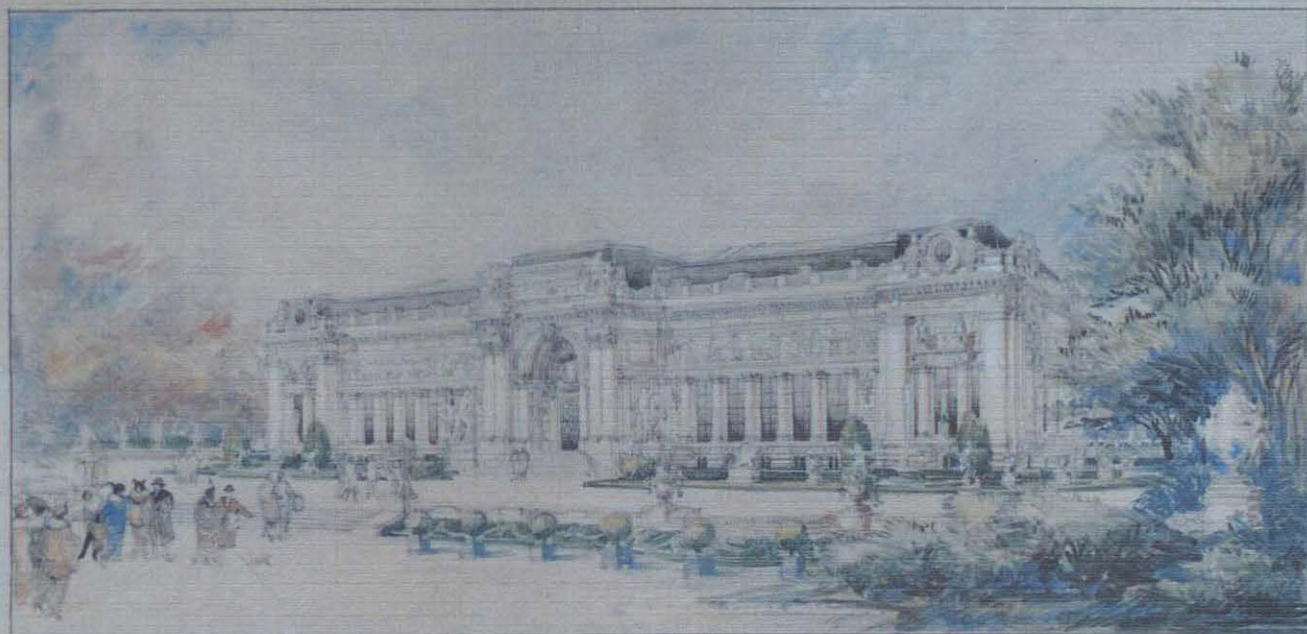# STUDIES ABROAD   STAGES A L'ETRANGER

COLLECTION CENTRE CANADIEN D'ARCHITECTURE / CANADIAN CENTRE FOR ARCHITECTURE

THE FIFTH COLUMN

THE CANADIAN STUDENT JOURNAL OF ARCHITECTURE
LE REVUE CANADIENNE DES ÉTUDIANTS EN ARCHITECTURE

COVER ILLUSTRATION-
A watercolour of "Cormier's Museum"
-This watercolour was probably an entry in the competition for the Henry Jarvis scholarship, awarded by the RIBA. It was a travelling scholarship with a value of two hundred pounds per annum, tenable for two years at the new British School at Rome.
Une aquarelle du "Musée de Cormier"
-Cette aquarelle fut probablement destinée au concours de la bourse Jarvis que Cormier reçue en 1914. Offerte par le RIBA, cette bourse de voyage d'étude consistait en deux cents livres par an pendant deux ans à la nouvelle école anglaise de Rome.

Cover designed by Vincent den Hartog

CONTENTS:

Robert Adam and His Circle, John Fleming his

And it was in the same exalted mood of classical enthusiasm that he summed up his first impressions of the city a few days later when writing to his sister Peggy. "Rome is the most glorious place in the universal world. A grandeur and tranquillity reigns in it, everywhere noble and striking remains of antiquity appear in it, which are so many that one who has spent a dozen years in seeing is still surprised with something new."

There were a few errors in *Writing Architecture*, Volume 4, No. 2, Winter 1984 that ought to be corrected.

In "The Women's Cultural Building Competition: A Genisis of the Competition" by Alison McKenzie, pp. 5-8, the caption for the photograph on page 7 ought to read "The Brown/Storey/Heywood scheme".

In "The Women's Cultural Building Competition: A Critique of the Five Winning Schemes" by Graham Owen, pp. 8-10, the following corrections ought to be made. Page 9, RH column, 3rd paragraph, lines 6-7, should read "...ideologically co-opted by the welfare state...". Page 10, RH column, 1st paragraph, lines 2-3 should read "...a single artistic work in each case, an *object*, or a mass-produced item...", and 2nd paragraph, lines 15-16 should read "...at a deliberate remove, standing for something else more than itself...".

Our apologies to all parties concerned.

If you consider the history of Canadian architectural education, there is something subtly ironic about publishing an issue entirely devoted to work done by Canadian architecture students on programmes of "Studies Abroad". Perhaps too subtle now since most of us have quite quickly accepted our present forms of architectural education and so easily forgotten how it all began. Actually, it was not until well into this century that most architects practising in this country had ever studied in Canada.

For quite a long time the majority of buildings being designed and erected in this country were the work of architects who, if academically trained at all, received their education either in the United States or, as was more likely, in Great Britain or France. The outcome of this is well known if not so widely recognized: many of the buildings which first came to characterize "the Canadian style"—the Châteaux hotels, the neo-Gothic government buildings—were less an outgrowth of the accurate perception of a "budding" young nation's distinct character but more a reaction to the superficial peculiarities of an unknown land.

The more perceptive of our forbears in Canadian architectural practise understood that this paradoxical situation could only be an impediment to the development of a truly Canadian architecture or architectures. Percy Nobbs, eminent Montreal architect and second director of the McGill University School of Architecture, vocalised this concern in a lecture presented to the Royal Institute of British Architects in 1924. He pointed out that the solution to this problem must reside in the development of our Canadian schools; the inference being that locally trained architects would be in a better position to deal with local issues.

So here we are, over sixty years later, the products of by now well established Canadian systems of education, some surely as well established as any abroad, and in the current trend for historical retrospection, off we go to Europe in search of the roots of our architectural heritage. But, are we really any better prepared to deal with the issues raised by such a quest into unknown territory were our forbears? Like Joseph Conrad's adventurous Marlowe in *Heart of Darkness*, as we set off on our own voyages of discovery, we would do well to bear in mind that what is important is not what we see on our travels, but how it affects our perception of our own society on return.

As the future architects of Canada's second century, the cities we will build in are being formed right now. Few and far between are our "Roman Forums" where we must tread lightly or disturb the sleep of History. By and large the context we must deal with is that of a society younger than the industrial revolution. (Any airplane view of a typical Canadian city will give testimony to the fact that most of our cities only really started to grow after steel and glass were the accepted technology.)

Furthermore ours is a society in which, at least for the present, the majority of people will continue to choose to live in the suburbs. The sort of nostalgia for a "lost urbanism" which architects are now so fond of does not mean as much here as it does in, for example, Berlin or Beijing,where something was really physically lost. In Canada it is more of a lost opportunity. To misquote Ogden Nash: "their reminiscence is our remorse."

The Modern Movement has taught us that an architect's vision alone cannot usually change social ideals. If Canadian society aspires to such ideals as the suburban lifestyle then we cannot ignore this, no less than we can ignore any other aspect of our society that is bound to affect the way people will want to live and work. The Mississauga City Hall is one contemporary project that attempts to deal with such a particularly North American issue as the suburban ideal. since by its references to the rural origins of the area the proposed concept pinpoints one of the symbolic elements basic to the "suburban dream".

If the programmes for studies abroad are to be worthwhile to the Canadian student, it is essential that they encourage an understanding of the relationship between an architecture and its society so as to clarify why architectural forms evolve as the appropriate expression of a particular society at a particular time. Hence, their validity may be questionnable at another time or in another place even within the same society. As Northrop Frye has said, "it is a gross error in perspective either to detach the cultural from the historical past or to confuse the two." Lateral studies between a society and its architecture or its architectural expression in one period as compared to another are thus a clear requisite for a comprehensive study. For instance, major revolutions, social and technological, are the basis for the difference between Versailles and the works of the French government of 1985. A complete historical study of French State architecture might deal with the architectural tradition that created Versailles, but should include an analysis of the social and technological changes which have lead to the present forms being adopted to represent similar functions. In essence we must adopt a selective approach to history. Since there is no question of accepting the entire history of architecture as the basis for our studies, a tradition must be abstracted which can be associated with contemporary Canadian social values and thus used to substantiate those values.

Although almost all the programmes of studies abroad offered in Canadian schools of architecture are alike in that they include travels to one or more of the great urban centers of Europe or Asia, they vary considerably in length of time and type of participation. The studies range from relatively brief excursions by a few students on a particular pilgrimage to term long "studies abroad" of entire classes of students, usually in conjunction with a foreign university or college. Consequently the work produced also varies, from the spontaneous sketches inspired by a first view of a well known landmark to the studied analysis of the more obscure discoveries. Obviously then, not all studies abroad can be structured to allow for the type of analysis suggested. In any case, the approach described towards historical studies need not be limited to studies involving travels abroad. The basis for this understanding of the relationship between architecture and society must really be rooted in the history courses being taught in our schools here in Canada.

One last remark: A currently popular conception of Canadian society advocates that the country's cultural strength resides in the diversity found in its different regions. Thus it is in the development of strong regionalist approaches to architecture that we begin to exhibit an understanding of our society. What this notion also suggests is that if we are going to do any studying "abroad", it might be worthwhile to do some of it within Canadian borders, exploring our diverse regional heritages.

-Susan Ross

Forum

*As an important participant in the current debate on architecture and design, the **Centre de Diffusion en Design** of the **Université de Québec à Montréal** is generally well known in the Québécois and Canadian architectural communities. However, the approach of **l'Ecole de Design de l'Environnement** at UQAM remains less well known. It is therefore with the intention of introducing this approach, which foresees a more global view of the environment, that the following two articles are included. The first is by students from the school, the second by one of its professors, Jacques Rousseau.*
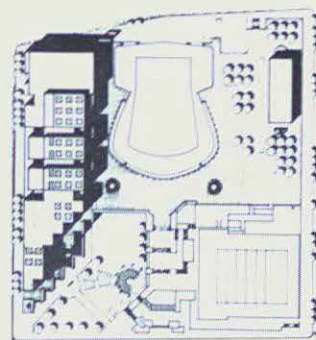
MENTION
Larose, Laliberté, Petrucci, architectes
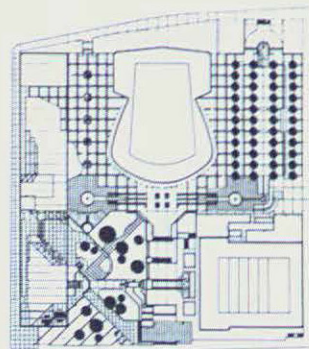
PROJET NON PRIMÉ
Dan Hanganu

Section 4, Vol. 2, No. 2

LE DESIGN DE L'ENVIRONNEMENT: CHAMP D'ÉTUDE ET D'INTERVENTION

L'opportunité nous est offerte ici, d'exprimer certaines préoccupations issues d'un processus de réflexion amorcé dans le cadre du programme de design de l'environnement. Une approche particulière de la problématique spatiale[1] nous a mené, dans la démarche enterprise, à poser un regard critique sur l'activité du projet à l'intérieur même des écoles de design[2] et dans la practique actuelle.

Nous observons qu'à l'université, pourtant lieu privilégié de réflexion et d'expérimentation, les étudiants se cantonnent déjà dans des positions, selon nous, trop souvent conservatrices et mimétiques; dans un souci de se conformer à une practique "courante" et de satisfaire ainsi les exigences d'un marché. Il apparaît qu'au contraire, seul un débat actif et omniprésent devrait alimenter la pertinence, la qualification de l'action de construire.

"Il y a bien sûr une méthode qui permet à l'étudiant de se 'voir faire'. Ce n'est pas pour faire de l'architecture, mais pour qu'il se retrouve, qu'il passe au travers d'épreuves qui vont lui permettre de savoir ce qu'il fait, ce à quoi il adhère, réfléchir, quoi. Réfléchir et faire en réfléchissant."

H. Cirriani

Le passage du rôle d'observateur à celui d'intervenant, issu d'une implication et d'un engagement renaissant, d'une réflexion critique sur l'esprit de notre temps, se veut dynamique par la diffusion d'une pensée alternative. Elle s'adresse à tout ceux et celles pour qui l'espace est prétexte à une amélioration de la qualité de vie.

C'est dans la lecture, l'écoute et l'utilisation quotidienne de la ville, autant dans le discours que la practique (le construit), qu'émerge l'impression d'une certaine indifférence, à la fois de l'usager et du concepteur vis à vis l'environnement. La déficience symbolique des espaces publics, un manque d'identification culturelle des espaces collectifs, sont autant de marques visibles de cet état de chose.

"Les significations ne sont ni dans les têtes, ni dans les choses; elles sont dans l'expérience: ici, l'expérience urbaine."

R. Ledrut

La validité et la pertinence de l'utilisation des dimensions techniques et économiques, comme outils programmatiques dominants, devraient faire l'objet d'une remise en question qui alimentera la recherche pour une intervention significative.

"Tout art authentique a pour tâche de forger une clé qui nous ouvre le monde. Dans le domaine des activités humaines, l'art a le rôle le plus irrationnel: celui d'exprimer le sentiment. Si l'art n'en est pas capable, c'est le signe qu'une époque ne trouve pas l'accès à elle-même."

S. Giedion

Le design de l'environnement comme champ d'étude et d'intervention, s'insère dans le processus de production de l'espace, en proposant une approche plus globale des problèmes complexes qui y sont liés.

La contextualisation du projet, mettant en relation le site et son environnement, tend à qualifier la définition régionale et locale de celui-ci. L'analyse est orientée vers la recherche d'éléments potentiels pouvant participer à l'élaboration d'un concept; et de thèmes de réflexion portant à une remise en question et une prise de position sur les circonstances négociées par le projet.

CRITIQUE DU MUSÉE

Dans le but d'illustrer l'application d'une approche du design de l'environnement, nous utilisons comme référence certaines propositions issues du concours du Musée d'Art Contemporain (Mai 84); le contexte du projet étant bien connu des lecteurs.[3]

Nous étudierons l'approche et de la prise en charge du problème. Pour appuyer notre critique, l'analyse du programme sera déterminante. C'est sûrement dans celui-ci qu'on peut trouver les premiers indices, éléments potentiels d'une qualité à construire.

Or, les contraintes de conception urbaine contenues au programme imposent la mise en valeur d'un artifice architectural, la colonnade de la Salle Wilfred Pelletier; et la permanence de la pseudo-historicité de l'espace vert fréquenté en période estivale, en ne permettant sa construction qu'à 25%.

Ces critères ont visiblement dirigé l'implantation du construit dans la grande majorité des cas. Aussi, lors de la sélection, tout projet ayant interprété à différents niveaux cette commande a été radicalement éliminé, le travail du jury ayant lui-même reconnu l'inflexibilité du programme.

De l'image simple (miroir de la commande) jusqu'à l'image complexe (interprétation créatrice de la commande) la première sera retenue.

Layout by: Hélène Vallée.

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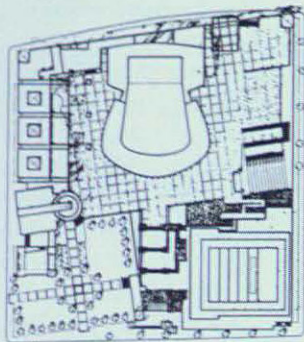
DEUXIÈME PRIX
Cayouette et Saia, architectes
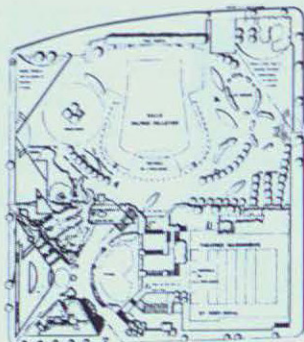
PROJET NON PRIMÉ
Jacques Rousseau

Ce concours aurait pu être l'occasion d'exercer une vision plus élargie du problème architectural.

Se faisant, la remise en question même du quadrilatère interroge:

-la position du Musée

-l'intégration réelle du parc

-l'exploitation de la rue commerciale Ste-Catherine

-la confirmation et la consolidation de l'axe culturel nord-sud

-les parois sur les rues bordant l'îlot

L'environnement urbain comme considération formaliste implique dans ce cas:

-de considérer la rue en tant que lieu significatif où la collectivité s'exprime

-la participation du parc rehaussant l'image de l'îlot

En examinant les quelques projets illustrés, on peut constater qu'une recherche critique a été faite au niveau du programme, l'interprétation marquant la différence, menant à une architecture progressiste et à une vision plus large de l'ensemble urbain.

"La croissance sauvage des villes, les banalités architecturales dans les zones de reconstruction constituent un lourd handicap pour l'avenir."

