAD); computer analyses of comparative building costs, energy savings, and life-cycle costing; thermographic building diagnosis and, perhaps, community interaction through television. However, these are only the tools of the new architecture — the hardware tips of the *conceptual iceberg*. But in the current situation they are the most talked-about and useful examples of the new technology for architects and deserve attention.

The opportunities offered through two-dimensional computer planning, three-dimensional computer design and simulation etc. confront us with new methods and visualizing processes which could hardly have been imagined twenty years ago. By pushing buttons to manipulate the *Management Menu*, lines representing walls can be *snapped* into place from two plotted points, floor plan areas can be calculated accurately and speedily, and complete furniture components can be selected and put into place from memory bank catalogues. A sophisticated system, such as the Intergraph Architectural System, "*enables the user to literally 'move' this true-to-scale component (the furniture) in dynamic motion across the screen, rotate the component oreintation and place it precisely in the desired location.*"[7]

Also, it is possible to colour (including light effects of shading and reflection) three-dimensional architectural models and, using View Commands walk-through rooms and streets: "*the designer can now walk his client through the 'hallways' of the screen model while the scale remains consistent and perspective changes according to the viewer*".[8] The client can, for the first time, begin to penetrate a realistically represented space *and* see the architecture and the objects in it from many points of view. Are the visions of the early twentieth-century, cubist painters being realized? Can we imagine that, in a manner similar to an airline pilot's experience of landing a plane in bad weather with a simulated, more accurate and visible airport runway superimposed electronically on the real one, that a client might soon be *wired up* to move through and experience, as secondary reality, a proposed room or sequence of architectural spaces?

This all seems provocative; but before allowing ourselves to be too easily seduced by this electronic magic, we must ask what might be sacrificed as computers and various electronic systems inhabit more and more of the territory of architectural practice



1. "Home of the future". collage drawing by Larry Richards using pieces from *Cable Communications* (1983).

— what might be the negative influences on architectural production? Just as the popularization and *rule* of the automobile changed industrialized societies in unpredictable and profound ways — many of them undesirable (huge numbers of deaths from automobile accidents, pollution, isolation), computers and electronic systems have the potential to generate even more extreme and negative conditions within the process of architectural production. Some examples of the types of negative scenarios which might evolve:

1. If actual visits to a prospective building site and real meetings with clients are no longer necessary because of increased flexibility in electronically simulating and transmitting, what will be sacrifices within the zone between the primary reality of the place and the simulated, secondary reality of the electronic information and image? For example, using video teleconferencing, would we really know and feel more about Whitehorse and its people in Canada's Yukon and thus be able to design more carefully and meaningfully for that particular region and place? Or will we produce buildings that are "images of images of images"?

2. Will the computer and electronic systems themselves because of their powerful character as *INTERNATIONALIZED, RATIONALIZED, NEUTRALIZED,* all-space pervading capacities overwhelm more traditional means of figuring space and thereby lead, as tools of architectural production, to *nowhere everywhere*? Will the late 1960s prophecy of the Florentine Architectural Group, Superstudio, be realized?

There will be no further need for cities or castles. There will be no further reason for roads or squares. Every point will be the same as any other (excluding a few deserts or mountains which are in no wise (sic) inhabitable). So, having chosen a random point on the map, we'll be able to say my house will be here for three days two months or ten years. And we'll set off that way (let's call it B)...[8]

3. With small computers as the new architectural apprentices, it is easy to imagine fewer and fewer architects and architectural apprentices actually being needed; i.e. not only is there "*no further need for cities or castles*" but also no further need for architects and apprentices. (Especially with the possibility of robotization moving from industry to office?)

But these scenarios on future architectural practice should not be seen as primarily negative, in tone; there are clearly positive, exciting possibilities ahead. Architects can become more and more efficient: design with altogether new ingredients; maintain better records; and store and access huge quantities of information. Architects will be capable of designing buildings which are, in relation to 1983, faster to build, better constructed, more energy efficient, more easily maintained, and most importantly, safer for the people who inhabit them. Although in some ways more aligned with building science and engineering than with architecture, the actual building production process — which architects must *generally* understand and be able to supervise and monitor — is being radically transformed in the 1980s through the increasingly sophisticated use of various electronic systems. Existing buildings can be analyzed for building fabric deficiencies using the process of thermography through which such things as air leakage can be accurately detected and rationally solved. Structural members and connections in buildings under construction can be electronically "*penetrated*" and tested, with the information transmitted instantly to the architect's or engineer's office (which eliminates, to a great extent, the traditional need for supervision offices on the job site). The coordination of flows of materials and workers, and connections to the servicing networks of cities — previously a very complex and error-prone process on large-scale projects, is being simplified and rationalized through the intervention of computer and other electronic systems.

As discussed earlier, computer-aided design and graphics — particularly colour graphics — are important new tools for architects; and they influence the construction process and the built product. Rather than drawing sheet after sheet of black ink or pencil on white paper or mylar sheets during the construction documents phase, architects *draw* (and think?) more in colour with the new system. This colour thinking and coding is highly influential in a cyclical manner and is transferred to expectations for the pieces of steel, glass, masonry, plastic, etc. *and* for the sequential processes of the *putting together* on site.

Manufacturers and suppliers reinforce the cycle of colour expectation and articulation, making new polychromed materials available. One might predict and support the emergence of a

new architecture which will, in its preoccupations with history, fragmentation, colour, and telecommunications, be closely linked with the powerful images of the new electronic modes of building production — images (and buildings) which were predicted by Tchernykov and the Russian Constructivists more than fifty years ago. Tchernykov *"foresaw spatial forms which we may yet arrive at in the twentieth century."*[9]

Networks, Community, and the Electornic Cottage

"alternative work stations will gradually replace the central work site, and employers must develop the skills and technology needed to manage employees dispersed to their electronic cottages."[10]

The language used to discuss the new daily living patterns is, at first, strange sounding: *SONY WALKMAN-ADORNED TELERIDERS MOVING THROUGH OVERCROWDED ORBITAL SLOTS*. But ordinary people absorb it as quickly as it appears in the morning addition of our telecommunicated, computer-printed newspaper. Consider the article on the U.S. Challenger Space Laboratory from the front page of the April 7th, 1983, *Toronto Globe and Mail*:

The astronaut's practice session involved... pressurizing the airlock... Whether both astronauts' space-age helmets will be working at capacity was not known. Each helmet has four batteries to power a sophisticated headlight and T.V. camera... the pair (astronauts) are to test the suits and tools and techniques for servicing and repairing satellites on future shuttle missions.

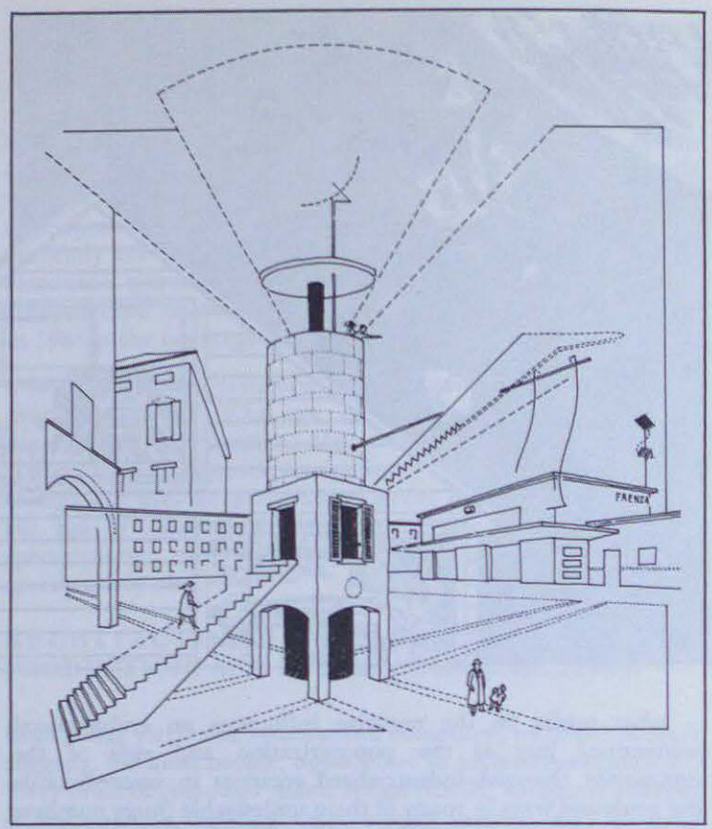
Meanwhile, back on earth, what are the influences of computerized transit networks, cablevision regions and home computers on architecture?

Just as regional highway systems, overlaid on the physical landscape in the 1940s, 50s, and 60s, changed the relationship and demarcation of political, social and economic areas producing the *SUB*-urb and the *SUB*-urban house type, now we are faced with even more complex overlays of electronic systems which are creating new spatial relationships and new architectural conditions.

The Metropolitan Region of Toronto, the city in Canada with the largest population, has five cable television operations each with several areas (systems). The largest of the five companies is Rogers with a 360,000 — home grid — the world's largest single system. In some cases in the Toronto Metro area, *cable communities* do not directly correspond to the physical boundaries of the boroughs. So it is possible to live in one communtiy but be wired into another. And this is further complicated by the many variables between systems. For example, some cable territories have English and French-language channels while others have only English. The importance of physical boundaries must be reconsidered.

Many architects have focused on the importance of context, regional responsiveness, local *character*, etc. in the past two decades. There has been a strong sense that buildings should continue in the manner of the traditions and look of the place. How does an architect respond to and design for overlapping real *and* electronic territories? Will we soon identify ourselves as being from *MacleanHunter Cableville* as easily as being from Etobicoke? What might a building in the manner of *MacLean-Hunter Cable* look like?

Similar questions can be raised at a smaller scale. The small, twin cities of Kitchener-Waterloo, in Ontario, recently activated a computerized transit system called Telerider. By dialing 888 and the local, four-digit bus stop number, the prospective rider is informed, by a computer voice, exactly (to the minute) when the next bus is due. As well, the system announces any delay or



2. "Ceramic Communication Tower". drawing form Richards/Santon/Urban Faenza competition entry (1983).

other service interruptions. So students, workers, the elderly — anyone taking the bus — no longer have to walk to a bus station or wait in the snow or rain for long periods. It is quick and efficient; but it also reduces the probability of social encounter, of *rubbing shoulders* with the crowd, of meeting new friends and talking during the wait for the bus. It individualizes and works against the messy, unpredictable nature of group interaction.

The same thing can be said about the new national and international networks of electronic banking systems — banking by machine whenever you want it. There are no more long lines to wait in; banking and bill paying can be done in the darkness and quiet of 4 a.m.; grand banking halls are no longer needed.

If bus station waiting rooms and banking halls are no longer needed, if these and other institutions disappear, what will constitute our sense of community? What kind of architectural experience can be had in the quick-in, quick-out minimal enclosure needed for *personal touch* banking machines?

Next we can expect even less need to go to the banking machine with the home computer (home banking, home shopping, home entertainment, etc.), videotext and other devices linking us with the world outdside. Interactive features will allow people *"to buy airline or theatre tickets without leaving their homes or to order merchandise from the Sears Roebuck Catalogue or groceries to be picked up later."*[11] Flat *TV walls* will be standard components of houses, apartments and communal dwellings. At a lecture in Toronto on February 2nd, 1983, Alvin Toffler communicated his positive vision of late-twentieth century, third-wave life in the Electronic Cottage. Toffler believes that society will be *"demassified"*; that diversity will increase; that we will customize more and more of our objects and processes. We will *"reconceptualize (our notion of) job"*; most importantly there will be *"new attitudes towards time and space"*.

Will these new attitudes towards time and space significantly change people's attitudes towards and expectation for their place

of dwelling? Modernists have been committed to that vision throughout this century; but most of what has been built in the residential domain has been traditional, conservative, nostalgic, and, in terms of style and function, quite non-electronic.

People have not wanted their houses to be like or look like their automobiles or their typewriter or the airplane they fly away on during their vacation. An illustration in the book *Cable Communication* shows this quite plainly. The home communication systems of the future-satellite dishes, interactive video systems, computers, etc. — are all shown in or near a wood-frame, single-family bungalow. It is, regretfully, entirely possible that his retrograde vision of residential support systems will continue. If it does, the *container* and the *contained* will grow further and further apart. The desire to return to the cave and the fire — to primacy — is ever with us, *SITTING IN FRONT OF THE WARM, GLOWING FIRE WITH ELECTRONIC REMOTE CONTROL IN HAND.*

OUTER SPACE AND INNER SPACE

"Despite delays, five space shuttles may soon be moving cargo and people back and forth between the earth and outer space on a weekly schedule."[12]

"... the direct consequences of the new media occur in the realm of the mind."[13]

Preoccupations with outer and inner space are not new to mankind. Man has always enjoyed and feared his inner feelings and has looked to the heavens — looked outwards — to understand these feelings. Carl Jung wrote a book in the 1950s on flying saucers and, in it, referred to a Nurnberg Broadsheet of April 14th, 1561, which shows strange, satellite-like objects showering the earth. Seperated by nearly 400 years, Jung and the author of the Nurnberg Broadsheet reveal the primacy of our wonderment about those mysteries *out there* which are, simultaneously *in here*, that is, in the realm of the mind. Nothing much has changed.

On the other hand, things *have* changed radically. By 1980, there were 64 communications satellites in orbit around Earth; over-crowding of available satellite space has become a real problem. Bold ideas for outer space manufacturing and space cities are on the drawing boards, as the feasibility of large scale, integrated activities in outer space increases. In *The Third Wave*, Toffler tells us that *"According to Jesco von Puttkamer, chief of space industrialization studies for NASA (the U.S. National Aeronautics and Space Administration), it (Urokinase, a blood clot dissolver which now costs $2,500 (U.S) per dozen) could be manufactured in space for less than one fifth that amount."*[14] The uses of outer space for national defense are less inviting to contemplate, given the destructive capacity of the new systems.

At the everyday, local level, satellite communications are changing our environment. Our world — our space — is being expanded. Bargain basement satellite-dishes made of aluminium or fiber-glass are available in small cities and towns in Canada for $3,500. As one satellite-dish salesman said, *"There might... be situations where a group of six or seven owners of cottages on a lake will get together and buy a dish"*; thus the per-person or per-family cost could come down to a few hundred dollars.

Although much of the sending and receiving apparatus of telecommunications is becoming miniaturized — and the 'lines' of transmission are mostly invisible — a case can still be made for imagining that architecture will have to simultaneously accomodate and express its outer-space-oriented electronic gear. The tops of houses and apartment buildings, back yards and front yards will be decorated with satellite-dishes; and exteriors will exhibit *TV walls* similar to the interior ones mentioned earlier.

Will the psychological factor of *knowing and feeling* that the sky is full of satellites, space shuttles and space stations have an affect on the way we design our terrestrial buildings? Will our earth buildings become more closed-in, defensive and hermetic as a guard against the threatening new power of flying objects in outer space; or will our buildings become more transparent, looking optimistically outward and upward? As one NASA scientist suggested after having some doubts about the sterile *interior design* of the first Skylab project, maybe architects should have a direct role in designing the interior of the labs in order to make them (ironically) 'more like home.'

If, on the one hand, we are confronting the inhabitation and use of the territories of outer space, how do we, on the other hand, mesh that with the mindscapes of inner space?

... the direct consequences of the new media occur in the realm of the mind. The steam engine, like the printing press, replaced physical effort; the industrial age was built largely on substitutes for muscle. Today's computer-telecommunications media are, or can be the servants of analysis and thought — highly trained professional servants, if you will, rather than the domestic ones of the industrial age.[15]

The philosopher-futurologist Arthur Clarke says we don't need to worry about where this third wave is taking us, saying it's enough to ride the wave. But Martin Pawley, in his 1974 book, *The Private Future* suggested that we are trapped in an unreconcilable state between primary reality and the techno-construct of secondary reality; he set out a pessimistic scenario, predicting that internalization and the self-ness of inner space would lead to the radical erosion of the public realm.

It is difficult to determine whether or not this is, in fact, happening. Some cities in North America have actually had a revived interest in intensive rebuilding of their public realms since the 1960s. But most average and small-size cities and towns have retreated from support of their traditional public realm. Downtown — the shops, the streets, the institutions — are sadly de-energized, while suburban shopping malls and the highway strip continue to be reasonably healthy. Even more revealing of the retreat to the private realm and inner space is the proliferation of electronified, block-out-the world, individual-focused systems such as the Sony Walkman, telephone Dial-a-Fantasy and video games. (Is a video game *parlour* a public, collective place? Or, because of its dominating, otherworld screen orientation, is it the beginning of the Japanese experience of the Pachinko Parlour where row after row of people play with and relate to their *borrowed* machine, totally ignoring the people and the environment around them? *"One scientist working on what is often called the machine-human interface believes — these are his words — that 'interacting with a computer can be a far richer experience than interacting with another human being'."*[16]

Meshing "the Everyday" With Outer and Inner Space

The exploration and use of outer space is no longer part of science fiction; it is scientific *fact*. And through such fields as medicine, psychology and psychiatry, we know a great deal about a human's inner spaces. However, two recent newspaper clippings — one about a Russian cosmonaut and inner space, the other about American astronauts and outer space — reveal something very surprising. Within the context of highly scientific, highly technological space activities, some very ordinary, very human factors arise.

In the Russian case, cosmonaut Valery Lebedev reported that he cultivated radishes, cucumbers and salad greens in a kitchen garden during his 211 days living in space. He says *"I never before wanted to grow any plants..."* and he went on to say that it was a psychological boost watching his space crops respond to *"a drop of water, which I had dropped."* Humans still need to experience real growth and greenery and water — the primary forces of Earth's *nature*.

In the American case, the astronauts *"soared twice around the globe... enjoying two sunsets and sunrises"* during their three hour and forty-seven minute space walk in early April, 1983. They had *"a breathtaking vista of sky, sun, stars and the Earth."* Astronaut Musgrave said *"They were too busy to sightsee..."* But this little reference to sightseeing brings us back to a sense of desire for the commonplace — to Hawaii, the sun and sparkling water.

We can expect that the new architecture(s) will continue to address the ordinary, the everyday, the common place. What will be different will be the overlays and sense of collage brought about through meshing the everyday with the new extremes of outer and inner space. An architecture of simultaneity will emerge which, being built on and reflective of electronic systems themselves, will promote the merging and exchanging of radically varied images, places and times in an exciting new spatial order. 'The everyday' (including traditionally understood and modern space) will be used to mesh the new extremes of outer and inner space.

Conclusions (as Predictions)

The conflicting energies and spatial sensibilities discussed here as ingredients of a new Electronic Mannerism suggest several things, generally, about architecture in the latter part of the twentieth century:

1. *THE HISTORY OF ARCHITECTURE WILL BE RADICALLY REWRITTEN.* As an indicator, look at what is happening in the area of film. An 'electronic painting' process is now being used to transform old black and white films into full colour productions; ie. an intentional falsification is being performed. New generations will not know or remember that "The Fixer Uppers", a 1935 film, was a world of black and white. The new colour will not necessarily have anything to do with the colours of the real scene when the film was originally produced. It is easy to imagine that black and white photographs, drawings and films of buildings will be electronically re-painted to either accurately represent the real, original colour of the building or to intentionally distort the palette. What colour was *or will be* Gropius' 1914 Werkbund buildings in Cologne? It will become increasingly difficult to distinguish what is/was real — facts — from what might have been/could be.

2. *THE DEFINITION OF ARCHITECTURE WILL BE RADICALLY EXPANDED.* Architecture will become, more and more, a part of other disciplines and fields. The lines between architecture and telecommunications will blur; the lines between architecture and biomedical engineering will blur; and the lines between architecture and aerospace engineering will blur. Certain kinds of fine building activity will still be known as architecture; but the traditional focus on shelter and enclosure will diminish. The new networks of high-tech, solar powered telephone booths in desert areas are representative of a newly defined architecture — part of an electronic servicing system with associated *pieces* manifested and given material form.

3. *THE ELEMENTS OF ARCHITECTURE WILL BE RADICALLY CHANGED.* Within this new condition of networks and fragments, we will continue to find preoccupations with scale, proportion, texture and light necessary and useful. But the elements — the ingredients we use to make architecture — will change radically. We will be able to design with ingredients like regional electronic beams, as well as classical and modern fragments from history. (The recent Richards/Santon/Urban competition entry for a seriesof *"Ceramic Communication Towers"* in Faenza, Italy attempts to overlay new electronic networks and fragments on the place, while simultaneously reinforcing the existing spatial system, material vocabulary and primary reality of Faenza.)

I imagine the nature of much architectural work ahead to be predominantly technical and intellectual. Like the vestibule of Michelangelo's Laurentian Library, it will be rich with ambiguous, conflicting energies; it will be extremely restless and might well be labelled Electronic Mannerism.

1. Rudolf Wittkower, "Michelangelo's Biblioteca Laurenzian", **Idea and Image: Studies in the Italian Renaissance**, pp. 58-67.
2. Wittkower, p. 59.
3. **Planning Now for an Information Society: Tomorrow is Too Late**, Science Council of Canada Report 3 (March, 1982), p. 10
4. J. Richard Munro, "Up With the New — And the Old", **Communications in the Twenty-First Century**, p. 41.
5. Science Council of Canada, pp. 58-59.
6. Munro, p. 41
7. "Introduction to the Integraph System", Integraph Corporation (March, 1981), p. 16.
8. Superstudio, "Description of the Microevent/Microenvironment", **Italy: The New Domestic Landscape: Achievements and Problems of Italian Design**, p. 247.
9. Hirashi Sasaki, "The Best of the Constructivists — Tchernykhov and His Designs", **Process: Architecture (No. 26): Jacob Tchernykhov and His Architectural Fantasies**, p. 19.
10. Alvin Toffler, **The Third Wave**.
11. Elie Abel, "Looking Ahead From the Twentieth Century", **Comunications in the Twenty-First Century**, pp. 7-8.
12. Toffler, p. 157.
13. Munro, p. 41
14. Toffler, p. 158.
15. Munro, p. 41.
16. Munro, p. 39

"In the manner of"

A propos de "*à la façon de*"

Guy St. Arnaud

Depuis maintenant plusieurs années, un exercice des plus intéressants est tenu à l'université McGill. Les étudiants de troisième année sont alors regroupés sous différents panels et travaillent activement pour une durée de deux semaines à l'exercice "in the manner of". John Meunier, Directeur de l'École d'Architecture et de Design Intérieur à l'Université de Cincinnati, est invité pour l'occasion et préside le corps professorial. Une autre dimension résultant de cette communication avec l'extérieur est ainsi apportée à l'exercice, une dimension qui se répercute dans les projets présentés.

