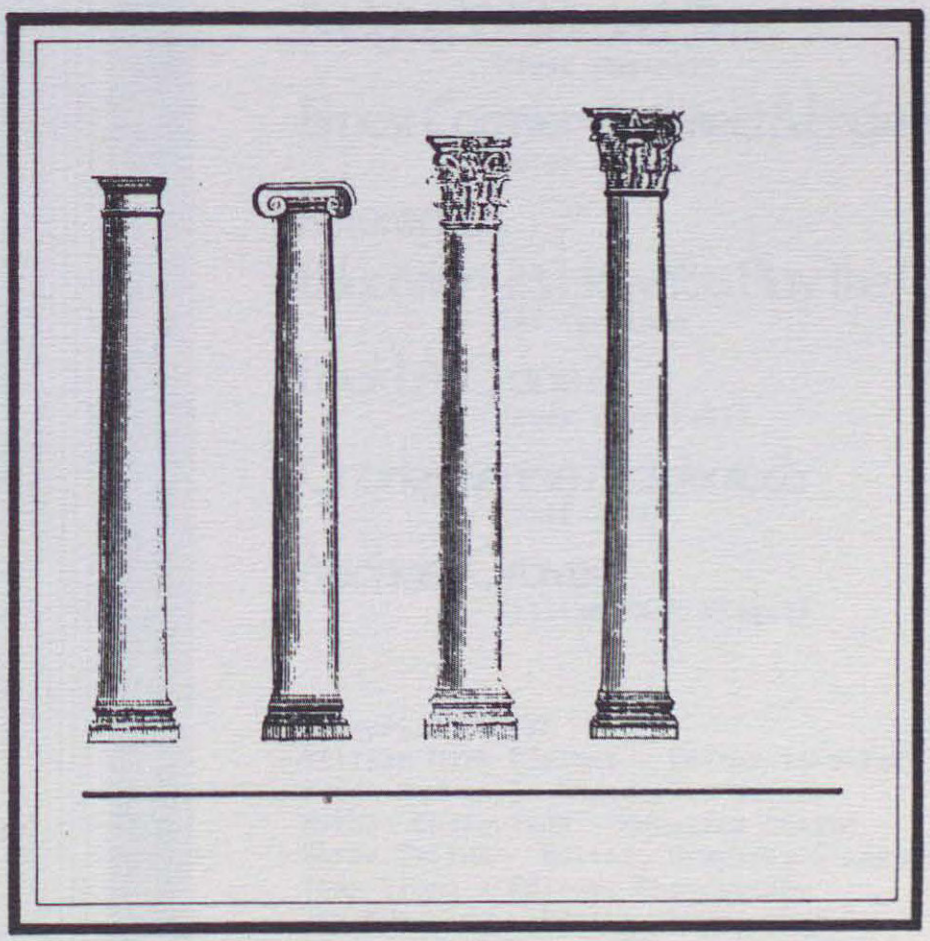
# THE FIFTH COLUMN

Fall 1980 Vol. 1, Issue 1



In the Pink

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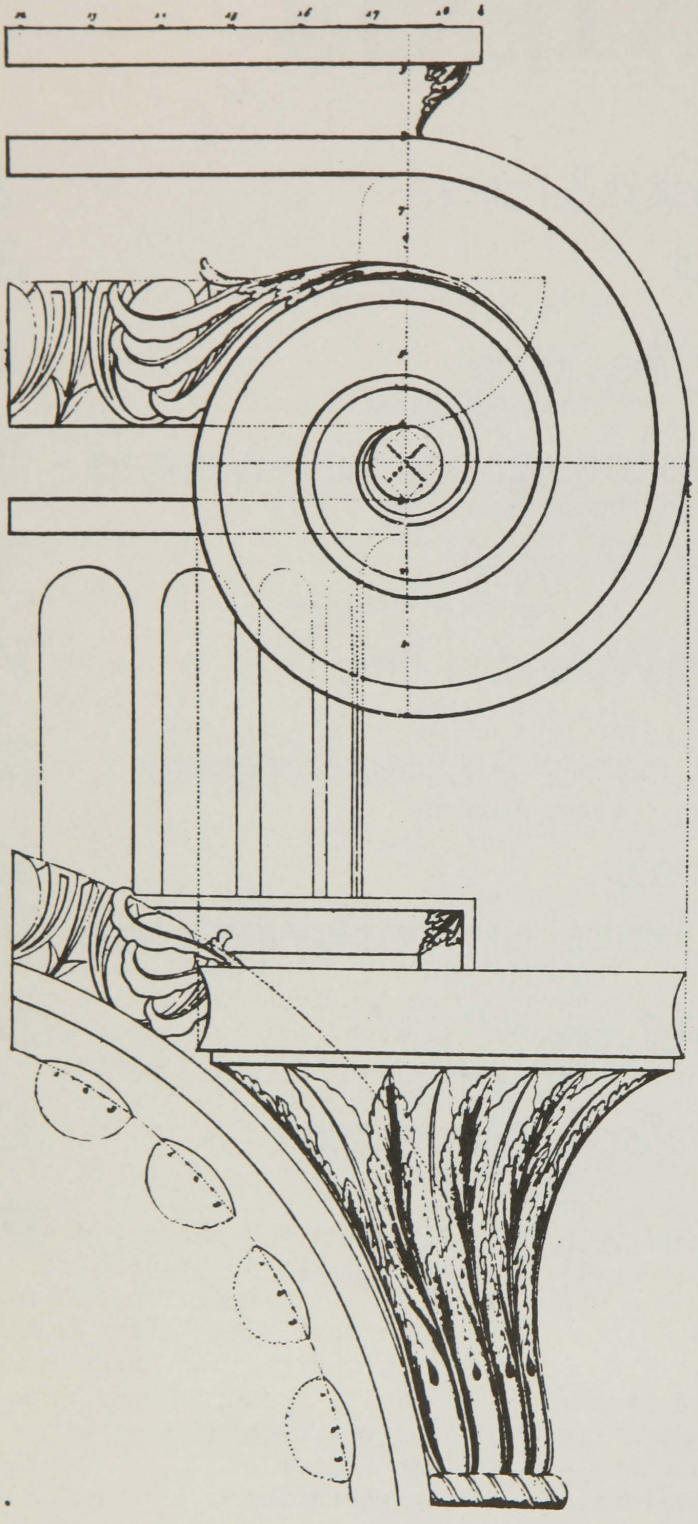

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Please address all cheques to "The Fifth Column."
Published quarterly by The Architectural Undergraduate Society of McGill University,
3480 University Street, Montreal, Quebec. H3A 2A7

# Editorial

The eyes of an architect (or of a student of architecture), of a designer of any sort, are those which not only see, but those which converse with the mind on the sight of every object of significance or insignificance. Or so we would like to think. In fact, many of us (architects and designers) tend to become a bit numbed by our very process of living and its redundancy, and as a result fail to take advantage of our ability to *observe*.

Students of the School of Architecture for example, generally lack the motivation to take an active interest in the visual and social art of Architecture. This is partially because of the absence of an education in the Fine Arts, and partially because of an attitude that attempts to equate Architecture and Building (popularly known as Functional Architecture), and tends to overlook Architecture's subtle dialectic.

It is this absence of background and of the desire to eavesdrop on the conversation of the global architectural community, combined with the fact that there are few such sources of impetus to encourage this desire, that has led to the introduction of "The Fifth Column". The lack of impetus to begin such a discourse between the student and the professional, or the student and the professor, from both the School of Architecture at McGill University and the architectural community of Montreal is appalling. The fact that a credible architectural magazine has not existed in Canada for quite some time, particularly a regional architectural magazine, underscores this issue all too well. This lack of communication is hindering our literacy in Architecture. "The Fifth Column" is struggling against this malaise.

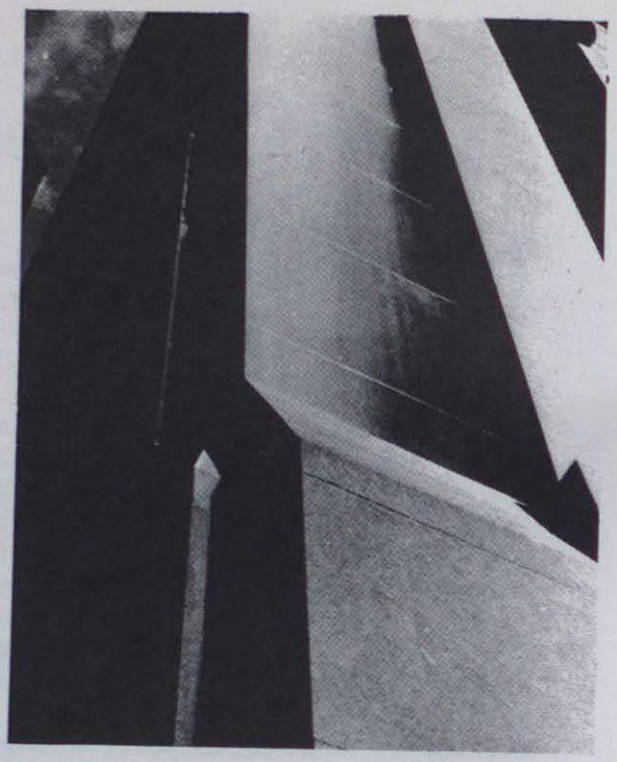
Our first message to our readers, then, is to take time to observe things. However as a calculated or educated guess is vastly more accurate than a heads or tails decision, so is an observation with background awareness in comparison to a raw look. It is this assertion which is the focal point of all that "The Fifth Column" wishes to achieve. "The Fifth Column" lives on the simple premise that architectural learning (a personal development) cannot be an insular process, but rather one which thrives on varied informational stimuli.

In Architecture, this means looking at what goes on "out there", and learning from it. In Montreal, it means looking past the too-readily available observations of large scale commercial or institutional architecture and looking towards architecture that communicates a greater sense of intimacy. It also means looking at our architectural heritage, on a global level and certainly within the boundaries of our own city.

Hopefully, "The Fifth Column" will define and fulfill its own mandate to be a regional architectural magazine that will stimulate the process of observation in all of us, students and professionals alike. We also hope that the magazine will encourage the reading of an increased number of sources of information. "The Fifth Column" is about awareness.

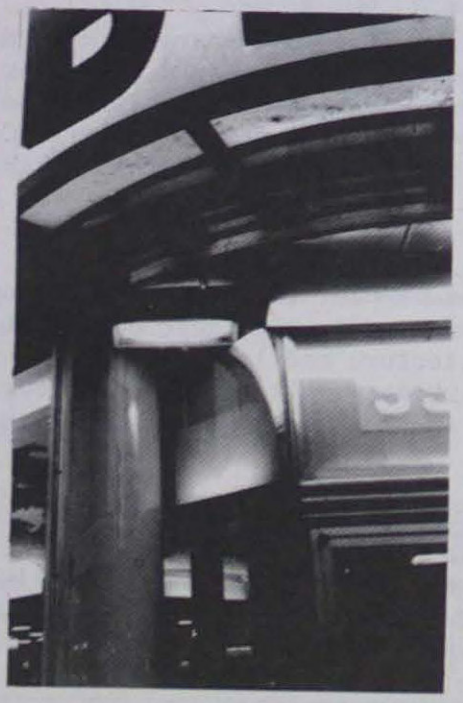
WMP

# TURNING THE CORNER



Nathan Godlovitch

The popular revolution of form grew out of Western civilisation's most desperate period of this century. The Great War had ended freeing the world into what was to be an unprecedented endless era of prosperity and liberty. The last gun had been laid down, the last dead buried. A fervour of creativity was released which would alter communication, appearance and lifestyle. The world was America's to be had. A society was to be formed.



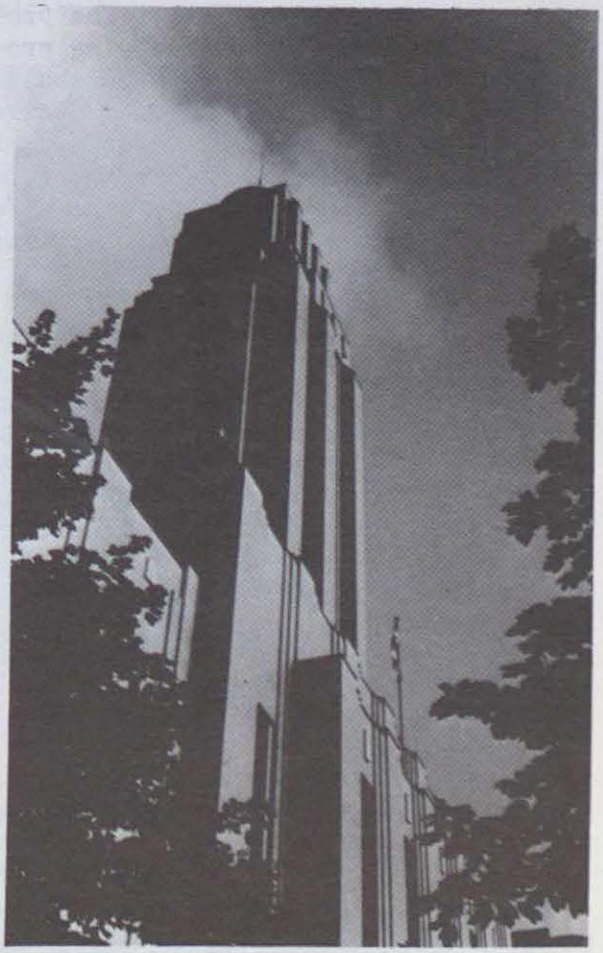
The North American fabric was severely altered as the middle class saw their investments disappear into the chasms of depression. The world's breadbasket turned to desert and masses flocked to the dreamland of Urbania where there was at least occasional work. The answer was to be *progress*, faith in technology: hope in the world of tomorrow.

The International Style was a long way from 42nd Street. An 800-foot shaft of modernist rococo, a malignant overgrowth of the ashtrays and cutlery of the Paris "Exposition des Arts Decoratifs" dominated uptown Manhattan. A precedent?...it was probably more of a culmination. Chrysler's contribution to the New York skyline ended the Twenties. Their contribution to the Thirties and to the future was the free-form of the Air-flow.

Industry bore the parallel and the parabolic. Society's ills were to be cured by the streamlined dream-devices whose form was only representational of the course of an era: speed; flight. Aerodynamics had infiltrated all industrial design. No square edge would be tolerated. The kitchen of tomorrow featured round-edged refridgerators and cylindrical ranges. Each corner softened; no abrupt change of surface would shatter continuity. Just as wind must pass without resistance over the air-foil, the eye must effortlessly glide across the fruition of the decade. A hybrid is created: the elegant Modern ornament of Art-Deco combined with industrial streamlining to beget the most distinctive yet currently overlooked feats of American design.

~

The first man-made feature of Montreal visible from the northern approach to the city (during clear July evenings) is a narrow tower needling out of the silhouette of Mount Royal. The University of Montreal's main pavilion was an empty highlight of the north side of the mountain throughout the latter years of the great depression: outwardly, a symbol of a coming era of academic explosion while, inwardly, the incompletion and emptiness of the structure betrayed a poverty-stricken society not yet invited into the Twentieth century. Progress was marching, slowly, to Montreal. The lines are vertical and clean. Even rain must be kept out with grace as greatest care is taken to integrate flashing into the over-all concept. Vent stacks are fluted in copper with a curvacious decor above overlapping stands of golden brick.