S. Giedion

Cette esquisse des grands traits de l'approche particulière du design de l'environnement est une image partielle de l'expertise développée dans le cadre de nos études. Ce premier essai de diffusion, se veut dynamique par l'établissement d'une relation constructive avec les autres champs disciplinaires intéressés à la problématique des rapports de l'homme à l'espace.

Ghyslain Bélanger, Marie Lestage, et Jean-François Robert sont des étudiants sont en troisième année en design de l'environnement à l'UQAM.

NOTES:

1. habitat—ville—système des objets.
2. Lieux d'études touchant la production de l'espace.
3. Référence *Section A*, Avril-Mai 1984.

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LES TEMPS IMPOSSIBLES
Jacques Rousseau

A l'occasion du concours national de fontaines pour le parc linéaire du port de Montréal, lancé le 5 juin 1984, il était apparu pertinent quoique vain d'élaborer une esquisse sur l'aménagement d'ensemble du port sachant fort bien que le parti pris du propriétaire fédéral, porté par sa société exécutante, la Société du Vieux Port, préconisait la reconstruction sur les quais, y introduisant des édifices de tout acabit, prétendant à l'animation essentielle du quartier du Vieux-Montréal. Aussi le débat au sujet du port étant encore fort présent sur la scène montréalaise, la publication d'un extrait du projet que je présentais au concours pourra peut-être porter dans vos pages le message de l'importance vitale de l'interprétation critique des commandes...d'une approche qui questionne les practiques conventionelles.

L'ETANG POSSIBLE: LE PORT ET LA VILLE[1]

L'invitation qui nous est faite de participer à l'aménagement du Parc Linéaire du Port est sans aucun doute l'indice d'une ouverture d'esprit des grands "bâtisseurs publics" au sujet de la production diversifiée de l'espace.

Toutefois, nous sommes déçus de constater que le projet d'ensemble du réaménagement du port n'ait pas fait l'objet d'une réelle consultation sur *la forme* qu'aurait pu prendre cette intervention.

Il m'apparaît donc opportun d'élaborer un plan qui suggère une interprétation des objectifs de revitalisation du port, laissant deviner la richesse de l'espace montréalais. Le plan s'appuie sur la critique de l'ensemble des projets des *water front* urbains du Canada où le Gouvernement Fédéral reconstruit systématiquement, et de la même manière, les ensembles de terrains disponibles des ports nationaux.

Je crois que de manifester la même attitude face à tous les ports du pays est inconvenant. La diversité des conditions de leur développement devrait nous inciter à une diversité d'exploitation plus contemporaine, plus progressiste.

Le plan s'articule sur deux volets qui distribuent de manière plus extensive les énergies de revitalisation: dans le projet de réaménagement du port et dans le projet de parc linéaire. La réflexion porte donc sur l'idée de consolidation du tracé urbain.

1er VOLET: LE PROJET D'ENSEMBLE, LE PORT

1. La démolition de quelques silos à grains et de quelques hangars nous a permis d'entrevoir la richesse du bloc très homogène du Vieux-Montréal qui, dans une perspective de mise en valeur de l'île Sainte-Hélène, prend d'emblée sa place unique dans l'univers canadien. Ainsi ce geste de démolition, paradoxalement constructif, nous guide vers la démolition des quais en faveur de la mise en présence d'un bassin du port. Seule la tour de l'horloge, maintenant sur une île, marque l'entrée du port. Le soir, s'illumine un gigantesque triangle relevé qui s'associe à la mémoire luminescente des quais disparus pour intégrer le monde céleste des figures.

2. Dans la prolongation de la Place Jacques Cartier, à quelques mètres du niveau du fleuve s'établit un pont léger,
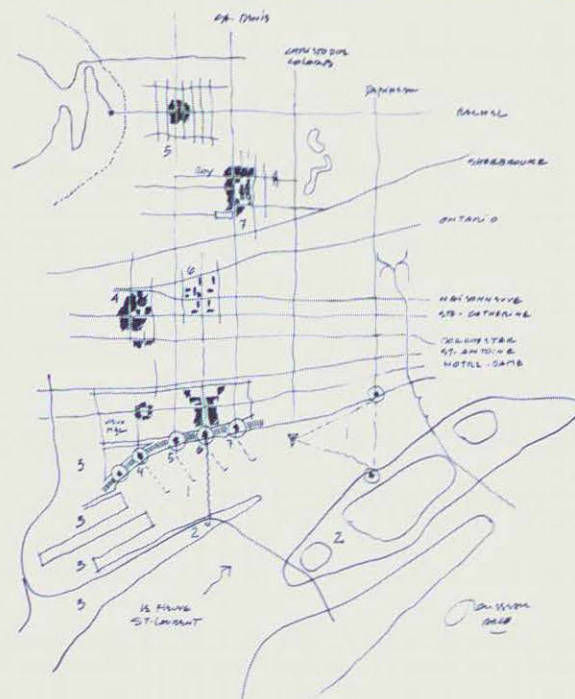
Jacques Rousseau, plan d'ensemble.

ponctué d'arrêts et perméable au passage des bâteaux. Il relie doucement la ville à la cité du Havre, puis se joignant au pont de la Concorde, il permet un accès simplifié à l'île Sainte-Hélène et à son exploitation.

3. La cité du Havre devenant dès lors privilégiée par deux accès, on peut penser son développement intensif: projets mixtes, industries culturelles, industries tout court. Ainsi pouvons-nous même présager la revitalisation du secteur encore industriel et actif du port.

Donc, dans le rejet de certaines structures centrales du passé, il semblerait possible d'animer et d'intégrer plus organiquement le témoignage de l'avenir.

Ainsi peut-on espérer que l'intervenant public, plutôt que d'assouvir un besoin promotionnel artificiel en exploitant indifféremment tous ses terrains disponibles, satisfasse le besoin collectif en transformant une échelle urbaine très grande, soit *la ville, le fleuve et l'île*, qu'aucun autre intervenant ne peut vraiment aborder simultanément.

2e VOLET: LE PARC LINEAIRE ET LA VILLE

Le gouvernement fédéral qui promeut l'exploitation des biens publics engage pour les ports des sommes astronomiques. Ainsi y introduit-il une surenchère au sujet de ces biens. Certes l'intervention est inévitable et l'idée d'une fortification verte en bordure de la ville ancienne pourrait jouer un rôle efficace dans de futures liaisons. Au-delà de cette réflexion tout peut encore être questionné et tout peut encore s'arrêter.

Ainsi dans le cas des projets d'aménagement du parc linéaire, on aurait pu souhaiter voir diminuer les budgets alloués pour les fontaines et les utiliser à la consolidation du tracé urbain plus à l'intérieur de la ville.

Sur le plan, on voit apparaître une intention de porter vers l'intérieur de la ville le thème de l'eau en faisant écho aux fontaines du port sur des sites choisis dans les quartiers de la ville.

4. Ainsi, le *Carrefour Callière*[2] se verrait jumelé à une installation aquatique sur le site de la Place-des-Arts où le nouveau Musée d'Art Contemporain sera construit, complétant un axe culturel important.

5. Le *Carrefour Saint-Laurent* se verrait jumelé à une installation aquatique sur une place publique présentement mal exploitée à l'intersection du boulevard Saint-Laurent (axe de développement Sud-Nord) et de la rue Rachel. En ce lieu prenait forme le village Saint-Jean-Baptiste, l'ancêtre du Plateau Mont-Royal.

6. Le *Carrefour Jacques Cartier* se verrait jumelé à une installation aquatique au coeur des habitations Jeanne-Mance (complexe d'habitations fortement critiqué) qui sera incessamment rénové par la Ville de Montréal et le gouvernement fédéral.

7. Le *Carrefour Bonsecours* se verrait jumelé à une installation aquatique à l'intersection de la rue Saint-Denis et de la rue Roy où le Ministère des Affaires Sociales du Québec est actuellement à construire des stationnements à ciel ouvert. D'y consacrer une partie du site à une construction urbaine, collective, incorporant une installation aquatique, saurait soutenir la masse de l'ancien couvent et réduire l'impression de vide.

Ainsi dans une vision éclatée, fragmentée de l'intervention fédérale se créent des lieux tangibles de réalisation avec les autres "partenaires de l'espace." Il faut arriver ainsi à concerter les intérêts publics autour de projets qui témoignent des rôles de consolidation que doivent assumer ces intervenants.

Intervenir sur la ville n'est plus simple. Il ne s'agit plus de faire valoir ces arguments surfaits de l'exploration fonctionelle et rentable de l'espace. Les autorités sont dépassées, elles sont aujourd'hui nostalgiques et sans envergure visionnaire face aux données urbaines de notre temps. Nous devons aborder les sujets qu'on nous propose avec une vision élargie, quitte à ne pouvoir les réaliser.

Ainsi il devient essentiel, dans la practique du projet, d'opposer à la commande une interprétation critique capable d'engendrer l'espace idéal de projétation qui saura révéler la réelle forme urbaine de demain.

NOTES:
1. Extrait du texte présenté au concours, en faveur d'une vision progressiste de l'espace portuaire et urbain
2. Ou Square

PHOENIX:
NEW ATTITUDES IN DESIGN
Michael Djordjevitch

*Michael Djordjevitch is a lecturer and tutor in the fifth year thesis
programme at the Department of Architecture, University of Toronto.*

An exhibition of design works, entitled "Phoenix: New Attitudes in Design", was held at the Queen's Quay Terminal, Toronto, November 1-30, 1984, where the works of over 40 artists, architects and designers were exhibited. The show's catalogue offers an extensive overview of the work, along with essays recounting the various ways the work has been received and understood. I am not interested in making a critique of the catalogue—the catalogue is sufficient unto itself. Therein lies a problem with the exhibition, and the starting point of this critique.

The character of the work as presented is peculiar: it is far more satisfying in its photographic representation than its original three-dimensional form. This is true of all the objects in the show, even those which are not photographed for the catalogue in any extraordinary way. By the inadequacy of the "image" I mean that the "thing itself" has *had* to be photographed, that the light, the setting-up of the composition, the positioning of the camera, is essential to the possibility of any one of these pieces coming into its own. However, I contend that neither sculpture nor architecture are two-dimensional by definition, and that though they may photograph well, for these to be satisfyingly realized only through photographic representation suggests that such work is *ipso facto* insufficient.

In their conceptualization, these objects and assemblages are full of care. In their built reality the imperfections of finish, whether in execution or through the circumstances of time, do nevertheless undermine these same conceptualizations. Though the elements recalled in the various assemblages may be eclectic, from reminiscences of the '50's and other kitsch, to the juxtaposition of "purer" forms, they share the compositional approach of assemblage through collage, where what is emphatically denied throughout is a unity and continuum between the parts. The parts tend to an autonomy which, when assembled, only seems possible when a suspension of disbelief is introduced through "representation". This is not to deny that it may be possible to achieve this illusion in three-dimensional form, as was certainly the case in the work of Mies for example, but it remains that this was not achieved in the work presented in this exhibition.

For example, Shiro Kuramata's "Sedia Seduta" (1983), a chair, ostensibly a black block-like throne of some indeterminate monolithic substance, onto the seat of which is placed a folded yellow plane "supported" on its horizontal projection by two metallic tubes, has a most astonishing presence in its colour photograph. Yet the "chair", when encountered, seems strangely a mock-up, the block hollow, the edges not perfectly straight, the surface clearly a painted one, the supporting tubes slightly askew, the yellow planar sheet too thick, not sufficiently sheet-like.

Peter Shire's "Variegated Harlequin" (1982), is a table, a horizontal marble slab supported by wildly different legs, and appears in its photograph to recede into the third dimension and at the same time to be curiously two-dimensional, its legs both suspended and supporting, each of its four extremes in virtuoso embellishment. Encountered, the object is massively material, again a mock-up, but cumbersome, prosaic in that it's much like a table, but so odd as a table that it is absurd.

David Palterer's "Expressina" (1983), a coffee maker, achieves a most arresting photographic image. In an ethereal black field crossed by bolts of neon hovers a transparent disk, upon which is placed a column with conical base, cylindrical shaft and top, crowned by a glowing white cup. From the column projects a tubular arm configured as bits of straight and curved line, with one astonishing interruption, hovering over the cup. However, the object itself, far from this bold wild vision, just sits there, small, odd, timid, collecting dust.

Finally, I contend that the use of the word "new" to characterize this work is curious, for that is what these attitudes in design are manifestly not. Rather, what these works recall is a tradition which has already found its most radical and vital manifestation in the first two decades of this century, in Cubism, Constructivism, Futurism, De Stijl, Purism, Dada, and much else. Do we not then here, under the banner of the "new", the designers' internal polemic notwithstanding, encounter a tired plagiarism? I am pointing out not just a semantic plagiarism, but one which resides in the roots of the intentions of such a show, where what is being plagiarized is not a formal language—which is public by definition—but its claim to be here and now *New*.

The original avant-garde did indeed struggle to become a phoenix, struggled to, out of the ashes of the discarded past, rise "phoenix-like" into new life. What this current exhibition gives us is the same old bird, yet now rising out of the ashes of its very own tradition. For how much longer are we to endure the spectacle of an ever more tired flutter, through whose haze the ashes and the bird become ever more indistinguishable. Contemplating this spectacle, perhaps the more radical alternative is to begin to cautiously question this very obsession with the "new", while affirming the courage of these and further explorations in a specific and well grounded tradition.

ACROPOLIS. MAY 3.

drawings
from
Europe sketchbook 1982
by
Ron Keays

NYMPH W. WATER JAR.
2nd century AD

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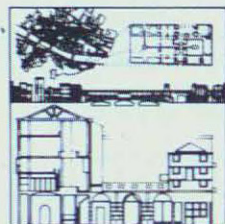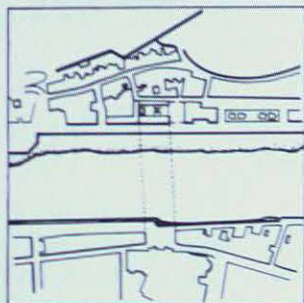
GATE OF APOLLO
NAXOS   MAY 8

University of Toronto

FLORENCE

1983

by Alan Tregebov

Layout by: Marie-Danielle Faucher, and Gail Greenberg.

Canadian Academy, Gino Natale.

Les projets qui suivent sont la réalisation des étudiants en architecture de l'Université de Toronto lors d'un séjour à Florence durant l'automne 1983. Parmis ceux-ci on retrouve quelques études de façades et quelques propositions pour une "Académie Canadienne à Florence."

In the past few years the University of Toronto has undertaken fourth year studio programmes in Paris, Venice, Urbino, and most recently in Florence. Each programme has taken unique form in confrontation with the new set of architectural facts. In retrospect, an underlying idea of study abroad—the emersion in another culture to gain clearer understanding of how architecture is or has been made in another cultural framework.

The programme in Florence focused on the specific study of architectural events that had come to life in that city. As the centre of the resurrection of architectural antiquity as well as a centre of a very distinct vernacular tradition developed through the Middle Ages, it seemed natural to investigate the fundamentals of this architectural language.