Dans cette recherche continuelle pour un style personalisé, auquel tout étudiant en architecture aspire, l'exercice "**in the manner of**" me semble avoir marqué une étape fort importante. Il peut, à première vue, sembler contradictoire d'affirmer une telle chose mais pourtant il n'en est rien. L'effervescence de projets que nous pouvons admirer depuis quelques temps sur les tables à dessin de nos studios, où des notions post-modernistes sont appliqués plus ou moins correctement, n'a absolument rien à voir avec l'exercice que nous avons vécu. Le projet impliquait une quantité appréciable de recherche en ce qui concerne les théories de l'architecte que nous avions choisi. Il s'agissait ici de capter une pensée globale beaucoup plus que de reproduire de simples détails superficiels.

Et là se situe le point majeur. C'est cet apprentissage de la notion de globalité d'un architecte qui différencie l'exercice d'un simple plagiat.

L'architecture est une forme de language. Comme lui, elle est composée d'éléments, d'un vocabulaire, d'une grammaire et d'une syntaxe. Comme lui, elle est représentative de celui qui l'utilise et surtout elle est porteuse d'un message. Comment peut-on envisager autrement l'oeuvre des grands maîtres? Comment peut-on comprendre quoi que ce soit si l'on n'admet pas dès le départ cette simple notion? Il ne faudrait donc surtout pas sous-estimer l'importance de la globalité, de la continuité de l'architecture. Si comme le language, elle est formée d'éléments distincts, d'un autre côté elle forme, comme lui, un tout particulier.

Un architecte de qualité n'utilise pas seulement son vocabulaire ou n'exprime pas seulement ses convictions que dans la réalisation d'un plan ou d'une élévation, sans se soucier du reste, mais bien plutôt dans un tout. "*L'Architecture*" implique cette notion de globalité. Toute réalisation d'un grand maître est imprégnée de cette idée et tout architecte ne peut être grand que s'il accepte cette vérité et qu'il la met en pratique.

Un des buts premiers de l'exercice était justement d'étudier un architecte en particulier et de voir comment il avait assimilé ces notions et exprimé son propre language. Lors de la conception de notre bâtiment, nous ne devions pas simplement copier des détails propres à l'architecte choisi mais bien plutôt, à partir de son vocabulaire et de sa grammaire, faire passer un message qui serait propre à ses conceptions, qui se révèlerait être en continuité avec son oeuvre. Cela pouvait s'avérer souvent difficile car je ne crois pas, du moins cette année, qu'aucun des architectes choisi n'avait jamaisfait la conception d'une école d'architecture. Le projet impliquait donc une quantité appréciable d'interprétations qui ne pouvaient être erronées.

Layout: by Guy St. Arnaud

Le Corbusier
Robert Venturi

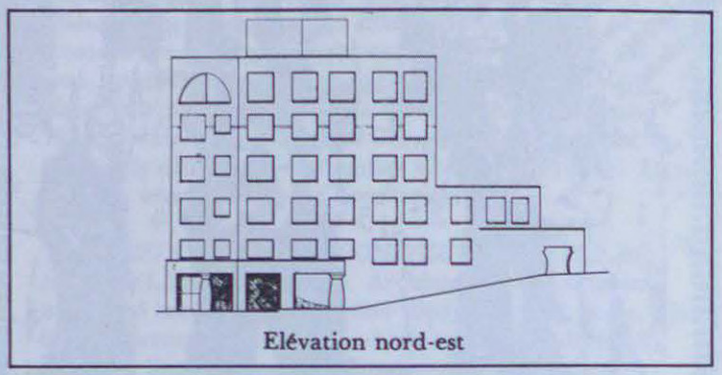
Claudio Venier
John Theodosopoulos
Lana Touma
Cheryl Yeung
Charles H. Brunet
Darrell Broughton
Eugenio Carelli
Graham Livesey
Frances Wood

Il ne devrait plus subsister de doute maintenant quant aux avantages que tous et chacun ont pu tirer d'un pareil exercice. Il y a maintenent plus de deux années que nous tentons, dans cette classe, d'être des architectes consumés. Au fil des projets et de nos recherches, nous avons recueilli des éléments à droite et à gauche, tenté de nous former un vocabulaire qui nous soit propre. Souvent malheureusement, parce que nous avions l'impression de copier, de nous abaisser en empruntant de nos prédecesseurs, nous nous sommes privés d'une source appréciable d'informations essentielles. Dans le cadre de cet exercice, on nous demandait expréssement de regarder par dessus notre épaule, de nous retourner, de réaliser un bâtiment "**à la façon de**". Nous avons pu voir comment ces architectes de renom s'étaient tournés, eux-aussi, vers le passé et surtout, voir comment ils avaient pu adapter à leur vocabulaire des notions antérieures à leur temps, afin d'évoluer. Comment aurions-nous pu, nous, ne pas progresser?

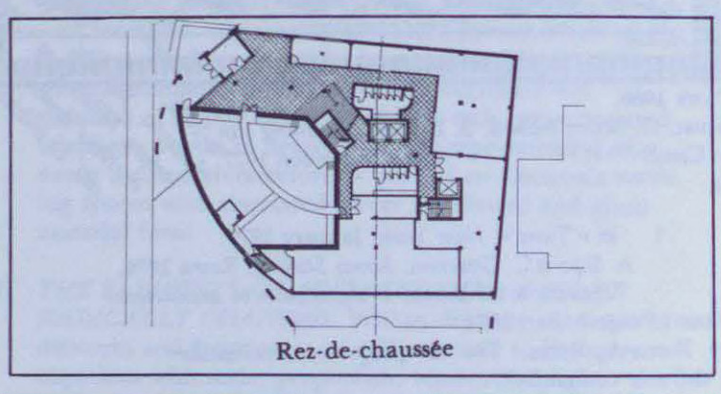
Aujourd'hui encore il est possible de voir des traces de ce projet. Certains, parmi nous, ont été fortement influencés par l'architecte choisi. Mais surtout il est possible maintenant de voir chez certains d'entre nous, le point de départ d'un language particulier, ou sinon l'accélération d'un processus déjà amorcé. En analysant les différentes formes qu'ont prises chez un autre architecte ces notions de language, de vocabulaire, de message, et de globalité de l'architecture, nous avons pu nous développer nous même.

Une étape de plus a été franchies vers l'aquisition d'un style qui nous soit personnel. C'est pour cela je crois que je puis affirmer que cet excercice fût vraiment le plus valide et le plus stimulant auquel j'ai eu l'occasion de participer.

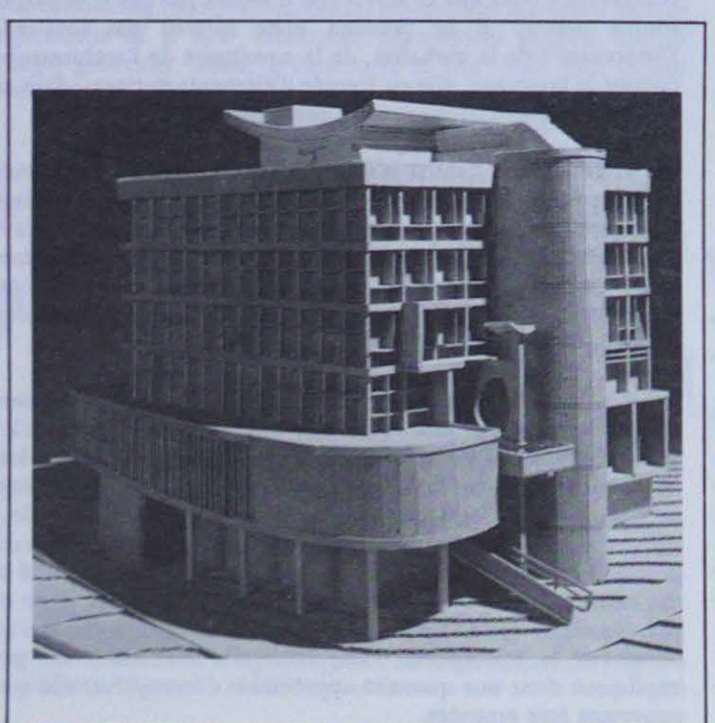
Guy St. Arnaud est un étudiant de troisième année à l'école d'architecture de l'Université McGill.



Elévation nord-est

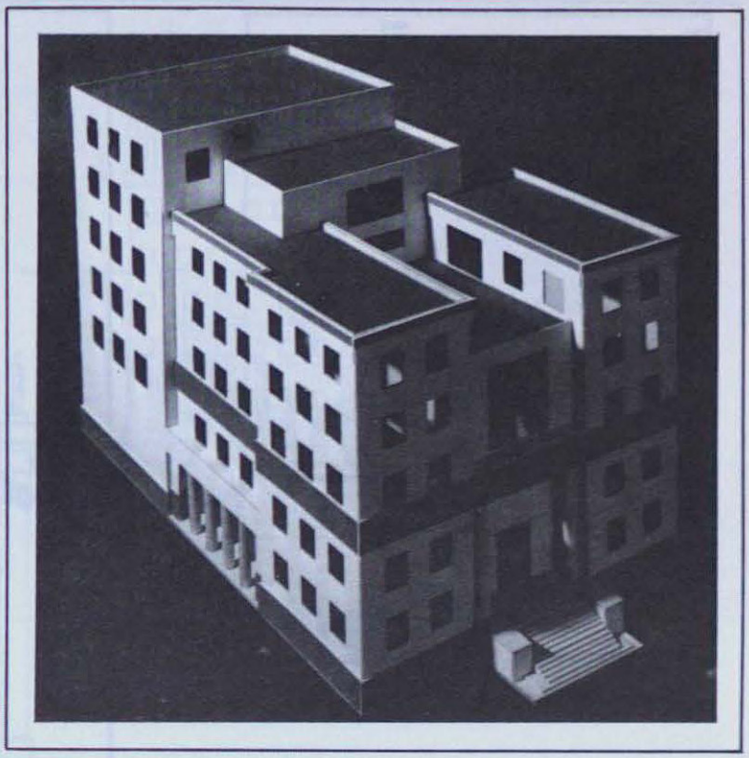


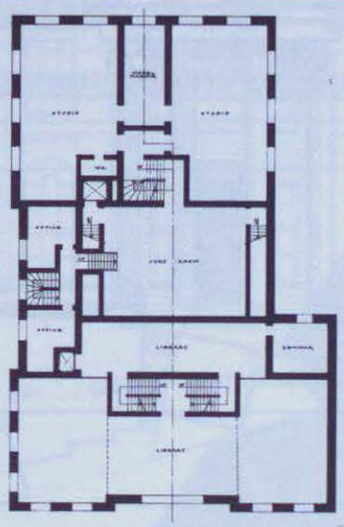
Rez-de-chaussée



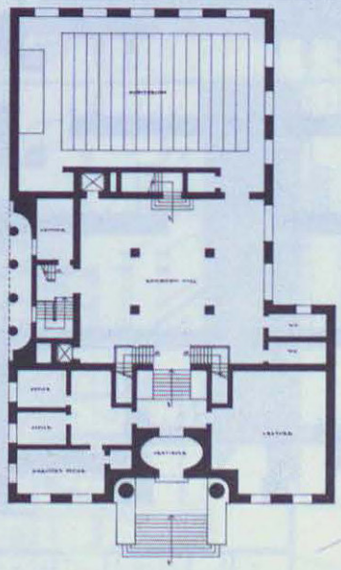
Adolf Loos

Mark Poddubiuk
Adam Caruso
Christine Anne Humphreys
Tony DiMiele

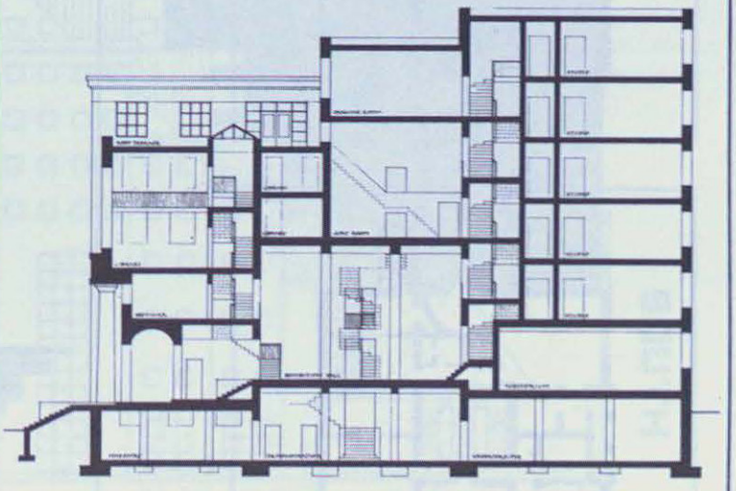




Premier plancher



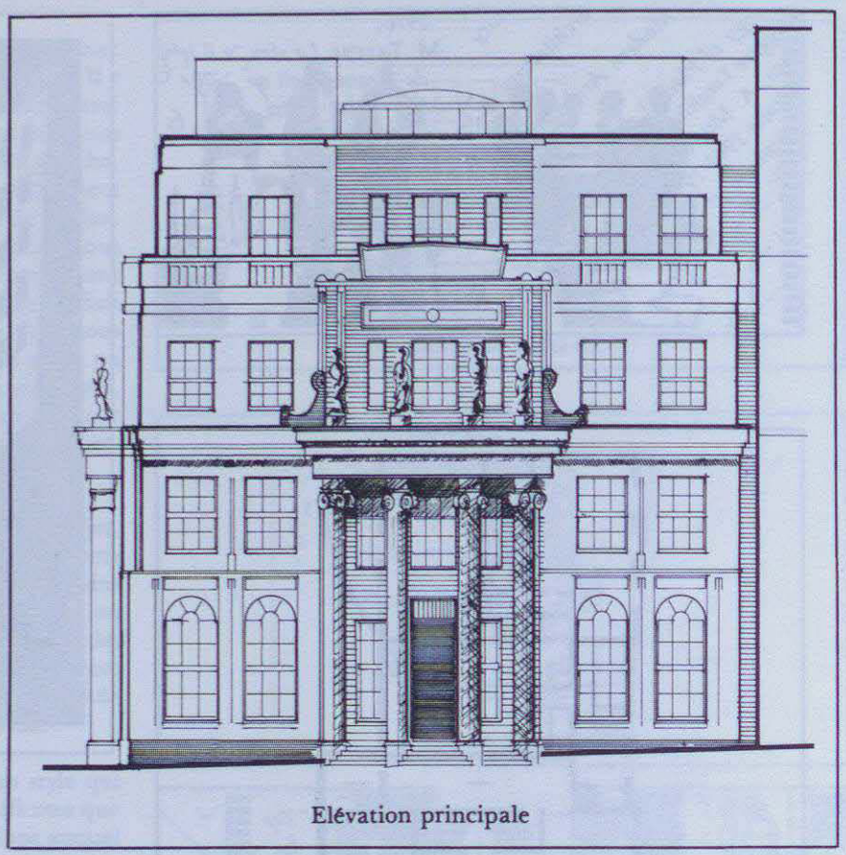
Rez-de-chaussée



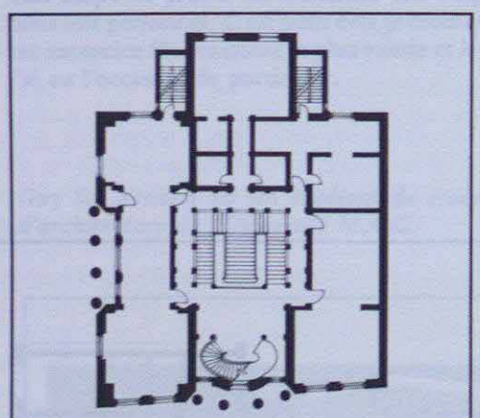
Section longitudinale

Sir John Soane

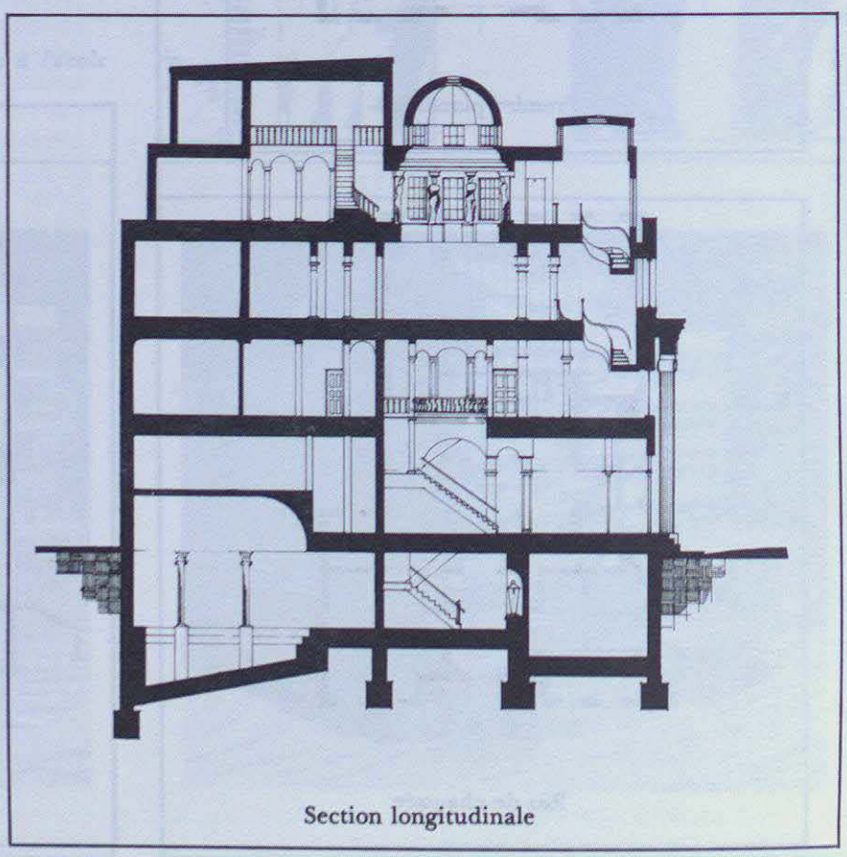
Gavin Affleck
David Scarlett
John Simonsen
Silvia Sterental