*...A couple stands lost. Wanting to go to Old Montreal, they ended up here instead. The front doors beneath the surging tower are locked on this day. They would prefer Old Montreal...*

Weeks later when the doors were final-

ly discovered to be open, we were drawn into the Hall of Honour by the shaded view of great circular sunken lights. Upon entering, the anticipated magnificence was diminished by a feeling of solitude. An attendant sits reading in a semi-concealed room. The great hall is lit only by glaring daylight, blackening to near invisibility the subtle detailing of the glazed wall. A simple request brings out the gentle beauty of indirect lighting, complimented by hanging fluorescent lanterns (the inherent coldness of the efficient, progressive gas-tube light is overwhelmed by simple elegance).

Our hostess, enthralled by our interest has put her book aside and offers entrance into the presently locked auditorium. The sunlit semicircular hall offers a wealth of subtle ornament of mass and streamlined form. The proscenium is framed by overlapping projections terminating in parabolic forms towards the curtain and centre stage. At the focus of this mastery of modernistic ornamental restraint is a small statuette of the crucified Christ: *succession, necessarily, but not necessarily succession.*

The final request centered about the enticing presence of the tower--the dramatic center of the main building: a unique upward thrust of masonry unequaled in a since skyscraper-studded city. This is a feature which has endured forty years of rapid construction. Beyond the cruciformed smoothness of glass and aluminum to a cold, beached shell of concrete it remains an eternal symbol of Montreal.
We inquired: *"La tour, est-elle accessible aujourd'hui?"*
She responds: *"Elle n'était jamais accessible."*
Our dejected repartee: *"Oh."*

~

Sainte Catherine Street saw the emergeance of the new "Depression Modern" as selling point. In the pursuit of the free-flow of salaries from the hands of wage earners to the new merchants of prosperity, the corporate image develops into what is currently considered the True solution. The results can be inane. The five-and-dime stores become the peddlers of the new way. A viscious battle emerges; F. W. Woolworth dots the main streets of North America with their "symbol of progress" in a thin artificial stone facade (in Montreal the facade image breaks down as the store embraces a corner). S.S. Kresges cannot be heretic to the new faith of form and follows in a manner; more reminiscent of solid and mass than the "skin" of Woolworth's. Both evoke images of the University.

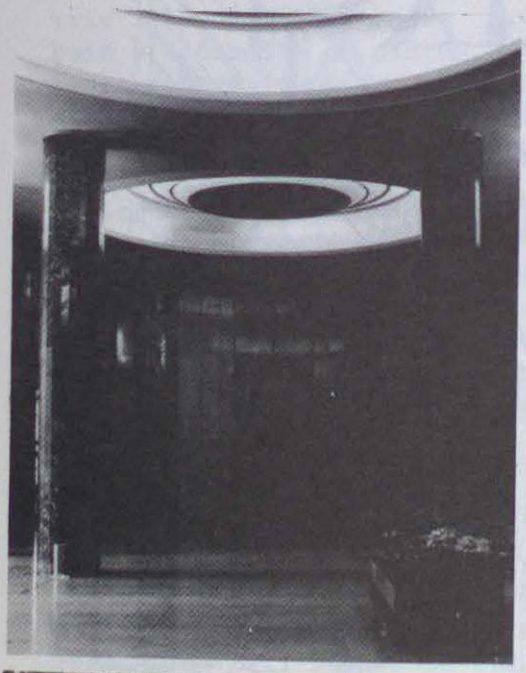
The established monetary community was still cloistered among super-orders, a reminder of the awesome power of these institutions. The depositor fortnight's salary was to feel insignificant; shadowed by the intimidating majesty of palaces of finance. While the classical bank building may be absorbing to the humbled individual, power and not beauty is the motivation for the choice of form. Ste. Catherine Street carries an early modern response. Brass doors-monolithic and overwhelming--are replaced by the soft glow of "stainless" textured in simple, relateble patterns. Materials are smooth, flowing into each other without obtuse interruption. The synthesis is industrial and technological while lacking the assumed necessary absence of ornament. Rather, there is integration of form, function and material apparent in elevator doors radiator grills, railings and similar trims. Most striking are the fluorescent lanterns; a recurrence of those encountered in the lobby of the University of Montreal's "Pavillion Principale". This series of banks along Montreal's main retail thoroughfare graphically accentuate (from an interior perspective) the analogy with the automobile and the aeroplane in choice and form of material and structure. The design is evolutionary (developing a new vocabulary based on simplification and not obliteration) yet more readily coherent than its classical predecessor.

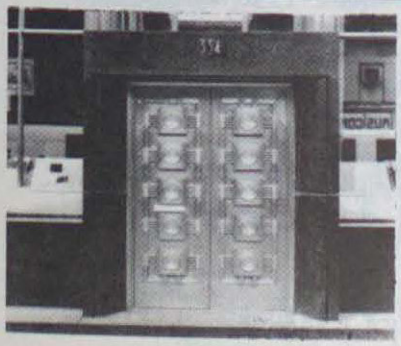
Its philisophical root seeks a better future through the currently debatable path of technology, loosening the grip of retrospective institution.

Very soon, the Royal Bank of Canada is bending its sign around street corners and Robert Simpson is driving monolithic quasi-deco slabs beyond the notice of the lowly pedestrian. By this time the new phenomenon has waned. The images of Wells and Corda in the *prophetic* "The Shape of Things to Come" which haunted a generation seems a quaint reminder of our past clouded perception: *misguided faith* in the answer of technology. Why *should* a refridgerator be streamlined? Today the form provides no message and is read solely through its shape. The curves now appear useless or merely silly. The propaganda of the box-pure unadulterated functionalism render this mode ugly to many. *How could modern technology have produced articles and structures as grotesque as these?* Yesterday the concentric or overlapping parabolic edges represented an ideal which was lost through wars in Europe, the Pacific, Korea and Indochina and through the eventual arrival of that elusive unprecedented prosperity.

Unfortunately, the optimism of peace which propagated avant-gardism, art-deco and later the *depression-modern* after the Great War dissolved into a gloomy vision of eternal struggle and inevitable annihilation. Society turned its attention from free-form mass towards a new faith of rigidity and *slick*.

The monuments of harder times lie dormant and forgotten, silently awaiting their rediscovery.



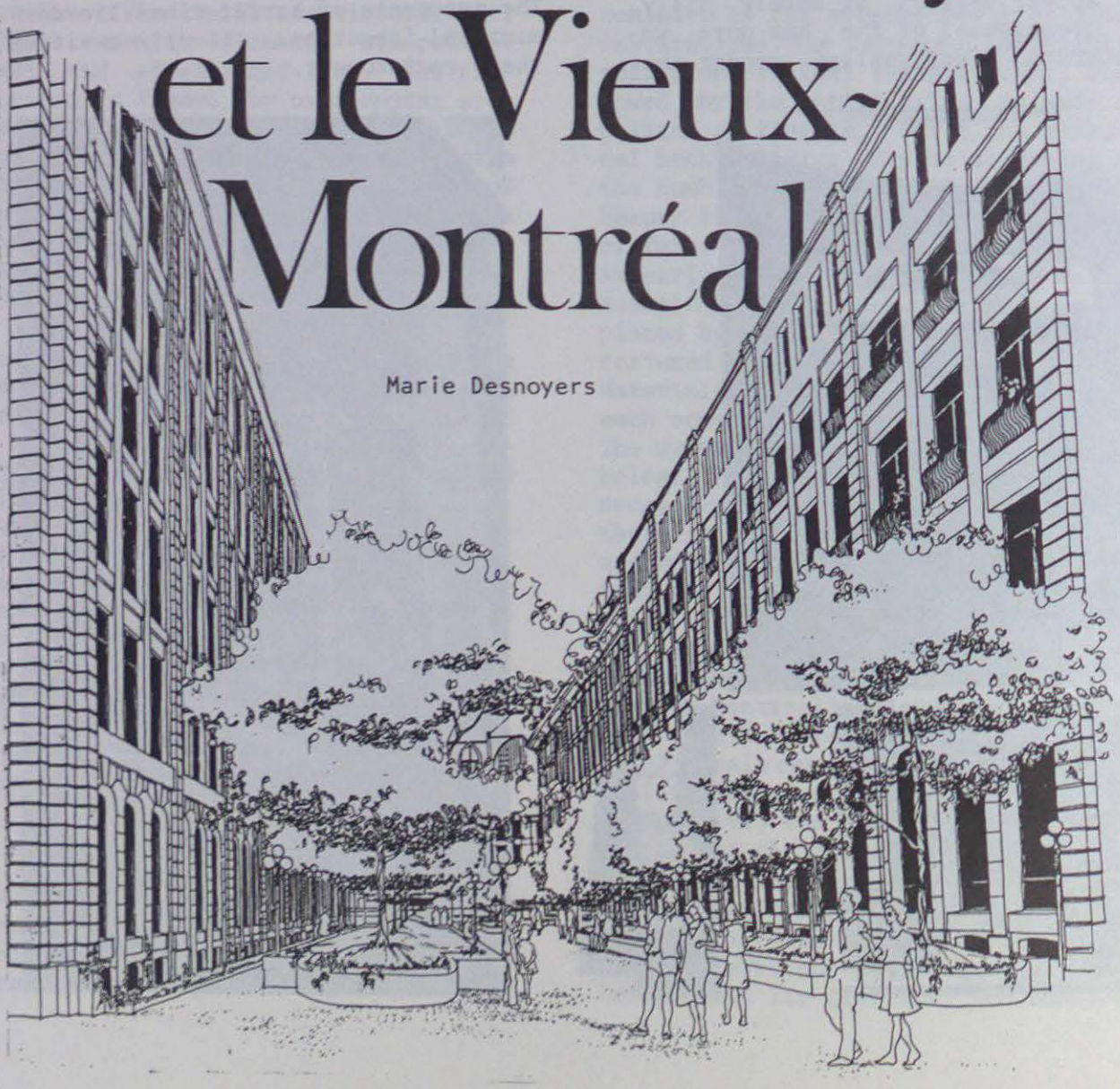



L'histoire de Montréal a commencé sur les berges du fleuve St-Laurent. L'ancienne ville, originalement délimitée par des fortifications a prospéré et s'est étendue en changeant significativement sa composition urbaine et l'aspect de ses berges.

Au dix-neuvieme siècle, alors que les activités portuaires augmentaient, la plupart des fonctions non directement reliées aux activités maritimes se retirèrent progressivement dans les terres adjacents, au nord-ouest des installations existantes. Le centre bruyant des affaires et la construction des silos à grain séparaient désormais la ville grandissante du bord du fleuve.

# Le Cours Le Royer et le Vieux-Montréal

Marie Desnoyers



Quand les changements dans la technologie sont apparus au vingtième siècle la plupart des activités portuaires se sont déplacées en aval et les secteurs financiers, de logement, de bureaux et commerciaux furent remplacées par des grossistes et des entrepôts, donnant au quartier cette atmosphère d'abandon que nous lui connaissons encore.

En 1962, *La Commission Viger* fut mise sur pied en vue de garder au Vieux Montréal son caractère historique.

En 1964, l'ensemble du secteur bordé par les rues Berri à l'est, le fleuve au sud, la rue McGill à l'ouest, et la rue Notre Dame au nord est déclaré arrondissement historique.

Enfin, après les expériences des années cinquante qui associaient nécessairement progrès à développements à tout prix, nous commençons à redécouvrir la qualité de notre paysage urbain à l'échelle du piéton, les éléments de construction purement décoratifs, et le choix d'une planification sensée considérant une réorganisation de l'existant en conjonction avec une construction adaptée aux besoins d'un ensemble comprehensif, pour retrouver un quartier bien vivant. Les opérations de renovation et de recyclage présentent maintenant une alternative valable et beaucoup plus sensible aux réalités des villes, contenant par le fait même la notion de reconnaissance d'un patrimoine architectural jusqu'ici ignoré.

Dans cette perspective de réalisation, la Ville de Montréal a d'abord décidé d'entreprendre d'importants travaux de rénovation à l'imposante structure de style renaissance du Marché Bonsecours et d'y installer ses services municipaux. Par la suite, elle procéda également à la transformation de la Place Jacques Cartier pour en faire une place urbaine, devenue aujourd'hui le centre d'intérêt du Vieux Quartier.

Deux projets ont ensuite été réalisés par l'entreprise privée. D'abord le projet des Ecuries d'Youville réalisé en 1968 où les travaux de rénovation furent exécutés dans le but de préserver le caractère original des bâtiments tout en y aménageant des espaces commerciaux fonctionnels.

Plus récemment le projet du Cours Le-Royer a tenté, et c'est une première dans le Vieux Montréal, de faire vivre le Vieux Quartier en implantant cinquante unités résidentielles et plus de vingt-huit mille (28 000) pieds carrés d'espaces à bureaux vendus sur la base de condominium. Aujourd'hui, le tout a été complètement vendu, et cela malgré la situation d'un voisinage encore détérioré.

Enfin, le gouvernement canadien a décidé au début de l'année 1978 de contribuer à cet effort en faisant l'acquisition des entrepôts situés de chaque côté de la rue St. Pierre, juste au dessus de la rue de la Commune et d'en faire un second pôle d'activité dans le même esprit que le Cours Le-Royer.

Il s'agit en somme d'adopter un système d'évolution et de changement bien équilibré de façon a ce que le bons éléments du passé soient préservés, et ce qui est moins bon remplacé par quel que chose de meilleur, de façon à enrichir le milieu et empécher toute détérioration néfaste.

Selon une étude, la création d'un quartier urbain intégré et comprehensif devrait englober les principaux éléments suivants, soit dans les structures recyclées, soit dans les projets d'insertions:

la création d'espaces à bureaux et d'espaces commerciaux aux rez-de-chaussées en général de même qu'aux étages supérieurs des bâtiments longeant les rues St. Laurent et Notre-Dame;

le développement d'unités de résidence sur tous les planchers des étages supérieurs de toutes les autres structures de façon à vraiment conférer une

prédominance résidentielle au secteur;

la construction (déja en cours) d'un souterrain en tréfond de la rue LeRoyer entre St.Laurent et St.Sulpice. En effet la rue LeRoyer mesure exactement soixante pieds de largeur, ce qui représente la largeur idéale pour la construction d'un garage double;

la revitalisation et l'amelioration de l'apparence des rues en général dans le but principal de leur donner un caractère résidentiel: l'aménagement de l'environnement des rues par des trottoirs plus larges, l'installation de plantes et d'arbres, l'aménagement d'un ameublement urbain adéquat à l'échelle du quartier;

la création d'un espace vert de plus de vingt-cinq mille (25 000) pieds carrés aménagé en plein centre du quartier sur l'emprise même de la rue LeRoyer qui serait ainsi avec la permission de la Ville de Montréal retournée à l'usage exclusif des piétons et permettrait ainsi au quartier d'espérer l'installation éventuelle de familles dans les unités résidentielles par la possibilité d'y aménager un terrain de jeux pour les tout petits;

l'organisation d'un réseau piétonnier autour du parc central de la rue LeRoyer qui permettrait aux piétons de circuler librement en dehors des circuits d'automobiles: d'est en ouest de la rue St. Laurent jusqu'aux jardins des Sulpiciens, seul vestige d'un jardin formel français en Amerique du Nord et qui date du régime français; et du nord au sud de la rue Notre-Dame vers le bord de l'eau, au travers des structures recyclées le long des rues de Brésoles, LeRoyer et St. Paul;

la création d'un mail commercial à partir de la rue Notre-Dame en travers un bâtiment qui s'étend de la rue de Brésoles à la rue LeRoyer et qui permettra l'installation de services de soutien si nécessaire au projet LeRoyer actuellement, et pourrait s'adresser au public en général dans la voisinage immédiat de la rue Notre-Dame, permettant ainsi la rentabilisation des investissements nécessaires à leur installation. Le projet LeRoyer n'a jamais pu réaliser cette fonction à cause de la clientèle trop limitée. Cependant, à mesure que ce mail s'approche de la rue de Brésolles et du quartier proprement résidentiel, il serait souhitable que les fonctions commerciales s'harmonisent graduellement avec le caractère plus local. La création de ce mail contribuera d'une façon dynamique et vivante à diversifier le réseau de piétons dont il a été fait mention plus haut.