The students were faced with the task of identification of primary architectural elements and then the development of their personal understanding of the potential significance of the elements. The early Renaissance works developed from very specific antique references and models but within certain parameters of the Tuscan tradition. The power and influence of the rediscoveries captured the imagination of the western world; the basis in philosophical and political theory substantiated the meaning of the architectural works. There was a reconfirmation of the concept that architecture relies on its own history to give meaning to the new works. The tectonic and symbolic roles of the elements and compositions refer to so many simultaneous ideas that the concept of a totally new approach, free of the pre-existing traditions, is untenable. Thus, we were faced with history as fundamental to understanding the architectural environment; our proposals are placed in the continuum of history.
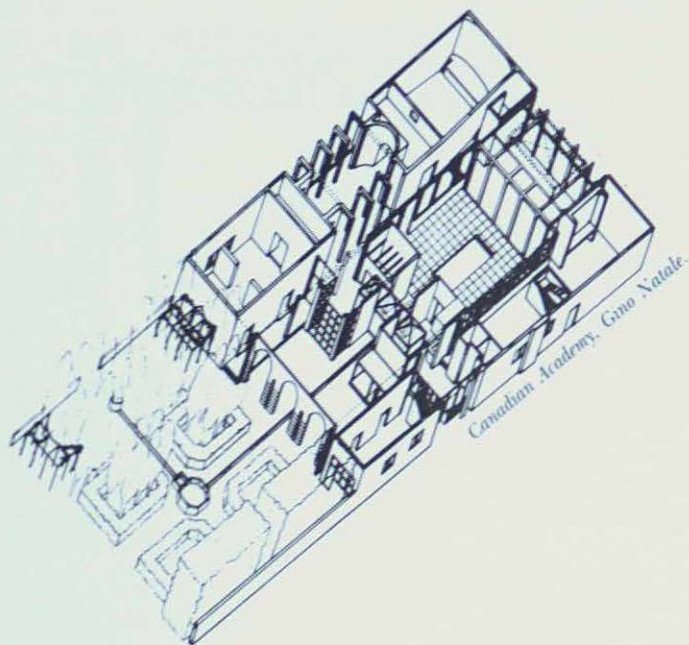
The studio, history and theory courses focussed on the meaning of the architectural traditions and their impact on the design process. The programme began with a stated desire to study the often ignored third dimension. We often spend our time making plans in architectural schools, and while each major mark on plan represents a vertical element, we tend to leave the development of the vertical surfaces until the last moment; the staff hoped to correct this inequity.
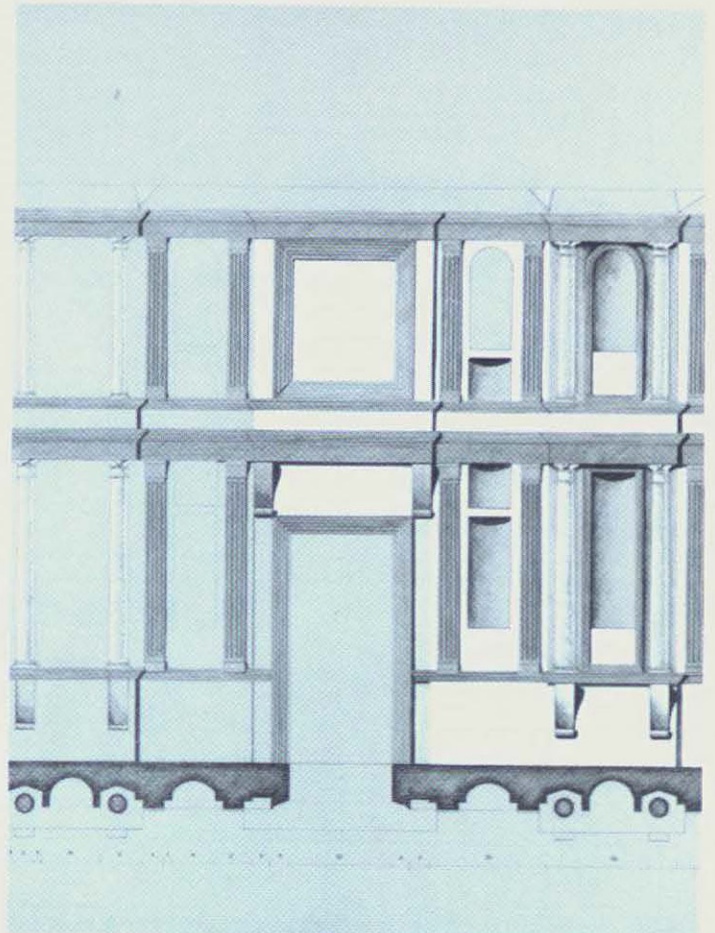

Column Wall Opening, Jan Maciag

To begin, a facade problem was chosen, a study of the relationships between the wall surface, the openings in it, and the potential of the column. A paper of definitions on possible classical and modern meanings of these relationships was used to start the discussion. In retrospect, it proved somewhat difficult to move so radically into the issues of facade as an intellectual set of relationships seperate from ideas on a specific programme for human behaviour.

The next study centered on using an established building type—the courtyard palazzo—common in the city—and using this type as a tool to study the internal courtyard and its facades (once again focusing on the role of the wall surface in establishing the nature of architectural space).

Concurrent with this study we were joined by (the noted) architectural historian Hans-Karl Lucke for an intensive course in early Renaissance architecture; a sequence of lectures at major landmarks that focused on the specifics of the intellectual change that is marked by the formal re-use of the classical language. We looked at relatively few buildings as we tried to establish the framework for the perceptual change known as the Renaissance. It was an almost stone by stone, joint by joint discussion of the buildings that allowed many students to consider for the first time the potential meaning in the articulation of the vertical surface.

Being situated in north-central Italy it was quite easy to visit several critical moments in modern and contemporary architecture. Parallel to the study of the classical vocabulary and its embodiment of meaning in a culturally established language, we looked at several 20th century investigations. Perhaps the works of these architects could be used to establish different positions on the language of architecture—the personal language of Scarpa, the new rational investigations of Rossi, and the modern propositions of Terragni. As were the classical studies, these moderns were discussed in terms of architectural vocabulary and syntactical relationships, as well as the implied formal, iconographic, cultural, and symbolic meanings.

Column Wall Opening, Ken MacSporran
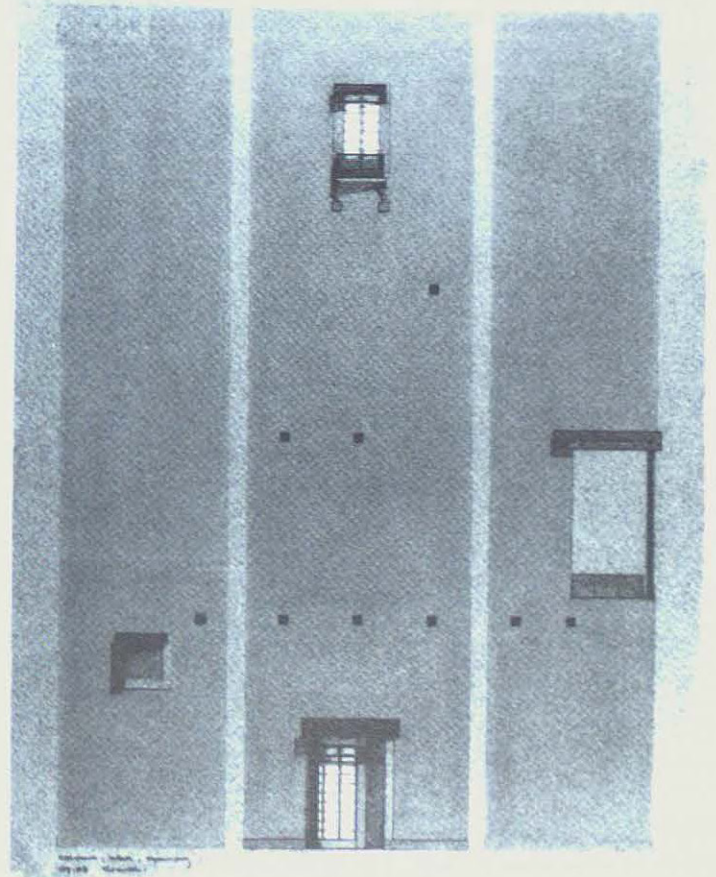
Column Wall Opening, Robert Hong
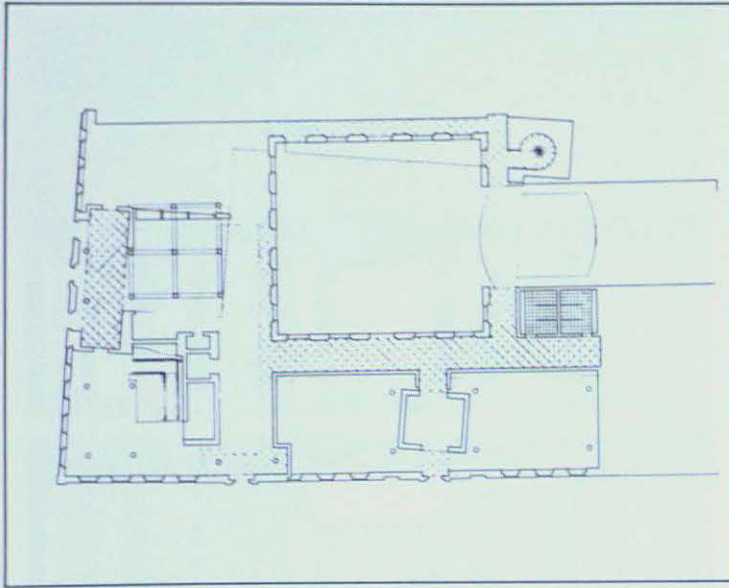
Palazzo Hotel, Leonard Kady.

Canadian Academy, Thomas Pratt.

Canadian Academy, Wilfrid Wong

Canadian Academy, Grant Van Iderstine.

The work of the studio probably reflects the diversity of the students' own backgrounds, the range of direct stimuli and precedent, as well as the differing positions of the teachers. It would probably be fair to point out at this time the openess and excitement of the staff as we all continuously came across new pieces or new ideas in an already somewhat familiar environment.
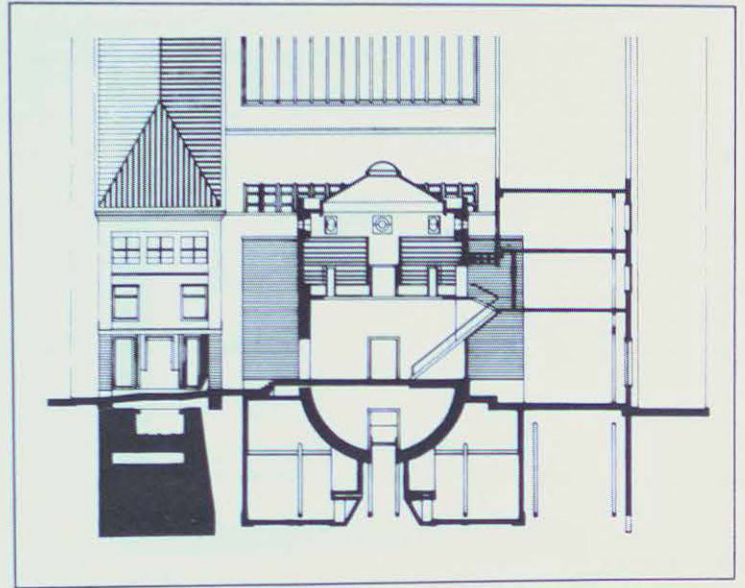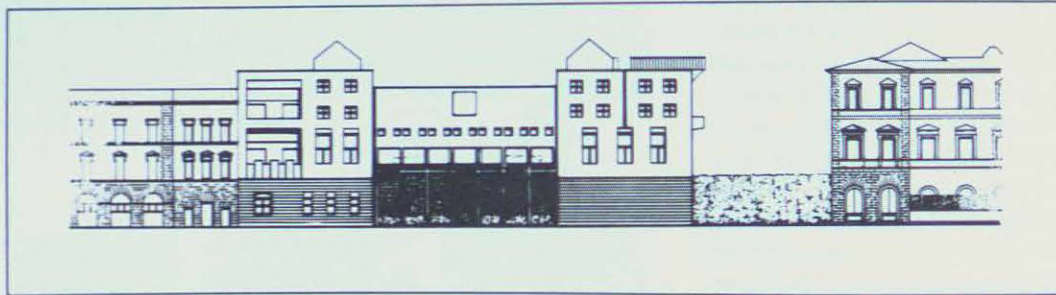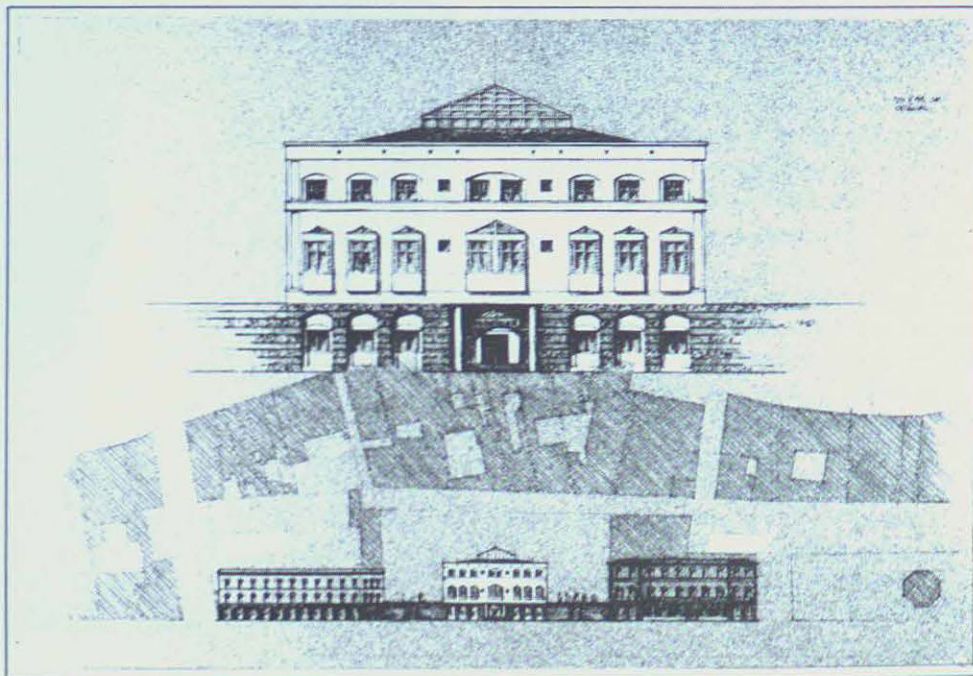
The third and major project for the semester was a proposal for a Canadian Academy in Florence. A site was chosen, on the Arno, facing the historic centre, and fully visible from the promenade along the river. The site was bounded by the sixteenth century Palazzo Serristori as well as by the vernacular architecture. The city wall and Tuscan countryside were just beyond the site. The project became a vehicle for investigations into the integration of contemporary architecture in an architecturally established context as well as a study of the relationship between our culture and the traditions of Florence.

There was a new energy created as it seemed that we were all questioning our understanding and strengthening our arguements by direct reference to the text—the historical pieces. That the student work is not formally cohesive as a group, but is greatly divergent in its implications of style and influence, is to be taken as a position on the state of the discussion. There does not seem to be one correct way—the pluralism honestly reflects the architectural debate present throughout the world. It seems incumbent upon the teachers to ensure that each student rigorously develops his/her approach with a solid footing in history and with valid and logical theoretical arguements, but with a degree of expression that reflects the personal aspect essential to a fine art.

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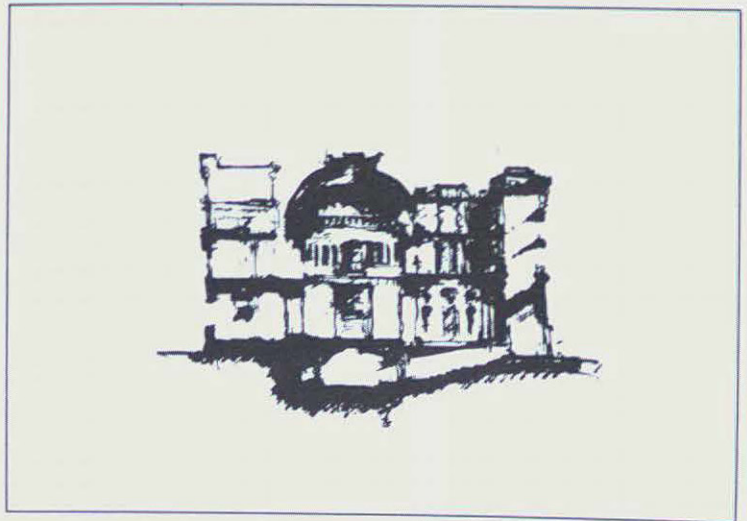
Canadian Academy, Goran Milosevic.
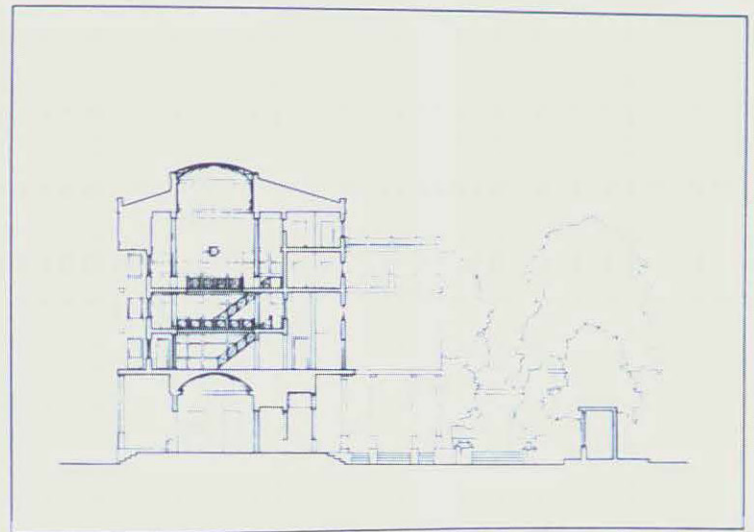
Canadian Academy, Paul Bolland.

Canadian Academy, Jan Maciag

Canadian Academy, David Murray.

Canadian Academy, Deo Paquete

Canadian Academy, Andrew Antoszek.