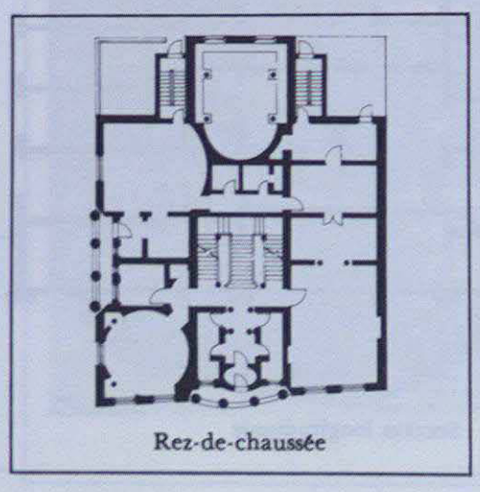
Elévation principale



Premier plancher



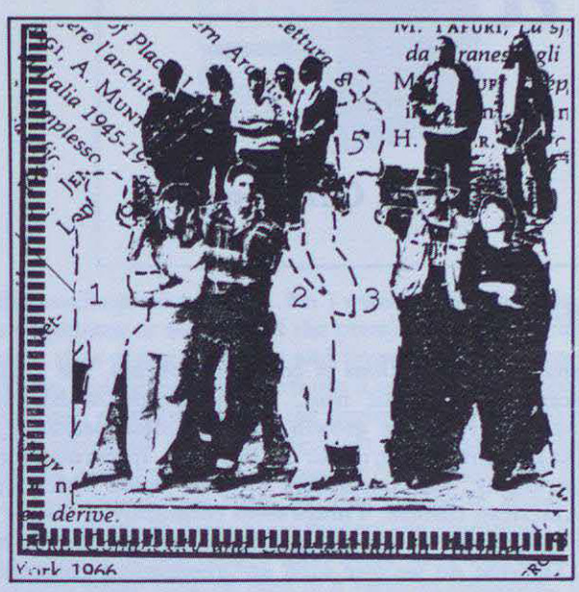
Section longitudinale

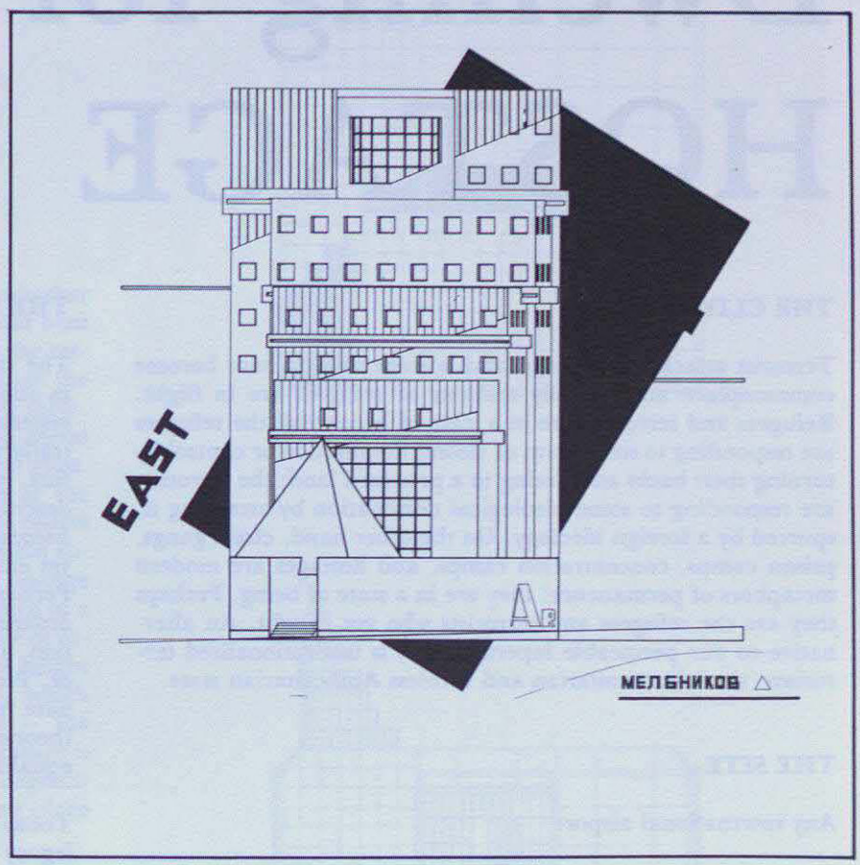


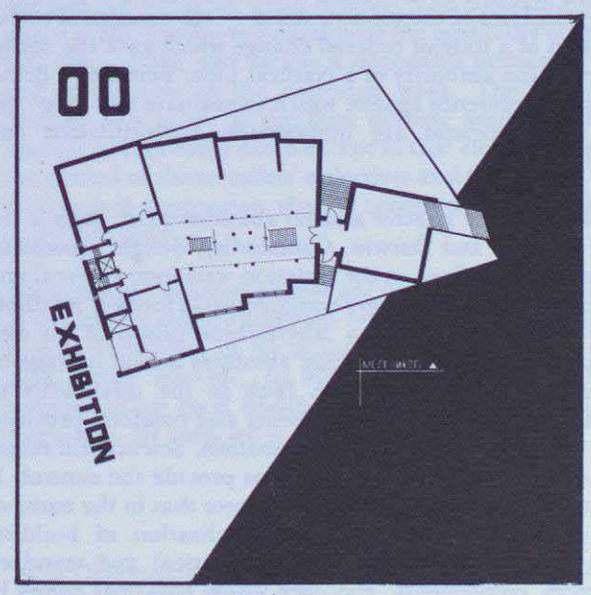
Rez-de-chaussée

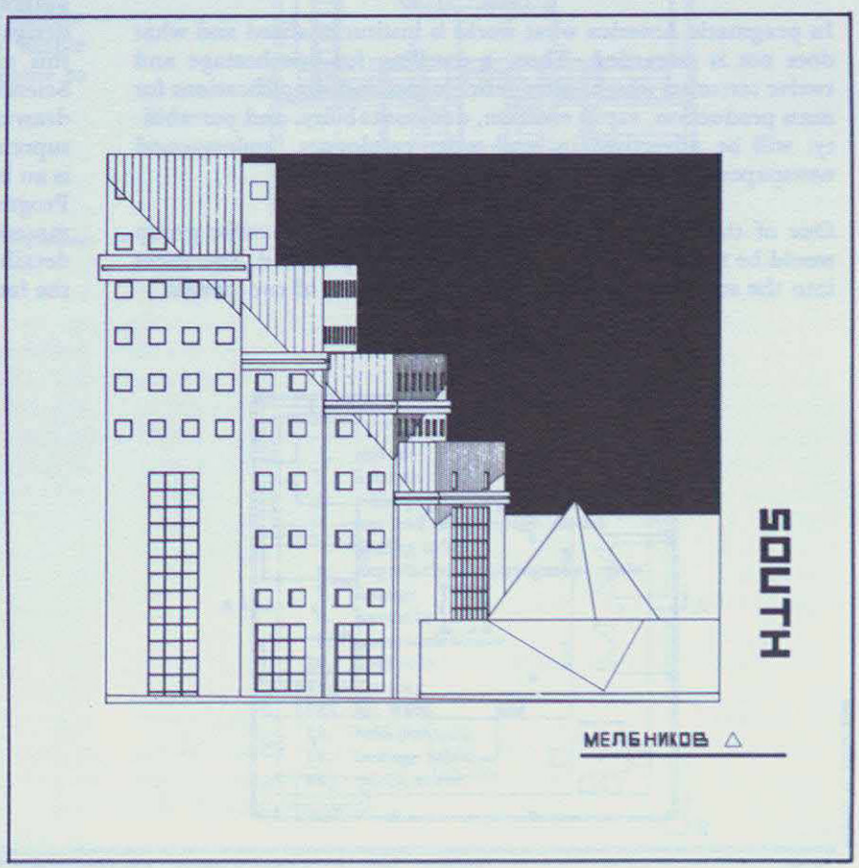
Constantin Melnikov

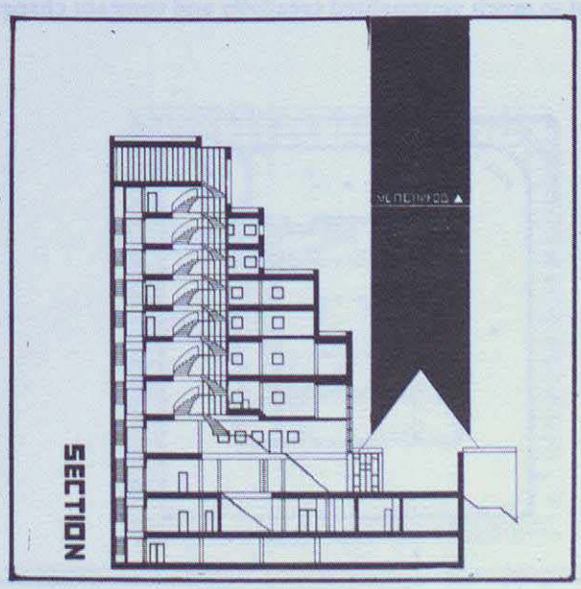
Esther Varkay
Marie-Danielle Faucher
Frédéric Dubé
Guy St. Arnaud
Irena Adamonis











Dwelling for a HOSTAGE

by Will Cummings

THE CLIENT

Terrorist attacks, hijackings, and hostage takings have become commonplace and literally millions of refugees are in flight. Refugees and terrorists are in a state of becoming: the refugees are responding to some form of violent domination or control by turning their backs and fleeing to a promised land; the terrorists are responding to some ideological domination by attacking it, spurred by a foreign ideology. On the other hand, chain gangs, prison camps, concentration camps, and hostages are modern metaphors of permanence: they are in a state of being. Perhaps they are the refugees and terrorists who got caught. An alternative to our permeable inpermanence is institutionalized terrorism: the inhumanitarian and ruthless Authoritarian state.

THE SITE

Any international airport.

THE BUILDING

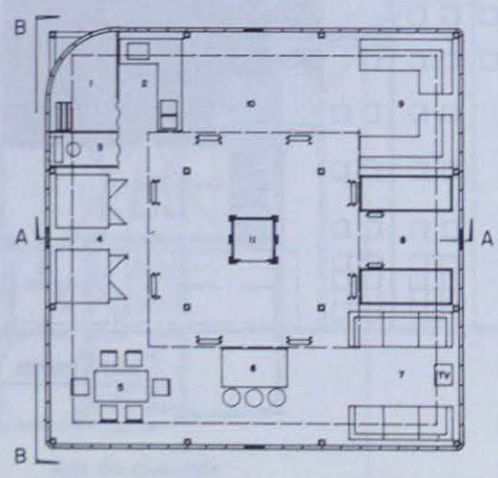
In pragmatic America what works is institutionalized and what does not is discarded. Thus, a dwelling for one hostage and twelve terrorists which, after refinements and simplifications for mass production, rapid-erection, demountability, and portability, will be advertised in mail-order catalogues, underground newspapers, and post offices all over the world.

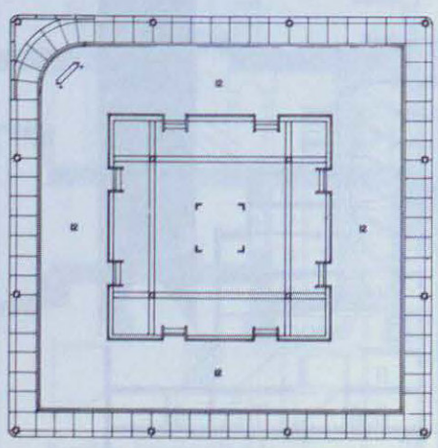
One of the primary concerns of a prospective terrorist group would be the quality of control and defense provided. Entrances into the structure are possible by the removal of two panels —

THE SCENE

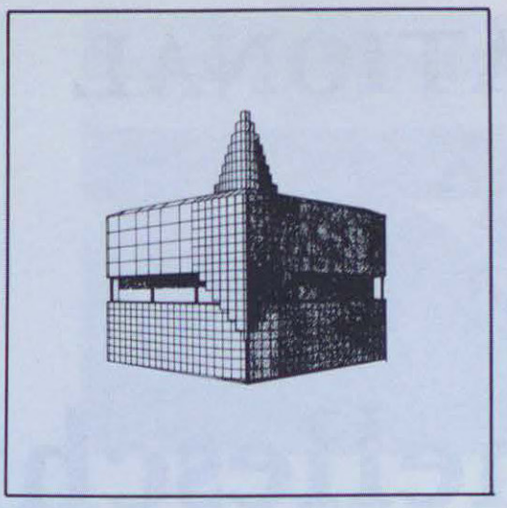
The ramshackel constructions of colonial suburbia, the "built-in-obsolescence" of Detroit iron, the infinitude of highway systems, and the footloose growth and easy disappearance of trailerparks are emblematic of our restless state. Impermanence, flux, permeability, and portability are the words which best describe American culture. Things seem constantly in a state of *becoming*, not *being*. Therefore, one might say that they do not yet exist. To what do we owe such an ignominious condition? Perhaps to Darwin, who promulgated one of the most dominant ordering principles of the modern mind — the concept of evolution, a vision of a state of ordered change which gave the notion of "Progress" the authority of a Natural Law. Bereft of a dominant frame of reference against which to evaluate and judge, all theories and criticisms are immediately individualized and equalized.

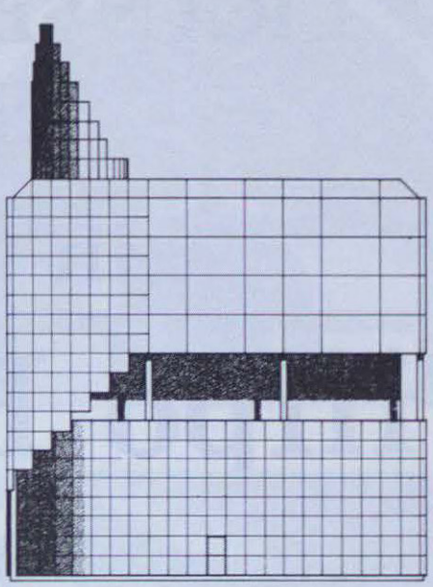
Today all things are relative and no absolutes exist: such is the legacy of Einstein and Darwin. Commodity, delight, goodness, and beauty are redefined as the situation warrants; ethereal and pliable post-rationalizations are conjured up in tones of infallible authority. Like Daedalus in a labyrinthine prison of his own design, so too the architect seeking absolutes is held hostage by this mannered society. Although faith in the infallibility of Science has wavered, the improvements and comforts provided draw out the Spirit of American Pragmatism. Science still reigns supreme and techonological innovations provide the control. It is an interesting, but typical paradox to note that in the name of Progress and Pragmatism, the industrialization of building materials and the universalization of identical and standard details, parts, components, and even whole buildings comes in the face of so much personalized creativity and constant change.





Layout: by Susan Ross

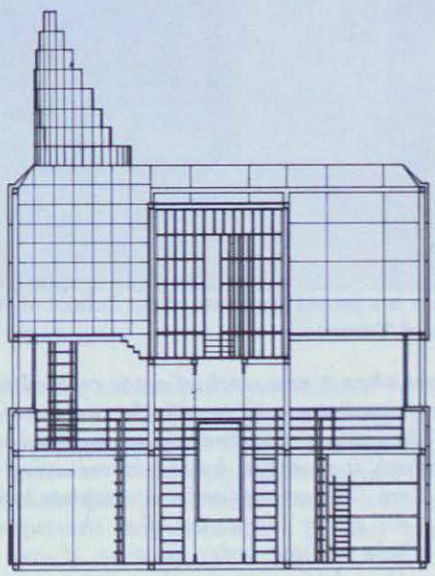




B-B

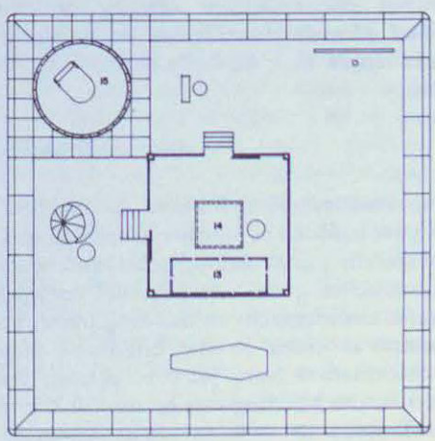
this small opening (.4m x .8m.) would oblige the visitor (whether a negotiator or member of the press) to enter sideways and bent over, thus giving a distinct and immediate advantage to the terrorists. For ceremonial purposes it would be desirable to use the entrance directly opposite the negotiation/press-interview table. The terrorists' living quarters are sheathed in armored metal panels, and the windows above are bulletproof dark mirror glass. To prevent visitors from gaining complete knowledge of the layout, all of the furnishings (except the plumbing) are on rollers and would be rearranged after every visit. The four possible entrances would then be used in a random sequence. The hostage remains the terrorists' main defense. The constant presence of a guard in the watchtower eliminates the possibility of rescue or attack from above, and escape is impossible because of the height and smoothness of the enclosing walls. The elevator, which doubles as a table, is the final defense against escape — the hostage cannot come down except in that elevator. the hostage is the symbol of the terrorists' objectives and the subject of negotiation, so it is appropriate that he occupy such a prominent place in the building.

The hostage's quarters proper are simple and static with no view to the outside world except the heavens and several appropriately grim reminders of his situation. The yard walls are mirror glass facing inwards, to allow the interested parties ample evidence of his good health while encouraging him to come to terms with his conscience and his Maker.



A-A

Will Cummings is a recent graduate of the school of Architecture at the University of Waterloo.



Legend

1. shower
2. kitchen
3. toilet
4. hot and cold storage closets
5. dining table
6. negotiation/interrogation table
7. lounge
8. barracks
9. communications
10. vestibule
11. elevator
12. cat walk
13. fold-downcot
14. hostage table
15. watch tower

TRANSFORMATIONAL SYNTAX

in the work of

Filipo Brunelleschi

by Graham Owen

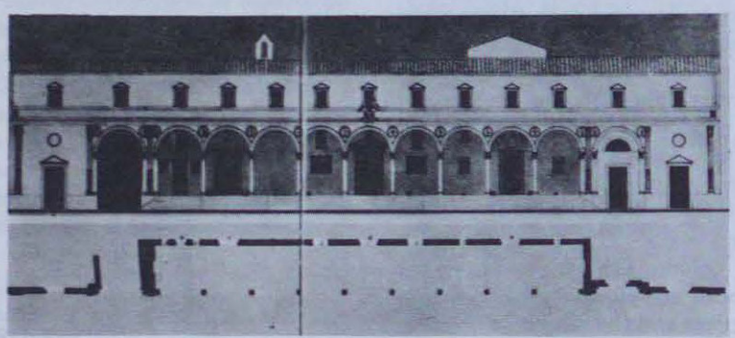


Figure 1.

Graham Owen is a recent graduate of the School of Architecture at University of Toronto.

What happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new work among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the ***whole*** *existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art towards the whole are readjusted ...*

T.S. Eliot, Points of View

The purpose of this paper, is to examine several buildings by Filippo Brunelleschi with regard to their architectural *syntax:* more specifically, their syntactical deployment of Classical elements. The proposition inherent in the often invoked linguistic metaphor is that the Renaissance distinguishes itself, as a sensibility, from earlier periods, not by its choice of vocabulary, but rather by the way in which that vocabulary is manipulated.

That proposition is not in itself unique to this paper. It is, however, a further intention to *read history backwards.* A close examination of a number of apparently anomalous details of Brunelleschian works reveals an approach to syntax that can be loosely termed *transformational,* in which sense such an approach might be taken to resemble, superficially, that usually ascribed to the Mannerist period.

There being no particular merit, however, to the blurring of widely accepted distinctions, this paper will seek to explore the nature of this transformational syntax, while at the same time indicating its distinctly *Renaissance* character.

Brunelleschi's operation ... implied the end of architecture as a common framework for the various techniques, and its assumption, in so far as its conceptual aspects were concerned, into the sphere of a mental activity preceding any technical specialization.

Leonardo Benevolo, The Architecture of the Renaissance

In Brunelleschi's work, a building project was the representation of an idea, not the collective activity of craftsmen ... Brunelleschi had already transformed architecture from the mediaeval 'built' space to a logically controlled framework of visual structures.

Arnaldo Bruschi, Bramante

Classical syntax involves, by definition, an implied process of assembly. One part is added to another according to a particular hierarchy of different parts. Transformational syntax implies, however, a situation of greater intellectual complexity. It no longer only marks the hierarchy of building parts, but now also indicates a temporal order in the building's conception: a process of transformation from prior to present state. Where such syntax occurs, the building can be read as the record of its own conceptualization as well as of its assembly. This is, perhaps, a fundamental distinction to be made between

Photographs courtesy of Graham Owen.

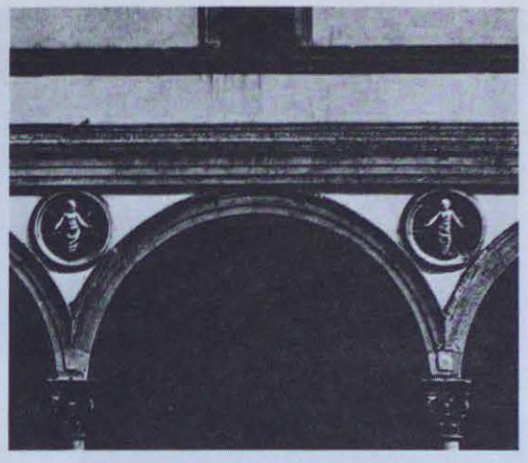


Figure 2.

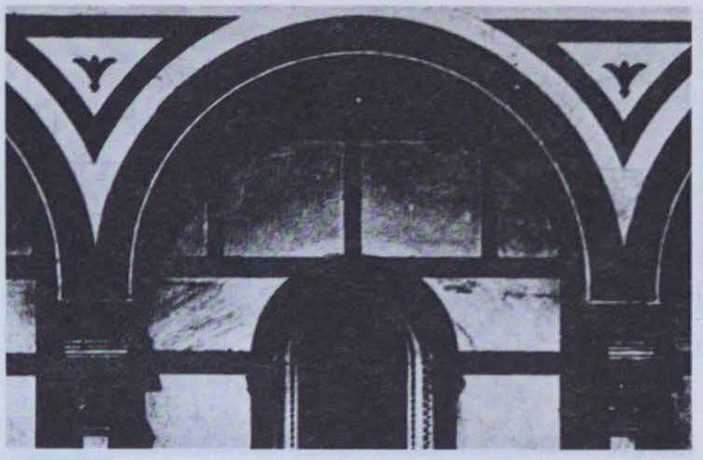


Figure 4.

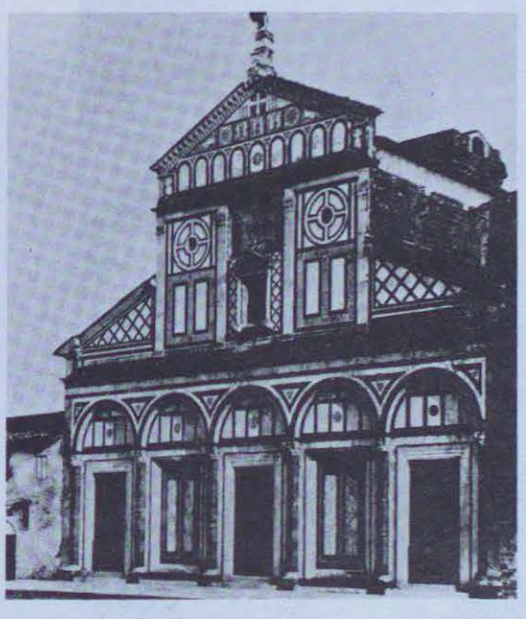


Figure 3.

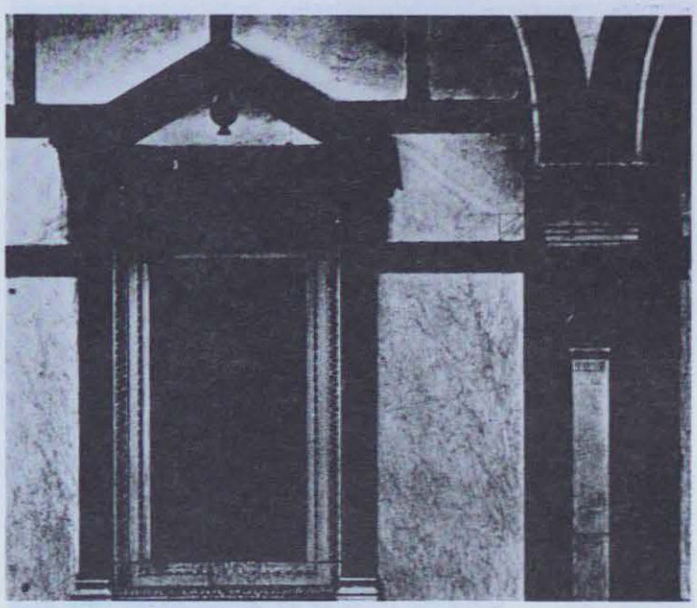


Figure 5.

Renaissance architecture and that involving a simpler, associational emulation of iconic precedents.