Réussir un tel exploit implique bien sûr énormément de bonne volonté mais ce qui a déja été accompli à ce jour laisse certainement la porte ouverts à un optimisme de bonne augure pour le Vieux Montréal et par le fait même pour Montréal en général.

# THE NEW WAVE

William Mark Pimlott

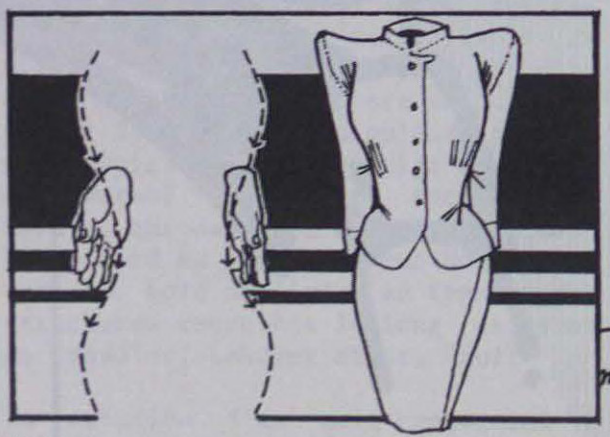
The term, "New Wave", which seems to suggest a sweeping transformation of something previously non-existant, was coined in the late 1950's to describe a new, vital group of French film directors, notably François Truffaut, Claude Chabrol and Jean-Luc Godard.

The meaning and the substance of the term has changed markedly over this period of twenty years. New Wave has become a banner phrase for the trendy masses to pledge allegiance to, rather than a poignant description of a brash cultural movement by its pioneers.

The whole New Wave phenomenon has become readily apparent enough to allow any layperson coming in contact with the city ease in analysing its outward expression. It is seen on the backs and haunches of those young people (but not always young people) who are able to afford a new Mexican Pink, Bahamian Turquoise or Purple article of clothing. This facile and superficial abstraction of tenable elements of the broad New Wave manifesto has certainly hindered an understanding of the various strains of the movement.

For the sake of coherence, this article will deal simply with those elements of a *new wave* which one can *see*. Specifically, it will attempt to trace origins of the aesthetic and find their repercussions in fashion, graphic design, and architectural design.

One must first begin with a broad look at the *pure* aspects of the new popular aesthetic expression. Fashion is perhaps the largest of the branches, and certainly the most difficult to define, because of its transient nature and its inherent variations. Like all fashion trends of the last ten years, it has *roots* and obtains its meaning from other fashion periods and cultural influences of the twentieth century. Movement towards an appearance that we now consider to be New Wave could be anticipated in an allusion to styles of the 1920's, 1930's and 1940's which occurred five years ago. Elements which fashion designers chose to elaborate on were those which dealt with a kind of kitsch formality. The classical and neat lines of skirts pinched to a focus below the knee and flared at the hips became at once not only the stereotype of the efficient businesswoman, but at the same time a caricature of the 1930's sidewalk bird watcher's view of the female form.

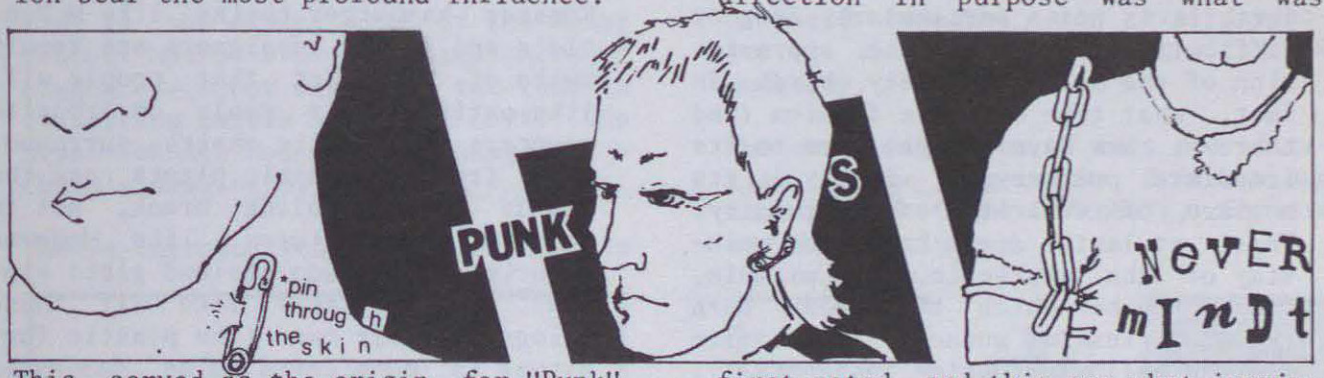


Kitsch accessories such as the peak-brimmed hat, the slim handbag, pleated blouses and the designer scarf all fit in a calculated way into our image of an airline stewardess; that somewhat humourous, but always *willing to please* hostess.

The hapless reception of what is essentially a clever sexist joke on sexual role playing was paralleled in male fashion by the classical *man of the world* businessman look, and its flamboyant, pitiful disco version, popularized by the well-known image of a boogying John Travolta.

The clever designers--laymen must be included in this group--who were responsible for the burgeoning New Wave aesthetic, were all too keenly aware of the notion of sexual caricature, and were willing to exploit it to its logical conclusion. Thus, the image of the airline stewardess was propagated into a blatant, willingfully abstracted expression of the streetman's view of the female form. The designers took their cues, and some are still deriving them, from populist views of women and men expressed in advertisements of the 1950's and 1960's. It was the views of women with permed hair having just happily scoured their kitchens with Brillo pads, or wreaking havoc on Bigelow carpets with their high-heeled shoes; of men in business suits with ludicrous hats and ties landing comfortably into Hertz cars from the sky that prompted much of the *new* fashion design. A notably different path was taken in the re-birth of these images, and that was the avenue of humour, of poking the nerve of our *modern* culture along its critical path of evolution. It was not a sly re-introduction--the wearers of the *look* were completely sympathetic to what it was trying to say.

Other strains of the New Wave fashion aesthetic derive their impetus from cultural inputs of the 1950's and 1960's which tended to be directed more towards the youth of these periods, and indeed grew out of youth's own expression during that period. The latter, personified in the 1950's by girls' sweater fashions and by boys' extravagant and aggresive hairstyles; in the early 1960's by the coexistence of both *greaser* and *beatnik* fashion bear the most profound influence.




This served as the origin for "Punk" fashion, which was born in England, and set its principles on caricatures and hybrid caricatures of all types of British boys and girls in the Fifties and Sixties; from Eton Boys to East End London toughs and the Mod Kids. Punk essentially gathered all of these elements together, and turned them out in a particularly violent and brutal pot-pourri, which with such notorious accessories as the safety pin puncturing various areas of the human body, also took on such latent qualities as sadism and masochism; physical outlets for expression of the grand satire. The violent colour rhythms and juxtapositions of fragmented caste imagery was reflected in Punk Rock Music, whose brutal, rudimentary guitar chords and anarchistic lyrics not only paralleled those qualities of Punk fashion, but inspired some bizarre and anarchistic modes of behaviour. Stories of female punks beating up on innocent individuals were not uncommon in Britain in the late Seventies, nor were new varieties of gang battles between punks and toughs. Overall, the Punk Movement seemed to bear a massive Angry Young Man complex.

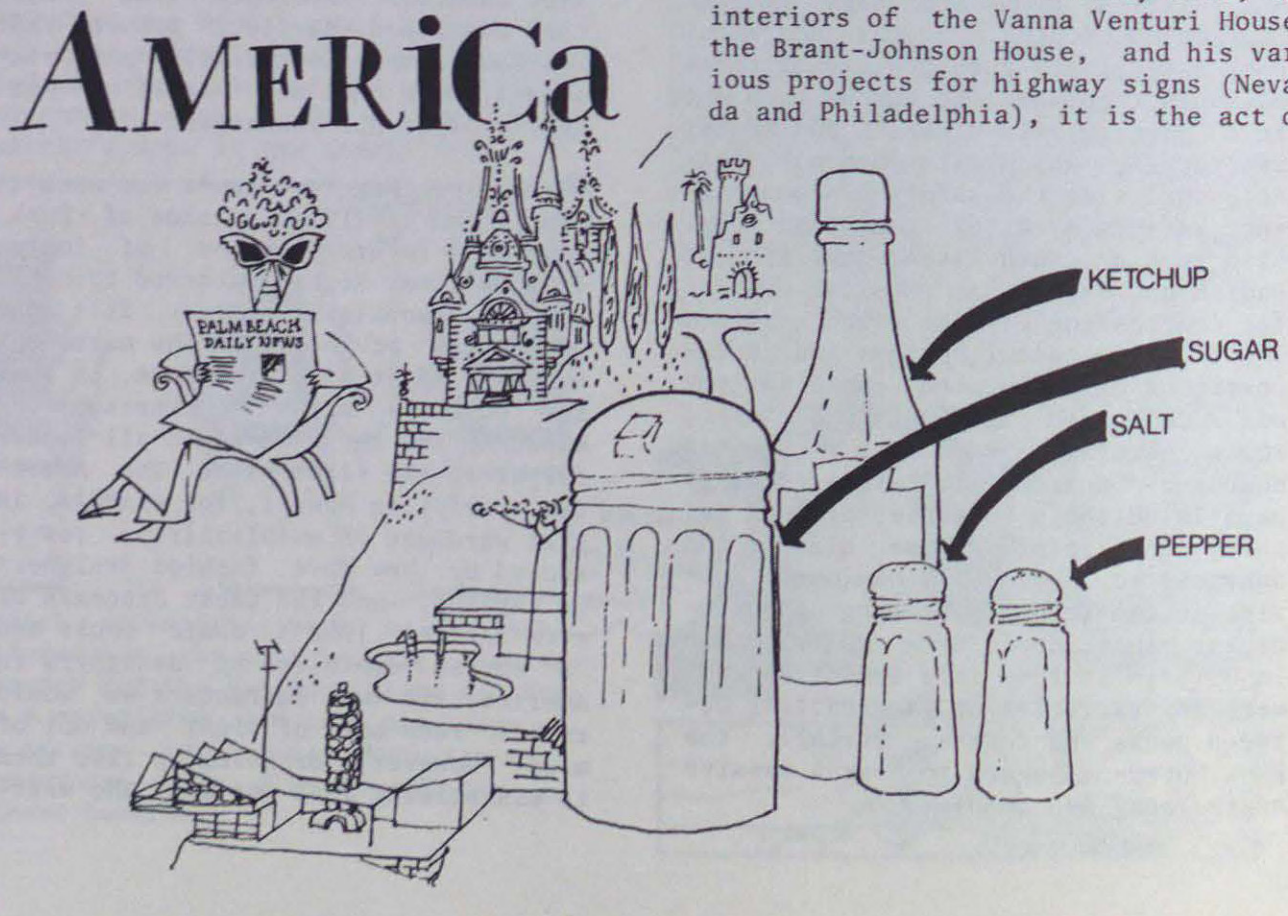
One might say that what evolved from Punk Fashion and Punk Rock--what came to be called New Wave--was a more *civilised* re-interpretation of these images of society revitalised by Punk and by the methods mentioned previously in this paper. The notion of *civilised* almost implies *intelligence* and when the British and North American presses first caught light of the changes in attitude that Punk was going through, a new intelligence and a direction in purpose was what was first noted, and this was what inspired the new term. The clever, satirical lyrics of such musicians as Elvis Costello (compare to earlier lyrics of such groups as The Stranglers, et al) and fashions developed from social cues mentioned earlier, proved that New Wave expressed itself more eloquently than Punk and that it was neither violent nor obnoxious.

Obviously, New Wave isn't (or wasn't) simply the civilised version of Punk. Poignant interpretations of images from cultural signs scattered throughout the twentieth century fill New Wave's bag of goodies. The marvelous vitality of it all, of course, is that the cultural signs it cherishes and expounds are those we would all rather forget in the first place. The American tourist in Hawaii, for example, in that wardrobe of awful shirts, resurrected by New Wave fashion designers in England, and the tacky Spaceman of even tackier 1950's comic books and "B" movies exploited by designers in America, are two characters we would rather keep out of sight and out of mind. However, dressing up like them is essentially fun, for both the wear-

er, who is making a satirical social statement, and for the observer, who really enjoys seeing tacky things, because he can laugh along with them or at them.

It is this sense of deriving pleasure out of *tacky* design, out of kitsch that also moves much of present graphic design, and is supposed to make our lives better.

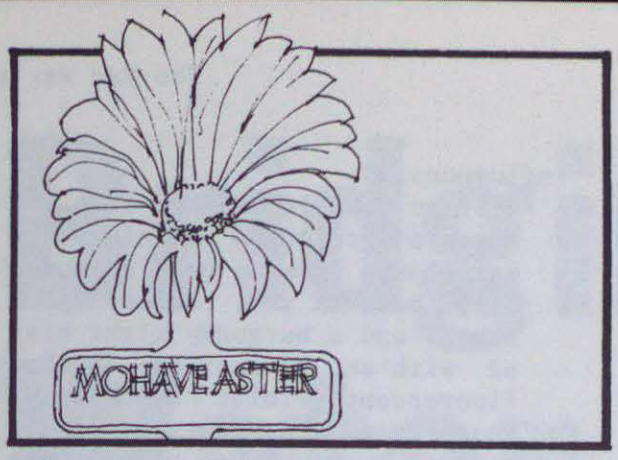
From the appreciation of the tacky object, it is not a particularly long or difficult step towards the appreciation of the *audacious* tacky object. In fact, what true New Wave fashion (and thereby, New Wave design) owes to its immediate predecessor, Punk, is its measure of audacity and absurdity. This, at last, seems to be the mainstay of the aesthetic. For example, those touches which truly bear both the qualities of audacity and satire are the following, which incidentally, are remarkably similar to illustrator/artist Saul Steinberg's satirical/documentary drawings of Americans and their way of life:




New Wave graphics also feature that same audacity, and again, the Steinberg vision is echoed by their composition and aesthetic.