A Formal Analysis of
THE ITALIAN FACADE

■ By ALAN TREGEBOV
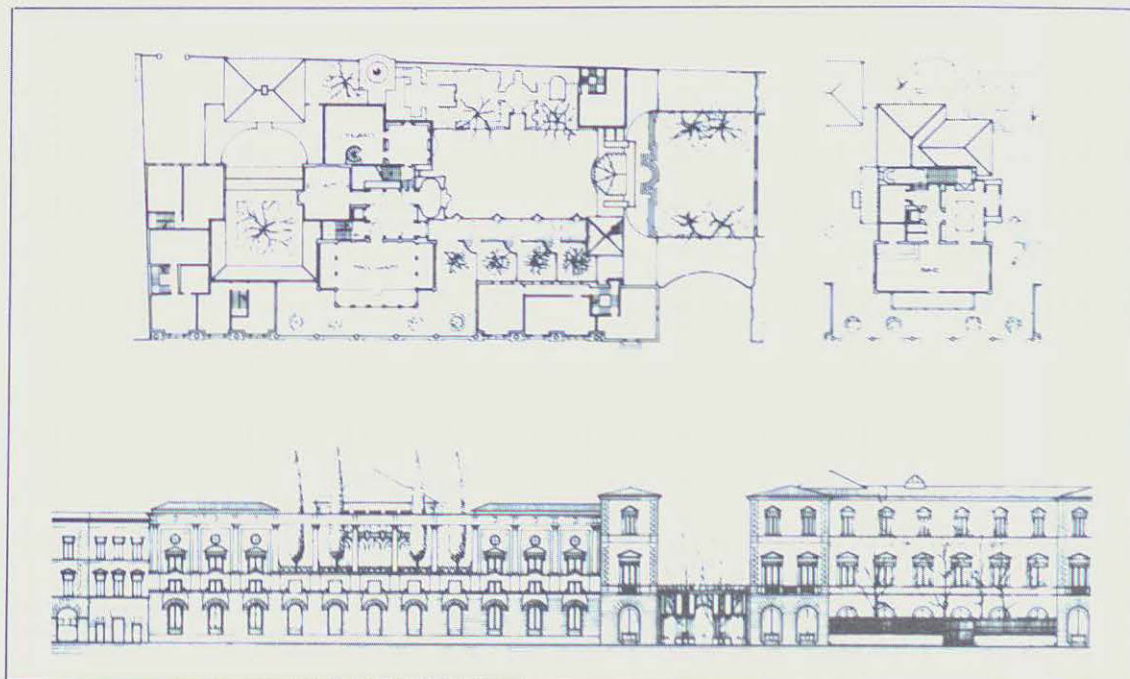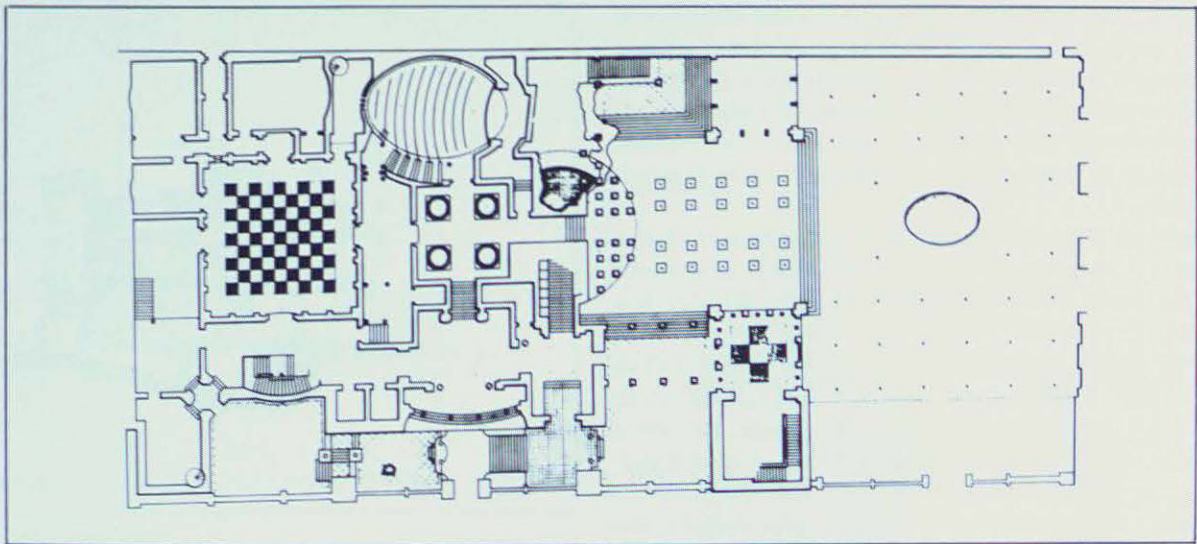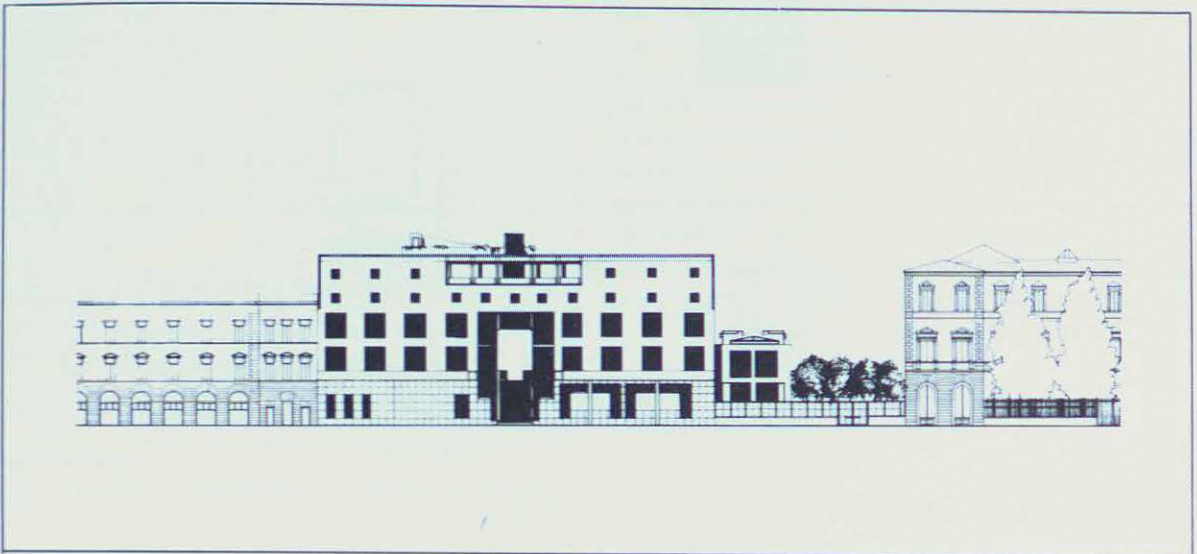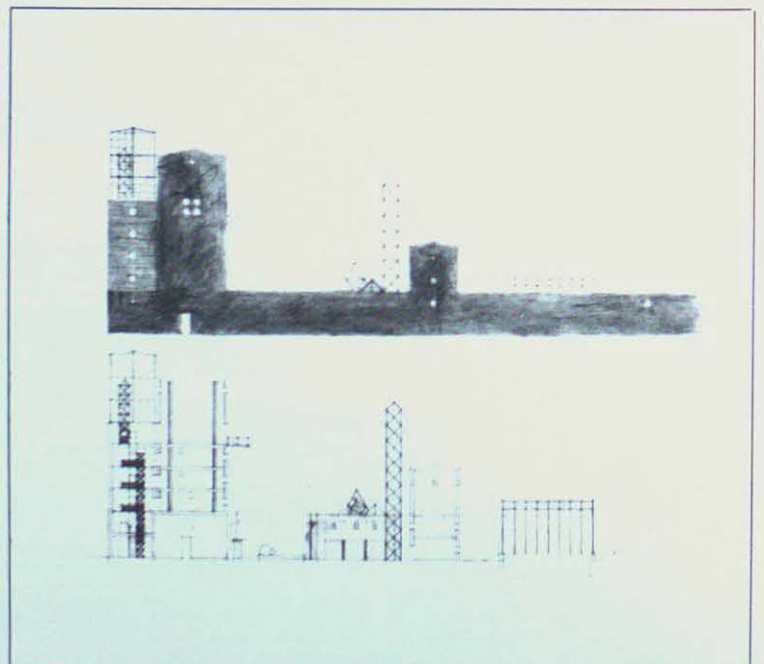
Au cours de l'automne 1983, un groupe d'étudiants de l'Université de Toronto à entrepris à Florence l'analyse des façades de différents bâtiments sous quatre aspects majeurs: l'étude des éléments qui composent la façade; la relation des pleins et des vides et le jeu de la lumière; l'étude des proportions; et l'étude de l'expression figurative de la façade.

"The plan proceeds from within to without; the exterior is the result of an interior."[1]

"The various styles...are to architecture what a feather is on a woman's head; it is sometimes pretty, though not always, and never anything more."[2]

It wasn't long ago that one never spoke of facades—one elevated the plan. Architects and critics of architecture might allude to the significance of the building face but serious study of the facade was considered anathema.

It seems that the reluctance to discuss facade design was tied to Le Corbusier's warnings about superficial stylistic manipulations; one must avoid any reference to style. Bruno Zevi sets out that any manipulation of the elements of a facade for visual or aesthetic intent, the regulating lines of Le Corbusier included, is contrary to the True Spirit of modernism.[3]

The pre-modernist concern for facade, the frontal plane street, and the concept of the city as continuous street lines was challenged by the Modern revolution.[4] As soon as one pulls individual buildings from the concept of the street as the organizer to an organizing system based on other criteria, the primary external understanding of such buildings is no longer based on the concept of facade.

Once we find ourselves moving back to the values of the traditional European city, to the qualities of the street and to the importance of the walls of urban and public space, we find also that we can depend no longer on the three dimensional modelling of modern formalism nor can we depend on the simplicity, though it be elegant, of the curtain wall or its reductivist equivalent. Mass and volume alone, even if contextually based, do not necessarily guarantee the desired quality of street architecture.

Regardless of whether one starts by requiring a frontal plane for the urban space, or from internal resolution of the plan, the resultant facade has several distinct roles to play. There are several forces acting on this plane—this mediating device—including the establishment of the appropriate image for the institution, support of the public space, identification of the nature of the building, creation of the entry, provision and control of natural light and views for the architectural space behind the wall, provision for private external spaces, as well as the essential control of environmental elements.

In his discussion of "ducks" or decorated sheds, Robert Venturi has characterized the most basic three-dimensional manipulation and aesthetic devices used to create the primary statement of image.[5] One almost *has* to refer to Venturi's discussion before dealing with the relatively subtle manipulations of the elements of an established architectural language. There is, especially here in North America, the potent possibility of manipulating the entire external form of the building to create symbolic, anthropomorphic, zoomorphic (the literal duck) or other direct representational images with the building. Venturi makes the point that one is creating "ducks" with modern architecture whenever one avoids ornament, limiting the architecture to three-dimensional sculpted form. This in lieu of the European tradition of using somewhat abstract but historically established architectural forms. The following discussion is based on the major western tradition of working within the frameworks of the established and self-referential languages of architecture (decorating the proverbial shed).

That an independent architectural language can exist and that it can draw from outside genres yet remain independent is critical to this thesis. When we look at studies of the classical language (the most highly developed self-referential language), we can see many attempts to construct functional rationales for the elements, myths of primitive sources, and ties to "higher" philosophical treatises to prove the value of the language.[6] Yet it would seem that once a language (especially a grammatically and syntactically rich and complex one) has been apart of people's lives for many generations, it has surely acquired significance and meaning! Regardless of the existence or non-existence of the primitive doric hut, the significance of classical orders on a building is clearly understood by the general population. Meaning is immediately transferred through the use of this language.

The classical has been used to relate Christianity to the power of the Roman Empire and Greek philosophy; it has been used to give the appearance of old established authority to a new economic or military power; it has been used to create an image of historical presence for a new judicial or political system. These sorts of meanings conveyed by the form of a building or the elaboration of the frontal plane of a building have been well established. But to stop here would not permit us to benefit from architecture as a fine art—an intellectual pursuit where the manner of expression is part of the meaning conveyed.

A discussion of painting, limited only to the socio-economic role of pictures, could not take us very far into an appreciation of the individual artist's perspective, understanding, or experience. It would not help us understand why we are moved more strongly by one painting than another on the same subject. One must look at the subtle formal investigations of the artist (painter, sculptor, architect, or other) to see how this person could communicate their understanding, and to understand how our lives are enriched by the work.

If we consider a building one of the characters of the city landscape, a character who outlives its creators and perhaps many other generations, then we might consider that its facade, the public face, addresses the other inhabitants of the city. Immediately the facade begins to identify the building. We can categorize it as part of a vernacular tradition, as a typical piece of fabric, or perhaps a unique element or firm classical memory of antiquity. Is it playful, inviting, imposing, or perhaps withdrawn and inward-looking? The character of the facade may start out as a statement of image for the original institution, but over time, as families and institutions change, the building remains as both a memory of a previous culture or institution as a living player.

These meanings so far have been conveyed by a complex set of variables relating to the nature, material, and dimension of the solid wall and to the nature, size, and location of the openings in the wall. These may combine to provide a known historically-established style or perhaps a personal style. There will be a set of cultural values assigned to the style as well as to the material used to create the facade. There are values attached to the materials, their state (polished or rough) and to the representation of one material by another. This common occurrence—paint representing marble, stucco for stone, plastic laminates for wood (and everything else)—strongly suggests the long-established traditional importance of the material's nature.

We are able to look beyond primary readings which tell us of the overall character of the piece of architecture and look to secondary compositional moves. The nature of the component parts and their position relative to each other and to the facade as a whole have to be examined to understand how the primary reading was attained. By examining a few selected facades from several different times and cities, I would like to highlight several common compositional principles available to the architect.[7] The shift from general intention to specific example will, I hope, substantiate the hard-to-describe secondary compositional ideas that have created the primary characters and identities previously described.

The grouping of like elements or perhaps the isolation of an element reflects on the architect's statement on the complexity or unity of the plan. Are certain pieces identifiable as unique elements (i.e. primary rooms with a public role) or is the building masked in a continous pattern? The existence of a single as opposed to multiple rhythmic structure established quite a different meaning. We might look at the Ca d'oro and the Palazzo Grimani, Venetian palaces of similar program and context, constructed of similar materials, and isolate the principles of ordering or grouping elements of the facade. The facade of the Ca d'oro is characterized by local symmetrical groupings of openings. These may be understood at times to share common elements; this overlap adds both complexity to the facade as well as reinforcing the unity in a piece that could very easily appear to fracture. This facade has two major groupings on the right and left, but has a subtle centralizing and ordering cornice structure that does not align with either major group—a separate compositional
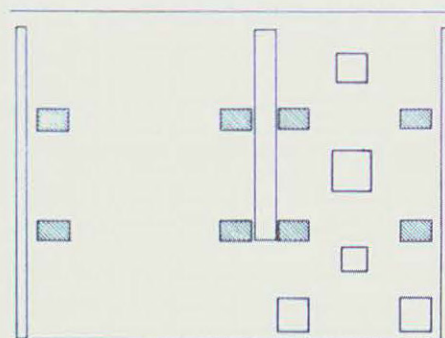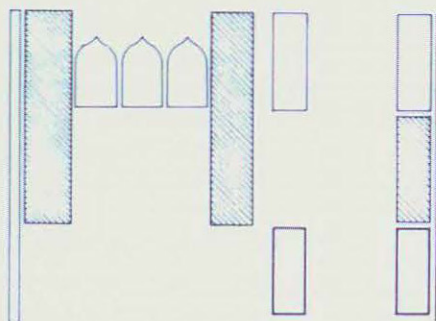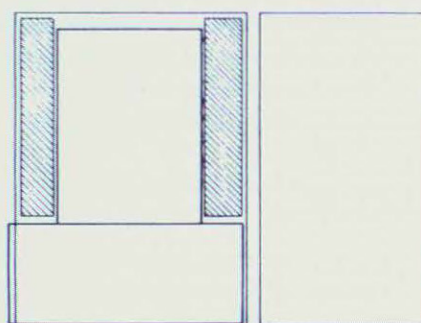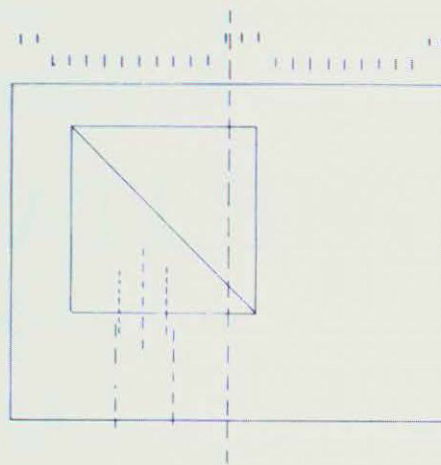
CA' D'ORO   Venice
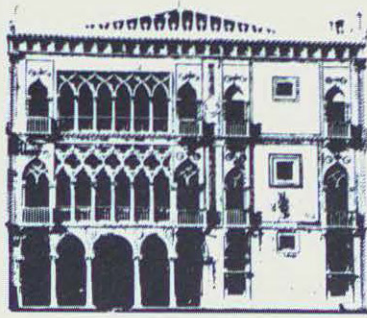
CA' D'ORO

PALAZZO GRIMANI   Michele Sanmichelli, 1556

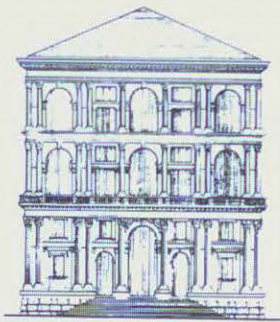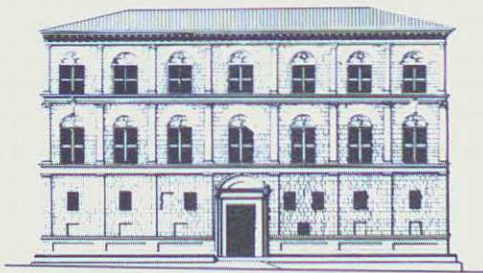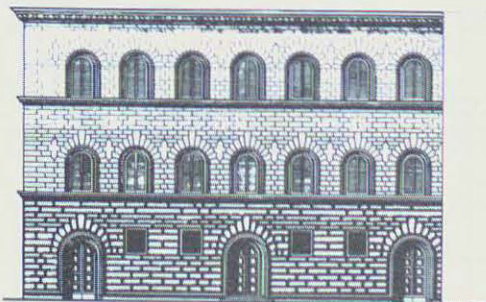PALAZZO PICCOLOMINI   Bernardo Rossillino 1460-1463

PALAZZO GONDI   Giuliano da Sangallo 1490-1494

device to unify and point towards the centre of the building as a whole. Within the order of the primary groups there exist several minor variations to the individual windows; they may be symmetrically balanced overall but unique in their detail.