Alberti, as Wittkower notes, declares that the column is *"the principal ornament in all architecture"*. He goes on to declare, however, that the column is actually a piece of wall between two discontinuities. Wittkower notes the contradiction inherent in this: which is primary, column or wall? The transformational syntax of the Renaissance involves these ambiguities in the relationship of the column and associated vocabulary to the undifferentiated mass of the wall. In a period when the technique of building is more often the loadbearing masonry wall than the Gothic rib[1], is architecture to be dealt with, conceptually, as composed of massive *walls*, or in terms of a *frame*? Or can the two be combined? If so, are the column and its associated vocabulary deployed in such a way as to imply that the fabric of the building is constituted by an unqualified infill of wall-substance between the solid, primary and three-dimensional frame members (so that the building is considered as a three-dimensional construct at the conceptual level as well as at the perceptual — there being thus implied a reverse reference from the latter to the former)? Or, alternatively, does the Classical vocabulary simply serve firstly as a metaphorical reference to Rome (as would be true in the previous case), but secondly, on the wall rather as a *notation*, in two dimensions, ofthe wall's conceptual skeleton — such that the building is conceived of as an assembly of planes or elevations amongst which spatial or volumetric effects are somewhat residual, in conceptual terms?

The above do not exhaust the possibilities, of course. The building as eroded solid, or the building as delimited, sculpturally modelled space (in which the detail of the envelope is somewhat secondary to the shape of the volume it delimits) are conceptual notions for which "mural syntax" is less an issue. It is to be assumed, then, that neither is a primary reading at this stage.

(Whether one could construct a similar argument for the *Renaissanceness* of Renaissance architecture on the study of *spatial* syntax, and whether Classical mural vocabulary can be seen as rigorously related to spatial vocabulary as a syntactical notation of the latter, are topics for other papers. Suffice it to note here that the Classical *vocabulary* under discussion exhibits relatively high degrees of precision, differentiation, hierarchy, and sequentiality, qualities presumably necessary to support the linguistic analogy as it applies to the wall. Such a study of space would require a more rigorous statement of the analogy than is here attempted).

As Damisch notes in *The Column and the Wall*, Alberti, taking the column as primary in this case, states elsewhere in the Ten Books that an arch is, conceptually, a curved beam, and a beam a horizontal column. Such an attitude is suggested in Brunelleschi's *Spedale degli Innocenti* (Figs. 1, 2) of 1419-24, a quarter of a century before the appearance of *De re aedificatoria*. The moulding that faces the arches is of a distinct kind: a tripartite low relief identifiable as a Classical *fascia* (Fig.

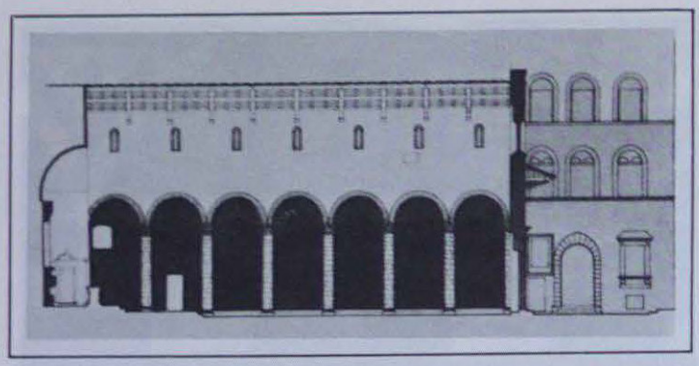


Figure 6.

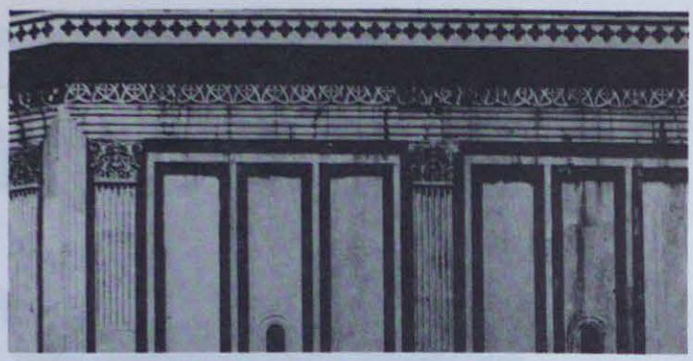


Figure 8.

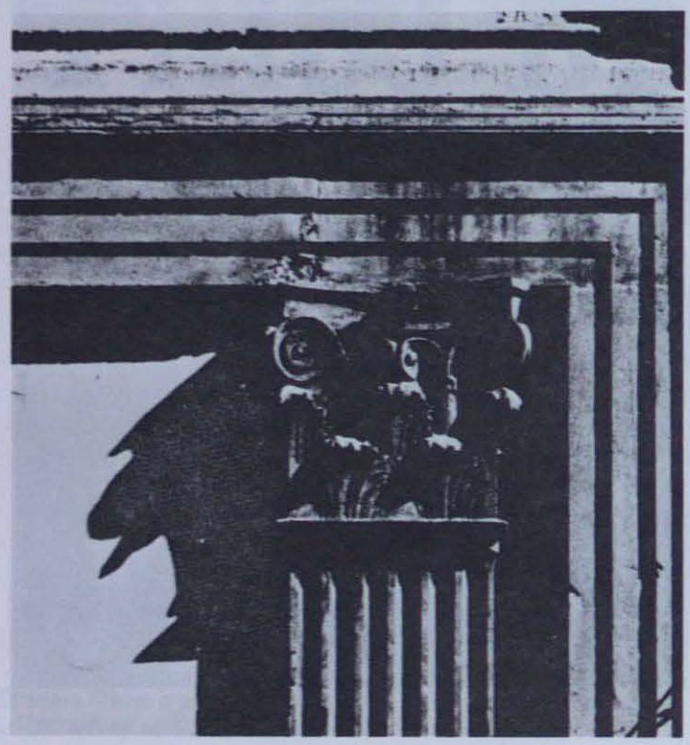


Figure 7.

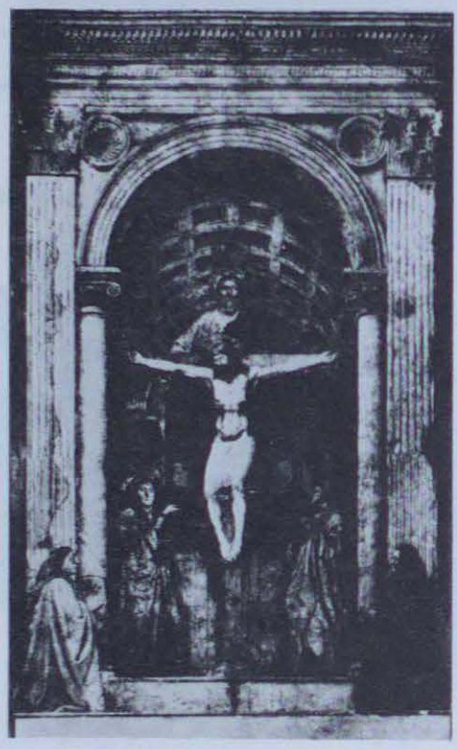


Figure 9.

2). Close examination of the arcades of *San Miniato al Monte*, c. 1090 (Fig. 3) and the Romanesque Baptistry (Figs. 4, 5), both in Florence, reveals the same moulding. There is, however, a difference to be noted which, for the purposes of this paper, is to be considered crucial. On both the earlier buildings, each arch is a discrete element, in only tangential contact with the one adjacent. At the *Spedale*, on the other hand, the arches *merge* over the column, their continuity reinforced by the continuity of the fascia moulding. At either end of the arcade, this moulding travels horizontally between two columns. The arches are, in fact, a transformed entablature.*Arcuation is a transformation from trabeation;* the latter is thus asserted as a primary state. (The shallow *dosserets* that occur on top of the capitals are of *cyma recta* profile, and represent only part of a full vertical entablature sequence). This articulation is given further emphasis by the assertion of *frame as figure:* frontality is only asserted in this facade by the presence of symmetrical end motifs and the small shield above the central bay.

Murray identifies the nave arcade of the 10th- or 11th- century church of *SS. Apostoli* in Florence as a possible model for the Foundling Hospital facade.[2] However, in *SS. Apostoli* too, the nave arches remain discrete (Fig. 6). Murray also proposes the Baptistry as another model, noting the recurrence on the Foundling Hospital of an entablature (the upper one) *bent down* at the ends of a colonnade (Fig. 7), as occurs on the attic storey or the Baptistry's facade (Fig. 8).

These two features — an entablature transformed into an arcade, and another transformed, in effect, back into pilasters or columns — can be understood as differently conceived from their pseudo-Roman precedents. The question at hand is at what point the Classical elements are seen as having some inherent immutability, some *essence,* or, better, some *canonical prime state,* such that transformations of them can be perceived as such, as distinct from *assembled* forms. The large second-storey arches of the Baptistry, considered relative to the Foundling Hospital, exemplify this notion of assembly particularly clearly. The Classical elements of the Baptistry facade or that of *San Miniato al Monte* can be understood as both assembled from memory and assembled as decoration, as a patterning or decomposition: they constitute a craftsman's activation or animation of a plane with remembered vocabulary, rather than the notation of a facade according to a preconceived overall order, in which case one would seek an anti-redundancy of notation. In Brunelleschi's work, a reductivism is pursued relative to the pseudo-Roman precedents (hence the overlap of the *Spedale* arches). Because of this, there is a clearer hierarchy of elements the striping of the Romanesque precedents tends to undermine the Classical linear elements as elements: they tend to become three-dimensional versions of the stripes, or vice-versa.

The wall of the Founding Hospital is thus organized by elements derived from a prime element and qualified by their being vertical, horizontal or curved — a kind of inflected frame that

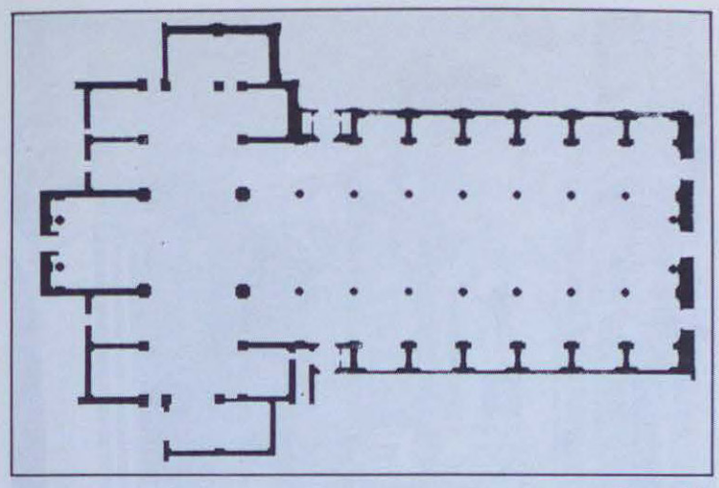


Figure 10.

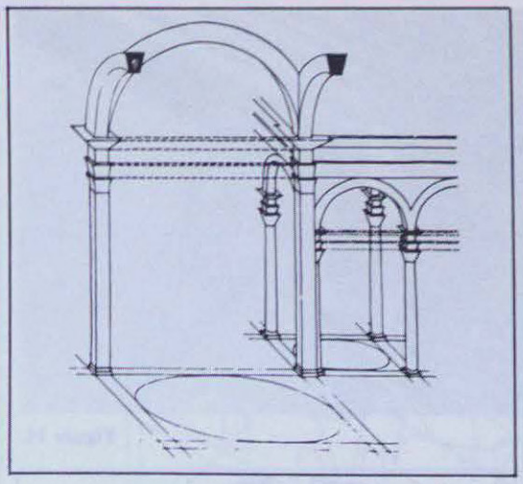


Figure 12.

Figure 11.

Figure 13.

includes arches — and is filled in between by a white membrane of wall material, which is conceptually subordinate.

These qualified elements still indicate their own transformations, which might be represented (albeit simplistically): column — entablature — arch — entablature — column. What is implied here is a **concinnitas** in the general Albertian sense, but based not so much in proportion (which it still obtains) as in the transformational relations between elements. The iconic power of this frame is revealed to the fullest in Masaccio's *Trinity* of c. 1425 (Fig. 9), in which Brunelleschi is believed by some to have had a hand. Here as in the Spedale, the columns are seen to be partly *behind* the larger pilasters. A perspective layering is implied that, when deployed in the facade, constitutes another variety of transformation, one that has implications for Brunelleschi's later work as well.

But Alberti qualifies the sequential relationship between arch and column by claiming that the two could only be combined with the intermediary of an entablature. The facade of the *Spedale degli Innocenti* is, in these terms, problematically ambiguous. Brunelleschi anticipates Alberti's concern by changing his syntax in *San Lorenzo* (Figs. 10,11) of 1419 and later, where a *dosseret* articulated as a fragment of entablature (Fig. 12) sits between arch-spring and capital. This entablature, complete only in the mind, corresponds in section to that running across the chapel arches. The *dosserets* are, significantly, four-sided, implying a grid of intersecting entablatures suspended in mid-air. Over the columns, two (or perhaps four) entablatures occupy the same position in space. The markings of the building refer to a prior state of conceptually complete elements which have been abbreviated, or better, elided.

In the corners of the side chapels, there occurs a curious event: a squared-off column, or pillar, apparently buried almost completely within the wall (Figs. 13,14). This occurs again in the *Sagrestia Vecchia* of *San Lorenzo,* also by Brunelleschi, of 1421-8 (Figs. 15-18). The oddness, to the modern eye, of the motif is intensified by its location in the unique apse space and by the different articulation of the other corners. In these remaining corners, it appears at first as if a pilaster has been folded forwards (Fig. 17) — as if a continuous strip of internal elevation, divided at intervals by pilasters, has been folded so as to enclose a space. The implied reading of *folding* would itself imply a general conceptual *planarity,* with space and mass residual.

This is a reading that can be made of Michelozzo's courtyard in the *Palazzo Medici,* 1444-c. 1464 (Fig. 19). Here, in effect, there is a simple transformation of a (presumably iconic by this time) precedent by folding the facade of the *Spedale degli Innocenti* from two into three dimensions (disregarding for the moment the lower-order three-dimensionality of the individual columns). Murray sees this move as causing difficulty at the corners, the famous *corner problem* which is to haunt the spatial type and

Figure 14.

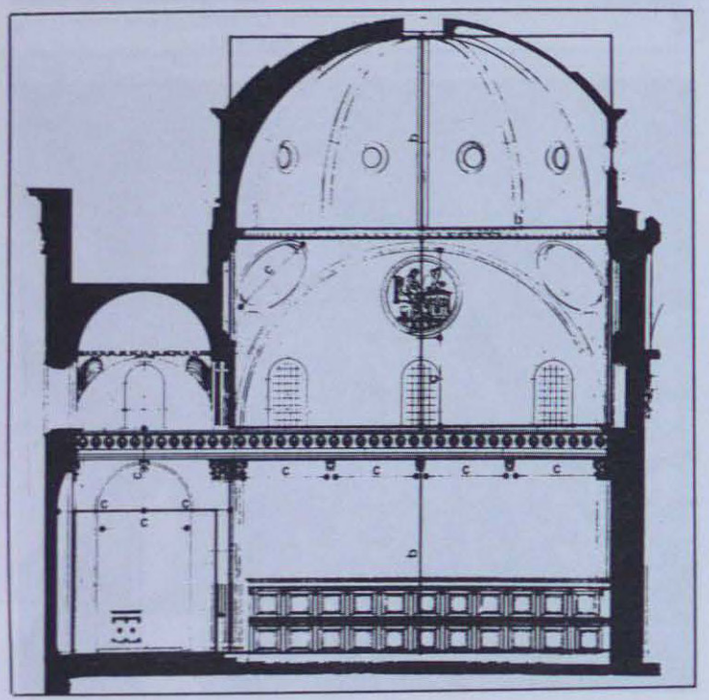


Figure 15.

Figure 17.

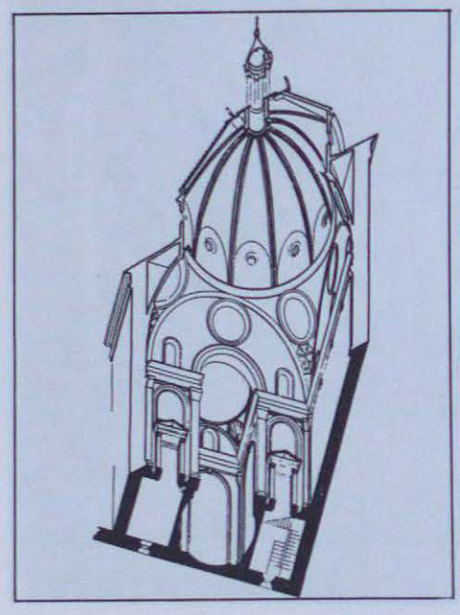


Figure 16.

the Classical corner in general for centuries to come. In Michelozzo's building, the notion of transformation raises the question of whether the *original* continuous elevation is to be understood as primary, or whether the resulting *internal* elevations take precedence, or whether (Murray's position) the *perspective*[4] view is the aspect demanding resolution.

At the Old Sacristy, however, the *buried pillars* contradict the reading of a simple folded elevation. Battisti's diagram (Fig. 20) suggests a more plausible reading. The pilaster is evidence of a pillar conceived to be *within the wall,* in effect as part of a post—and—beam structure or frame filled in with white wall-substance. These pillars, though, like the nave entablatures in the church proper, are only *conceptually* present and complete, for at the corners of the largers space they intersect like phantoms. The apse itself is an *aedicula* formed by four of these phantom pillars. The main space, though, is marked to imply the assembly of four conceptually complete *wall-units* (endowed with a conceptual thickness) whose ends are denoted by pillars. The reason for articulating these spaces differently (considering that their sections are analogous) is not clear; there does not appear to be any systematic relationship with the modular plan grid of the main church (on which the buried pillar first mentioned presumably reads as a simple frame member). It would be desirable to undertake a further analysis of the grid in order to determine whether it is a simple grid on the column and pier centres, or a tartan grid based on the column diameter (as the floor grid suggests). Within the Sacristy itself, though, the syntax suggests a metaphorical reading of coalescence and simplification towards a focus. Thus each of the corner pillars of the apse can be read as two pillars occupying the same space. (Benevolo notes the dimensional interdependences distinguishing Renaissance arcuation from Gothic[5]; a close analysis of the dimensional relationship in section of the large and small dome might well reveal that the differing corner treatments are initially generated from concerns with dimensional *concinnitas* in the vertical direction. However, this does not affect our reading of the conceptual relationships of elements articulated in this way).

To put it slightly differently: the visual incompleteness of the pilasters implies that the interior of the Sacristy is in effect *plan-generated* (as Benevolo's analyses confirm) rather than being conceived from a point of view that stresses the completeness of an *internal elevation.* Nevertheless, these *piers* have a conceptual immateriality that allows them to occupy the same space at the same time; hence, the column cannot be said to have primacy as an object. Further, though it has more integrity (because of this conceptual, though spectral, completeness) than might at first meet the eye, it is subordinate to the wall insofar as it acts as a notation of the wall *unit,* somewhat like bar divisions in music. That is, the wall is not an infinitely extensible, undifferentiated substance, but something that comes in distinct units; and these units are, further, qualified or notated by the vocabulary of ornament. The simple frame as figure no longer obtains, because greater *representation* of the frame in the main internal

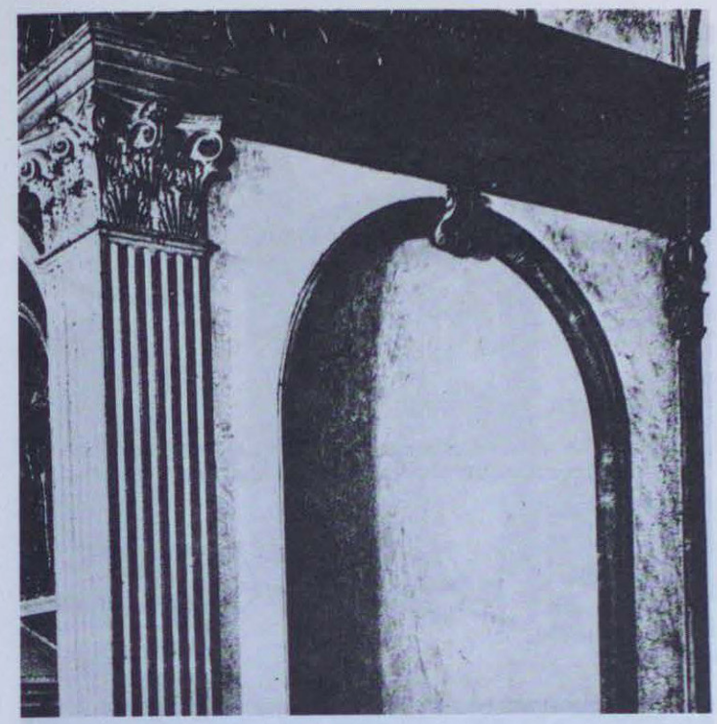


Figure 18.

Figure 19.

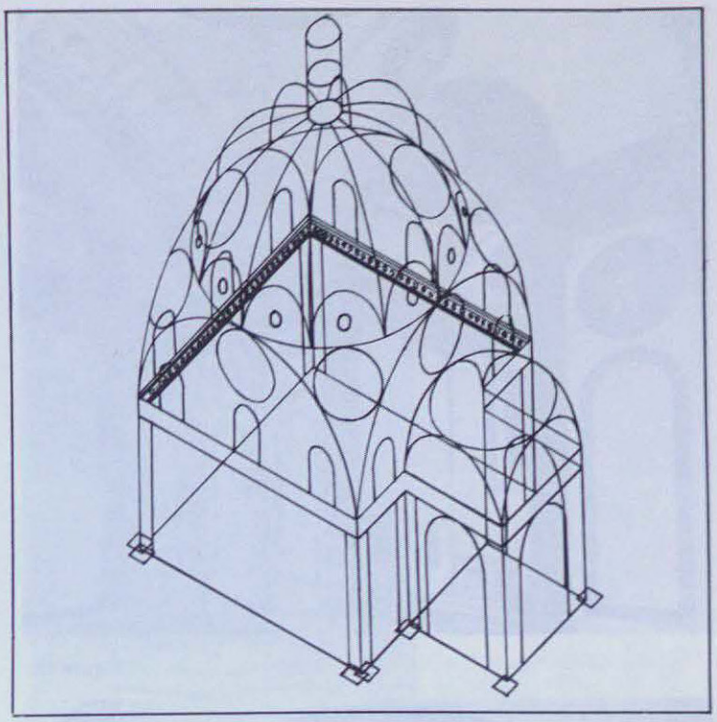


Figure 20.