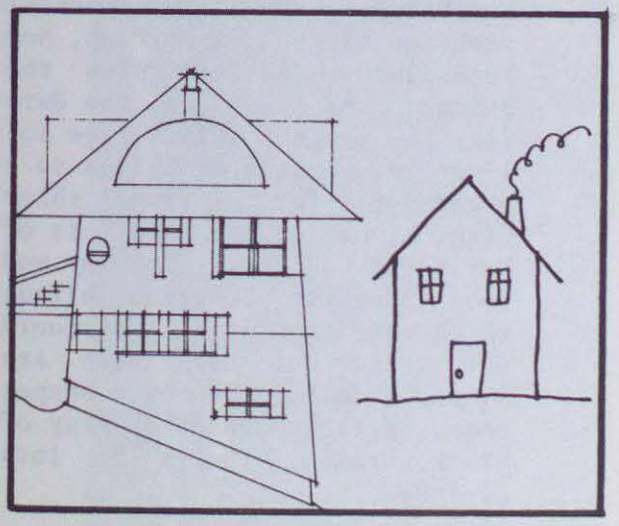
It was Robert Venturi who forwarded the notion that most North Americans are more comfortable in environments which appeal to their sense of *happiness:* i.e. architecture and design through the use of symbols which people have grown up with and which are therefore immediately identifiable. Monster hamburger chains like McDonald's and their designers are keenly aware of the fact that people will like eating their meals on Arborite counters and plastic chairs, surrounded by tropical plastic plants and the sounds of a babbling brook, not to mention the features like Moderne lighting and pseudo-stained glass windows, because they like all these things on their own (the plastic furniture is considered to be *decorated space age*), and having them all together in one place is that much more wonderful.

Indeed, in Venturi's Faculty Club, the interiors of the Vanna Venturi House, the Brant-Johnson House, and his various projects for highway signs (Nevada and Philadelphia), it is the act of




creating recognizable symbols, which often tend to be caricatures, that make these projects so successful in the eyes of their clients. The chandelier in the dining room of the Vanna Venturi House evoked an atmosphere of elegance without cladding the room in travertine marble or black onyx. The Brant-Johnson House evoked images of a child's drawing of a house.

The re-introduction of semantics into



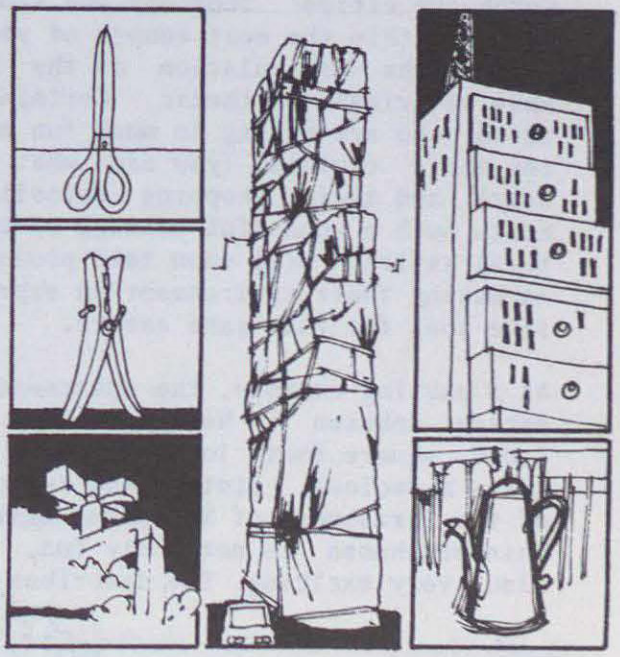
our architectural expression certainly puts us back in touch with what is the fulcrum between the success or failure of any architectural creation; the reaction of the user.

The groundwork laid by Robert Venturi in "Complexity and Contradiction in Architecture", by Venturi, Denise Scott-Brown and Steven Izenour in "Learning From Las Vegas" and by Izenour and Hirshorn in "White Towers" is an obvious push for us to be more receptive to cultural messages and clues from our past. Obviously, Quebec has its own symbols, as do the rest of North America, Europe and so on.

A marvellous kitsch experience (much like that felt at Tom's Bus Diner in Lakefield, Ontario) can be found in Robert Venturi's Grand Restaurant, where the tacky diner symbols such as the ketchup bottle, the sugar container and the common coffee cup became the most identifiable pieces of *architecture*.

Where architecture, if it is to be New Wave architecture, must obtain its social vitality in the glorification of these somewhat tacky everyday objects, it must bear the quality of audacity.

The earliest traces of this glorification can be seen in the drawings and montages of Claes Oldenberg, Christo and Saul Steinberg.



Oldenberg's work has taken, in the projects shown above, advantage of objects that appear somehow in our lives everyday yet are taken for granted,and has elevated them to the forefront of our consciousness, occasionally making a relevant statement about our society with them. In today's architectural context, Aldo Rossi's "Domestic Architecture" is its satirical parallel.

Satire, of course, is the link between

all of these "architects". (Saul Steinberg graduated from architecture in Milan in 1940). Christo's Wrapped Buildings at once glorified the most commonplace sign of our throwaway society--the green plastic garbage bag--and condemned the attitude of that society towards objects which should be cherished, or for that matter, the repression of the society's creative expression, past or present.

Saul Steinberg's views of both Manhatten skyscrapers and the homes and gardens of America's Northeast and Midwest often strike a raw nerve in the American (and Canadian) sensibility about the recent past. If Steinberg had his own way, we would assertively build that way.

It would be considered prudent to watch our cities' rooftops and storefronts within the next couple of years to see the articulation of the New Wave satirical aesthetic. Certainly, those who are having so much fun making their clothes (you are what you wear) and their shopping establishments such a wonderful montage of cultural satire, will soon take pleasure in making their environment an expressive tool for this same satire.

As a parting example, the apartment of Betsey Johnson in New York City (a 3,000 square foot loft) is, by all means audacious, riotous and symbolic of the brashness of New Wave design. This brashness is not only fun, but also very exciting. She describes her influences...

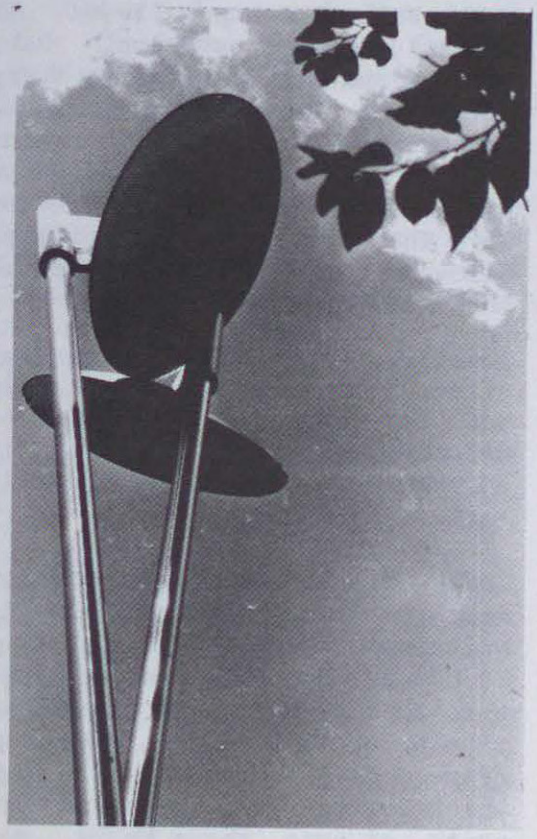
> "...ten days in Mexico with its magenta coloured mornings, a marvelous chewing gum coloured day, bazooka red, a deep pink sunset and a burgundy night mixed with an aquamarine lavabo, fluorescent violet handtowels, chartreuse, black eyes, and after ten whole days my return home bubble gum lulû pink, my favorite..."

Ahem. As she describes her apartment, which is predominantly shocking pink, lime green and black...

> "...The bath is green for John and that's O.K. but the rest is all wrong. Suddenly all the rest just had to be black. Rock and Roll notes, the dresses I was making were Rock and Roll pink and black, my days at high school pink and black. Mexico Pink, New York Black. The calm plus the strong, the frivolous, the daring, the serious, black like solidarity. I like opposites so I decided for lots of enamel shiny black alongside the happiness of brilliant colours. Too many and too expensive Venetian blinds which some time ago I just could not stand but which here are simple geometric planes, shapes come straight out of a spray of black varnish. That's it, lots of love..."

Kerpow! You are all now *with it*. Welcome to the 1980's.

# Bridging Water & Time



Orest Humennyj

Skirting silently, high above the swift flowing waters of the LeMoyne Channel, the blue and white Minirail cars were a charming and familiar sight. Cosmos Walk, the link between the Islands of Expo 67, summoned the visitor to journey into a fantastic new realm of strange forms, textures and spaces. It led to Île Notre-Dame, the jewel of Expo. A man-made island, of distinctly urban character, whose Pavilions were fringed by a network of bridges and canals, a miracle of hydraulics and engineering, moulded out of a few acres of rocks.

The magnitude of the accomplishment, virtually unparalleled in recent history, was not restricted to Île Notre-Dame. Expo 67 had been an entirely new Canadian experience, the most difficult problem of design, scheduling and construction ever undertaken in this country. It proved the capacity of Canadians to conceive and manage a bold international undertaking of the highest proportions. Our architects, builders, designers and engineers proved themselves, their excellence and dedication, before the world.

Expo 67's success was spectacular. During its six month duration, Expo attracted a daily average of 265,000 visitors to its site. Over 50,000,000 people in all, from every corner of the globe passed through its turnstiles. In a richly human context, sensitive yet rational, people and ideas revealed affinities hidden beneath external differences. Visitors were overwhelmed by the spirit of Expo. Entire crowds fell under a spell created by an atmosphere of new people, new sensations and new ideas which delighted and enriched those present.

*If you hold on to my hand*
*You'll step into a dream*
*Onto a magic island*
*Like a painted summer scene*

The dream was real. The words of the Expo 67 theme song were true. Man had created an environment which cast a magical spell. Expo became a meeting place, a focal point for the highest levels of creative thought.

In an exhibition such as Expo 67, where the principal objective of every individual pavilion is to attract more attention than the building next door, a considerable architectural diversity is not only expected, but is in fact desireable. However, too great a range of expression invites the creation of a chaotic, even vulgar result. It is here that Expo's triumph was greatest; in the totality which was created, the highly ordered visual world, enhanced by many diverse, often exceptional buildings.

Such a high degree of environmental unity was the result of a subtle, varied and unobtrusive master plan, based on a uniformity and hierarchy of ideas.

The transport system, which was the backbone of the plan, created a strong linear pattern defining the focal points of Theme Pavilions, while distributing the major national exhibits along the islands' peripheries. Individual buildings, whose prevailing design intent called for them to be temporary, composed of light prefabricated elements or mass-produced assemblies, possessed essentially general characteristics. The admirable and consistent coordination of every incidental detail throughout the site, in particular furniture, lighting and graphics, all designed to exceptionally high standards, was a major achievement. Water, an unparalleled unifying element, was everywhere. Pavilions were flanked by fountains, fringed by lakes and canals, and surrounded by the river. Finally the crowds, on certain days exceeding 570,000 people, produced an unending visual continuity. The site, geared to pedestrians, allowed the visitors to rediscover their own dignity.

Sensitive planning and coordination, directed by people with imagination and foresight, resulted in an exhibition of such character and beauty that thousands came simply to walk and look.

Today Île Sainte-Hélène survives almost in its entirety. The site and buildings, designed to accomodate 30,000,000 visitors over a period of six months, have now greeted well in excess of 100,000,000 within a time frame spanning 13 years. Line-ups, which during Expo signalled frequent waits of upto three hours, are nonexistant. The beauty of the site, which was a determining influence on the success of Expo, enhanced by mature vegetation is no less spectacular. The magic is gone.

Île Notre-Dame did not fare as well.

Crossing the LeMoyne Channel today lacks the charm and thrill of anticipation that characterized the Cosmos Walk in those early years. The Mini-rail, the playful transluscent globes, the wood decking and the bridge's open central gap are mere memories. Totally rebuilt before the 1976 Olympic Games, Cosmos Walk has no character, no tex-

ture. Its open sweep of asphalt emphasizes the necessity and the chore of crossing the river rather than the former pleasure.

One's arrival at Île Notre-Dame is unheralded, the polarity and tension of the 1967 American - Soviet axis has given way to a non-descript scene. The empty hulk of the Olympic Rowing Basin whose construction necessitated the demolition of almost twenty buildings, stands silent and unused. The track built for the Grand Prix du Canada, which claimed numerous other victims, including the landmark of Île Notre-Dame - the Katimavik, can be seen in the distance. This bland sight is secondary, however, to the emotions surely triggered within any Expo lover who for the first time since 1971, when Île Notre-Dame did not reopen, is, as a result of the Floralies 1980, given the opportunity to re-explore this magnificent island.

The devastation on the eastern half of Île Notre-Dame is virtually total. Only four pavilions, out of an original thirty, survive in their entirety. The former Tunisian Pavilion, a classic example of traditional refinement, stands alone, deprived of the geographical ensemble which constituted its neighbours. The building which once seemed to float in air, due to its surrounding moat floored with blue

mosaics, now houses the press corps covering the Floralies 1980.

Progressing westward, admiring the floral exhibits which sprawl over the interred foundations of the Moroccan, Ethiopian, Venezuelan, Czechoslovakian and Italian Pavilions, one's eyes are constantly drawn to the still waters of the canals to the south. Their banks are concealed beneath the unrestrained growth of grass, bushes and now mature trees which threaten to subdue the site. Standing alone, or in clusters, the elegant disc shaped light reflectors mounted on poles, reflecting the beams of light projected up at them from luminescent cylinders, are still strung out along the canals. They are neglected though, their inclining silhouettes are etched sadly against the sky.

Among the most desolate and moving sights to be encountered on Île Notre-Dame, is the peculiar octogonal remnant of the Canadian National Pavilion. This structure is the 200 seat motion picture theater which was once linked to a cluster of nine colourful, transluscent gemlike cells. Its theme of "Time and Motion" seems ironically appropriate.

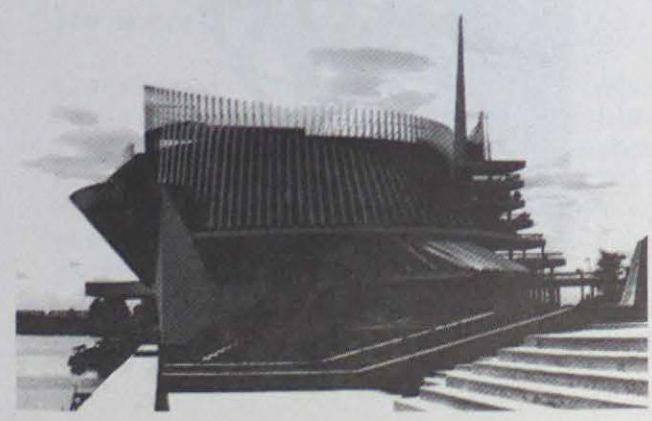
In the immediate vicinity, the three other surviving pavilions are dispersed. The Canadian Kodak Pavilion, painted in rather garish colours, is virtually hidden behind a dense blanket of vegetation. The Economic Progress Pavilion, stripped of its forty foot aluminum pylons, is only a vestige of its former self. The European Communities Pavilion, though slightly tarnished, has lost little impact. Its ultra-modern shape covered in steel-blue panels is as striking and dynamic as it was during Expo 67. Unfortunately, all three buildings stand empty and ignored.