The Palazzo Grimani of the next century has only one major ordering symmetry with several symmetrical sub-groups. The surface richness, while different from the Ca d'oro, continously reinforces the centrality and the harmony as opposed to the component parts. The wall, the basic en-closing plane, is almost hidden behind the applied elements and has a background role. The Ca d'oro brings out the idea of the wall itself as one of the primary elements; the Palazzo Grimani uses it as a foil for the classical orders.

If we abstract the facade into a primary plane, the ground zero, on which pieces are added or into which openings are cut, we are able to clarify the elements that give identifiable character to the building. Looking solely at the relationship of the stone (or implied stone) wall and an applied set of or-dering pilasters and mouldings, such as in Palazzo Pic-colomini, can let us share in Roseellino's understanding of the role of the orders in structuring the wall. The classical elements resolve an asymmetrical plan with a strongly or-dered facade. They co-exist on the ground floor with the stone wall. The joining of the wall continues through the pi-lasters and only the very shallow relief and narrow fillet moulding mark the pilasters. This co-existence, developed from Alberti's Palazzo Rucellai, marks this approach to the wall as quite ditinct from the pre-Renaissance Florentine pal-aces or the walls of Michelozzo, Giuliano da Sangallo, or Cronaca. A comparison of the primary walls fo Palazza Pic-colomini and the Palazzo Gondi or Strozzi indicates the po-tential in the expression of the jointing of the stone, the smoothness or coarseness of the stones, and the role of other elements applied to or structuring the wall. In the Strozzi we see an abstract and seemingly arbitrary pattern of stone lengths as a sort of rough neutral ground for the refined openings and cornices. Independence is maintained; unlike the Piccolomini, the roles are distinct and the power and strength of the wall reinforced.

Typically, traditional facade study was limited to large scale drawings, often measured drawings, and to propor-tional studies. This was due to the importance given to pro-portional relationships and the reliance on proportion in many definitions of beauty.[8] There is a certain logic in the link between ideal statements of beauty and ideal geometric forms. The circle and the square had unique geometric char-acteristics undeniable and invariable: their existence in archi-tecture was treated as a sign of ultimate authority. The anal-ysis of pre-existing buildings was often a search for relationships between the parts based on established geo-metric, harmonic and arithmetic systems—commonly adopted systems based on absolute relationships.

Going back over difficult historic facades, we might look for the proportional system used by the architect in an at-tempt to understand the final detail design. A study of Palazzo Massimo by Giulio Romano quickly points towards proportional shapes involved in the facade area of the loggia-entry and the major wall surface of the second and third floors. The cornice, which appears shallow for architecture of this period and not classically proportioned to the two-story wall surface, falls into place if we give controlling authority to the proportional diagram.

I have touched upon a few primary concerns, overall shape and form, the wall surface, and order of openings. We might from here involve ourselves with the openings them-

FIG. 15
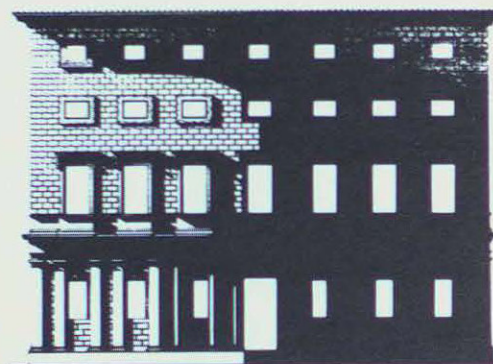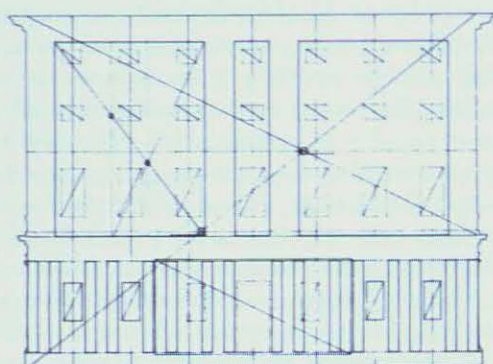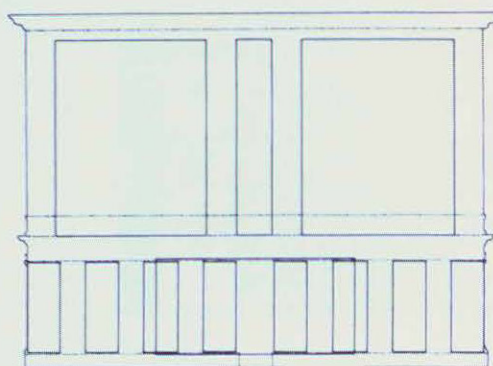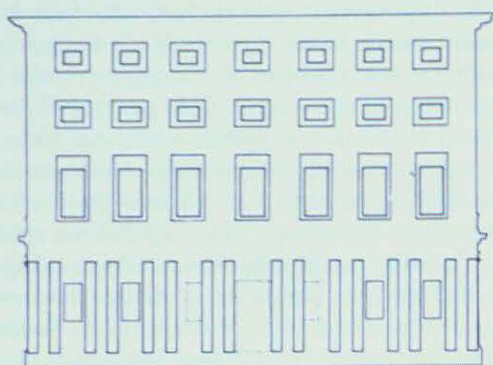
PALAZZO MASSIMO   *Baldassare Peruzzi 1532-1536*

selves and then go on to architectural framing elements (i.e. pilasters, columns, entablatures, beams). An examination of the facade of the late 15th century Palazzo della Cancellaria in Rome (architect unknown) may bring to light the tools used to create such delightful movement and depth. We find the building mass accentuated by pavillion-like projecting corners establishing a basic ABA rhythm to the overall facade. We then see that the entry, though not centred in the 'B' zone, holds its own position down by means of another projecting element which does not reach the roof, and is further balanced by yet another smaller projecting entrance piece. Its position, which at first glance seems to be proportionally related to the whole, has several other very subtle yet noticeable positional proportional relationships. The fairly subtle, smooth stone pilasters create an ABABA... rhythm of vertical rectangles. Any two adjacent rectangles form a square. The squares forcefully and continually manifest themselves, creating an imbalance or perhaps counterpoint to the overall rhythm. These overlapping figures drawn in stone on the facade are definitely present yet hard to define.

The concept of figural design involves all the other compositional tools, and uses these tools to achieve another level of visual interest from the elements of the facade. The figures may be related to the proportional spacing and location of openings and gridding elements or they may form a separate layer of meaning where only certain elements are visually pulled together through common finish, detail, or position. As a departure from the previous historical references, I would like to use Carlo Scarpa's Banco Popolare di Verona to discuss the potential figures contained within this personal and somewhat modern language.

This enigmatic facade has several concurrent compositional ideas that one must identify in order to begin to appreciate the brilliance and richness of the architecture. As we did in the discussion of the Ca d'oro, we might begin by looking at the groupings of elements applied to or cut away from the primary wall surface. This stuccoed ground zero becomes a somewhat neutral ground for the local symmetries such as the grouping of four projecting squares in the upper right area or the large rectangular cut out in the top right corner. These two locally organized pieces begin to work together by their asymmetrical balance about the central axis of the entry. We begin to see the seemingly independent and unique elements compositionally supporting other ideas and not being limited to just representing their corresponding plan moves.

The overall facade seems to be structured on a regular vertical series of regulating lines, while laterally a hierarchical ABA... structure seems to be in place. This is accentuated by the double vertical axis of the oval openings in the wall. These split circles, present early on in the design of the facade, are at once an outward manifestation of this shifting lateral grid structure and an acknowledgement of the essentail complexity in the placing of an opening in this double or layered wall, where the actual glazing is back on an interior plane behind the neutral ground. The vertical rainwater slots develop the idea further and exploit the inherent water-handling characteristics of the wall materials. The overall figural gestures of the major planes are deflections down and to the new entry on the right; we have the facade plane taking cues from the existing and renovated portion, adjusting itself to the new set of floor levels and plan concerns. The slipping and deflection reflects the changing centre, and asymmetrical
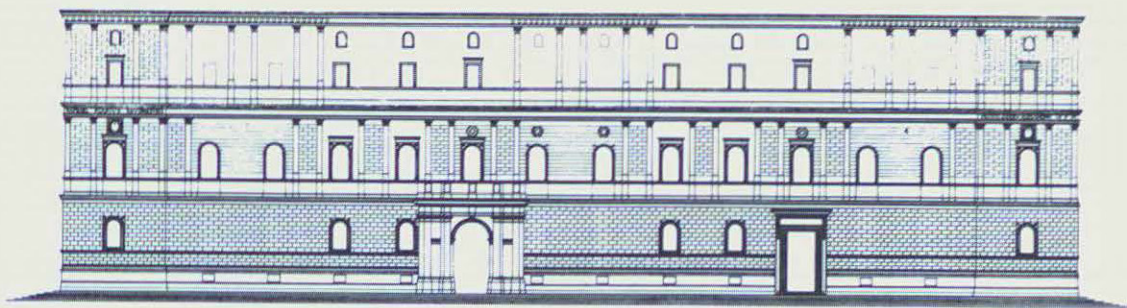
PALAZZO DELLA CANCELLERIA
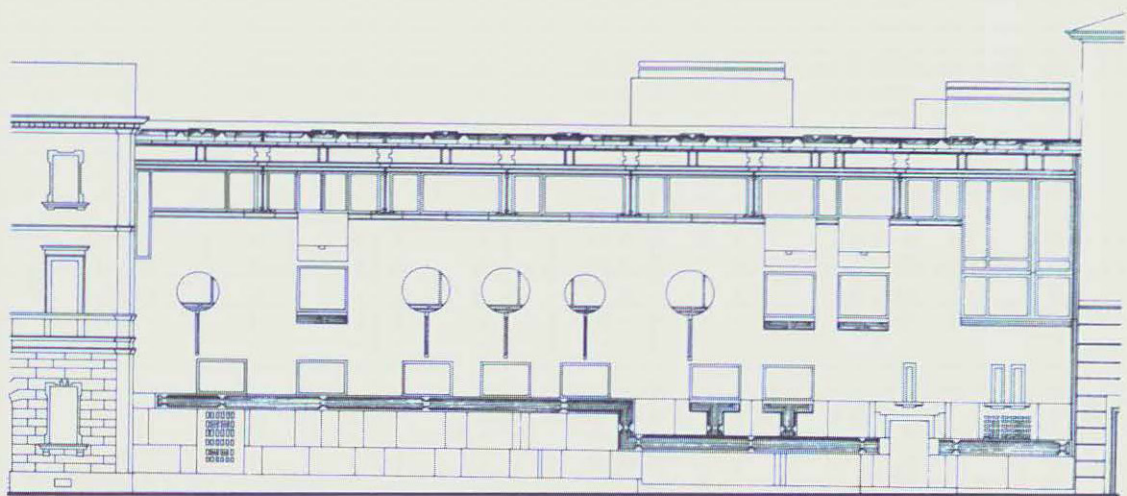
BANCO POPOLARE DI VERONA *Carlo Scarpa 1973-1975*

courtyard beyond and, in fact, the actual overlap of this facade past the realm of the internal courtyard. The facade certainly entertains many Veronese traditions, including the use of the local pink marble and the approach to the role of the frontal plane in the city. It brings to the tradition a new, personal comment on architecture with another unique character in a highly developed setting. Respect of the traditional ceiling line, types of materials, finishes and colours, and involvement with detail at every architectural scale places the building in the traditional rather than modern camp. The architecture, nevertheless, still makes use of contemporary technology; the architecture finds means of expressing, within traditional compositional ideas, the highly sophisticated contemporary communications and information systems. Deliberately or not, Scarpa has set out a challenge to the architectural community.

I hope that by discussing a few specific items in a few selected facades I have been able to bring to life some of the rather abstract concepts of facade composition that are the basis of the secondary compositional ideas which form the primary character of a building. By pointing out only a few of the many ideas simultaneously present, I hope I have not implied simplicity: each of these facades could quite easily form the basis of a treatise.

A facade can be a straightforward response to the requirements of shelter and lighting, fall within the construction methods of its context, yet still add great richness to the community. This richness of expression is derived from the development of the building's personal character—the architect's specific design solutions for component elements and their ordering structures. The compositional tools now available are not restricted to the theoretically modern palette; they can include the figural and proportional principles without requiring the recreation of details that may not be appropriate to the project. The current eclectic scavenging of history for parts (often used ironically and out of context) can be refocussed into a more rigorous search for the intellectual principles that have given us such great urban characters in the past and may once again contribute to the quality of architectural experience.

NOTES
1   Le Corbusier (Charles-Edouard Jeanneret), *Towards a New Architecture* (New York: Praeger Publishers, 1960) translation by Frederick Etchells.
2   *Ibid.*
3   Bruno Zevi, *The Modern Language of Architecture* (Seattle: University of Washington Press, 1978).
4   The challenge of the dense city with continous street fronts came from many theoreticians in the late 19th and early 20th centuries, including Sir Ebenezer Howard (the Garden City), Frank Lloyd Wright (Broadacre City), and Le Corbusier (the Radiant City).
5   Robert Venturi, Denise Scott Brown, Steve Izenour, *Learning from Las Vegas, The Forgotten Symbolism of Architectural Form* (Cambridge: The MIT Press, 1972).
6   Most influential of these works would probably be Marc-Antoine Laugier, *Essai sur Architecture*, 1753.
7   These studies were done as part of a course on the Theory of Architecture at the University of Toronto Florence Program (Fall 1983). Co-instructors were Dan Hoffman and Peter Rose.
8   The role of proportional mathematics as an essential part of the definition of beauty in Architecture is present through the Renaissance and later periods due to authority given proportional studies by Vitruvius, *The Ten Books on Architecture*, and thereafter only developed and not challenged in basic concept.

THEATRICALITY IN THE ARCHITECTURE OF

GIANLORENZO BERNINI

by James Saywell

L'art et l'architecture se caractérise principalement par un engagement dramatique du participant. L'oeuvre de Gianlorenzo Bernini nous permet d'étudier ces relations de tradition Baroque entre l'espace, l'objet, le participant et l'observateur.

Theatricality, or the dramatic engagement of the participant, is a characteristic present in much of Baroque art and architecture. A discussion of the work of Gianlorenzo Bernini, although distinguished from that of many of his comtemporaries by his exceptional talent, does provide a rich opportunity to discuss this relationship between space, object, and participant, observer, in the Baroque tradition in which Bernini was working.

If by the term "theatrical"we may mean many things, we nonetheless imply a portrayal which is calculated for effect. We imply the careful construction of a psychological context for an event, a story, a meaning. We understand the potential for a spectacle which is more successfully conveyed the more greatly the observer is involved, and which therefore attempts to break down the barriers between reality and imagination or memory, between the actual world of the drama. This unreal world of the "story" can transform and develop, but relies on our participation and therefore aspires to constantly command and manipulate our attention in order to tell a story. It dedicates its illusionistic powers to the idea or theme it seeks to impress upon us, the "underlying principle is illusionistic — illsionism in its very broad sense of a preoccupation with the reality of visual perception."[1]

The Baroque art and architecture of Gianlorenzo Bernini in Rome is, on many counts then, extremely theatrical, and his remarkable ability to engage the willing participant greatly serves the purpose of each of his works, making "the idea of preparing for the climax with a proper context one of the most central principles in Bernini's art."[2]

A discussion of Baroque achitecture in relation to theatricality would be incomplete without at least allusion to the urban developments in Rome during the reign of Pope Sixtus V, for it was during his brief tenure that projects were undertaken which affected both the way we see and experience the city today, and the context in which many of the masterworks of Bernini were situated. Walking through central Rome for any distance one experiences the systemization of primary urban spaces and their relationship with one another, linked by streets cut through the fabric and marked by a series of obelisks and fountains indicating the presence (in almost every case) of an important church. This in part renders accessible the route of pilgrimage, but it also serves to comprehensibly order the city in a heirarchy of public spaces. Inasmuch as the system of connected piazzas and streets involves a participant in a continuous "drama" on an urban scale, the city as a whole can be imagined as a "set piece" in which events take place. We, the participants, are both the spectators and the actors. In this sense it epitomizes the "theatricality" of the Baroque. Within this system of linked sets we can view and be viewed. The spectacle is facilitated by this conscious interconnection of dramatic components, and our place made always understandable in the larger context, in relation, that is, to the next "places". We are at every moment involved in the scenario itself, be it an actual pilgrimage, or more simply the enacting of our daily lives. We form part of that which we are watching. This ambiguous position between viewer and viewed is perhaps one of the most potent attributes of Baroque art, even at this urban scale.

Scala Regia, Vatican, 1663-1666

Constatine, Scala Regia, Vatican, 1654-1670

His work in front of and within the Basilica of St. Peter's is perhaps Bernini's grandest, but a study of it in relation to the present concerns would constitute a seperate treatment. One will for the moment concentrate on some of his smaller works.