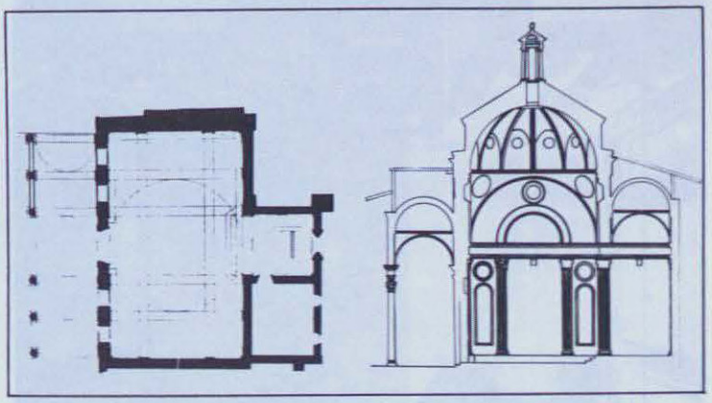


Figure 21.

corners is required; but we are not yet at the stage of *pure* representation of the frame. Benevolo's dimensional analysis of the Sacristy leads him to an interpretation in terms of planes which does not in essence contradict our hypothesis, but which is less satisfying in relation to the insistent materiality of the nave orders of the main church: "... *the architectural orders were not thought of as finishing touches for spaces defined beforehand, but as primary elements, from which the positions of the masonry planes* **against which they rested** *were deduced*"[6] (author's emphasis).

The foregoing discussion gives some clue as to the dimensionality of Brunelleschi's conception. Already the main body of *San Lorenzo* has begun to appear as a three-dimensional lattice, some of whose members have been dissolved away, as it were, to form spaces larger than the basic spatial unit; in the Old Sacristy, the assembly and *transformation* of wall-units again indicates a three-dimensional operation. Specifically, the implicit transformations described by the corner articulations tend to undermine or suppress the possibility of regarding each wall as independent and static. (Further, the implied overlap, in three dimensions, of the corner piers, on which implication the reading of the transformation depends, can perhaps be understood as proposing a fourth dimension of conceptualization). Certain anomalous details in the transept of *San Lorenzo* itself will sustain a similar interpretation, though not without the reservations with regard to canonical proportions that Benevolo records[7]. However, in general, "*Brunelleschi was concerned with studying the consequences of a rigorous method, even if it meant leaving the formal dissonances that resulted from it in evidence, rather than composing the single details in an enforced (purely visual) harmony*"[8].

The *Capella Pazzi* at *Santa Croce*, of c. 1430 (Figs. 21-23), appears at first to be virtually identical in typological terms to the *Sagrestia Vecchia*. The important difference is that the latter consists of two centralized (because regular in plan and domed) spaces and is directional only by virtue of their conjunction. The corner syntax of the larger space can be taken as reflecting this centrality: the two pilasters in each corner are *revealed* to an equal extent. But the *Capella Pazzi* is clearly *frontal*. Whereas the Old Sacristy is entered at a corner in deference to the larger order of the main church, the *Capella Pazzi* has an exterior facade through which the building is entered, and two barrel vaults extend the main space (from its central dome) parallel to this facade. The corner syntax differs from that of the *Sagrestia Vecchia* in marking the orientation of the preferred frontal plane: the phantom pillars in the internal wall parallel to the facade are exposed more than those adjacent in the side walls (Figs. 24,25). Indeed, the long interior wall can be read (especially in the plan usually published, as in Murray -Fig.21) as a *projection* of the exterior facade; or alternatively, vice versa. This relationship too can be read in a transformational sense. Further analysis of the interior of the Chapel would again depend on a close dimensional analysis of the actual building and of the site constraints (cf. Benevolo, pp. 66-7).

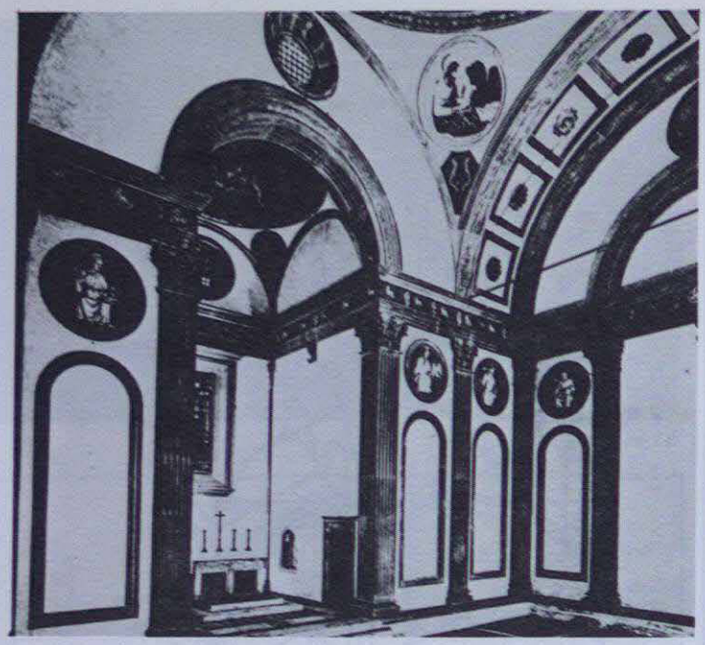


Figure 22.

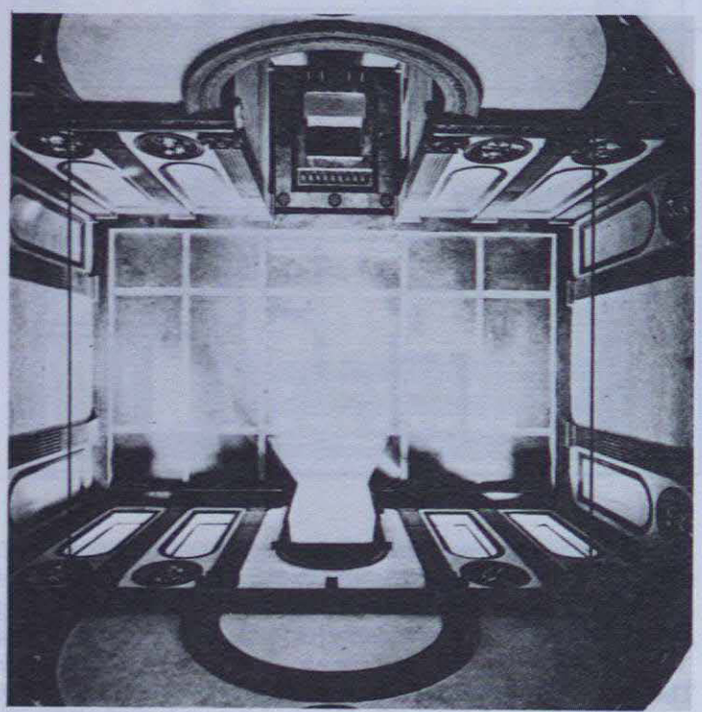


Figure 23.

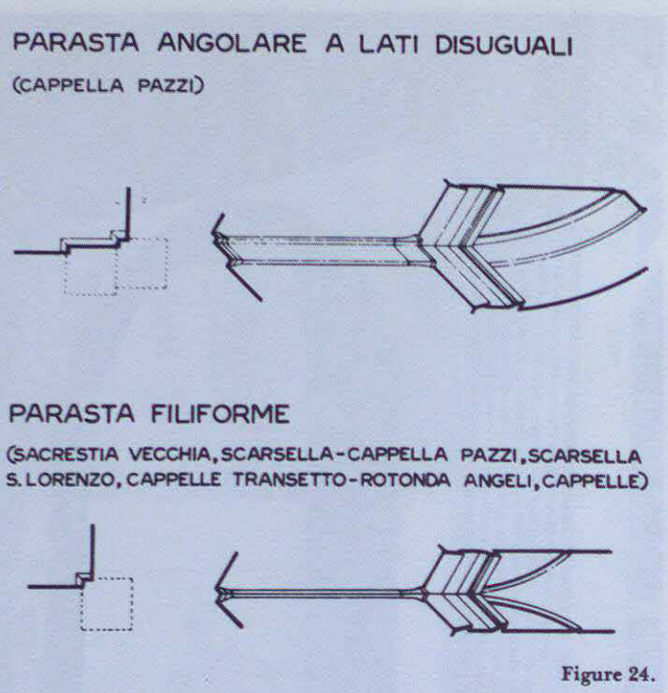


Figure 24.

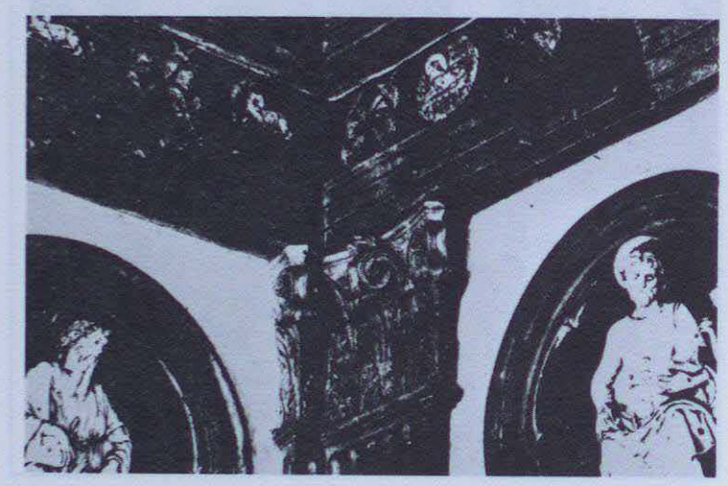


Figure 25.

Giuliano da Sangallo's *Santa Maria delle Carceri,* of 1485 and later (Fig. 26), is in the Brunelleschian manner but illuminates an important difference. Two complete pilasters occur in each corner, with no indication that they necessarily stand for a pillar within the wall in the same way as before. The suggested reading is one of a *complete interior elevation* in each axial direction — that is to say, the space does not result from the association of differentially material wall-units as before[9], but rather exists as an undecorated box to which interior elevations are applied. At one level it is therefore a matter of the *autonomy of the elevation* as distinct from the *autonomy of the wall-unit* (Brunelleschi). But, overall, at *Santa Maria delle Carceri* the denotation or qualification of the wall by the Classical elements (indicating *top, base, interval,* etc.) seems here to be a surface activity that follows the forming of the raw spatial volume. To imagine a white box to which decoration in a Brunelleschian vocabulary is applied is not *necessarily* to imagine a volumetric approach to architecture, but certainly the handling of the *corner problem* does not explicitly stress the *bringing together* of the discrete elevations: they exist beside each other, but in a rather circumstantial manner, comparatively speaking, not participating in any immediately discernible mutual transformation.

Association of walls versus forming of spatial volumes is a distinction characteristically applied to the Renaissance and Baroque periods. Even in *Santo Spirito* (1434 and later), usually considered somewhat proto-Baroque, where Brunelleschi's concern for volumes causes the back walls of the chapels at *San Lorenzo* in effect now to billow out into the public realm (denying, in the original scheme, the facade even on the entrance front), the entablature never departs from the plane to follow the plan curve of the chapel wall (as it would in *a* Baroque work). The interior angles of the internal colonnade and of the external chapel windows at *Santo Spirito* (Figs. *27,28*) imply an immateriality of conceptually complete elements similar to that observed at San Lorenzo, but one can speculate that Brunelleschi resisted a final transformation of the wall into the envelope of a conceptually primary spatial volume: that is, into wall as true membrane, prone to distend under volumetric pressure. Further investigation of this latter hypothesis would demand a close study of his project for *Santa Maria degli Angeli.*

(The nave arcade itself of San Lorenzo presents a further problem. Where the *pietra serena* arches of the Foundling Hospital consist only of a fascia and surmounting mouldings

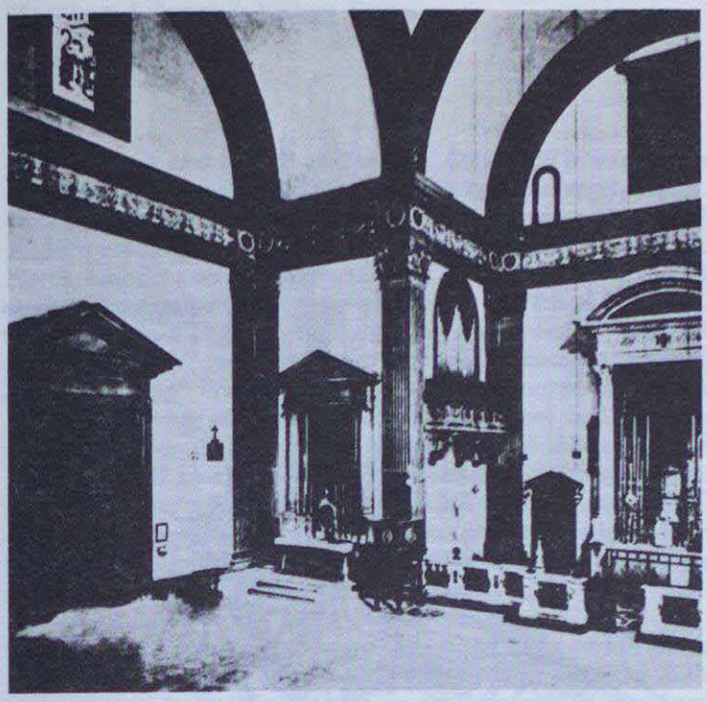


Figure 26.

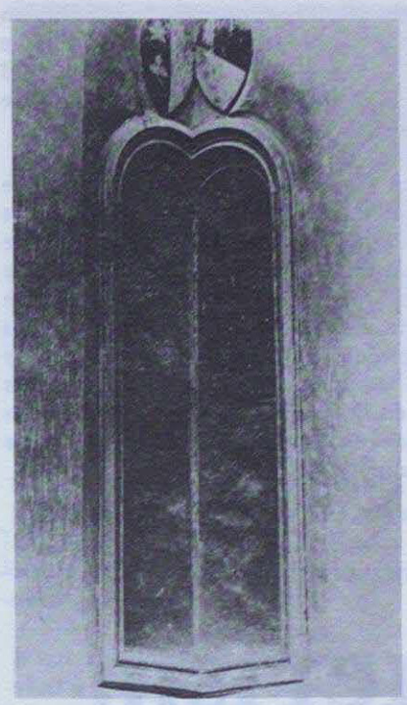


Figure 28.

Figure 27.

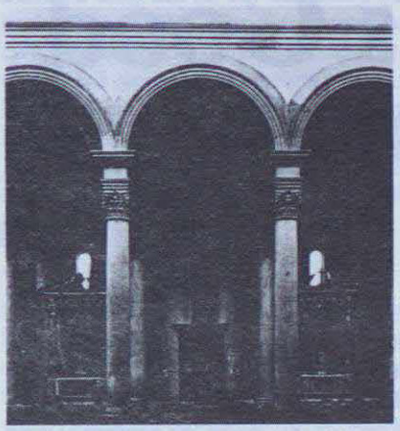


Figure 29.

(Fig. 2), those of *Santo Spirito* include also a blank band that can be interpreted as a frieze (Fig. 29). At the Baptistry (Fig. 4), the nature of the partially defined white semi-circle above the actual arch is ambiguous: figure or ground? At *Santo Spirito*, it appears that the black band is indeed an orthodox frieze, newly introduced but unambiguously presented, and thus sustaining the reading of *intersection.)*

Though the transformations here proposed tend to put into question Wittkower's characterization of Renaissance architecture as *static* where Baroque is *dynamic*[10], *they do not, on the other hand, involve the three devices proposed by Wittkower (in the same essay) as characteristic of Mannerist architecture. These devices are duality of function, inversion* and *permutation*. Permutation involves ambiguous readings of what is base wall surface and what is applied layer, a condition which we do not observe as being potential in a major monument until perhaps Alberti's *San Andrea* in Mantua. The other two devices involve ambiguities in the readings of *complete units* of wall articulation. Inversion works vertically, and depends (at least in Wittkower's presentation of the device) largely on the introduction, post-Brunelleschi, of the *pediment* to complete the bay as figure. Duality of function works horizontally. Both devices work not in the space of the frame or lattice, but rather in the shallow, layered space of the facade. In both cases, however, the notion of the complete unit is fundamental, and can be understood as derived from Brunelleschi's work. It is Brunelleschi's research into the potential *canonical conceptual order* of architecture which are essential to, but different from, the manipulations that constitute the formal concerns of the mid-sixteenth century.

This paper was originally written for a course on Italian Renaissance architecture taught by Larry Richards, whose enthusiasm and encouragement I wish to acknowledge here.

Notes

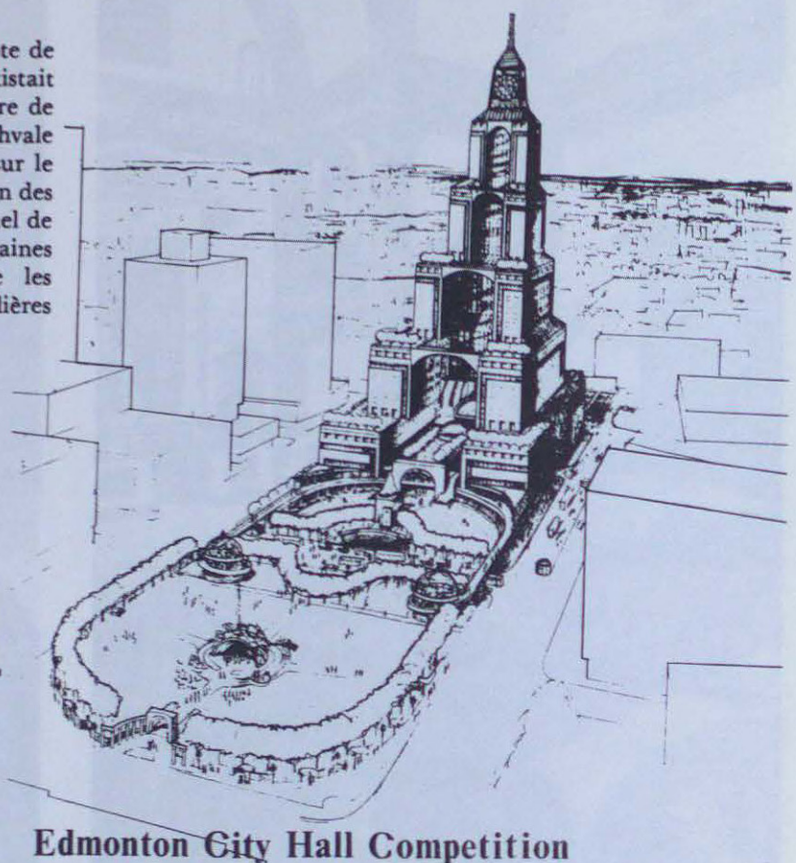
1. *R. Wittkower,* **Idea and Image: Studies in the Italian Renaissance,** (London: Thames and Husdon, 1978), p.66.
2. *P. Murray,* **The Architecture of the Italian Renaissance,** (New York: Schocken, 1963), p.82.
3. *L.Benevolo,* **The Architecture of the Renaissance,** Vol. 1, (London: Routledge and Kegan Paul, 1978), p.57.
4. Presumably two point. The history of perspective is of course another topic entirely, but one could speculate that conceptual readings dependent upon two point perspective of work before Piranesi's **Vedute** are perhaps premature and misleading.
5. *Benevolo,* p.53.
6. *Ibid.*, p.57.
7. *Ibid.*, p.65.
8. *Ibid.*, p.65.
9. Nor, for that matter, from the infilling of a simple frame. For this one would expect a 'buried pier' in the internal angles.
10. *Wittkower,* p. 66.

Un bon maniérisme peut être décrit comme étant "une adhésion marquée ou excessive à une manière particulière ou inhabituelle surtout si elle est affectée." L'oeuvre de Philip Carter comprend plusieurs projects qui illustrent son intérêt pour le contextualisme dans l'architecture.

Sa bibliothèque à Markham a été conçue en tenant compte de l'arena adjacent et ainsi reconstitue la place publique qui existait déjà sur le site. Les éléments de l'architecture vernaculaire de Richmond Hill ont inspiré la forme de la bibliothèque Richvale tandis que la "Toronto Boys and Girls Library s'appuie sur le développement historique du site, tout en respectant chacun des fragments existants". En dernier lieu, son projet pour l'hôtel de ville à Edmonton tient compte des attitudes humaines élémentaires envers les édifices publiques et explore les possibilités en architecture de répondre à ces attitudes familières par le bâtiment, en particulier l'hôtel de ville."

Good Mannerism Makes Good Manors

by Philip Carter



Edmonton City Hall Competition

Since I was asked to write an article on 'Mannerism', I presumed that it was because it was thought that my buildings were mannered. I looked it up. There were 3 definitions and I chose the one I liked best; *"Marked or excessive adherence to an unusual or particular manner, especially if affected."* If it's the more classical definition you are interested in, stop here!

When I was in school the "word" was "functionalism". I had never heard of *Mannerism* and if I had, I would never have admitted to it. We believed in a brave new world of architecture with no reference to the past, only the future. Style was a word which, if uttered, meant instant chastisement and possibly, failure. *Process* was the important thing. If we could just follow the steps of a design process we had implicit faith that the building produced would be practical, functional and would produce an original aesthetic. We gravitated to process concepts of Christopher Alexander, Sym Van der Ryn, etc. There were linear processes, cyclical processes: there was analysis, synthesis and something called *design leap*. This process became the central focus of architectural education and still is, partly because it gives teachers something to teach.

This attitude was a product of the 50's and 60's industrial society best typified by I.B.M. and the Pentagon. It was the model of the way life ought to be; a brave new world of organization, hierarchy and efficiency. It dreamt of a city as a system and IBM words crept into the design vocabulary; feedback, networks, components, systems, analysis, movement systems, nodes, inter-relationship systems, modules, etc. If we could only find a way to understand these complex systems and fit them together a more efficient and better world would result.

Buildings were analysed, programmed and distilled in an organization of modules, cores, ducts, stairs and corridors. Vast program and analysis reports could however be distilled by the giants of our time, such that major buildings could be designed on placemats, envelope backs or paper serviettes on airline flights. But the buildings had a *look* of functionalism. How odd it was that, in our thesis class of 30 projects, all with different sites and programs, most had an uncanny resemblance to the then popular Boston City Hall which in turn resembled *La Tourette* by LeCorbusier. In short, functionalism was as mannered as the previous eclectic period we set out to destroy.