The "Man the Producer" Theme Pavilion, a large cumbersome building, has been partially demolished. However, a series of terraces has been retained.

Formed from the structure's brutal pre-rusted tetrahedral space frame, they create a fascinating walk-through sculpture. From these decks one can view the barren site of the German Pavilion. Frei Otto's daring tensile structure was considered by many to be the highlight, the most original showing of Expo 67. Nearby stood the Australian Pavilion, whose deep, cushioned talking armchairs entertained over 14,000,000 sitters.

The western half of Île Notre-Dame has weathered time and development more successfully. Its urban character, however, has been destroyed. The high density of surface construction was at one time contrasted against the clearly defined boundaries of Parc Notre-Dame. Today that distinction can no longer be made. The floral exhibits meld into the parkland. The parkland in turn has been maimed and drastically reduced in size, through the construction of the Olympic Rowing Basin and the Grand Prix du Canada track. The surviving large pavilions, which once fringed a central core of small buildings, are today shockingly out of scale. Deprived of their modest neighbours, these pavilions are irrational monoliths.

The British Pavilion, a sprawling windowless building, is in poor condition. Time, neglect and vandalism have taken their toll. The damage, however, is superficial. The infamous pavilion which housed the hostesses with the shortest skirts at Expo 67, is the only one on this part of the island closed to the public. The French Pavilion next door, a powerful structure of concrete and steel, wrapped in a row of shimmering aluminum sunbreaker strips, is in excellent state. A solitary group of water damaged acoustical ceiling panels testify to the lack of maintenance. The small number of

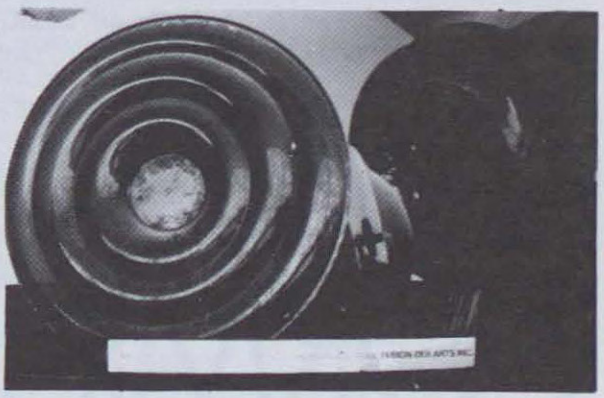


Floralies 1980 exhibitors housed within its walls appear futile and insignificant in a building designed to accomodate a 210,000 square foot display.

This ensemble of buildings is capped off by the Quebec Pavilion. An elegant classical structure sheathed in tinted glass and girded by water, its beauty has not been marred by the passage of time. Coolly aloof by day, warm and extroverted by night, it leads the visitor along its ramps through a charming and witty tour of Quebec. The Ontario Pavilion, Quebec's immediate neighbour which was destroyed by fire in the early Seventies, is gravely missed. Its sparsely landscaped site seems rather tame in comparison to the jagged roofline and random mass of 1320 granite blocks which once dominated it.

Five other pavilions have survived the developments of the past thirteen years. All are in superb condition, with the sole exception of the United Nations Pavilion. Denuded by the removal of the majority of its surrounding flagpoles, it serves as an ice-cream stall. Plastered beneath a vulgar display of commercial posters, it is a blatant violation of the graphics policy which contributed so greatly to Expo's visual totality. The four other surviving pavilions are those of Jamaica, Christianity, Indians of Canada, and the Canadian Pavilion's Arts Center.

The greatest individual loss on Île Notre-Dame is that of the Canadian Pavilion. The largest and most expensive national participation at Expo, it covered 11.5 acres at the island's western edge. The Katimavik, a great inverted pyramid, served as Île Notre-Dame's terminal focal point. Demolished in 1978 to make way for the Grand Prix du Canada, the only visible reminders of the Canadian Pavilion's existence are provided by its bandshell and by the gigantic BC fir flagpole below which an everpresent Mountie surveilled the scene from atop a glossy steed.



Fusion of the Arts · kinetic sculpture

The memories are precious and easily rekindled. The sight of something that one once knew and enjoyed, but not thought about for over a decade, is prone to bring on both sadness and delight. Anybody, for instance, who remembers the "Fusion of the Arts" kinetic sculpture outside the Arts Center on Île Notre-Dame, cannot help but be touched by emotion upon encountering it accidentally. An exercise in sheer craziness, it was a sculpture combining motion, sound and light. A colourful series of large plastic discs rotated, making funny sounds. Today they are covered with dirt, their mechanism is rusted and idle; the discs don't move.

# ERNEST CORMIER

## ARCHITECT & ENGINEER

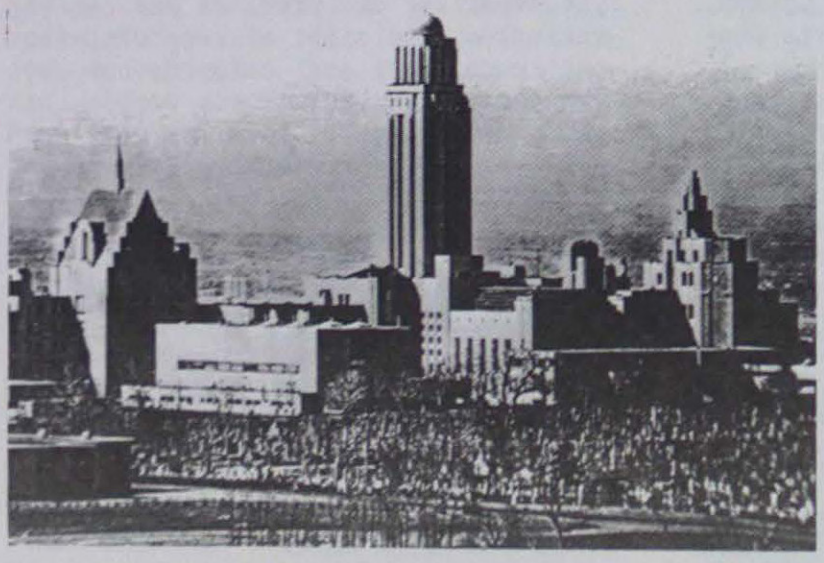
Peter Lanken - Architect ©1980

*Who was Ernest Cormier, anyway?*

Ernest Cormier, Architect and Engineer (as he always styled himself), was the first Canadian modern architect. Of the two or three great architects this country has produced, he may have been the greatest; he was certainly the most honoured.

He was born in Montreal in 1885, the son of a doctor. He studied engineering at L'Ecole Polytechnique, and spent two years working as an engineer at Dominion Bridge. In 1908, he was admitted to L'Ecole des Beaux-Arts in Paris, and studied there for six years. In 1914, he won the RIBA Prix de Rome, and spent the next two years at the British School of Rome. He then returned to Paris to design fortifications and other military installations for France during the last two years of the Great War. He returned to Montreal in 1919, spent a year as Instructor in Architecture at McGill University, and then devoted his energies to the practice of Architecture.

That he succeeded may be judged by the honours accorded him. Cormier was made a Fellow of the RIBA in 1929, and of the RAIC in 1930. He was elected RA in 1932. He received medals from the RAIC, the PQAA, the American Newspaper Guild, L'Association Canadienne -- Française pour l'avancement de Sciences, McGill University and la Société des Archi-



Université de Montréal

Ste. Marguerite-Marie

tectes diplomés par le Gouvernement Français. In 1947, he was selected to be the Canadian representative on the International Board of Design for the United Nations Headquarters in New York. He was made a member of the Order of Canada in 1975.

During his 35 years of practice in Montreal, Cormier designed only about 50 projects. Among them are some of the greatest buildings in Canada: the Supreme Court in Ottawa, l'Université de Montréal, and his magnificent house at 1418 Pine Avenue West. Mr. Cormier died in Montreal on New Year's day, 1980.

*Well, if he was such a great architect, why isn't he famous?*

When Cormier left Paris in 1919, he abandoned a world of idealism for a pragmatic one. There was hardly any tradition of critical architectural writing in Canada; Europe had a background of 400 years of written theory. There was little important theoretical writing in Canada during the 20's and 30's; those decades in Europe saw the publication of the manifestoes of Gruppo Sette and the polemics of LeCorbusier and Gropius (amongst many others). Neither Cormier or any other Canadian architect really participated in that outburst of rhetoric.

Now, in a culture such as ours, where language is the solvent of thought, an architect who does not write is at a severe disadvantage. If the critic is not given a convenient set of ideas on which to build his criticism, he doesn't criticize. Ernest Cormier thought of himself primarily as a builder; he didn't write anything, and apparently cared little for rhetoric. When the RAIC Journal published photographs of the Pine Avenue house in 1932, their most interesting comment was that the house was "strictly functional in character."

As a result, anyone attempting to study Cormier today is faced with a very limited list of references compared to the bibliographies of, say, LeCorbusier or Gropius.

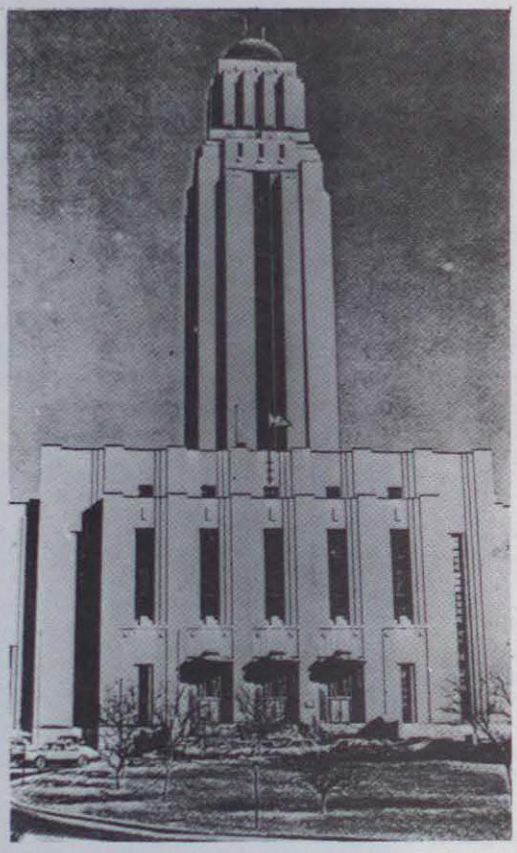
A second reason for Cormier's comparative obscurity is a corollary of the above. It was the writings of the "masters of the modern movement", much more than their buildings, that defined and disseminated the ideas of the modern movement. Architects other than the European masters were building magnificent works (Lutyens, for instance), but their separation from European idealism doomed them to obscurity.

Cormier was one of those architects. He was not simply a local proponent of foreign ideas, but a designer of works appropriate to Montreal's climate and history. His buildings were inevitably left out of the histories because they didn't conform to the European canon of modern architecture.

*But...can he be really called a "modern" architect?*

There is no question that the six years Cormier spent at the Ecole des Beaux-Arts, and the two years at Rome, indelibly imprinted the principles of classical architecture on his mind. In all his buildings, symmetry and axiality are fundamental; the orders appear on several. But symmetry is only the best tool for organizing space, and columns have for too long been used as a test for antimodernism.

While in Paris, Cormier had become acquainted with the designers who were later to organize the 1925 Exposition International des Arts Decoratifs. (It was this exhibition which proclaimed to the world the Art Deco style.) He had worked with Pierre Patout on the interiors of an ocean liner as early as 1912. (Patout was later to be designer of the liner Normandie, whose influence extented as far as Eaton's ninth-floor restaurant. ( For many, Deco was to symbolize the twentieth century; its motifs are found in most



Clockwise from left: 1418 Pine Ave .W.; Palais de Justice, Montreal; Ecole Anthelme Verreau; Université de Montréal; Saint-Ambroise.

of Cormier's buildings.

He had also studied and practiced engineering, and understood steel and concrete - those basic materials of modern architecture - to an extent that was impossible in the nineteenth century. Structural clarity is usually the beginning of a Cormier design.

Finally, he had experienced, at no very great distance, the Great War itself. It was this convulsion of history, more than anything else, that divided the twentieth century from the rest of time. Cormier understood, as did every-

one else, that a new era had begun, and that architecture, like everything else, had to change.

The clearest demonstration of his modernity is to be found in north Montreal. There, on the same block (between Chambord and de Normandville, just north of Beaubien), Cormier's Ecole Anthelme Verreau (1930) confronts J.D. Marchand's Ecole St-Ambroise (1927). Marchand had studied at Paris some twenty years before Cormier, but the world had changed during the interval. Marchand's school is of dark red brick and sits heavily on the ground. Cormier's is of his favourite yellow brick and seems lighter and brighter because of it. Marchand's building incorporates massive stone arches to support the apparently ponderous weight of the upper floors. Cormier's finely-drawn horizontal and vertical lines reflect the structure behind and show that it's the concrete, and not the brick, that holds this building up. Marchand's building could have been built in the nineteenth century; Cormier's could only have been built in the twentieth.

*What are the important elements of his architecture?*

Appropriateness is initially the most striking aspect of Ernest Cormier's oeuvre. There is never any attempt to force meaning on a building. If the project is a commercial building on Ste-Catherine Street, it stands unremarked until one notices the careful brickwork and geometrically pure industrial windows. If a court house is to be built, polished marble, rare wood and bronze are lavishly used.

Two stylistic themes run through the entire body of work. The first of these is a Byzantine motif, used earlier in Montreal by Marchand ( Congregation Notre-Dame, Ste-Catherine Street at Atwater, 1906). This style was apparently derived through the studies of the Beaux-Arts from the French architect Paul Abadie (Sacré-Coeur, Paris, 1875). Cormier uses it exclusively on religious buildings and it recurs throughout his career from St-Ambroise (1923) to the Basilian Seminary in Toronto (1950).

The second theme can only be called *Deco*, and is marked by projecting entrance canopies and columns that are rationalized to pure cylinders. These elements appear primarily during the late twenties, at Université de Montréal (1924-32), the Ecole Anthelme Verreau (1930), and at 1418 Pine Avenue (1930-32) period.

Entrance and procession are always important. The visitor approaches the court houses by majestic stairs and enters imposing halls through monumental doors. In the schools, the grand hall becomes an assembly hall, but the sense of procession is still there. At the Pine Avenue house, the visitor walks down a simple hall, gradually becoming aware of an approaching cross-axis. But nothing prepares him for the stunning effect of that cross-axis: to his left is a curved stair leading down, all marble, glass and stainless steel. To the right are four polished marble columns; beyond them, centred in the gloriously sunlit, twenty-foot high studio is a polished marble fireplace, tall and noble against the veneered walls.

And here, finally, is the key to Cormier's greatness. His profound knowledge of architecture enabled him to create monumental and timeless events out of the most basic elements of architecture: stairs, columns, doors, light. The four columns at the house - simple cylinders of dark marble - make a simple opening into a grand entrance, evoking the most fundamental memories of ancient hypostyle halls and royal processions. The fireplace, in its turn, informs the visitor of the age of Deco, but behind that its hierarchial form and gleeming surface brings back atavistic images temples Egyptian and older, of ceremonies whose words are forgotten but whose meaning is intact...

*Finally, what buildings should be visited?*

*Palais de Justice*, 100 Notre-Dame East (1920): Cormier's first major commission in Montreal, with C. J. Saxe and S.A. Amos. A powerful Beaux-Arts composition, but look at the Deco light standards at the main entrance.