Joining the Basilica with the Vatican apartments is Bernini's magnificent Scala Regia. It is here perhaps, that we witness his most explicit manipulation of illusion to affect our perceptual understanding of space. Bernini employs columns supporting a barrel vault to effect the illusion of a staircase much wider and longer than it really is. As the stairs climb, the columns step gradually closer to the wall and diminish in height. The stair is shaped like a funnel and the perspective is exaggerated, so that the stair, pinched by the constrictions of the site, appears grander than it is. A landing lit by a window breaks the ascent, while another window at the end beckons one forward, seeming much further away than it is. One would in fact reach the end of the stair more quickly than would have been expected from below. Furthermore the act of ascending toward the spot of light above, and for the Pope, into the more private regions of the Vatican Palace, metaphorically previews eventual ascension to Heaven, the ultimate conclusion to a religious life. Hence, the apparent stature of the man growing in relation to the architectural setting he is leaving below is appropriate. Bernini has transformed the act of climbing a staircase (or our imagination of that act) into a highly theatrical event. Furthermore, this "ascension" of the Pope toward the light from above ends an axis that began at the edge of the Tiber. Before the twentieth century urban transformation of the approach to St. Peter's, the street which carried one towards the piazza from the river in fact lined up with the Scala Regia, in particular with the long hall in front of it. Upon reaching the edge of the piazza the full facade of the Basilica was revealed, and one's attention shifted toward it by the obelisk in the centre.

For those of us unable to climb the stair, it merely seems a magnificent and somewhat mysterious connection to the splendid rooms we can only imagine above. With Bernini's characteristic manipulation of dramatic effect, it seems hardly unreasonable to imagine that the stair metaphorically represents the lengthy climb of a religious life toward the lighted reward of Heaven at its end.

At its base, ending the approach from the Basilica portico, is the equestrian statue of Constatine. The sculpture masterfully inflects the procession by rearing the horse back and directing the man's gaze upward. The line of his vision and the body of the horse balance the angle of the stair to the left, reflected in the sweeping stone drapery behind the statue. The horse halts, as it were, the downward rush of the stairs and drapery in a dynamic action, seeming almost to have thundered down the stairs and suddenly reared back at Constatine's divine vision. Bernini captures this climatic instant in stone, and uses it to end the approaching vista and logically turn the participant up the stair toward that from which Constatine has come.

Another major work of Bernini in Rome is the small church of St. Andrea al Quirinale. Here again our experience is designed. The approach is necessarily from the oblique, along the Via del Quirinale, from which the church steps slightly back, effecting the first in a series of experiential inflections. We are turned and gathered by the concave curvature of the "arms" (which recall St. Peter's), from which the height and protrusion of the flat pedimented facade stands more dramatically vertical. It forms a transitional plane be-

tween the concave arms and the convex portico and steps which thrust out and are joined by two columns on skewed bases. The cartouche further leans forward, so that lured initially closer to the church by the widening of the sidewalk due to the setback and enveloping arms, we are then overwhelmed by the vertical, forward-leaning facade elements—a sensation exaggerated while ascending the steps. It is crucial that the Quirinale Palace directly in front disallows a distant frontal approach and viewpoint. We can never ponder the facade from afar, watching it grow gradually as we approach. Instead we come from the side and are therefore unprepared for the drama of its apparent height. Once inside the church we are put again at ease and involved in a suprising new drama.

The implied axis between the entry and the high altar is initially negated by a longer transverse axis, yet then reaffirmed by the solid treatment of the ends of the sides. This perceptual drama, which is completely choreographed, draws us laterally by means of the deeper sides. Finding however that their ends are in fact solid piers, we are turned back toward the main altar by a transformation in the wall plane which effects a "definition" of wall and column. The pilastered end-piers evolve into three-quarter engaged columns, and then finally step out of the wall as full columns screening the high altar. We experience, as it were, the "birth" of the column from within the wall, and the structure of the church thus builds climatically to its centrepiece in a horizontal movement swinging around the curved walls from the entry toward the altar. It is here that we began, but now we have experienced this horizontal "scan" or perceptual "journey" throughout of the church.

At this point the movement becomes vertical. Within the altar (lit from behind the screen) angels carry a painting of St. Andrew's martyrdom. The two columns divert the movement of the eye upward to the concave pediment broken by the statue of St. Andrew himself, who seems to have emerged from his martyrdom in the chapel, and from the painting into three dimensions, ascending toward Heaven or the realm of the dome. Above, windows topping the cornice putti and fisherman await St. Andrew's arrival in their midst, ready to conduct him upward toward the pinnacle and the light of God, reflected in the lantern.

The chronological drama of St. Andrew is expressed in the architecture of the church. Our understanding of the story relies upon the combination of painting, sculpture , and light in an architectural setting—the drama of St. Andrew is "reenacted" in the room in which we stand. We view it, but because we share the space in which it happens, we also become part of the drama, a real part of the earthly world he leaves. We watch him ascend, and gaze upward as he does, seeking his destination (as we would do in prayer), and we are being watched in turn by the putti. The most "seperate" element of the experience is the event of St. Andrew's martyrdom, and this is appropriately represented by a painting, and distanced from us in the altar chapel. The "eternal" element of his experience however, that which is the most religious essence of his drama (his ascension), is brought much closer to us, into three dimensions above and around us. The sculpture becomes the flat painting "come to life", and suddenly we are involved unexpectedly with the figures. The putti and fisherman are both observing the religious drama and being observed by us. They are of both worlds or in a third transitional world. As a result we are once again pulled within, and the disinction between our earthly and the heavenly place is diminished, a remarkable and appropriate acheivement for an ecclesiastical space.
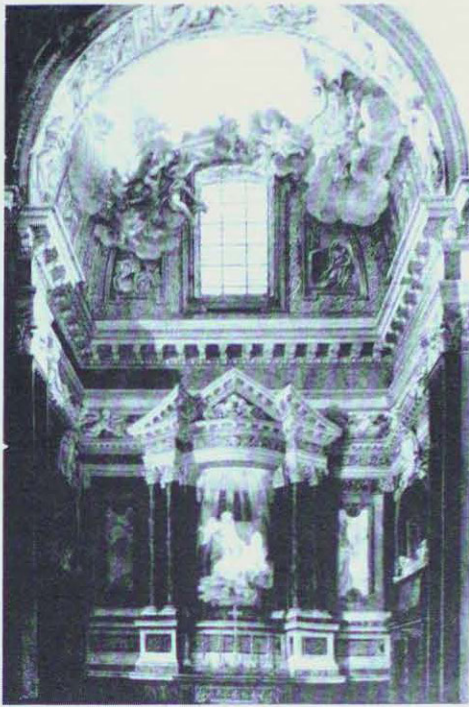
What is considered by many as Bernini's masterpiece, the Cornaro Chapel is another brilliant example of his ability to shrink the psychological distinction between spectator and spectacle. Essentially the chapel is made of three spatial elements interwoven into a dramatic whole, the altar tabernacle housing Teresa and the angel, the imaginary architectural spaces to either side behind the balconies holding the Cornaro effigies, and the chapel itself which houses these and joins them to the rest of the church, and to us. Bernini, in providing an aedicule within the chapel creates an in-between realm in which he places the marble observers which link us to the religious event. In twice "removing" the actual spectacle, he in fact allows us to become closer to it experientially by means of this intermediary world. We are at once both seperated and invited in mentally. The chapel as a whole is presented to us almost as a tableau, the figures within seem to inhabit a church-like space linked to the real church, effected in perspective relief. They watch, pray, discuss, and gaze at us directly. Their position is ambiguous, clearly not completely within the world of Teresa's experience (which is happening at that moment), yet obviously not part of our real world, "the figures appear not as abstract busts sunk in the wall but as real people in living relationships with each other and the world around them. The monuments thus introduce still another realm communicating with the realm of the chapel, yet also independent."[3]

The similarity with theatre boxes is too obvious for Bernini not to have understood their effect in joining their inhabitants with the world of the spectator, or conversely, us with them. The "visitors" in these boxes are, like us, visitors to the church. The positioning of the effigies and the design of the illusionary space they are in, are calculated to affect the perceptual experience of us, the real spectator:

> Because the horizon line is at eye level along the main axis of the church, the visitor approaching down the middle of the nave sees the architectural recession in the right-hand relief—where the portrait of the donor returns his glance—as continuing that of the building itself.[4]

The effect of the whole chapel composition and dramatic climax of St. Teresa relies upon the Cornaro reliefs; they connect themselves through gazes, gestures, the angling of their bodies with the floor, altar, and ceiling vault of the chapel, and thus bring us into the drama. They are in a sense, our sculptural hosts. Within the architecture of the Cornaro Chapel, Bernini creates for us a "pictorial scene" which includes us as witnesses and as worshippers in a religious drama that is "revealed".

A thorough study of Bernini's works would of course be lengthier than the scope of this treatment permits. His artistic acheivements are no less profound in his other architectural works, or his sculpture and fountains. In these he also manipulates our perceptual experience to effect, among other things, a heightened dramatic involvement. One has, for example, only to gaze at the Scipione Borghese bust to realize Bernini's almost uncanny ability to capture in marble a moment of extreme dynamic drama, registered in the astonishing expression on the Cardinal's face. Far from the reservedness and thus separateness of much traditional classi-

Cornaro Chapel, Santa Maria della Vittoria,
The Ecstacy of St. Teresa, 1645-1652

Cardinal Scipione Borghese, Galleria
Borghese, 1632 1637

cal portrait sculpture, faces such as these catch us in surprise at their active realism.

In the smallest as in the largest of his works, Bernini achieves a remarkable dynamism which is is many ways theatrical. The lifelike energy of his sculpture enthralls and involves the observer as if in dialogue. The interiors of his spaces guide our eyes in a pre-conditioned sequence toward a dramatic climax. It is in this incredible ability to involve the spectator, to transform him into a psychologically active participant in the witnessed event, and thus greatly heighten the intensity, and presumably, therefore, the understanding of the experience, that Bernini's art is most theatrical. We are unable to remain objectively seperate from that which we are viewing even if an involvement comes often as a suprise. What seems more crucial however, is the fact that this theatrical ability to involve the viewer is in the service of a more fundamental goal. The dramatic experience is designed so carefully to enhance the "reading" of the event, to render its meaning (almost always religious) more profoundly comprehensible. Bernini does not employ his talents to simply fascinate us, but fasinates us to convey the meaning of the event. The marble visitors to the Cornaro Chapel are not merely curious spectators like ourselves...they draw us into the dramatically religious event of St. Teresa. Bernini devotes his remarkable genius as an artist to a purpose he realizes is far more profound.

NOTES :
1. Timothy Kitao, *Circle and Oval in the Square of St. Peters,* N.Y. Press, 1974, p. 69.
2. *Ibid,* p. 60.
3. Irving Lavin, *Bernini and the Unity of the Visual Arts,* Oxford University Press, 1980, p. 93.
4. *Ibid,* p. 95.

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# CARLETON UNIVERSITY
ROME 83

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Les projets qui suivent sont la réalisation des étudiants en architecture de l'Université de Carleton lors d'un séjour à Rome durant l'automne 1983. Parmis ceux-ci on retrouve des représentations graphiques interprétant les structures urbaines et les éléments architecturaux dominants; des transformations à l'emplacement de la "Fontane del Tritone" de Bernini; ainsi que la réalisation d'une gallerie d'art moderne.

Canada is a country with a youthful history, its cities carved out of a sublime but violent landscape, and for the most part, conceived in haste. Architectural elements which express aesthetic values are generally discontinuous and few in number. The average Canadian city is, in fact, all too eloquent an indicator of twentieth century values of high speed commercial development. It elaborates neither the exhilaration of modern technologies nor the importance of memory and texture.

The Carleton architectural programme in Rome is offered to fourth year students. These students, while they can appreciate the youth and raw energy of their own culture as a dynamic challenge—even as a gift, become very aware, after three years of intensive study, of its urban and architectural shortcomings. For the most part, they are patently eager to make new discoveries. While these may include voyages of discovery into the validity of tic-tic as an organizational concept and the ideas and forms of planetary architecture interpreted (hopefully) for our own urban clusters of free-standing objects, strips and freeways or crematoria for the 90's, a perusal of the past still promises inspiration for future philosophical and architectural creativity.

In Rome, as in every town and city in Italy, the act of dwelling is given infinite interpretation and significant expression. The rooms of the city, private and public, exist at the level of highest art and at the most ordinary and utilitarian. The theme of the 1983 Carleton programme was Alberti's concept of *the City as a large House and the House as a*
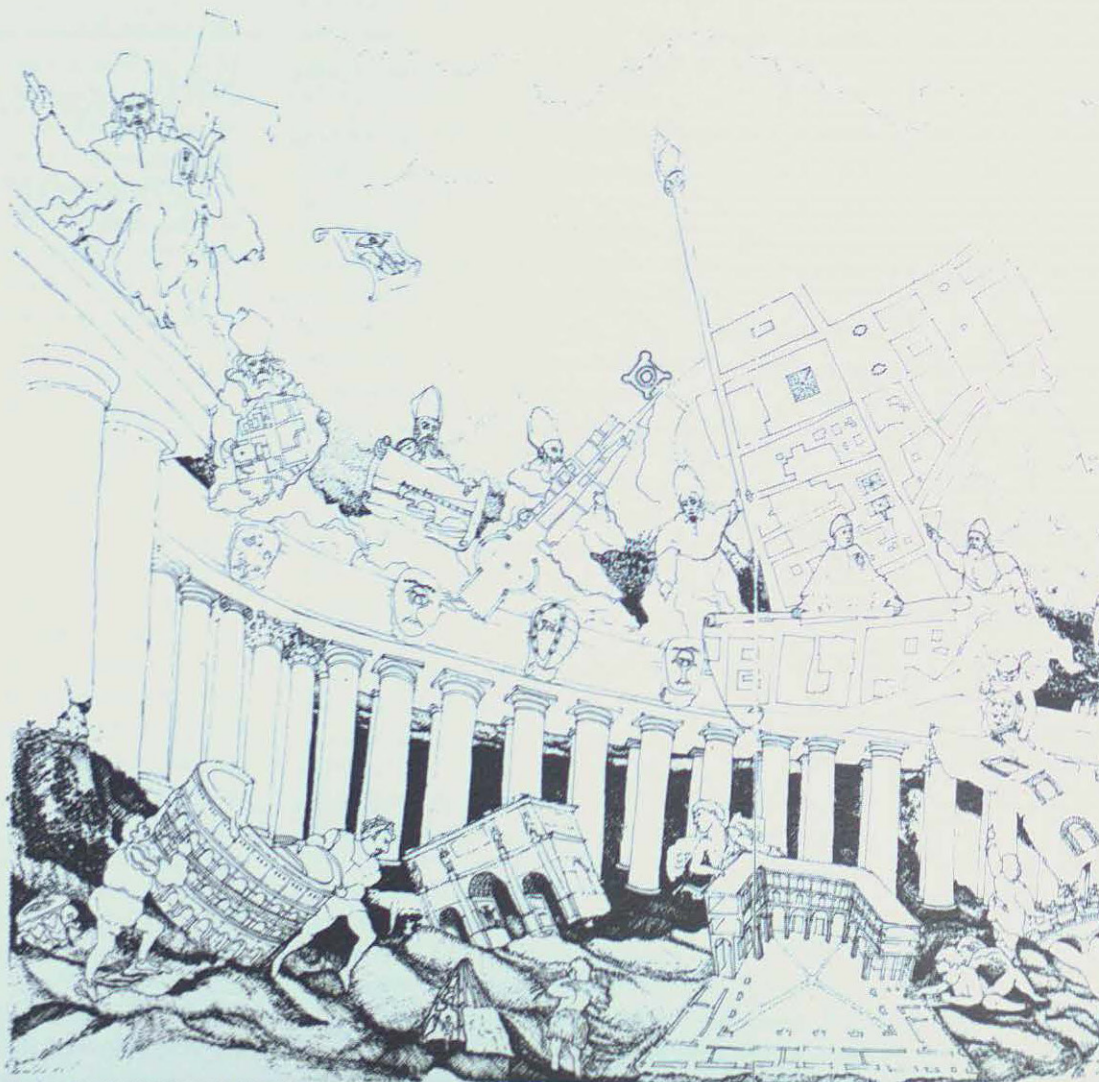
Project 1: M. Bunting, M. Glassford, and J. Latto.

small City and emphasized the reality of Rome as a total integrated artifact, woven together by art, architecture and urbanism. Social and spiritual animation is not only climate but setting and Rome, as a large, public and artistic dwelling, offers stimulation at many levels, not excluding the importance of a glass of *Colli Albani* in the *Campo dei Fiori*.

Rome is the symbol and reality of classical architecture and urbanism, offering a visual history of its fundamental ordering concepts, elements and vocabulary, and the formal evolution of the concepts of ideal statement, interpretation and anti-statement as expressions of political and spiritual power. The student learns to appreciate that even within the limitations of the classical palette, pre-Industrial technology, and "undemocratic" power structures, the creative impulse has sought out an architectural expression that reflects the "now" of society.

The dynamic force of Michelangelo's brilliantly manipulative compositions is, therefore, made conceptually vivid when phenomenologically and temporally juxtaposed with the Vitruvian perfection of Bramante's Tempietto and the brilliant Baroque explosions of myth, curve and geometry by Bernini and Borromini.