In the 70's people began to question our work not so much on functional grounds but in terms of neighbourliness — what it looked like in context. Architects at first were surprised and couldn't understand why people weren't begging for their *Radiant Cities*. Under pressure, they began to respond. Yet behind most of the now more polite walls lay the same functionalist plans. Hillingdon Town Hall cloaks a 60's plan of 45° grids, exposed ducts, open office landscape, atriums and other idioms of that planning in a polite friendly skin of brick. This politeness fails to properly address peoples concerns for a contextual architecture; one that responds to our roots and cultural heritage. Can there be a Canadian Architecture? It seems difficult when the attitude of Canadian schools is one of *"There's nothing in Canada worth seeing."* I do not mean to imply Canadiana — ah wilderness and the stuff of the 60's when Canadian architects borrowed Aalto's Saynatsalo Town Centre as the new idiom. No, I mean a cultural connection with urban Canada. If in this search one gets labelled mannerist, at least let it be from our own regional heritage rather than from Turin, Milan or Paris. In the buildings that follow there is an attempt to address the issue of a new regional architecture.

Drawings and photographs courtesy of Philip Carter

Layout: by Kristina Pompura and Jerome Muller

Markham Library & Village Green

Markham is a new suburb of Toronto. Originally it was a 19th century farm town which until a few years ago was largely intact. Now it is in danger of being swamped by the rapid onslaught of modern urbanity. That is an urbanity of sameness in every city of North America; an international style of McDonalds, regional shopping centres (the new prototype is Eaton Centre), international chains *("Our surprise is no surprise")*, arterial roads with barbecues peeking over carefully landscaped berms of "no man's land". Yet everyone in Markham moved there with the idea of living in a small Ontario town. They had a rather romantic notion that they could achieve some of the qualities of life that small towns offer not only socially but stylistically as well. What was provided physically failed to match up. Hence they gravitated where possible to the last physical vestiges of the 19th century town. Old buildings were restored and shops became *Shoppes*.

The site of the Markham Library was on the main corner of the town at the interface of the 19th century town and the 20th century city. It had formerly been the site of the Markham Fairgrounds, a famous country fair site for over a century. The Fair was an early fatality of the new urbanity and is now located in a pre-engineered metal building 3 miles out of town. An arena built on the site in the 60's was the only remnant of the rich history the site once had as the focus of civic life of the town.

There was an opportunity to claim what was left of the site (most of it was sold to a developer for tract housing), to reinstate the site as a public place and to rekindle the civic life that once took place there. The Library was seen as a kind of catalyst in this process since it represented one of the few municipal expenditures that was not an engineering work such as roads and sewers, but dealt with public activity serving a broad age group of the population. As a visible political statement this project was contentious from the beginning.

The Library was set back from the streets (6 lane highways designed by engineers to assure an efficient flow of traffic at 60 mph) but not the normal suburban setback required by the zoning. Instead the setbacks to the building were tripled to create a real park, not just a no man's land. This park was seen as a traditional 19th century town square with all the public activities we have come to associate with small town life; a cenotaph, a bandshell, gardens, fountains. The Library and the Arena form the walls of the Square. Announcement of this idea in the local press initiated a grass roots process which made the park happen. The local Legion demanded a new cenotaph in the park and the local theatre group, band and choirs demanded a theatre and a bandshell.

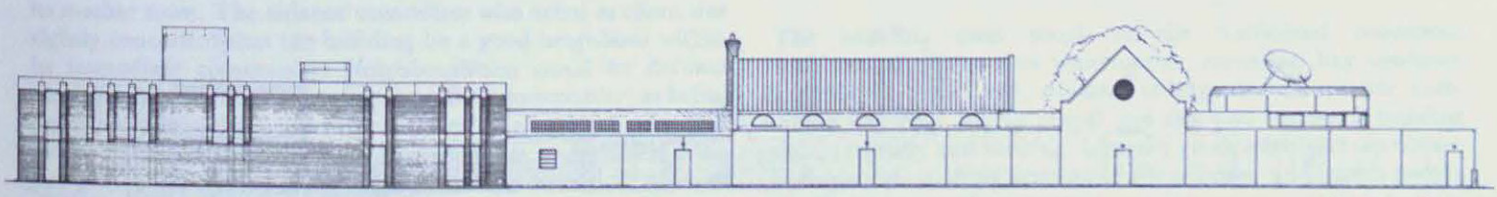
The Library design was obviously going to set the tone for the "place", together with the arena which could be encouraged to be a more conducive partner to the square. Hence the Library had to be evocative of this small town imagery and it had to be readily identifiable as a library without undue signage. Furthermore it had to be a good neighbour to the square and the town as a whole.

It was a deliberate decision to try to create a romantic image of what a library was and should be in the life of a town. Not just a repository for books, nor a supermarket or part of a civic centre within a mall but an old fashioned library, a focus of cultural life in the community. The clock tower is probably the oldest form of civic identification and so it was re-used. Town libraries most often had sloped roofs probably because of the many Carnegie libraries built during the late 19th century at the height of Richardson and the Shingle Style. This combined with a love for 19th century residential elements such as lattice work porches, dormers, attics led to a style of building which owes much to the imagery of the past.

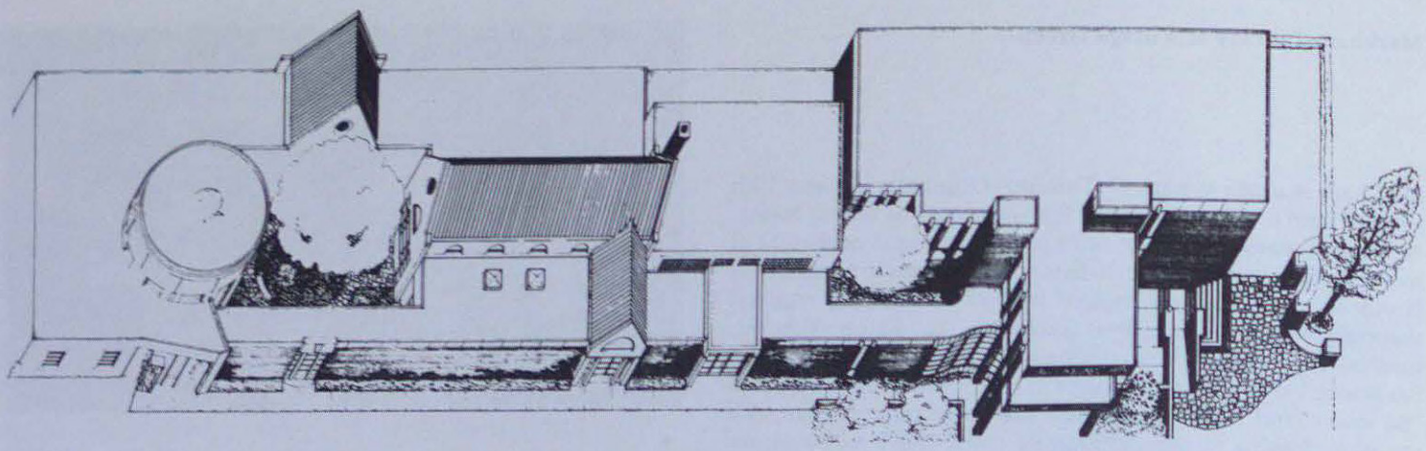
The large roof is the central idea of the building. It creates the form of the spaces, the imagery of the building and a protection from the elements. All the elements of the building are exaggerated partly to deal with a new urban scale of highways and partly to create a new context for these elements consistent with modern concepts of library planning and building technology.

The plan of the building is old; a simple centre hall containing a grand main stair with an open well. Upon entering, the entire building is understandable and reads as you might have expected from the exterior. A huge vaulted space reconfirms the roof and creates a reading room reminiscent of the great 19th century libraries. This is not just a 60's library with a more polite skin.

The Markham Library and Village Green as it is called, have caught on and the square is used constantly in the ways in which it was envisioned. Wedding parties go there, bands play there, the legionaires march there, skating parties are held there and major town events are scheduled there. So I plead guilty to mannerism on this project but it is well mannered.



Boys & Girls House Library north elevation



Boys & Girls House Library

This current project is on a very constricted site in the heart of the University of Toronto campus. It is a public library fighting to maintain its identity within a precinct of the city dominated by the University. The history of the site's development was the key to its further development. The site once had a house dedicated to boys' and girls' books and as such inherited a marvellous collection of rare children's literature. An addition was added in the 50's and in the 60's, the original Victorian House was torn down and replaced with a modern building. The collections expanded a collection of science fiction books was added called the *Spaced Out Library*. The problem was to provide facilities on the site to properly house these rare books and to provide a branch lending library on the site.

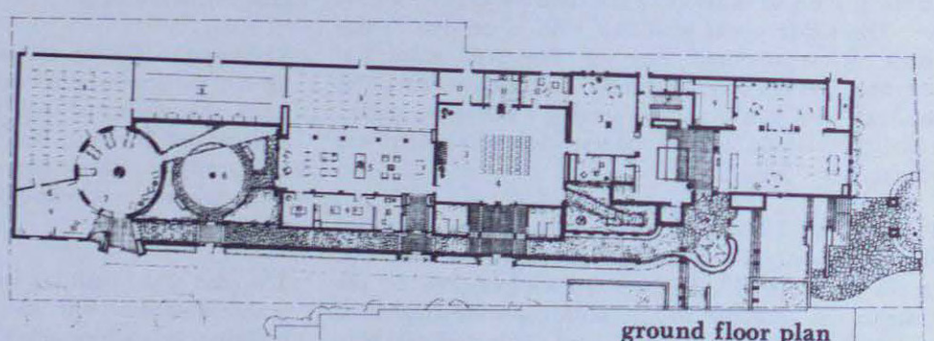
The solution was to add two new *houses* to the site and link them with existing buildings by means of a colonnade. The idiom for the colonnade was a garden wall providing protection from the hostilities of the surrounding buildings (a parking garage, a steam plant, and maintenance buildings).

The 60's building is a good example of architecture of its time, but it is a period not particularly popular these days. Few people were concerned with its preservation. The 50's building was not a remarkable example of this period of architecture. We felt, however, that these buildings were as integral to the development of the building as were more romantic concerns of the new *houses*. The scheme builds on the historic development of the site respecting each of the remaining pieces, but adding new buildings in a style sympathetic to the serious yet fantastic nature of the collections to be housed. The Children's collections are located in a house-like structure which evokes images of castles, dragons, and fairy tales. The *Spaced Out* collection, also fantasy, comes out of similar approach and creates a magical form within the rigid grid of planning logic. it has overtones of Stonehenge, occult geometry and science fiction aesthetics.

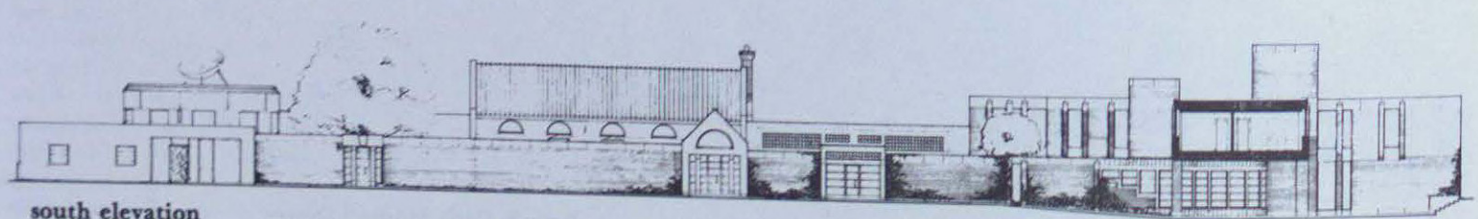
Between the rare collections is a courtyard containing one simple, *messy* (according to city planners) chestnut tree, evoking a rather simple fantasy. The 50's building was preserved as a multi-purpose room (can't we invent a new word for this — its a hall, an open space, an indoor courtyard). We have renovated this structure in a 50's idiom using such signals as glass block, colour and trim to accentuate its place in history. The 60's building becomes the lending Library and was preserved and renovated. Again the idiom for the renovations was to re-instate good 60's architecture. Hence each of the houses speaks to not only what it houses, but to the period of architecture in which it was built. This is indeed a mannered approach, yet it makes good 'manors'.

Key

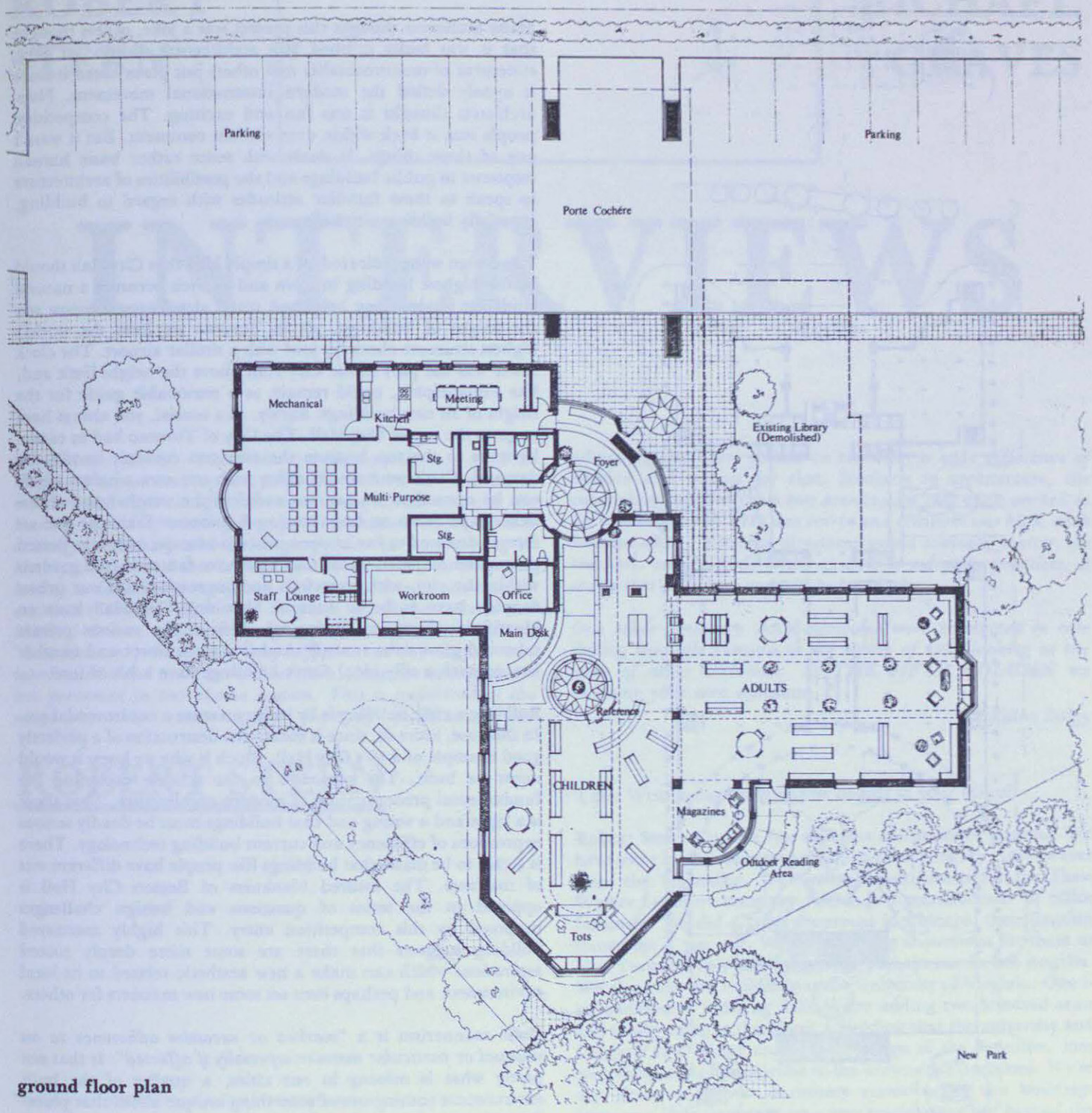
1. Branch Library-Children
2. Branch Library-Adults
3. Bagshaw Collection
4. Multi-purpose Room
5. Osborne Reading Room
6. Courtyard
7. Spaced-Out Reading Room
8. Book Stacks
9. Workroom
10. Office
11. Kitchen
12. Staff Lounge
13. Storage
14. Mechanical



ground floor plan



south elevation



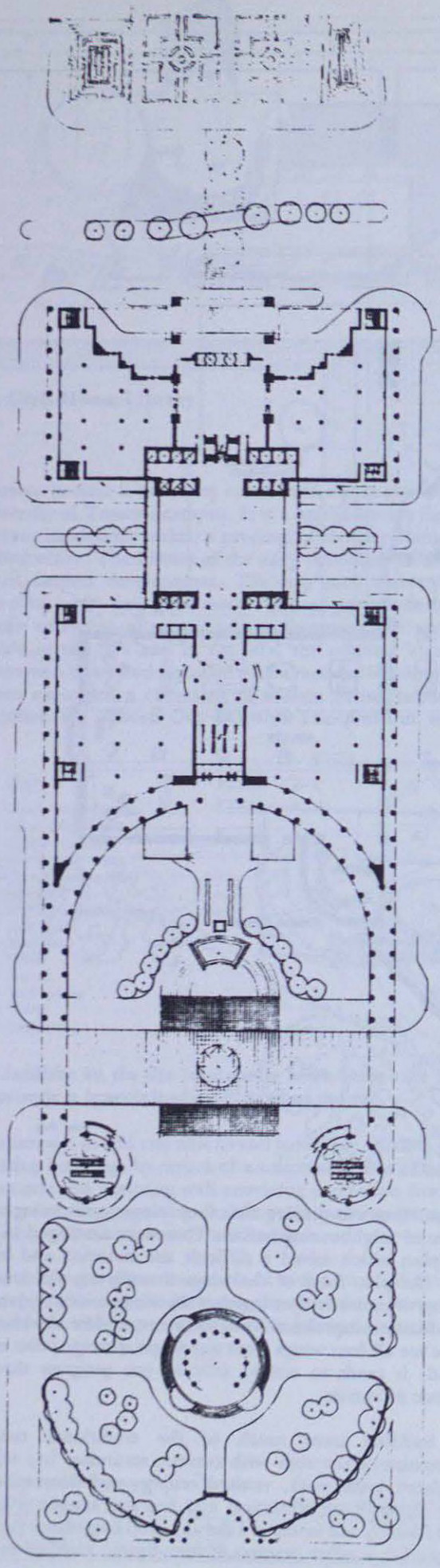
ground floor plan

Richvale Branch Library

This project is more recent and has much to do with good manners. the site is in the midst of a 1950's suburb of one storey bungalows, winding streets and odd shaped lots. Yet the overall context is Richmond Hill, a 19th century farm town now in the clutches of relentless suburbia. To draw on this heritage seemed a valid connection to make to help relate this satellite suburb to its mother town. The citizens' committee who acted as client was rightly concerned that the building be a good neighbour within its immediate community. Neighbourliness could be defined here as achieving a scale consistent with the community, as being generous in bringing some improvement to the community and as any good neighbour inviting people to use its facilities. Like any good local library it should also be a place to find comfort and fun in the company of books.

The building was divided into four wings, each being roughly the size of neighbouring houses. They were developed in a cross axial plan which solved a difficult site situation and building plan. The plan form of the wings is really an old concept of building organization yet together the wings create a plan that is immediately comprehensible as you enter. Unlike Markham, you cannot see all four wings from any single vantage point outside. Instead, it tends to unfold only as you progress through a sequence of entries.

The building owes much to the traditional residential architecture of the area with turrets, rotundas, bay windows, articulated brick work, vaulted ceilings and decorative trim. These elements are whimsical and fun and suggest a building that is friendly and inviting. Like any good neighbour the library is respectful; it offers gestures of friendliness, and invites people in. These are good manners.



Edmonton City Hall Competition Entry

Many architects thought this project was a joke, others thought that it was badly cribbed 30's architecture, others an over-statement of monumentality and others just plain hated it since it openly defied the modern international movement. Non-architects thought it was fun and exciting. The competition people sent it back within days without comment. But it wasn't any of those things. It dealt with some rather basic human responses to public buildings and the possibilities of architecture to speak to these familiar attitudes with regard to building, especially building city halls.

The design was predicated on a simple idea that City Hall should be the highest building in town and as such becomes a natural guideline for building height. A small airport nearby now sets the height of buildings, yet in Toronto we have the world's highest structure cheek-by-jowl with a similar airport. The clock tower was the part of the City Hall above the height limit and, like Philadelphia, could remain as a reasonable guide for the height of all new buildings. Surely, as a tourist, you always have to go to the top of City Hall. The City of Toronto had to cancel its tours to the top because the elevators couldn't handle the demand. Can't we have an office with our own window which can be opened so we can see and feel the weather and throw ticker tape down on homecoming Edmonton Eskimos? Are we forever destined to live in open office landscape with fake potted palms and carpeted walls? Can't we have fantastic roof gardens within the city, with waterfalls and vegetation? Do our urban canyons have to be so barren? Shouldn't City Hall have an identifiable form, to distinguish it from the various private mirrored glass slabs around? And is a clock tower and weather beacon such a silly idea? Can't buildings have a bit of fun?

Building a civic building is by its very nature a controversial act. In this case, more so, since it meant the destruction of a perfectly good example of a 60's City Hall, which is why we knew it would never be built. The responses to the scheme underline the fundamental preoccupation of modern architecture. That there is a right and a wrong and that buildings must be deadly serious expressions of efficiency and current building technology. There is a case to be made that buildings like people have different sets of manners. The assured blankness of Boston City Hall is opposed in the series of questions and benign challenges proposed by this competition entry. This highly mannered building suggests that there are some more deeply rooted aspirations which can make a new aesthetic related to its local environment and perhaps even set some new manners for others.

Good mannerism is a *"marked or excessive adherence to an unusual or particular manner especially if affected"*. Is that not partly what is missing in our cities, a quality of the built environment coming out of something unique about that place. Does Toronto have to look like Dallas or Denver or Singapore? Do we forever have to bring in foreign giants to design our cities or can our cities develop a personal style which talks to our history, our culture and our aspirations? if this is mannerism, then mannerism makes better *manors*.