*Eglise Ste-Marguerite-Marie*, Ontario East at Dorion (1923): the first of the Byzantine churches; the façade is embarrassingly similar to the same architect's *St. John Baptist*, Pawtucket, Rhode Island, of the same year.

*Eglise St-Ambroise*, 1215 Beaubien East (1923): Byzantine again, and the most complete and coherent church/ tower/ presbytery complex by Cormier in Montreal.

*Université de Montréal* (1924-1932): an amazing invention: the totally-enclosed campus was a completely new building type. The tower is reminiscent of Bertram Goodhue's Nebraska State Capitol of 1924, but is simplified and clarified. Visit the main entry hall with its stepped ceilings and majestic columns and stairs.

*Ecole Anthelme Verreau*, 6560 Chambord (1929-30): notice the *floating* canopies with their inlaid squares, and the typical yellow terra-cotta infill panels.

*Cormier House*, 1418 Pine Avenue West (1930): may be the finest work of all. Superb, rationalized Deco, and more. Shortly to be acquired by Prime Minister Trudeau, but still a private residence: no entry to the public.

*The Dow Tower*, Peel Street at Notre-Dame (1935): just the tower, apparently, is by Cormier. The original flagpoles have recently been removed.

*Préchon Building*, 1015-1019 Ste-Catherine Street East (1936): the *appropriate* small commercial building.

*Supreme Court of Canada*, Ottawa (1937): basically the same plan as the Montreal Palais de Justice, but elaborated in detail. Superb, uncoloured leaded-glass windows and luxuriously-panelled court rooms.

*National Printing Bureau*, Hull (1948): remarkable for its double skin and powerful, industrial-aesthetic heating plant.

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*It's how you play the game...*

# EDUCATION

Ted Yudelson

*The following should not be taken as a criticism of one particular institution, but as a comment on the educational system in general.*

As yet another school year encroaches upon us, we students must, once again, grapple with the deficiencies of the educational system. Plagued by unqualified teachers, ambiguous evaluation and mindless bureaucracy, we engage, almost subconsciously, in high-powered games of strategy and deception to overcome the academic establishment. It is time we came to the realization that it is not enough to evade the malfunctionings of this powerful machine for, in the end, it is we who lose.

Who can deny that, time and again, we play on the preferences of our instructors with the hope of enhancing their opinion of us? Our constant attempts to sway our educators so as to assure ourselves of a superior grade are traditional and clichéd. As we become more and more aware of the idiosyncracies of our instructors as well as those of the system, we are better equiped to engage in the fascinating series of games and rituals we know as education.

In essence, these tactics are an attempt to outwit the institution and its professors. They are a means to deal with the incredible volume of information that is thrust upon us, data which, in some cases, is irrelevant or unjustified. They constitute a device which keeps us involved with specific concerns: our advancement through the school, our maintenance of a positive self-image and the manner in which we prepare for the future. Sociologist Ivan Illich claims that rituals in the educational process only reinforce "the myth of unending consumption."[1] We play games and perform rituals in order to facilitate attainment of a desireable objective, a professional degree, for example. Unfortunately, we never transcend the rituals for our involvement in them only yields new needs and objectives which, to a large extent, are functions of the games we play.[2] These schemes are numerous, complex and vary with the age of the student, the nature of the institution and the character of the instructors. Ultimately, we become so engulfed in our objective that we are able to "rationalize all (our) otherwise pointless activity in terms of it."[3] It goes without saying that we must become adept in the games and rituals of our academic microcosm if we are to achieve our goal.

*Mneumonics* is one of a series of strategies often employed at exam time which offers a means by which data can be stored in a readily retrievable form. It encompasses the utilization of catchwords, phrases or sentences to recall subject material from short-term memory. In the Biochemical and Medical faculties, the sentence *Thick-Thighed Ladies Live In Place Ville Marie* is frequently used. The first letter of each word in the phrase represents one of the eight essential amino acids: tryptophan, threonine, lysine, leucine, isoleucine, phenylalanine, valine, metheonine.[4] Devices like mneumonics, however, are nothing more than shortcuts to preparation for examinations and do not increase comprehension. The learning of the eight essential amino acids in this manner serves no purpose beyond their regurgitation on an exam.

As writes McGill medical graduate, Martin Shapiro, "...students who understand the metabolism of the amino acids...do not need mneumonics to remind them which ones are essential."[5] But, of course, all we are actually concerned with is to fulfill the demands of the examiner and, in this regard, the aformentioned scheme has proven its worth.

It seems as though our schools and educators are blind to our carefully considered strategies. For example, it almost appears that our professors are totally oblivious to our pretense of being far more skilled and knowledgeable than we actually are. Academic institutions act to encourage and reinforce this deception: those students who are set on getting the right answer regardless of the means of doing so are the ones likely to win at this game. Our schools, however, are often very discouraging places for those who attempt to consider the meaning or rationale of a particular problem or exercise.[6] Many will not admit that they do not understand the material and are afraid to ask a question for fear of appearing foolish. Ultimately, these students are penalized though they are willing to learn. If the above were not the case (i.e. If our educators were aware of the existence of the game), they would "teach their courses and assign their tasks so that students who really thought about the meaning of the subject would have the best chance of succeeding, while those who tried to do the tasks by illigitimate means, without thinking or understanding would be foiled."[7]

It is disappointing and disheartening to find that very few of us ever master the learning process in the way that our instructors intend. Many of us get humiliated, frightened, and discouraged. Most are obsessed with failure or doing badly. As a result, we use our minds, not to learn, but to avoid that which we are told to make us learn. We search for a shortcut, not to knowledge, but to our individual objective, be it a professional degree or merely an advance to the next level in the educational system. In the short run, these strategies seem to work. They make it possible for many of us to get through our schooling even though we learn very little. In the long run, however, these schemes are "self-limiting and self-defeating and destroy both character and intelligence."[8] Those who indulge in such games and rituals "are prevented by them from growing into more than the limited versions of the human beings they might have become."[9] As John Holt notes, "This is the real failure that takes place in school; hardly any (of us) escape."[10]

Who is to blame for our cleverly executed strategies? Surely they serve a positive function and would not exist if we did not benefit from them. Is it possible that they are a necessary and integral part of the educational process, a preparation for the playing of similar games that are required for success in the real world? Or are they simply a result of the failure of academic institutions to comprehend the ways, conditions and spirit in which we may learn best? Perhaps it is time for our educators to search for a new way to mobilize the intellectual potential that is inherent in most of us. It is only then, as John Holt claims, that "school...may become a place in which all (students) grow, not just in size, not even in knowledge, but in curiosity, courage, confidence, independence, resourcefulness, resilience, patience, competence and understanding."[11]

There is no doubt that the games we play and the rituals we perform are but a means to an end. We cannot, however, applaud their effectiveness. In the final analysis, it is probably the lesson of gamesmanship that is learnt best. If this is the case, maybe we should be training for an academic olympics. But let's face it, with the ever rising cost of education, we can't afford to play games.

Danny Zappitelli

# LOOK! A CRANE ?!

The Montreal construction industry has been relatively dormant for the past several years. Although this stagnant condition still persists and the problem is widespread across the province, the recent revival of new office building construction in the downtown district is inspiring. Major investors have once again taken an interest in downtown real estate, and with the aid of federal and provincial funds are building new corporate structures.

Several major projects are in their preliminary design phases while others have received the green light and are currently under construction.

One project, which has yet to begin excavation but which is quickly acquiring the distinction of being an extremely relevant and prestigious undertaking, is the new international headquarters for Alcan Aluminum Ltd. It incorporates the old with the new, restoration and new construction. Situated between Stanley and Drummond, four historic 19th and 20th century structures along Sherbrooke Street are the key elements of the development. The Lord Atholstan House, the Berkeley Hotel and two stone-fronted townhouses shall be completely renovated and adjoined to the new complex planned for the rear of the site. The two new structures will be four and seven storeys high. Relating to the scale of the surrounding area and reversing the trend of destruction of Sherbrooke Street's character through the demolition of its historic structures, Alcan's new headquarters are destined to become a landmark in Montreal's architectural evolution. The 220,000 sq. ft. development, designed by Arcop Associates, has an estimated construction cost of $20 million and is scheduled to be completed by 1983.

Another large corporation planning to relocate its Montreal head office is Hydro Quebec. Its tentative site is located north of Place des Arts, along Sherbrooke Street, between Jeanne Mance and St. Urbain. The existing Ecole

Technique de Montréal, once slated to be demolished, is to be incorporated harmoniously into the new design. A massive project, with an estimated construction cost of $300 million and a floor area of nearly 3 million sq. ft., it will have both the Hydro Quebec Corporation and the James Bay Energy Society. An architectural competition shall be held to determine the designer of the super-complex.

Also on the drawing boards are the offices for the Banque Federal de Development, a 19-storey office building to be owned by the Trizec Corporation. The 350,000 sq. ft. structure, being designed by The Partnership of Webb Zerafa Menkès and Housden, has an estimated construction cost of $15 million. It will have an exterior finish of reflective glass.

Turning to the post-excavation scene, deMaisonneuve blvd. is in the process of a drastic transformation. The four block stretch of parking lots between McGill College and Stanley is about to become a glass canyon, with no fewer than three new towers currently under construction.

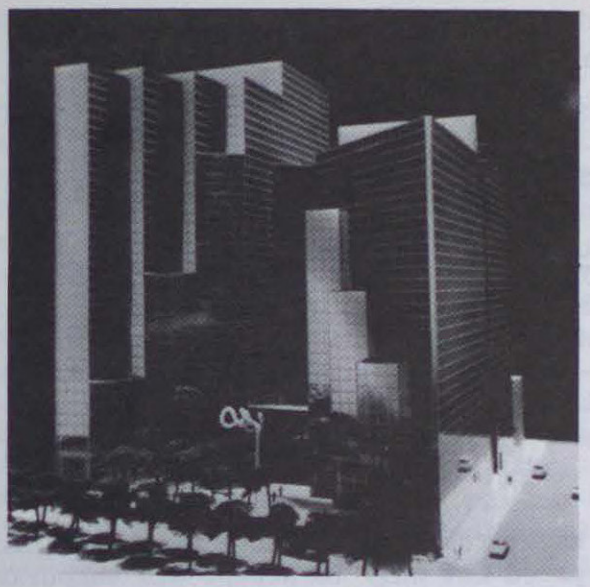
2000 Peel, a joint venture of the First Quebec Corporation and Canderal Ltd., will be located between Stanley and Peel. The nine-storey office building, designed by Tolchinsky and Goodz, will have a floor area of approximately 160,000 sq. ft. and will cost $10 million. It will have an exterior finish of reflective glass.

Two blocks east of 2000 Peel is the site of the 18-storey Manulife office tower, on the corner of Mansfield and deMaisonneuve. The Manulife Insurance Company will be both the owner and the major tenant of the building. To be completed by early 1982, the $15 million structure with 180,000 sq. ft. in office space, has been designed by Webb Zerafa Menkès Housden. It will have an exterior finish of reflective glass.

The third building presently under construction on deMaisonneuve blvd., on a 50,000 sq. ft. site bounded by McGill College Avenue and President Kennedy, was also designed by Webb Zerafa Menkès Housden. The project consists of twin towers, one of 16 and the other of 20 storeys, with a total floor area of 900,000 sq. ft. It will be built at a cost of $60 million and is set to be completed by 1983. Louis Dreyfus Properties will own the buildings while leasing one of the towers to BNP of Canada. Interesting features of the project include a merging of the towers at adjoining floors and an entry way which is well set back from the street creating an inviting plaza which is landscaped so as to harmonize with the proposed McGill College Avenue Mall. It will have an exterior finish of reflective glass.

Further south, on La Gauchetière St., between University and Beaver Hall, another twin tower complex is under construction. Both towers are to have 28 floors. One will be occupied by Bell Canada (1 million sq. ft.) and the second by The National Bank of Canada (800,000 sq. ft.). The project has been designed by the firm of David, Boulva and Cleve, carries a construction cost of $170 million, and is projected to be completed by 1983. The proposed exterior finish is glass and aluminum spandrels (similar to PVM).

The Quebec Government's Ministry of Tourism and Commerce is the client for a nearby project, the Palais des Congrès, which is being built on Viger Street directly over the Place d'Armes Metro station. The consortium of architects selected as a result of an architectural competition are Victor Prus, LeMoyne et Assoc., Labelle, Marchand et Geoffroy et Hebert et Lalonde, better known as 'Les architectes pour le Palais des Congrès de Montréal'. The $55 million structure, scheduled to be completed by December 1982, will be used mainly for expositions, exhibitions and conventions. With a floor area of 750,000 sq. ft., the centre will have two underground garages,

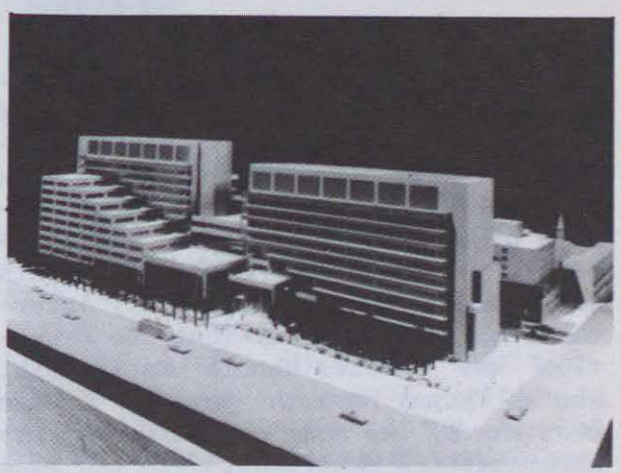


Banque Nationale de Paris

roof and ground level terraces and various halls within the main building. The exterior of the building is expected to be of prefabricated concrete panels and glass within an aluminum framework.

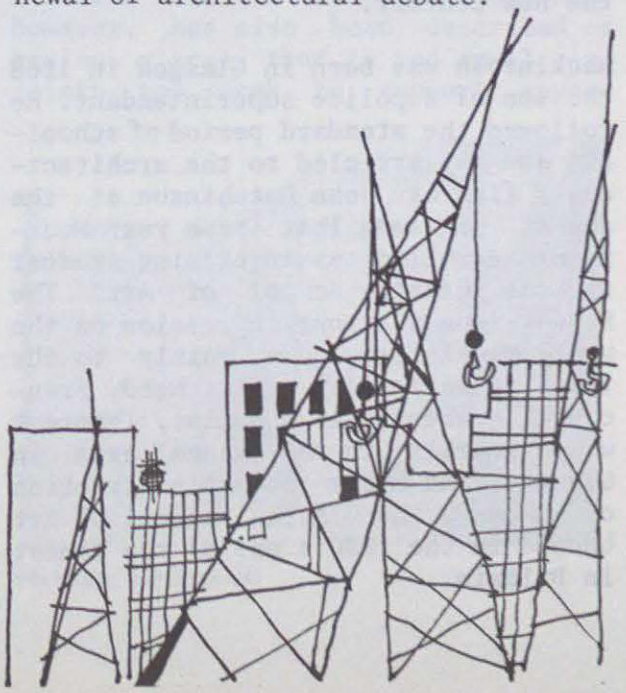
The Palais des Congrès will be linked, through an underground tunnel, to the federal government's Guy Favreau Complex. This Public Works of Canada venture has been stalled for the past several years, however, there has been some activity on the site recently and the pouring of the concrete infrastructure may begin soon. It is being designed and coordinated by the associated firms of Webb Zerafa Menkès Housden and Larose Laliberté and Petrucci. The proposal consists of a landscaped plaza separating two multi-level office buildings, which will be situated on the north and south sides of the site. The complex will provide commercial space on two levels, but will not exceed a height of 13 floors. It will have a gross floor area of 1,400,000 sq. ft. and will cost over $100 million.