The eternal meaning of these forms and concepts is further clarified when viewed with the layers of medieval Rome which remain as picturesque evidence of formalist decay and the loss of authoritarian know-how.

The students can thus re-appraise their understanding of the drama of the modern movement, its concomitant technologies and the reactive, historicist agitations of the last five years or so. As their formal architectural literacy increases, so should their interpretative abilities and the capacity to search in their own country for the references which elevate buildings and spaces into the paths of memory.

The programme began as procession and discovery through the House of Rome. Students were asked to make visual analyses of the principal urban structures and architectural elements and to interpret the analyses through formal graphic representation.

The second project was a design study of the architecture of place and object and their conceptual references. Formal architectural concerns were addressed in terms of expressions of time, memory and vision. These were explored through the transformations of the twentieth century visual chaos of the *Piazza Barberini* into a more articulate setting for the presently isolated *Fontane del Tritone* of Bernini.

The program concluded with the design of a modern gallery of Rome on a vacant site in the medieval city of Rome, flanked on one side by Bramante's *Via Guilia* and on the other by the nineteenth century quays of the Tiber. The gallery was to be considered as a metaphor for Rome itself and its collection of cultural and artistic objects, as well as a summary of the formal qualities of architecture both as self-referential object and as part of the urban whole. Students were asked to provide strong conceptual references to assist dialectic resolution between building as modern symbol and the form and meaning of a formidable historic context.

Project 1: R. Poulin, and N. Kaplanis

The palazzo of Rome

Mark Bunting , Mark Glassford, Jeff Latto:

In the continual development of Rome as the centre of the Christian world, the humanist Popes, beginning with Martin V, transformed the physical fabric of the city. These transformations symbolized particular Papal interests, from straight streets and bridges to obelisks and palaces, the latter being the strategic centres of power and urban systems.

The drawing is ordered in three horizontal layers: the dreams and projects of the Popes exhibited in the upper "celestial" realm; the colonnade, a continuous and changing expression of Roman urbanism, links the papal heavens with the earth bound world of the architect.

The Seven Hills of Rome

Roger Poulin, Neil Kaplanis:

"the forre represents a pre-Classical world, waiting to be humanized."[1]

Rome has been carved into and drawn out of the tufa layers of its primeval site, the volcanic crust transformed into the structures of man. The basin of the seven hills is a metaphor for the natural forre or ravines, creating a sense of dwelling both inside and outside of one's roots. Ravine and hill symbolize the forces of the underworld and of the sky and earth.

The Colosseum, centred in the basin on the *axis urbis* of antiquity, was the focus and seed of Rome as *caput mundi.* "a world theatre for the people of the Roman Empire."[2]

Piazza: Urban Room of Rome

Janice Liebe:

Rome is a city that lives through its public spaces. Historically, ritual and procession from space to space has determined a complex series of connections between piazzas. First
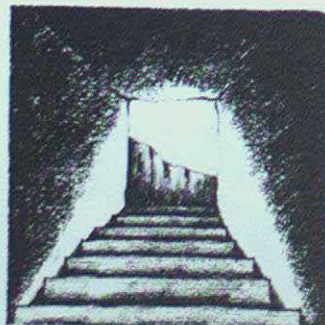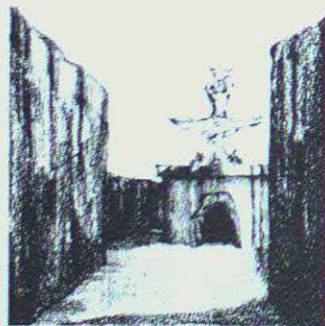
Project 2: Nada Subotincic

PROJECT TWO:
TRANSFORMATION OF THE PIAZZA BARBERINI

Janice Liebe:

The fountain of the Tritone is an artistic anachronism in a space where it is lost visually to the neon signs and rushing cars, and symbolically to a public that does not appreciate its narrative or significance. This project uses the fountain as a piece of art on stage, taking advantage of its dramatic qualities and using it as a signal to the Barberini gallery much as it once did for the *Palazzo Barberini*. The backdrop of scaffolding and netting separates it visually from the clutter of the piazza and connects it metaphorically to the many monuments that are currently covered with netting in Rome. The allusion is of monument just uncovered. Pedestrians emerging from the metro enhance the narrative as "survivors" of the flood that the Triton is calling to end.[3] The procession up to the ramp and on to the gallery represents the rising of the lands above the waters and the survival and continuation of humanity and culture. The effect is scenographic. The headlights, people and even the sign to the Hotel Bernini add to the allusion. The result is a piazza that tries to enhance the narrative of the fountain and establish a contemporary connection between the fountain and the *Palazzo Barberini*.

Erik Wilke:

The rationalization of *Piazza Barberini* is achieved by the superimposition of three squares on the existing urban structure, a facet in the life of an art object.

The block in the first square is the artist, the void carved in the block represents his creative world and is directly influenced by the link to his patron's palace through a cut in the block.

The second square, containing Bernini's Tritone Fountain, is the crystallization of intent. Art glorifies the patron, whose entity is signified by a circle which transforms its sphere of influence, the chessboard grid.

In the third square stands the artifact. Conceived as a generic monument, a pure form in a water filled void, it is no longer significant as a pure intention. Its environment altered, itself degraded and ruined, it represents the acceptance of loss of meaning by our society.
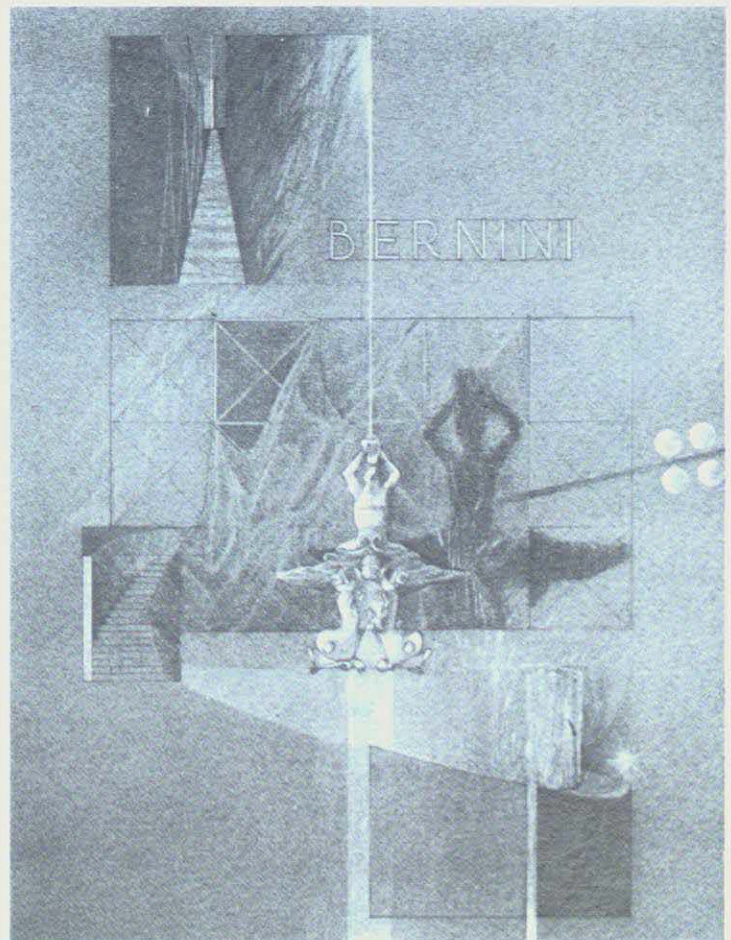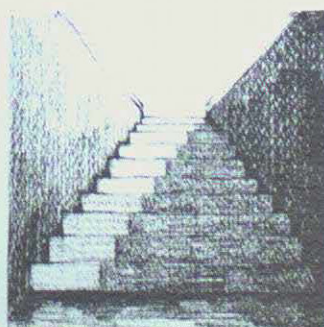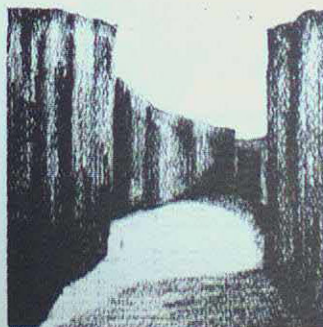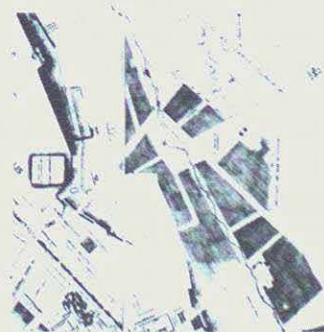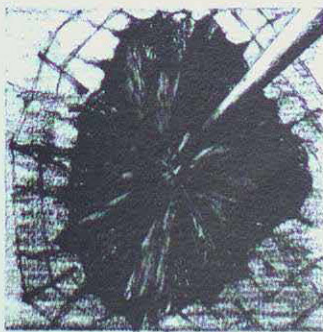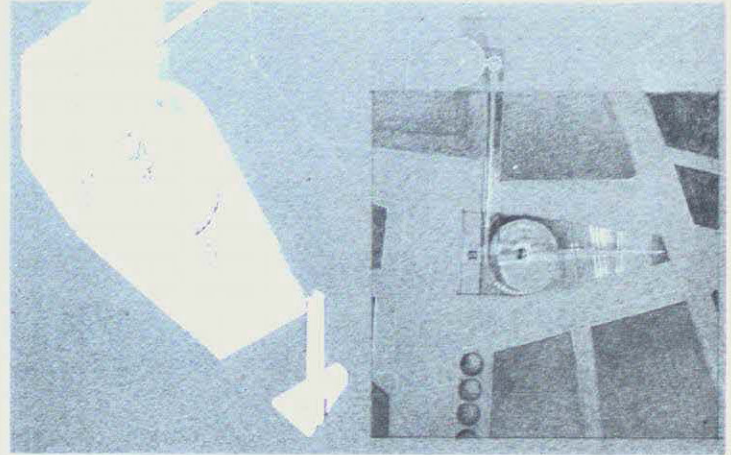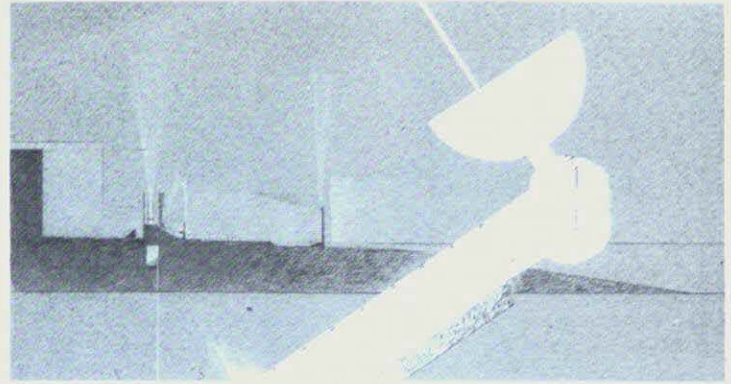
Project 2: Janice Liebe.
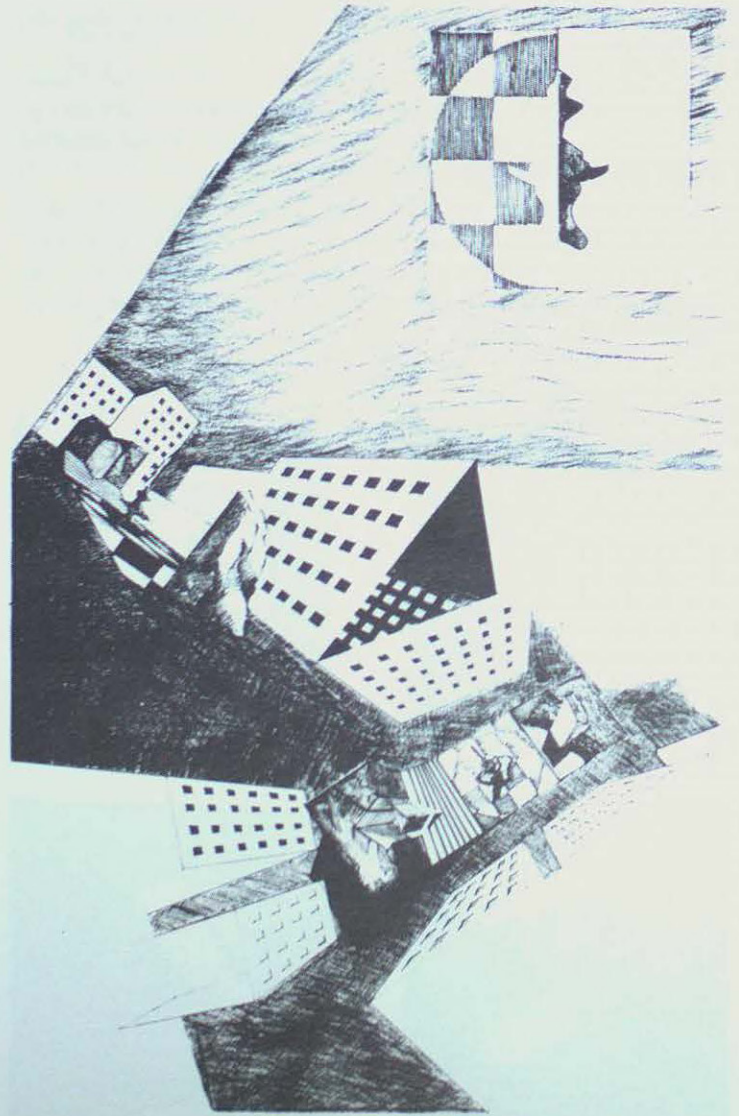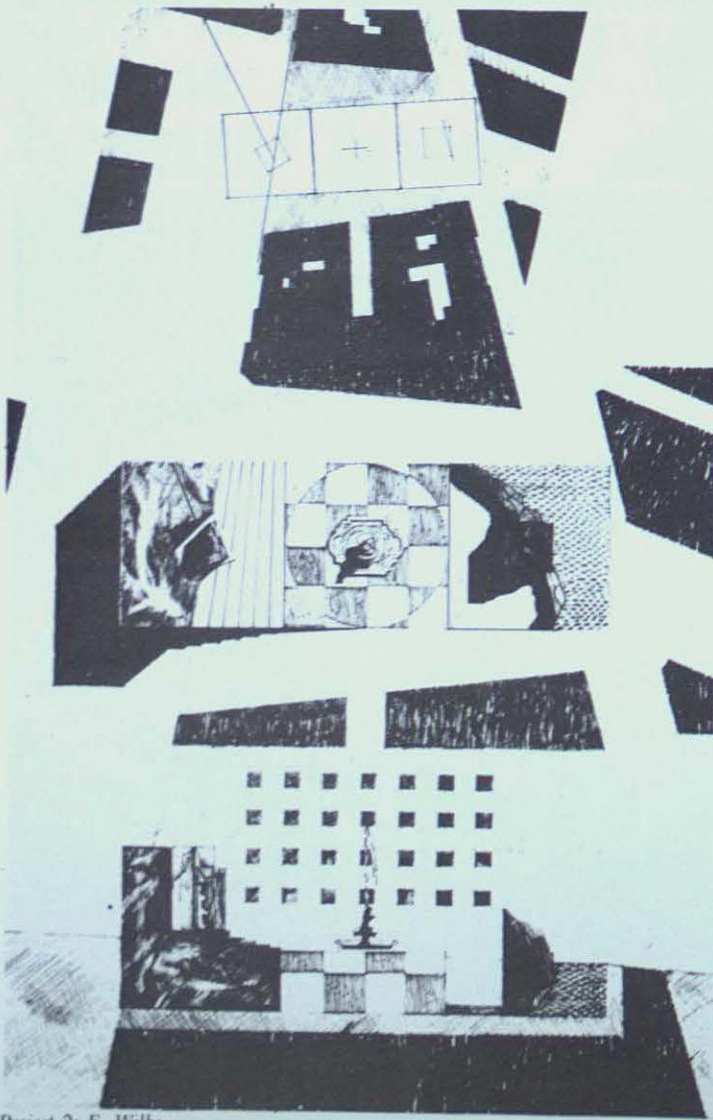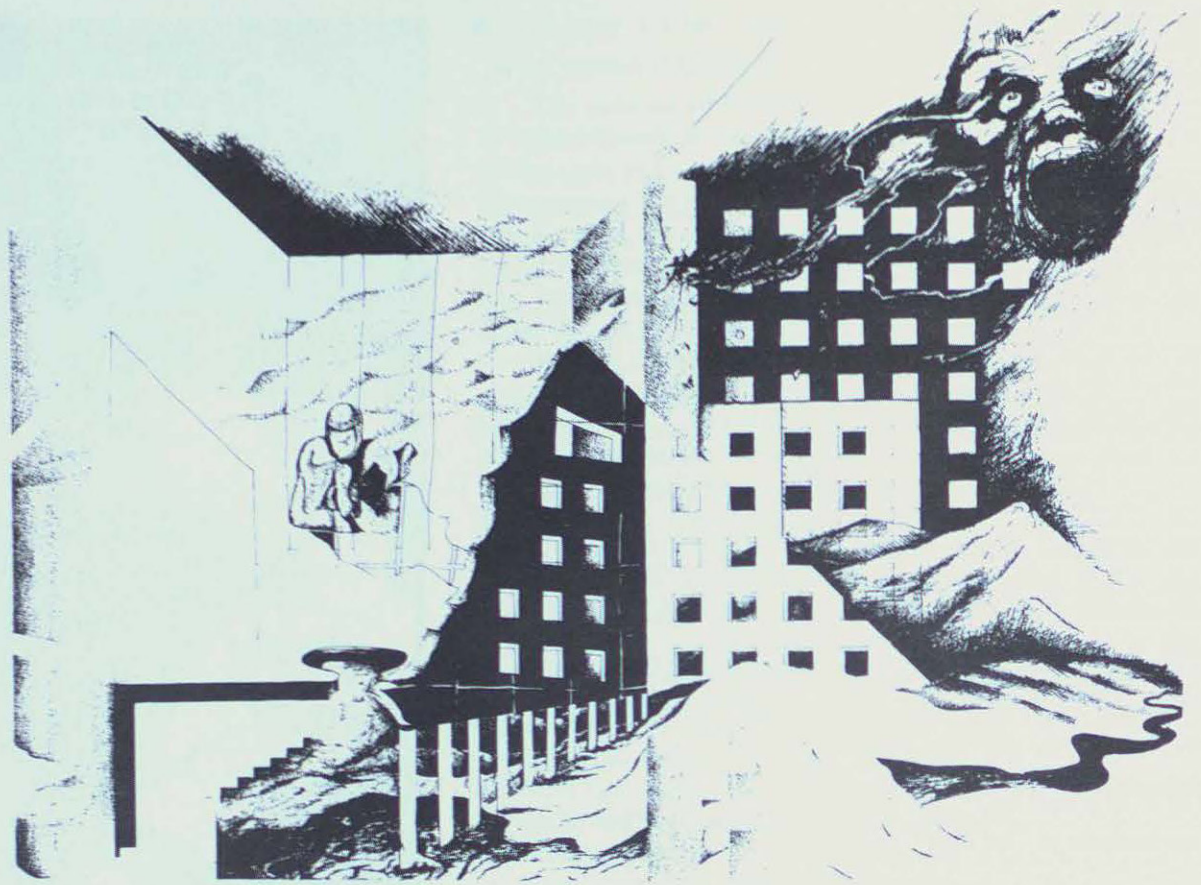
Project 2: E. Wilke.