Philip Carter is a practising architect in Toronto. He has taught at the University of Toronto and Ryerson Polytechnical Institute and has been a visiting studio critic at the University of Waterloo. Current and recent projects include a number of Toronto area libraries. The Markham Library in particular has been shown in a wide variety of publications.

ROBERT STERN

MICHAEL GRAVES

INTERVIEWS

"Post-Modernism", "Modernism", "Mannerism", ... This magazine has set itself up as a forum for debate, and it seems to me that although classification can be useful, there is also the limiting aspect of circling groups of architects whose work is actually individual, and although influenced by a timing in history and general intellectual development, is also personal: having to do with the many and also minute developments in an architect's oeuvre. Two cases in point are Robert Stern and Michael Graves. Each, although often classified as similarly "Post-Modern", is in fact very different in the themes and intentions behind their work. Therefore, these two interviews are not presented in our theme section. This is important at the magazine; that even at the level of publication and administration there should be room for a wide difference of opinion and respect for that. Similarly in architecture, the correlation between these two architects is that each worked in his own way, when work was scarce and criticism was high, each believed that a personal directions would someday matter. As teachers, and both do teach as well as maintain practices, it seems that's the best lesson they could give.

One other similarity: both interviews were conducted in cars driving through Toronto in the spring of 1983 looking at the work of other architects. At ***THE FIFTH COLUMN*** **we welcome your own opinions.**

Kathy Dolgy

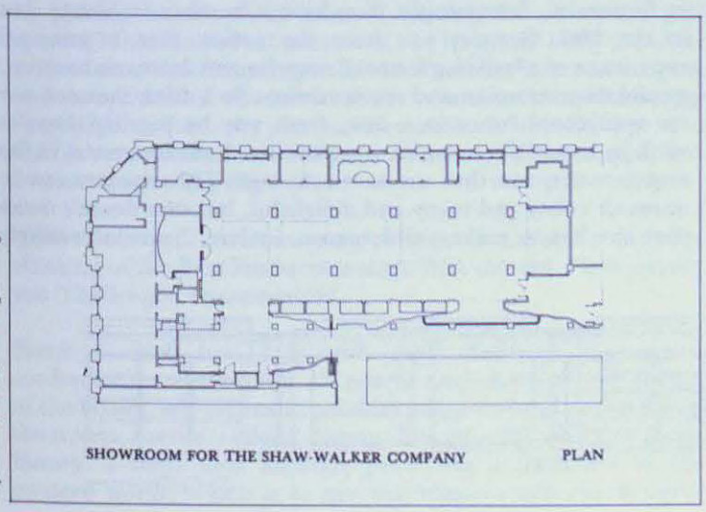
ROBERT STERN

TFC: What is currently on the boards at your office?

Robert Stern: Quite a few different categories of projects. We have some houses. Houses have been a staple of my practice ever since the beginning. We're also the architects for the Shaw Walker furniture company, which is a manufacturer of office furniture. We did a large showroom in Chicago, their flagship showroom if you will. We're also doing showrooms for them in New York and in Washington, and perhaps one in Los Angeles. We also have two buildings at the University of Virginia. One is an addition to a dining hall. We're adding two hundred seats and really trying to transform a building that the university and I regard as a rather unfortunate design of the Seventies, into something more appropriate to the university's traditions. We're also doing a student dormitory consisting of two buildings forming a little courtyard on a very sensitive site just beyond the Jeffersonian part of the campus. I've just done a competition, I don't know whether I've won it, in association with a firm in San Diego, called Martinez/Wong and Associates for a small office building in La Jolla, which I'm very excited about. We are also doing condominium housing. One project has two hundred units on a golf course called St. Andrew's outside of New York City, for Jack Nicklaus. Another is on a very sensitive resort site, much smaller, about eight individual houses for a developer on Long Island. Then, to go from that fairly large scale to the really tiny scale, we're doing the inside of a hundred foot sailboat which is now being built in Sturgeon Bay, Wisconsin. It will sail in the Adriatic and the Mediterranean, nice warm places. That's a very interesting problem: to work in a very compact space.

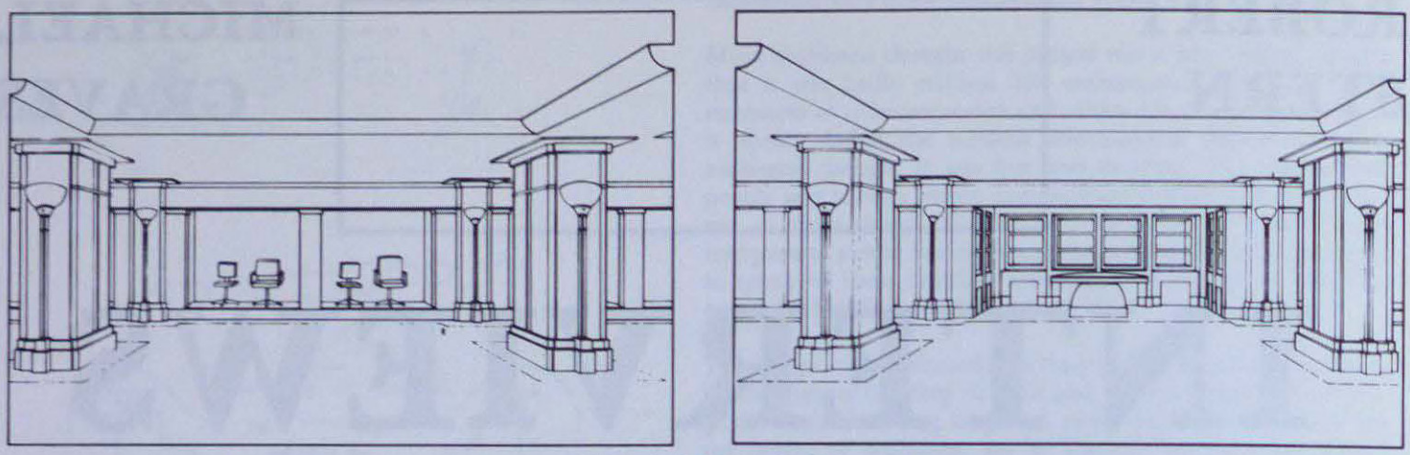
TFC: You've said that architecture is a 'story-telling' or 'communicative art.' What do you see as the important stories in your work right now?

Drawings courtesy of Michael Graves, Architect and Robert Stern, Architect.

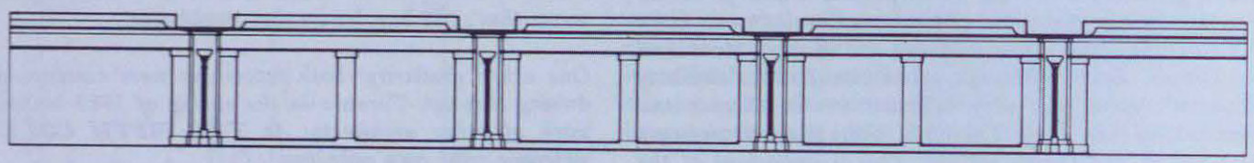


SHOWROOM FOR THE SHAW-WALKER COMPANY PLAN

Layout: Michael Broz and Angus Cheng



VIEWS OF SHOWROOM



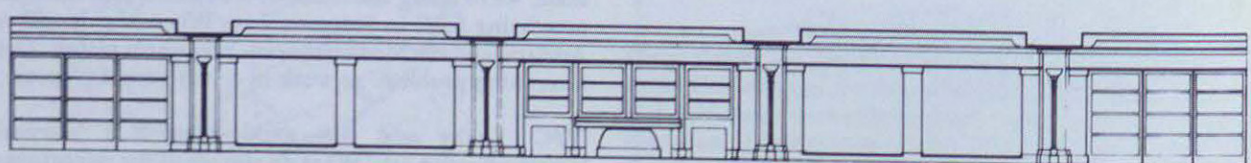
PARTIAL WEST ELEVATION OF SHOWROOM

Stern: The stories always change because the places we build in change, and the programs change, and I change, and so forth. For example, in working on the La Jolla office building, the idea of the Spanish Colonial tradition of architecture, which does describe the south-west part of the U.S., becomes part of the story of how you make buildings that seem more responsive to place. Also, the example of Irving Gill, who also interpreted the Spanish Colonial tradition in *modern* terms. In the La Jolla project, scale is very important because La Jolla is a little village community, part of San Diego, very charming, now become very chic, and very ripe for development. Our design is a response to community pressure to make something as large as a 60, 000 sq. ft. office building which is a pretty big intervention, have a residential scale without having it look like a bunch of houses backed up like so many railroad cars on a siding.

I'm always interested in local traditions, most of my works in the north-east has been shingled houses because the shingle style tradition, the roots of which extend back to the 17th Century, is of interest to me, and I feel I'm quite comfortable working in that tradition. To carry your question a bit further, I think the issues of architecture now, or at least one of the issues I'm interested in, is the question of correctness, of scholarship, of stylistic correctness if you will. In the period of High Modernism architects deliberately set out to avoid making references to traditional forms or styles. Since the break of the Modernist Movement we have undergone a period of jokey or elusive references. But I now feel that a more correct, strict use of architectural forms — of architectural language, if you will — is appropriate. Classicism is what interests me most at this time.

TFC: You've said that the buildings by Le Corbusier that interest you are ones like Ronchamps where the space is dazzlingly complex and mysterious and exciting. Of your Lang House, Vincent Scully wrote, "*As it stands, we penetrate a disorienting plane involving the dramatic effect of the suspensions of disbelief and are there prepared for a new spatial unfolding of spaces before us.*" What do you believe is the role of mystery in your story?

Stern: I think that the great contribution of so-called Modern architecture is the spatial contribution, this notion which existed before the 20th Century, but not so predominantly. You have it in Borromini, for example. You have it in other architects, but in the 20th Century you have the notion that a principal experience of a building is one of surprise and dramatic contrast, spatial disorientation and reorientation. So I think that one can use traditional forms in a new, fresh way by putting them to work in a spatially complex composition. I am interested in the sequence of spaces that one moves through. The sequence can be unusual: twisty and turny and delightful, but that doesn't mean that one has to make weird spaces. In fact, I am increasingly



PARTIAL EAST ELEVATION OF SHOWROOM

interested in very regular spaces. Once one gets into a richer and more complex language, even regular spaces take on a rich life. The realization that walls and alcoves and bay windows and layers can make up a thing we call a room or a sequence of rooms, that is incredibly rich, without being tortured, is wonderful. That's the trick, not to torture. A lot of tortured spaces... We just left a tortured sequence of spaces called a hotel.

TFC: In a tortured world called Don Mills.

Stern: Yes, Toronto — or at least Don Mills — is Corbusier's wish for the American continent... Or the perversion of Corbusier's wish, in which there are millions of buildings and no city.

TFC: Have you been to Toronto before?

Stern: Once.

TFC: The downtown core is different.

Stern: I know. This is my first time to Don Mills; it's like Houston without palm trees.

TFC: In what way do you choose one story or one fact or one precedent over another, since memory is particular and history interpretable?

Stern: My job as an architect is to interpret, so I don't pretend to say I'm telling the only story on any given project that's possible. My first set of references is always taken from among the available building stock in a locale, already an evaluation. Because there are very few places that have a cohesive, unbroken tradition, and even where there is such a cohesiveness, one always finds certain references that one prefers to others. Of course each person has his own collective experiences and memories to colour even the most obvious perceptions. So it's subjective. But the context of the place is very important to me, how the buildings were made, what shapes they took, what their attitudes to the site were and so forth. The second layer of reference is to a generalized context or typology: what is a house as opposed to an office building? Or what is the problem raised by placing two hundred units of housing on a very old golf course? What kind of urbanism can one imagine? Every architect knows lots of buildings that addressed similar issues in the past and the question is whether he or she tries to make new buildings like buildings from the past, or tries to break with the type. I'm always very comfortable with not breaking with the type, but with reinterpreting the type.

TFC: Does your work in your opinion confront history? I'm thinking of the Best Products concept that you did. Here you say you 'challenged consumerism'.

Stern: I tried to. I try with every building to make a confrontation with history. Of course *confrontation* reminds me of the Sixties, self-righteous political gangs stalking each other in the streets. I try to 'address' history. I'm very self-conscious about history. I think that anybody practicing architecture in the modern world, which is to say the Western influenced world since the Renaissance, who isn't self-conscious about history is asleep. We're all aware of our position in the passage of time. That's what it means to be Modern. I like to think that I use traditional forms in a somewhat sly and subterfuge-like way. I think the only radical thing you can do in architecture is to be very straight about form, about the past and in that straightness there is today more than a little irony, given the mad jumble of our physical environment. This belief in *straightness* represents a development based on my experience with Best. The very idea of Best on the edge of a highway by an intersection with another highway, anywhere and therefore, nowhere, distributing goods that have more often than not been pre-selected at home out of a catalogue, is astonishing. The notion of catalogue shopping and warehouse consumerism, drove me crazy in a nice way. I loved it. My proposal was meant as a challenge, to the viewer, and owner, a challenge to ordinary conceptions about the commemorative capacity of building... By the way, I'm not against consumerism, or for consumerism. Consumerism is... One day I'm a consumer and the next day I'm a stoic in my attitude toward it. My beliefs are not the point. That you *think* about consumerism, is. I want the observer to make up his or her own mind. My design is a provocation — or maybe it would be better to see it as an art of stimulation...

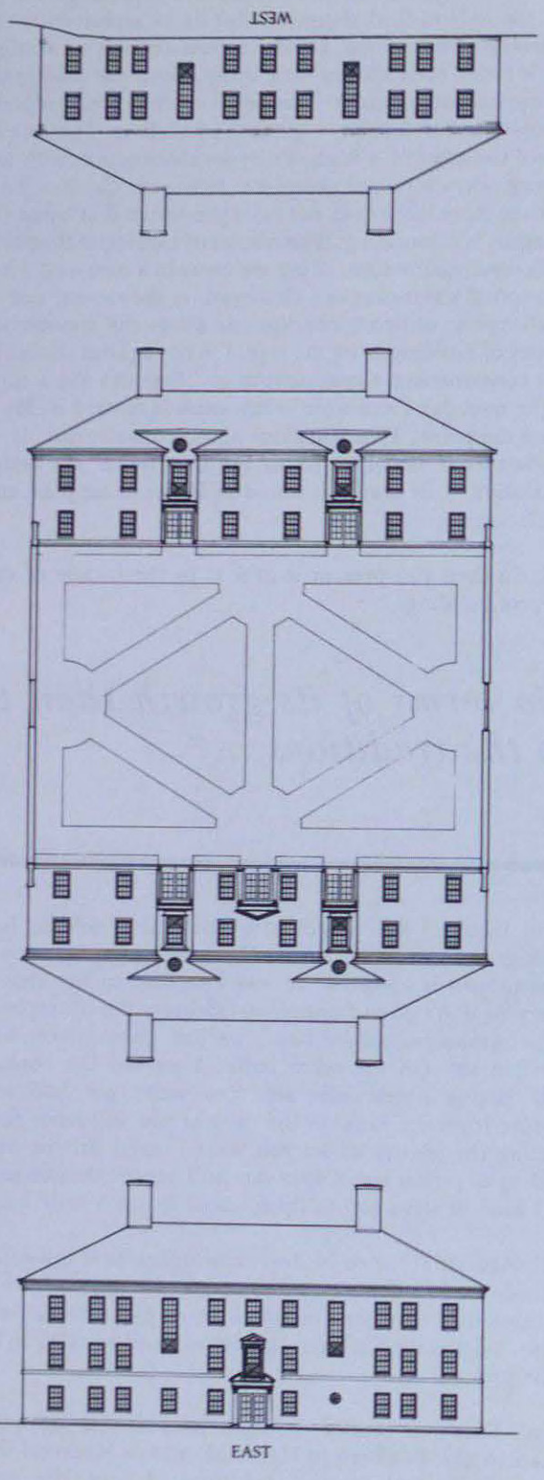
TFC: So then you present it *as it is* in the facade of the Best Products building.

Stern: I hope I did. I wanted to make the building have two readings at the very least. One was a temple by which consumerism is elevated. It was intended to say that in our society we don't go to a temple to celebrate the triumphs of war, as the Athenians might have; we just go to enjoy buying a television set. On the other hand, I wanted the consumer to enjoy buying a television set. You won't get half as much pleasure from the junk on the tube as you will from the act of selecting the particular set you want — and driving up to my building to pick it up in your car. So I accept the consumerism, but I kind of want you to think about it just a little bit...

TFC: Against the idea of *American style* you've talked about a continuity of architectural composition and culture as an international movement *in which every place has a particular genius*. Do you see a regional genius or genii working in Canada at the present?

Stern: That's an unfair question because I'm no expert on Canadian life. I've been to Montreal, and in Montreal there is a very definite architectural tradition. I love the greystone buildings there that Phyllis Lambert and Peter Rose have shown me. I've been to Vancouver. Architecture is hanging by a thread out there; but there is a wonderful kind of Mediterraneanism to that city. And I've been to Calgary. That's the wild west, but boy they serve a dreary, uninteresting architectural meal there. So diffuse. Every building is done by an architect from someplace else. But that's the least of it... What is really sad is that every building looks like it was built somewhere else first, and that Calgary's got just a copy of it. Calgary is as architecturally inauthentic as Algur Meadow's painting collection... That's too bad. Canada is so much newer a country in terms of its urbanism, and in terms of its growth than the States. It's that much harder to discern the traditions... but that much easier to

"Canada is so much newer a country in terms of its growth than the States. It's that much harder to discern the traditions ..."



ELEVATIONS

SPRIGG LANE DORMITORY

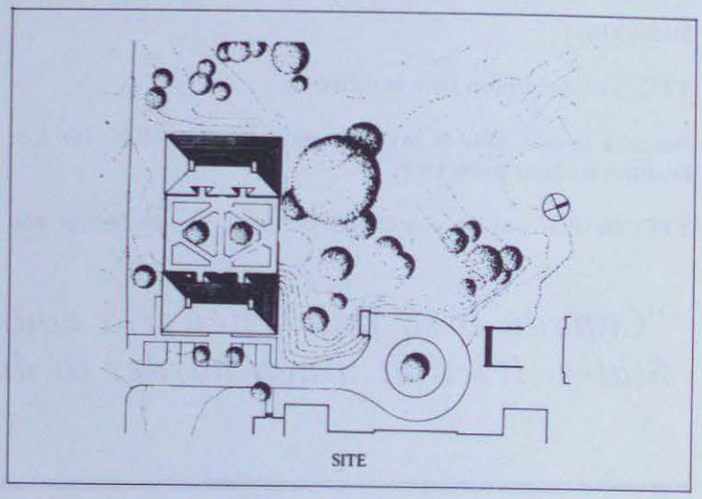
UNIVERSITY OF VIRGINIA AT CHARLOTTESVILLE

establish standards of excellence. All I want the readers to know is that I came to Toronto only to see Jacques Carlu's rooms in the Eaton building and they are scandalously locked away behind a sheriff's padlock because some insensitive developer wants to tear them apart.

(At this point the car stopped and we went for a walk in the Eaton Centre, and a tour of the Winter Garden at the Elgin theatre on Yonge Street.)

TFC: We've just had an interesting juxtaposition of two interior spaces which have to do with fantasy; the Eaton Centre, and the Winter Garden. Would you like to talk about that?

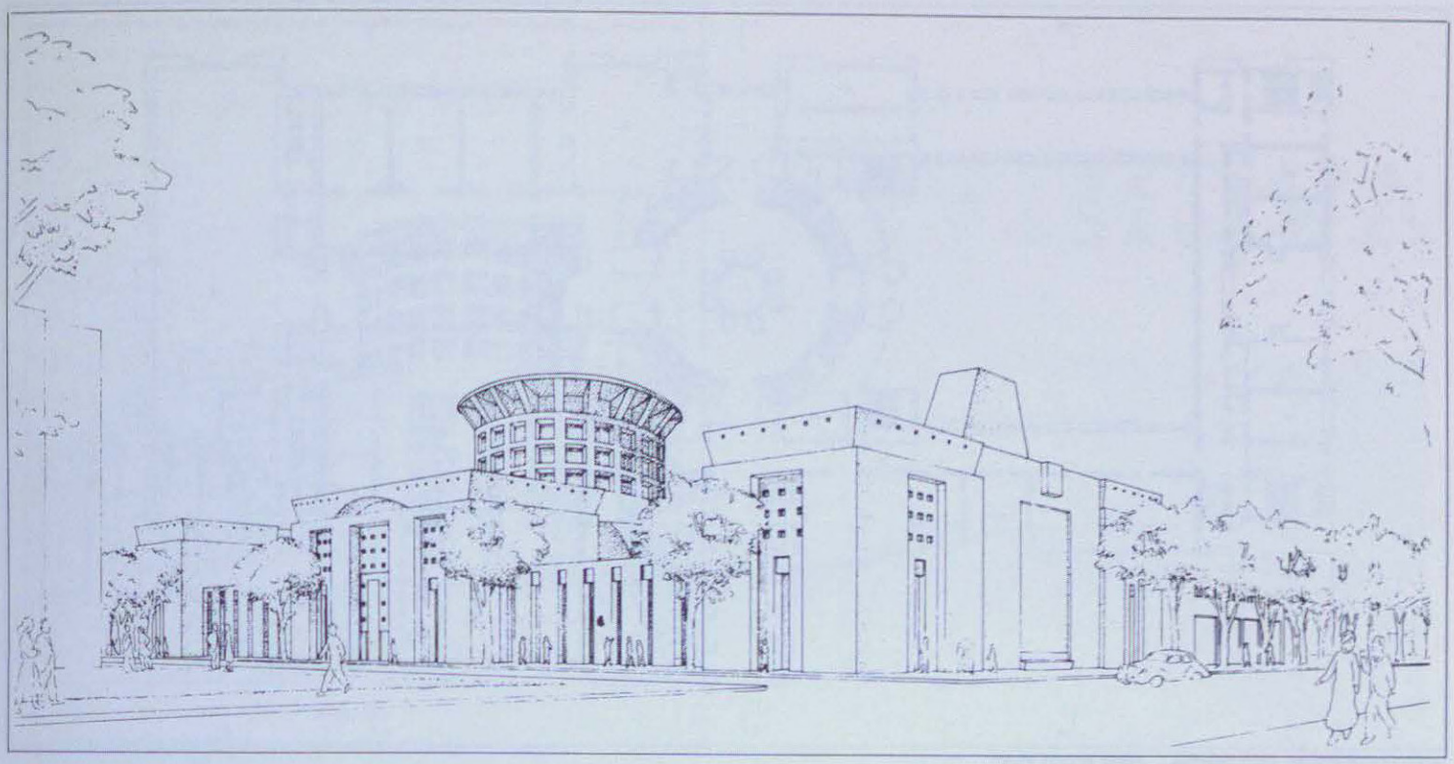
Stern: That's an interesting question the way you put it. I never thought of the Eaton Centre as fantasy, except if you think that



SITE

the brave new world of industrialization is Fantasy. The Eaton Centre is like McLuhanism. Who remembers McLuhan? In the Eaton Centre, the only things that are interesting are things that are brought to the architecture, not the architecture itself. It's an occasion for people to come together. You have the crowds, and you have all the different signs. If you removed either or both from the inside of the Eaton Centre, you wouldn't be left with very much. The building is just a kind of armature to which you bring your fabrics, your plants, whatever, your signs. Clip it on, slip it in... Fantasy maybe but very little that is fantastic. I think the architect has abrogated his responsibilites at the Eaton Centre long before he should have... he stopped his work.