There are several smaller projects which are currently under construction. The CN Building, at the corner of Dorchester and University, has been stripped down to its bare frame. It shall be completely refurbished and will be clad in gold reflective glass. IBM of Canada is adding several storeys to the top of their Place Ville Marie headquarters. Finally, the former Holiday Inn building, at the corner of Dorchester and Drummond, is being completed by the Sheraton Group, under the direction of Sankey and Arcop - architects.



Guy Favreau Complex

The downtown skyline will change considerably within the next few years. The economics of this situation bear welcome news, and this is good for Montreal. In a city where the preservation scene has assumed a great importance recently, new construction and the resulting change in Montreal's texture shall greatly encourage a renewal of architectural debate.



# CHARLES RENNIE MACKINTOSH

Jozef Zorko

Mackintosh in 1903

In the 1890's the British architectural scene held promise in a number of young architects, all on the thresholds of their careers, and who, with their idealism and energy were capable of turning this promise into reality. Of the dozen or so architects only one managed to achieve any international recognition. That one exception was Charles Rennie Mackintosh, who as Thomas Howarth put it, *"...has been one of the most enigmatic of the personalities contributing to the rise of Modern Architecture!"*

The life of Mackintosh is truly one capable of legend; his abrupt emergence; his immense output in little more than a decade; his isolation, collapse and flight; and finally his death in near poverty and almost total obscurity. Mackintosh was a lonely genius, his work emerging out of context and out of time as a prophesy of the new century.

Mackintosh was born in Glasgow in 1868 the son of a police superintendant. He followed the standard period of schooling and was articled to the architectural firm of John Hutchinson at the age of sixteen. That same year Mackintosh enrolled as an evening student in the Glasgow School of Art. The School made a strong impression on the young Mackintosh, due mainly to the teaching philosophy of its head, Francis H. Newbery. At the time, interest was primarily in the visual arts in Glasgow, and under the able direction of Newbery, the Glasgow school of Art became in the 1890's one of the finest in Britain.

Mackintosh entered an environment prepared not only to accept and encourage the development of creativity and individual talent, but also one which had developed the groundwork for the phenomenon of Art Nouveau. The 1880's were a time when new ideologies and changed attitudes to history and historical style were laying the foundation for what became the *modern style*. Mackintosh was taught that nature was to be his inspiration, and thus he set out to learn the principles of structure, line, form, mass, texture and colour from it.

Mackintosh's student work gave no indication of the individualism he was to exhibit later in his life. He did however win several prizes for painting and architecture as well as national prizes for the designs of a chapel and a church. It was in 1890, when Mackintosh received the Thomson Travelling Scholarship that his ideological development was to commence. (This was the same year he joined the firm of Honeyman and Keppie). The scholarship financed an Italian tour, where he recorded his visits in a diary and sketchbook. In his notes one can observe that Mackintosh's perception was not only vivid but critical also. He showed preference for works of invention, particularly Michelangelo's , and he also preferred early work, such as Romanesque, Gothic and Byzantine to the more developed Renaissance. Mackintosh's concepts of truth

and reality in building filter through in these observations and sketches.

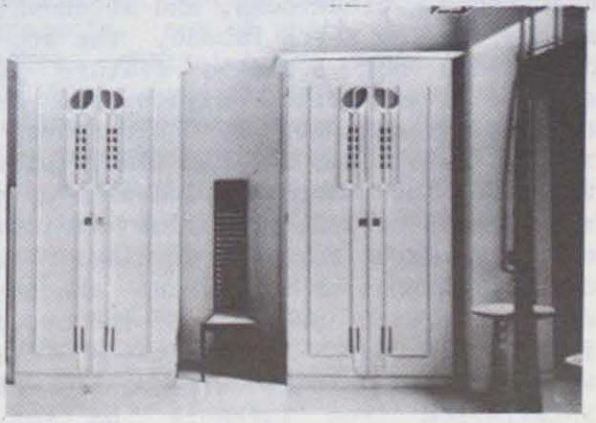
The most important written source of Mackintosh's later preferences and intentions can be found in "Scottish Baronial Architecture", a paper he wrote while still a student. In Mackintosh's view it was only proper that a Scottish architect like himself should seek inspiration from Scottish sources: the Scottish Baronial Tradition. To Mackintosh, this turreted and fortified style was the only one the Scots could call their own. Mackintosh would not however be constrained by accepting this traditional idiom; rather, it was a starting point for his own domestic designs which would conform to modern requirements. Also within his essay is the emphasis on genuineness and utility along with a firm conviction that the plan is the generator of architectural form. It was with these words that he practiced and so came the individualism that was to set him apart from his contemporaries.

Upon his return from Italy, Mackintosh resumed his work for the firm of Honeyman and Keppie, and his evening courses at the Glasgow School of Art. Within the firm Mackintosh was involved in a number of small projects, including the Glasgow Herald Building (1893-94) and the Martyr's Public School (1895). It was during these early years of Mackintosh's professional career that he started designing furniture. In 1895 he rented a small studio to carry out decorative commissions in his spare time.

Within his own studio Mackintosh was able to design several pieces of furniture for the general market, commissioned by a local firm of cabinetmakers. The furniture designs were simple and to a certain extent, severe with a rigid rectangularity relieved only by the occasional long, taut curve which so characterized his graphic work and posters. He avoided the use of varnish, prefering dark

Tea Room Chair, 1897

brown or green stains. For his furniture Mackintosh inclined to make the structural members slender, often extremely so, thus resulting in a delicacy and elegance that contrasted with the *homely robustness* characterized by the products of the English Arts and Crafts School at that time. Some of Mackintosh's most intriguing furniture designs are those of his chairs. Many of the chairs he designed can be placed in the *function follows form* class. Comfort is secondary to visual appropriateness with other furniture elements within an interior design. Nowhere is this better illustrated than in the main bedroom of the Hill House, one of the two later commissions Mackintosh received for domestic houses. The chair, delicate and spidery, is painted black and is a necessary foil to the vast expanses of white woodwork and wall. The chair however, has also been described as having a seat that is too small and joints too weak to support anyone

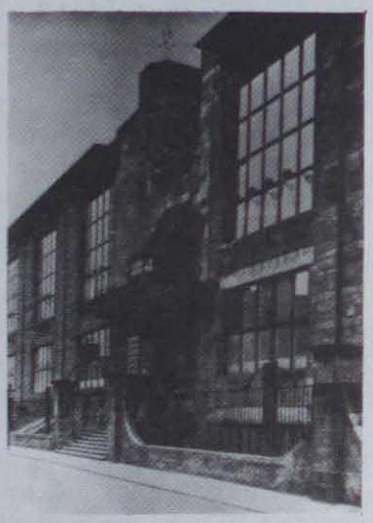


Hill House, Main Bedroom

sitting in the chair for more than a short period of time. Some of Mackintosh's more famous chairs are well illustrated in Filippo Alison's book, *Mackintosh Chairs*.

1896 was perhaps the most important year of Mackintosh's career. It was the year that the firm of Honeyman & Keppie won the limited competition for the new premises of the Glasgow School of Art. The design, which was to be done in stages was entrusted to the young Mackintosh, who was still only an assistant at the time. Under the circumstances, this was not too surprising since the firm of Honeyman & Keppie was a well established firm with a considerable amount of work, and the project was in no way an enviable one; non-prestigious, relatively small and demanding in financial terms. This new Glasgow School of Art, was to become Mackintoch's most famous and controversial design. It has been acclaimed as one of the first European buildings in the modern style.

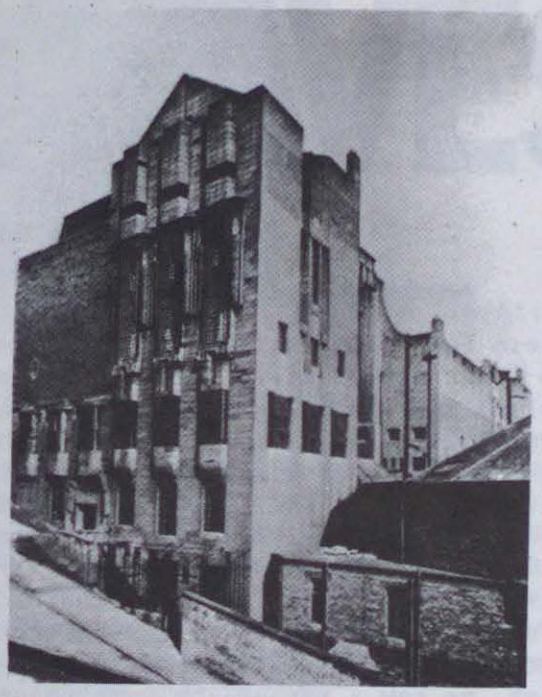
The Glasgow School of Art was to be built on a narrow, difficult and sloping site which was offered to the Governors of the School. To the Governors' request for a plain building, Mackintosh's answer is an austere statement, boldly breaking away from the then traditional methods of architectural adornment. The first part of the design was completed in 1899, the plan simple and logical, consisting basically of a series of studios connected by corridors, served by offices, classrooms, cloakrooms, and attendant spaces. On the north facade, the studio side, not a single feature is derived from period styles. It is completely dominated by bold fenestration, which was at that time, quite uncommon. The enormous windows are a result of function, to allow maximum northern light for the studios. The only ornaments on the facade are the decorative iron brackets of the upper floor windows. The brackets are wrought iron stalks with balls of intertwined iron lacework on top. They were not, however, pure ornament for they served as rests for the window cleaner's ladders. The brackets also gave some bracing to the large windows as well as providing some relief to the otherwise flat facade. Overtones of traditional Scottish architecture are apparent in the massive stonework and in the baronial tower.



North Façade, Glasgow School of Art, 1899-1907

It is the second phase of the building completed in 1907, that Mackintosh's more mature spatial genius permeates; particularly the school's library in the west wing of the building. The impression the library gives is cold, abstract and non-ornamental. As is typical of Mackintosh's work, the structure is expressed, even overexpressed. The main structural supports, such as pillars and beams are all simply large slabs of wood, left exposed, with only a smooth finish given to them. Decoration is in the form of chamfering or craft-carving while the joints are covered by flat slabs of wood. This detailing adds to the squareness of the library itself.

The west elevation, the final one designed, is by far the most dramatic. Unlike the east facade, with its arched window and curved roofs, the west side, built ten years later, introduces a totally rectilinear concept. The three tall shafts of window high above the ground were unlike any-



West Façade, Glasgow School of Art

thing in that period. The panes of glass reaching for the sky were perhaps what Mackintosh saw would become the modern day glass and steel skyscraper. Also unlike the east facade, which exists as 'bits and pieces', the west facade has a definite pattern. The completion of the Glasgow School of Art demonstrated the gradual maturing of the Mackintosh style: very unadorned and rectilinear.

It was also in 1896 that Mackintosh was introduced to Miss Catherine Cranston, a shrewd and tasteful woman who ran a well established tea-room business. At the time of their meeting Miss Cranston was preparing to renovate two new premises for catering; one on Buchanan St. the other on Argyle St., both in Glasgow. Mackintosh was given the job of executing the two interiors. These two projects gave Mackintosh the opportunity to explore the problem of interior design as well as the opportunity for decorative extravagance not normally acceptable in regular architectural commissions. The projects also laid the foundation for a relationship where Miss Cranston became Mackintosh's faithful patron.

It was in 1899 that Mackintosh received his first independent commission for a house, Windyhill. 1902 marked the second commission for a house, Hill House. In both houses Mackintosh established a continuity between the past and current environment. Both Hill House and Windyhill are heirs of the Scottish Baronial idiom, yet without possessing any one feature that has a direct precedent. All the materials used were entirely traditional, the structure being of whin stone finished with brick. Wholeness to both houses was added with Mackintosh's design of free and fixed furniture, all meticulously detailed.

Hill House, 1902

Mackintosh worked on other smaller projects, one of which includes another commission for Miss Cranston. It was by far the most famous of the willow tea-rooms done by Mackintosh. Its interior consisted of white walls, silver-painted high-backed chairs and the leaded-glass doorway combining to create an unprecedented elegance. From 1903 to 1906 Mackintosh also worked on the Scotland Street School, a most attractive building which had stringent limitations set on its cost.

It was after the completion of the

Glasgow School of Art in 1909, at the height of Mackintosh's career that he turned to drink.

Mackintosh himself was tense and hypersensitive; a man of opinion and high idealism, capable of immense energy and intense depression. He became more and more highstrung by the lack of understanding and support for his work by his peers. Similarly, Mackintosh's manner of working caused considerable friction between himself, and his clients and partners. In pursuit of perfection, Mackintosh often overlooked his clients' and firm's patience and money, while making unreasonable demands on the time and skill of his building operatives. After the Art School, Mackintosh worked on the Ingram Tea-Rooms, another commission from Miss Cranston. The motifs Mackintosh used had become completely rectangular now, with the long complex

Tea Room Chair 1910

curves of his earlier work virtually gone. At the same time Mackintosh's personal affairs were deteriorating. At the office he was becoming less and less bearable; succeeding in antagonizing clients and colleagues alike. In 1913 Mackintosh resigned in protest over an office submission to a local competition. What followed immediately was a move to London, a number of small commissions and numerous unexecuted works. During these years Mackintosh and his wife kept themselves occupied mainly with fabric designs and with water-colours.