The trip to the Winter Garden's roof top theatre, on the other hand, was like a first visit to Tut's tomb. What a privilege to have been one of the few people to have been there in fifty or sixty years. And what a room. Pure magic that surely speaks to everyone, even in its ruined state. What a wonderful room, with or without a play on the stage. The play on the stage can only add to the magic of a room that is complete in itself, that makes its own statement, that is architecture with definite structure, an organization of physicality and ideas. Architecture is used scenographically, as well as tectonically. It's a wonderful room, and it was made by an architect. The Winter Garden was not exception. There were many other theaters like it. For example the interior of the Fox Arlington in Santa Barbara is in an Andalusian village. Okay, these theatres could be silly, but they were convincing, and they did set you up for something special to happen on the stage or screen. Now it doesn't mean that all architecture should be like theatre, a kind of institutionalized stage set. But I think that every architecture we admire, or at least that I admire, is based in significant part on another architecture, and not only on the technology that made it stand up or on geometry: a three and not one or two to the exclusion of the mind from the conceptual armature of design...



"You have to find a way that allows the man on the street in and if he wants to read the deep structure of the work he can do that, but he won't be ***alienated*** *by the reversal of language that is seen in some ultra-Modernist compositions."*

MICHAEL GRAVES

TFC: What are the projects currently underway at your office?

Michael Graves: The Matsuya Department Store in Tokyo, a corporate office building in Louisville, the end of construction for the San Juan Capistrano public library in California, the end of construction for an environmental education centre, an enormous house in Houston, Texas, for Jerry Himes, the developer, a tiny house in Dallas, Texas, for a gentlewoman farmer, a competition at Ohio State University for a $17 million job with 4 other architects involved in that, and, under construction, a new outdoor concert hall for the Cincinnati Symphony, on the Ohio River in Cincinnati. It's a lot.

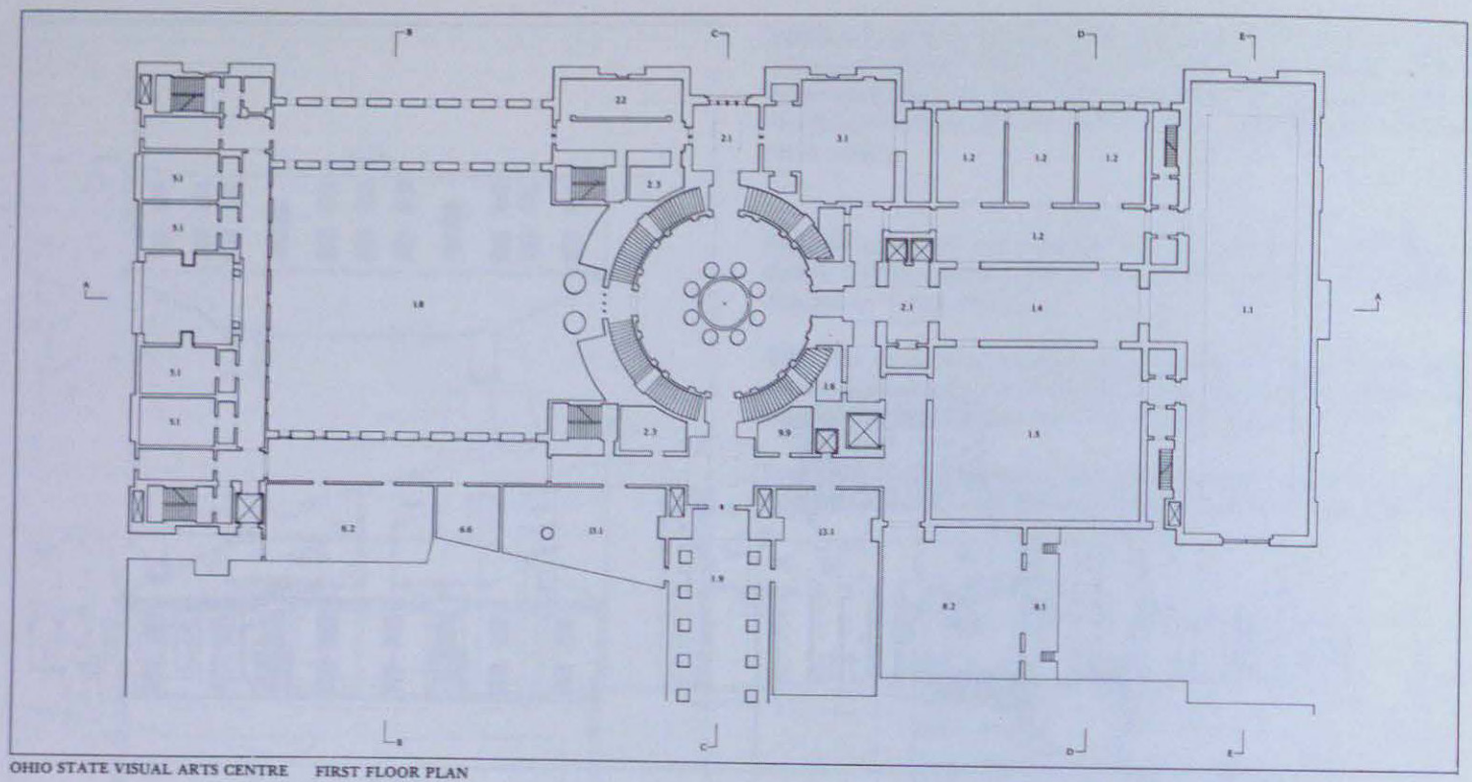
TFC: You said in an interview with this magazine two years ago that two early projects of yours *"Hanselmann and Benaceraff suffer a bit because their language is primarily geometric and abstract, and later works like Portland and Fargo-Moorhead are more figurative"*. Do you feel completely divorced from the Cubist and free-form interplays that you worked with in your early years — or do the disciplines of that time still in fact have some use for you in your recent work?

Graves: Oh, absolutely. The whole level of ambiguity as a theme in the work, and the double-reading, triple-reading of various compositions, I think is still existant in the work. It's just that the work is more figurative, and you do it in a way that allows other than the cognoscenti into the work without making it populist. You have to find a way that allows the man on the street in and if he wants to read the deep structure of the work he can do that, but he won't be alienated by the reversal of language that is seen in some ultra-Modernist compositions.

TFC: Elsewhere in that interview you said *"I also think that one of the reasons that there is an interest in architectural drawings today is that in the painter's world, which is primarily non-figurative, there is very little to love. People are looking at architects' works as something that has both content and identity to it, in a way that other elements of the art world do not."* Do you still believe in this statement?

Graves: .Yes. I think it's disappearing as more sculptors especially are engaged in site specific work and context, but certainly for a very long time the level of abstraction in painting was equal to that of the Modernist abstractions in steel and glass minimalist towers. If I never had to look at another field painting in my life, I couldn't care less. I really do think it's the emperor's new clothes. That sounds a little bit glib, but I find what intrigues me about some of those field painters is the criticism about the painting. I would rather read Rosalind Krauss on a particular painting than look at the painting. At least the painting is providing the vehicle for critical debate, and for that I have to applaud, but it's not enough. I want the artifact as well, and they aren't mutually exclusive. There's no artifactual life. It's another attempt at space, and for me it's one that is singular, and a one-liner, and ultimately very boring.

TFC: Jencks says *"since about 1975 you have moved away from a Late-Modern abstract style toward a more accessible language with historic references ... a more explicit coding."* Is it really?



OHIO STATE VISUAL ARTS CENTRE FIRST FLOOR PLAN

"I'm a freak and spend so much time on architecture. I don't know what else I can do."

Graves: If Jencks and others saw early buildings as white, that's pretty abstract, and whether they were intended to be white or not is not the question. In fact, the Benaceraff house and the Hanselmann house were intended to be fully polychromed, and I wasn't able to do that because of pressure from the client. Nevertheless, they were abstract, they were neutralized by the cardboard character that they got by being painted white. In later work I've been able to not only make things more figurative, but also to convince the clients that life is polychromed and therefore buildings can be too. The only issue I would take with Charles Jencks in that is that I know what he means by *"use of classical references"*, or *"historical references"*, and that may be true that I use them, but it isn't my intention to do that. My intention is to get to archetypal sources. It's very difficult obviously. Even a reader like Charles Jencks isn't seeing it that way, therefore I haven't found a way to get to a kind of basic formulation of composition that he will see beyond *'style'*. Maybe it's Charles, maybe it's me, maybe it's both of us, but it's something I'm looking at. I don't want to borrow from the past, because a quotation is very short lived. If I do quote something, or somebody, I would like to quote them thematically, rather than formally.

TFC: Do you believe in a semiotic method of strict historical reference, however manipulated or undercut to layer the meaning of the building?

Graves: Semiology has an overlay structure, but it has an enormous latitude. Semiotic thinking, or thematic thinking, is one that is endemic to meaning. Therefore, yes, I think buildings do *mean*, but all the layers of historical references are not understood by the society they're for. Some of it is lost. If, however, the reference, whatever it is, has a subliminal content, or a subliminal sense of it, I'm not wholly concerned that everybody always *'get it'*. I don't *'get'* all the deep structure in Mozart, but a musician would. I'm the poorer for it. If I knew music the way a modern composer might, my world would be denser and more lively and more interesting. I don't spend my time there, because I'm a freak and spend so much time on architecture. I don't know what else I can do, but a part of that is true in architecture. The more we know about architecture, the more interesting it becomes, both as a critic and a reader, of its composition and its intentions and its meaning.

TFC: If you accept the term, what do you define as *'post-modern space'*?

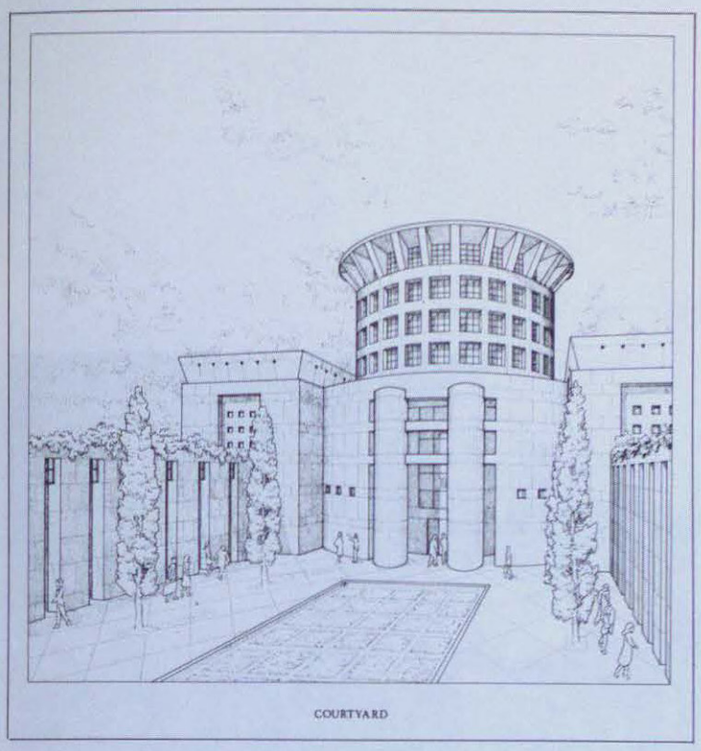
Graves: If I accept the term?

TFC: Yes. You may choose not to accept it.

Graves: For me, whether it's *'post-modern'* or not, I don't know. I think it's making it instant history to call it something like that. Whatever it is that I do, I think it uses a fuller palette. I can have the open Homogeneous spatial characteristics of Modernism, but I can also allow the room, the other end of the scale, to be made. The Modernist can't do that, or doesn't do that normally. Even though we have public and private institutitons, the Modernist requires space everywhere. It's free and open and part of the open society. Society isn't like that.

TFC: You've said that the post-WW11 architecture has lost its socio-political life. Do you see your work, or anyone working at this time, as re-establishing that?

Graves: No. I don't think it's a conscious effort the way it was in Modernism. In fact, I'm not sure any architecture can establish a socio-political sphere. They certainly tried to. They had better luck at the technical. But that flies in the face of everybody who says that architecture is a social art. Well, architecture is a social art in the sense that we live in it, we thrive in it, *etcetera*, but more than the culinary arts? More than painting? Any more than music? I doubt it. I really do. We put a great load on architecture to be more than it probably is capable of being. I'm saying two things. One, it doesn't have the ethic of early Modernism, but I would also question whether Modernism should've in the first place. If I said that in 1968, as I did, people were very upset. The quality of a room, and what you feel in it, and the sense of space and light, has more to do with genuine



COURTYARD

"I want the scale of people to be realized in my buildings ***by virtue of the buildings themselves, by the attitude of the elements*** *within the building, giving the size of us to be read back."*

quality, more to do with the society, than abstract Modernism can provide. The correlation is very difficult for me, to think that one leads naturally to the next, simply because we live in it. I'd be glad to talk in urban terms. I'd be glad to talk in formal terms. I'd be glad to say the street meets the building, the building makes a paradigm, makes a model in the city for commerce, for work space, for institutions, the way it understands the city, the social life of the city. All that is part of what we do, but it isn't consciously social.

TFC: Do you do all of the presentation drawings for your office?

Graves: No, I don't. I do a lot of it. I do most of the colour drawings. We have other people in the office who are trained as painters who, working with my palette, are essentially *hands*. They are thinking and they are critics and they debate, but if I want it a certain way that's the way it's done. Usually there's a level of agreement in the office. Options are presented by doing several schemes within a rather tight range, and we look to see the thematic options in one versus the other. We don't make presentation drawings, we don't make renderings ... drawings that I make for myself are shown to the clients. The client doesn't often understand an elevation, but I show them anyway. I don't show ambience around buildings so much. I want that to be understood from the more strictly measurable attitude of the building, rather than showing a rendering of prams and balloons. I show it in a way that they might be able to get into the act of participation, in the membrane of the wall, the movement, the passage into the building, rather than more superficial aspects of changing the character of something, or contributing to the character, by drawing kind of funny people in it. I want the scale of people to be realized in my buildings by virtue of the buildings themselves, by the attitude of the elements within the building, giving the size of us to be read back.

TFC: In the past you've been excited by the work of Ledoux, Lutyens, Asplund, Le Corbusier, and others. What architects are on your mind lately?

Graves: Oh my. I look at so many things. Our library is pretty full. There's an architect by the name of Jože Plecñik who most people have never heard of. I was alerted to him by Leon Krier. He's a Yugoslav, working at the beginning of the century. A very good architect. Not publishing very much. I like Tessenow, Schinkel, but all of that is in the air. A lot of people are looking at those architects as the sensibilities start to change, and other people become important. I will always look at Borromini. I will always look at Michelangelo. I always look at the Greeks. I always look at the Egyptians. I've never been to the Nile, but I'd like to go soon. I've not been very influenced by the Japanese, or by Oriental thinking in architecture, but I suppose it's a matter of familiarity with it, and my Western eyes don't see that way. I get back to Rome as much as I can. All of those buildings, whether they're the vernacular, or whether they're the monuments of Rome, are terribly influential to me. I also like contemporary architects such as Leon Krier, Bob Venturi, others who have become important to me by good and bad things that they do, things that I learned from.

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Interviews conducted by Katherine Dolgy, who is the regional editor and a student at the University of Toronto for THE FIFTH COLUMN.

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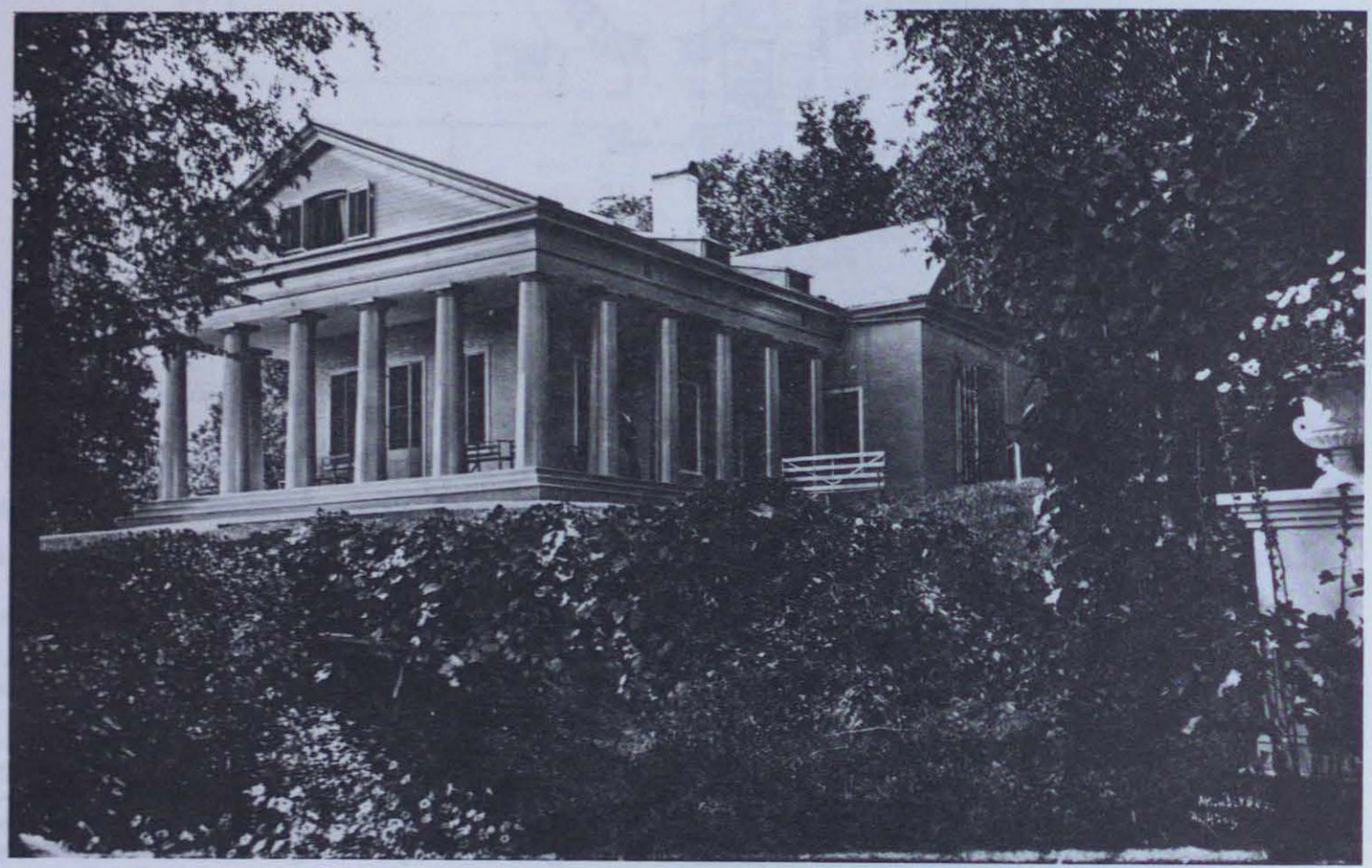

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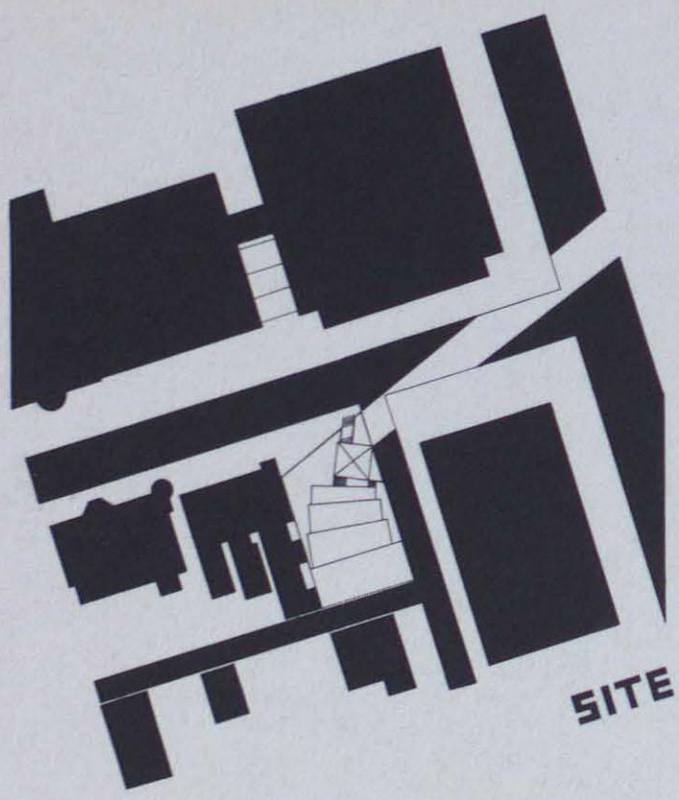
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