In 1923 the Mackintoshes moved to Port Vendres where Charles Rennie devoted himself completely to water-colours for the next four years. It was in

Watercolor c.1925

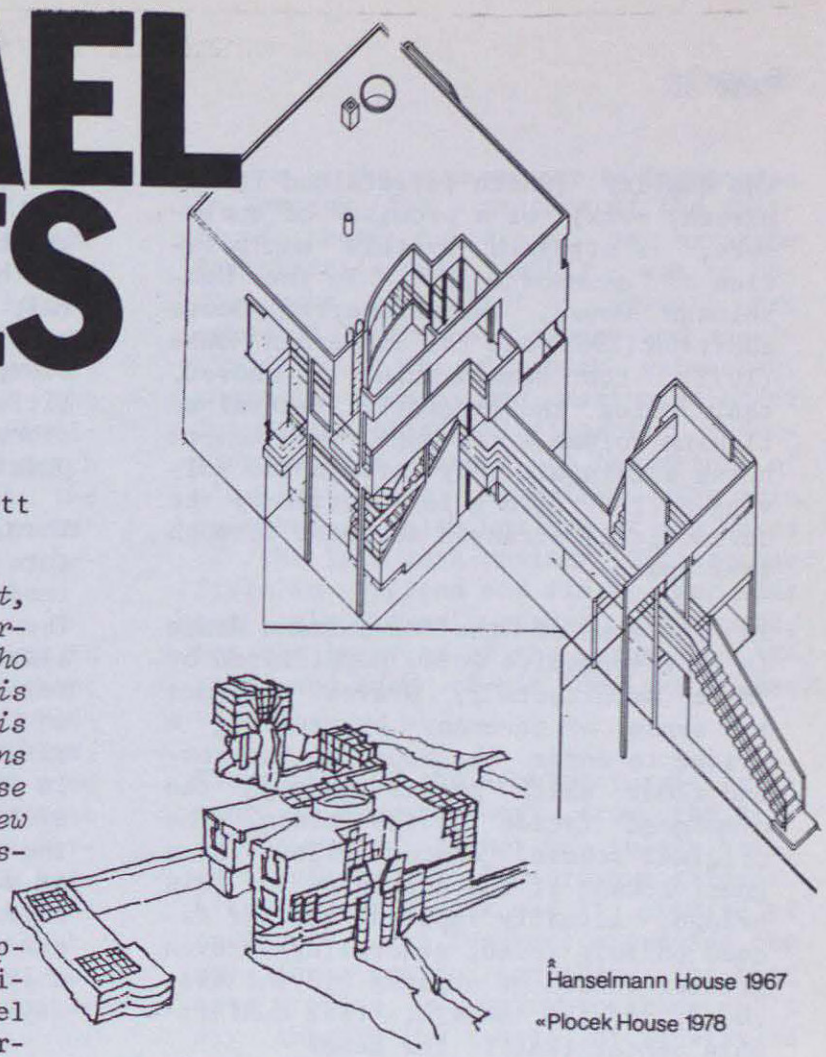
these few years that Mackintosh seemed to find a new creative skill for water-colouring; painting unlike any of his previous works. It is discernable through many of his more interesting water-colours, that Mackintosh had a keen visual sensitivity which surely aided his previous architectural work, particularly in his flower studies as a student. Unlike his earlier sketches Mackintosh no longer simply recorded what he saw, rather he manipulated shapes to his own purposes. Texture and value were achieved solely through the relationship between plane and line. Similarly, the colours he used were no longer pale and monochromatic, but rich, full and vital.

In 1927 Mackintosh had cancer of the throat diagnosed. He underwent radium treatments, made a brief recovery but died some months later in a nursing home. Such was the tragic ending of the romantic tale of Charles Rennie Mackintosh, the foremost exponent of the Glasgow School. His influence on architecture in the early 20th century is debateable. Some critics such as Marriot, have said that "the whole Modernist Movement in European architecture derived from him". One of his biographers, Robert MacLeod, says that his influence is effectively nil. Mackintosh certainly did not have any of the fundamental impact on European architecture that his American contemporary Frank Lloyd Wright had. Whatever the opinions, Mackintosh's work, whether it be his decorative patterns, interiors, furniture designs or architecture, he cannot be overlooked when studying the development of the Modern Movement in Europe.

# MICHAEL GRAVES

## Evolving A Language

William Mark Pimlott



↑Hanselmann House 1967

«Plocek House 1978

*"Enclosed, please find one architect, most eloquently versed in Architectural expression of the Modern Style, who finds the unity of narrative in his historically allusive work with his further maturity, and finally gains enough 'savoir faire' to scatter these allusions about, giving birth to a new language of carefully examined disunity; a new architecture".*

Such might qualify as a brief description of one of the most unique practitioners of architecture today. Michael Graves' career seems to be almost parallel to a *de-evolution* of Modern Architecture of the most sophisticated variety. "De-evolution" is really quite a paradoxical term in this circumstance, as his work has matured immensely, to a stance of considerable polarity to that he held at the time the book "Five Architects" was published, in 1972. At that time he had only undertaken a few projects, and of those which were built, such as the Hanselmann House (1967), one could only sense his masterful ability to manipulate the Modern "Box", much akin to the abilities of his 4 major counterparts: Meier, Gwathmey, Hejduk and Eisenman (the latter a colleague on assorted endeavours). Graves, however, had in his work a degree of complexity which these four did not share. Gwathmey and Meier were both consumed in historical references of a recent variety, (namely the work of LeCorbusier in the 1920's), Hejduk was working with overlapping grids and geometries, while Eisenman was involved in a similarly overlapping, very complex "mathematical" architecture.

Graves made the break as follows: the rigid box was broken up horizontally and vertically such that it would be interpreted as space or surface jogged out of inertia by the interjection of planes, solid volumes and voids. The continuous space would not only be interrupted on a two-dimensional level (the language of the plan) with planes and solids, but with a strong consideration for interruptions in the third dimension (up and down). As a result, the box becomes an expansion, spatially and linguistically, of the 1920's LeCorbusier work. Overall, one derives a view of a Graves project such as the Hanselmann House that is essentially as follows: a rigourous, taught structure, articulated by the vertical and horizontal plane, columns and beams which are moving through, into and around a series of sensuous foci of attention in the house.

Indeed, in this stage of Graves' *oeuvre*, the sensuous volume and void, wrapped in varying degrees of tightness, become "Promised Land" areas.

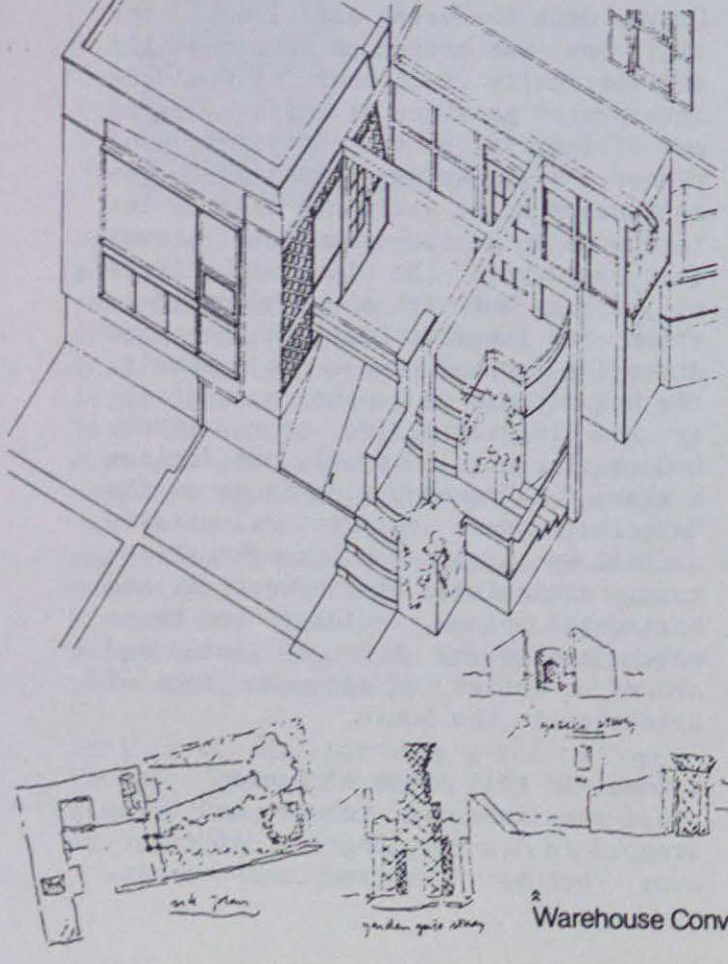
The quality (which is retained in his present work) of a promise of enclosure, is attained by this manipulation of *characetr foil*. In the Hanselmann House, the Benacerraf House addition (1969) and the Snyderman House (1972), the common point is shared, that being the elegantly restrained flowing volume - the goal, the *hearth* being attainable only through the solving of the rigid grid's puzzle by the ceremonially arranged movement through that space.

In the case of the Hanselmann House (a representative work, popularized by "Five Architects"), Graves provides the sense of ceremony by creating a bridge to enter the house on the second floor which passes through the *displaced* facade of the house. The original scheme, which called for a guest house at the beginning of this bridge, actually imposed another facade on this route, generating an even greater sense of urgency in the discovery of the *hearth*, that comfortable center that is the home.

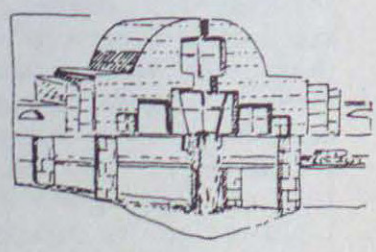
His commercial projects, notably Gunwyn Ventures (1972) also bear the strategy of a placid, undulating core, in this case animated by a Graves mural, amidst the tangled web of structural and functional elements. (However, by no means are these rigid entities necessarily structural or functional, unless one considers the manipulation of space another function).

Then, this master of Modern architecture changed, as if his work became an inadequate interpretor of his efforts. The thin, undecorated planes which slashed through the interior and exterior spaces of his works, and which in their collectivity formed an elaborate environment, had to be expanded in their meaning. A more classical architectural tradition was evoked by the use of mouldings on walls (or parts of mouldings at least), capitals and bases on columns, and elements from our own North American tradition, notably elements of the Stick or Shingle Style.

A project which embodies much of Graves' new found enthusiasm for architecture with semantic meaning is the small addition to and partial renovation of the Claghorn House in Princeton, New Jersey (1974). The Claghorn House, a New England Queen Anne style building in white clapboard built in the 1890's, moved Graves to recollect the spirit of some of the decorative elements of the house; not directly, but through allusions to their generating *roots* and to the notions of garden terraces that were prevalent in the 1890's. On the exterior (the porch), latticework recalls the house's Stick Style antecedent, and elements



«Claghorn House, 1974



Fargo-Moorhead, sketch 1977

Warehouse Conversion, 1977

taken from the house itself, such as the mouldings and the broken pediment, link the extension suggestively to the original building. Graves again, as in the extension to the Benacerraf House, creates an exterior *room*, doing so on this occasion by introducing *structure:* two beams crossing over the porch, generating an enclosure. Finally, the stair descending from the porch recalls Michelangelo's stair at the Laurentian Library; that, like Graves' stair in this exterior enclosure, being an overscaled stair in a room.

Colour, too, changes at this point in Graves' oeuvre. In his Modern (perhaps one can say Neo-Modern) work, he principally employed pastel shades of blue, pink, yellow and green, and when used other than in his murals, could almost be interpreted as a soft spoken version of the de Stijl approach to colour in architecture. Colours were not primaries, symbolic of the straightforward manner of the machine (or *machine for living*), but for Graves symbolic of the *erotic* character of the house, i.e. the home, or the *hearth* which we spoke of earlier. With the Claghorn House, a broadening seems to have occurred in Graves' perception of the role of colour. In addition to his awareness about the sensuality of the pastel tones, Graves added to this vocabulary symbols of the earth and nature. Such colours as terra cotta, dark green, blue grey and sky blue all represent elements of nature: the soil, flora, water and the sky. Graves painstakingly examined the appropriateness of each of these messages, and relayed them without error.

During this period of transition, rose the introduction of an increased number of Graves' interpretations of classical elements, foreseen perhaps by the allusion to the Laurentian Library staircase in the Claghorn House. The impetus for this new fluency of narrative in his work seems to have been provided by the existing building in which he was to live. A 1926 warehouse in Princeton, built by Italian stonemasons in the same manner as farmhouses in Tuscany (for a measure of the spirit of these buildings, see Bernardo Bertolucci's film "1900"), was to become the progenitor of Graves' new sense of *entrance*, *garden* and *courtyard*. As in the Claghorn extension, there is a continued manipulation of fragmented classical elements, referring, we can assume, to the nature of classical ruins themselves. The ruin in nature, which was one of the bases of the late 18th century Picturesque Style in England and Italy, pervades not only Graves' garden structures, but the interior of the warehouse itself and much of his designs hereafter.

The notion of the architectural fragment in Graves' work from the mid-1970's onward cannot be solely taken as a reference to Picturesque gardens. Like his early work and its promise of enclosure, the fragment expresses the need for a search - notably, for that same promise. As one had to weave one's way through the tangle of vegetation and architectural ruins in the Picturesque garden, the *enclosure* we speak of became more urgent as the goal. Playing a similar game by placing *unfinished* or *parti* architecture in his carefully planned landscapes, Graves makes his buildings (for the most part, private residences) *grands objets trouvés*. The critical issue in this dialectic between architecture and landscape is that, unlike his earlier work in which the architecture and the landscape were distinct entities in conversation, his recent work goes one step further than a conversation through metaphor and allusion; it establishes an area where architecture becomes landscape and landscape becomes architecture. The architectural fragment in nature and the *structure* of shaped topiary illustrate this premise.

The *parti* approach of Graves at this time seemed to work itself to an extreme in the Crooks House (1977), whose street elevation is essentially a mon-

tage of architectural bits blown up to a monstrous scale, and flattened versions of Graves' earlier solid/void exercises. However, the interior is remarkably calm and well mannered. Both the facade/ruin and the radially organized topiary in the rear of the house focus one's *search* on the center of the house. Throughout this paper, the phenomenon of the natural center of the house has been called the *hearth*. Graves has struck this chord resoundingly in the Crooks House. Indeed, the calm, warm center receives its character from the large formal fireplace, which rises without barrier through the center of the house, finally punching through the skylight above. Graves, with this gesture, captures much of the panache of the American Home.

Finally, in Graves' most recent work, a greater degree of *wholeness* is sensed. Those elements which were architectural fragments before, as in the case of the Crooks House, have been pulled together to form a distinct architectural entity. Within this scheme, the building itself becomes a fragment of a larger statement. For example, the much talked about Plocek ("Keystone") House draws its strength from the very fact that it is fragmented. Each piece of the house is an architectural bit which can stand on its own, despite the *broken* aesthetic which Graves imposes on it. This is due to a trend for these pieces to become *identifiable solids*, or masses which have a central, unifying element which taps the archives of architectural history. For example, Ledoux's house for the keeper of the river Loue is recalled, as well as motifs on the walls of the Saltworks at Arc-et-Senans, in the laundry *pavilion* behind the Plocek House. The torrent of water which cascades out of the mouth of the building again illustrates the intimacy present between Graves' architecture and landscape, but drives home the following assertion: Graves' landscape has somehow transcended nature, and become a captive; a piece of architecture itself. In the case of the Warehouse renovation, the differences between architecture and landscape were clouded. The landscape was tamed, and the architecture was freed from predictability. However, the Plocek landscape is a fully controlled element, a *prop*, on an architectural stage. This, of course, is not a bad thing. He simply represents a return to *dependable* landscape (à la Versailles) which does not change as the topiary in Graves' earlier work might do if it was not maintained. Presumably, we are expected to assume that the fragments of the Plocek House are surrogates for this topiary. In an overview, we must assume that Graves has reached a conclusion of sorts; one which he may either continue to refine as his projects take on a greater magnitude, or shirk, if his stance does not sit well with the larger clientele which he is soon bound to serve.

Up to this point, Graves' projects have been of a size which has allowed him to experiment liberally with the evolutionary aspects of his architectural expression. Building with balloon frame construction techniques allow great flexibility in *what one can do*. Thus, this free evolution has been facilitated. Fortunately, Graves' work has gained, at an appropriate time, an aspect of solidity and mass, which will work in his favour in such projects as the Portland (Oregon) Civic Centre. His architecture displays a fluency of historic interpretation that very few architects today have, and this fluency seems to be being put to use on larger buildings; those which have lacked intimacy, eccentricity and colour for many years. There is no doubt that these qualities will profoundly influence both the work of new, young architects and our very conception of the texture of urban architecture.