PROJECT THREE:

## A MODERN GALLERY OF ROME

Paul Fantauzzi:

This project was an exercise in the extrapolation of the energies and intentions of one artistic form into another, the visual form of Giovanni Bologna's 1582 sculptural composition "The Rape of the Sabines" issued as an allegory of the creative act.[4] The Mannerist arrangement of forms distinct in themselves but vigorously intertwined inspires the architectural separation and connection of the Gallery elements. A photograph of the statue interpreted as a figure/ground analysis became an abstract for the reality of site and buildings.

Roger Poulin:

The project concept was generated from a study of the Diocletian Baths. Its spatial systems were interpreted as urban spaces and elements, contained and made into a single object by the enclosing wall of Rome. The social characteristics of the Baths were transformed into a layering of visual and phenomonological progressions into the Gallery by the use of enclosing planes; the Wall, the Gate, the Green Wall, the Transparent Wall, the Room and finally, the Object.

NOTES:
1. C. Norberg-Schulz, Genius Loci.
2. Ibid.
3. Bernini has captured the moment of an ancient myth when Triton had risen from the sea to call the oceans to stop their floods before the world is destroyed.
4. The old man represents past knowledge and creativity, the bold youth, the dynamics of present and future. The beautiful girl symbolizes the artistic object, a creation of both the past and the future.
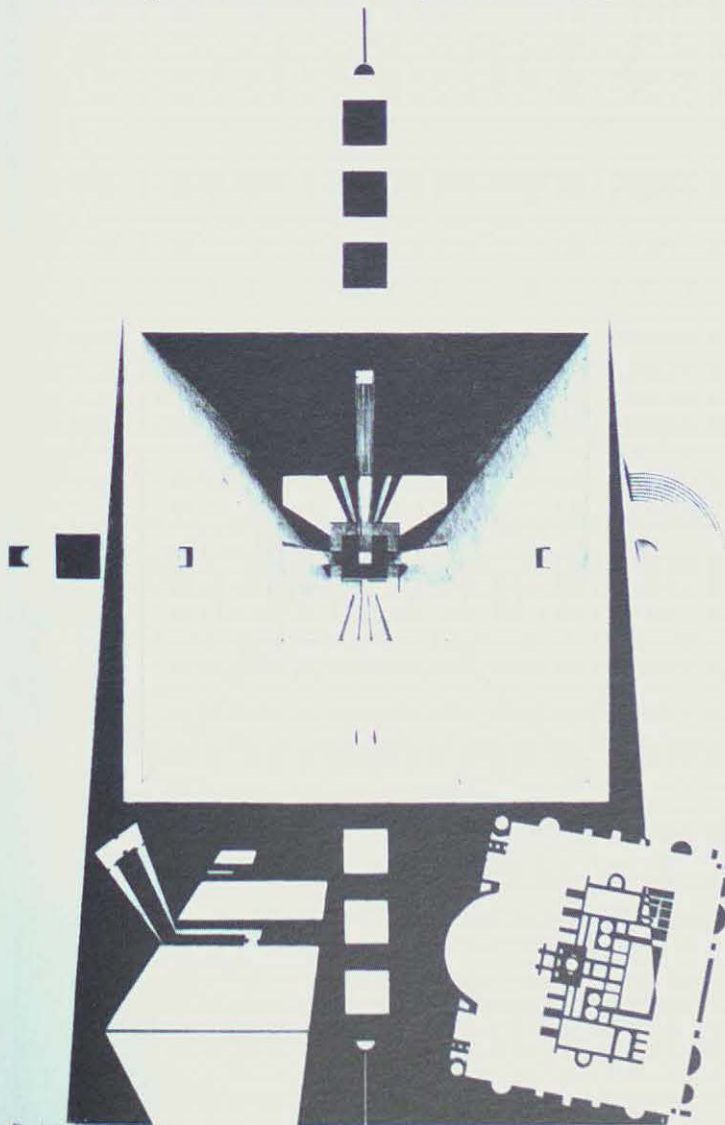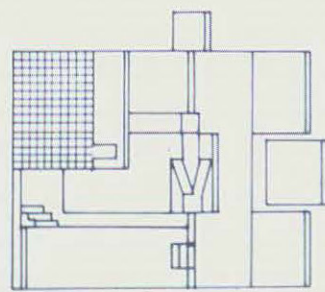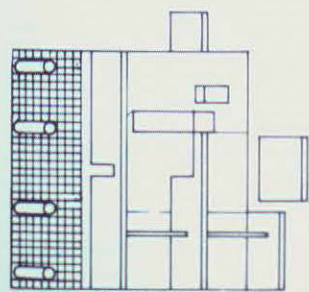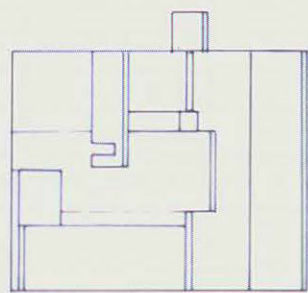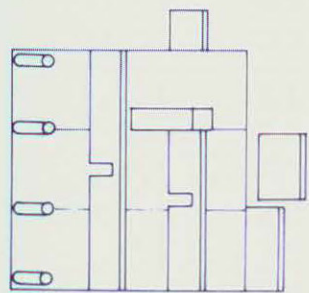
Project 3: R. Poulin.
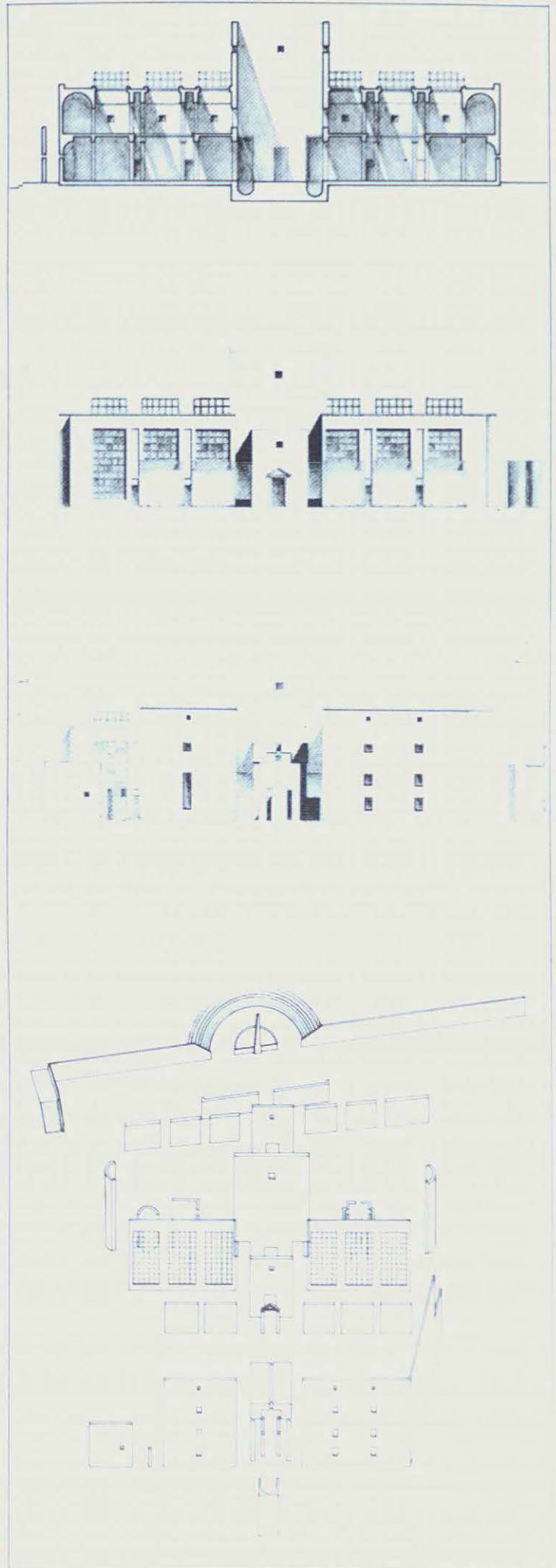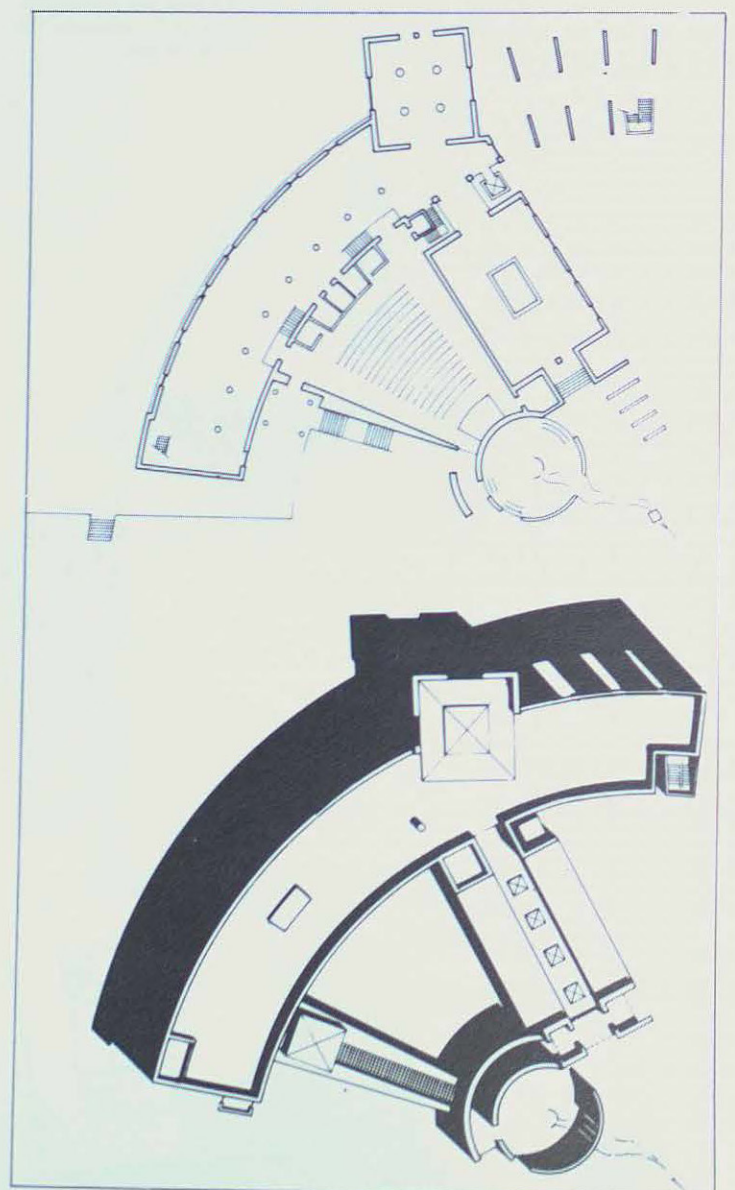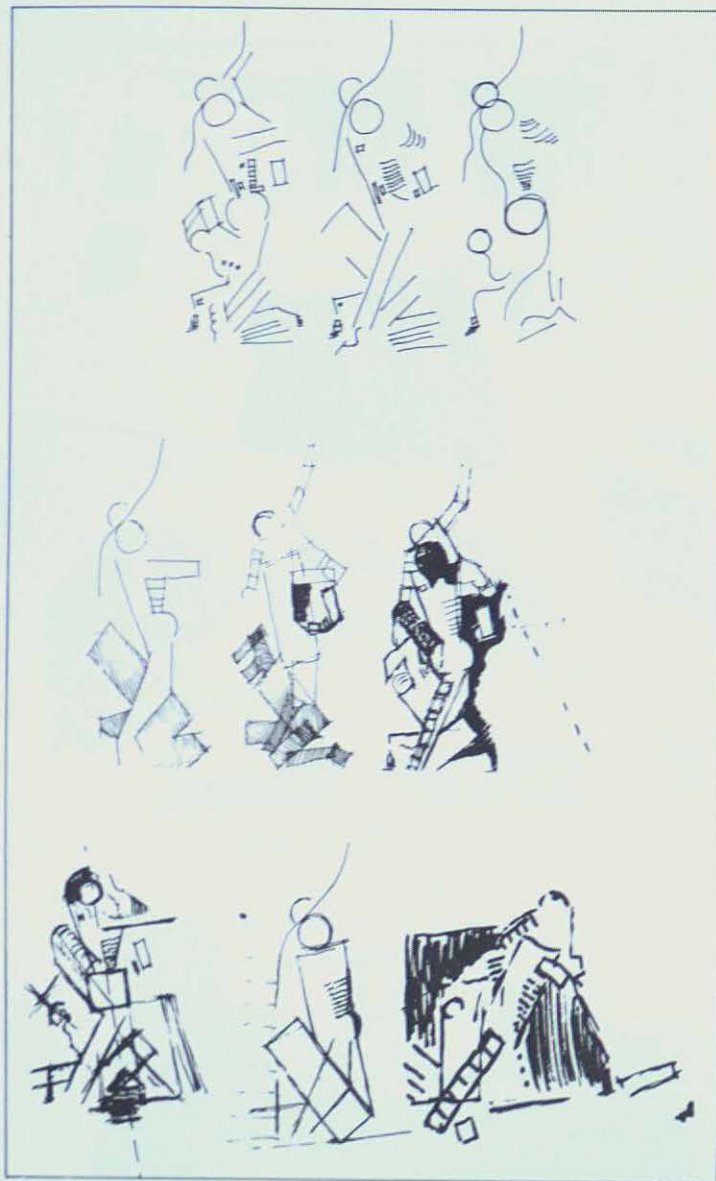
Project 3: P. Fantanzzi.
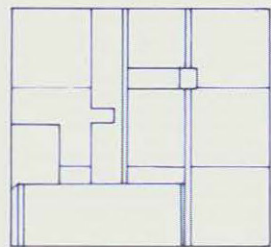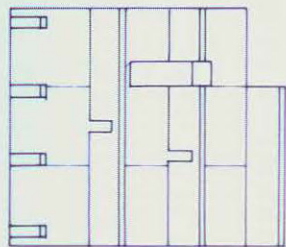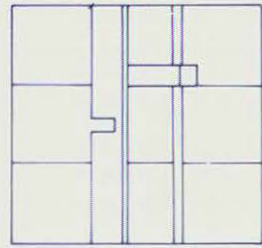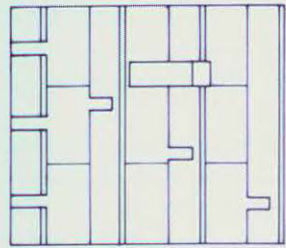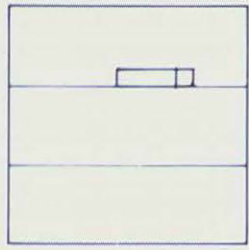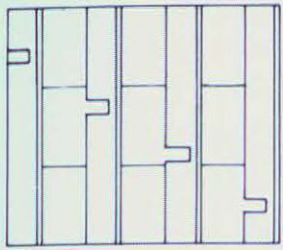
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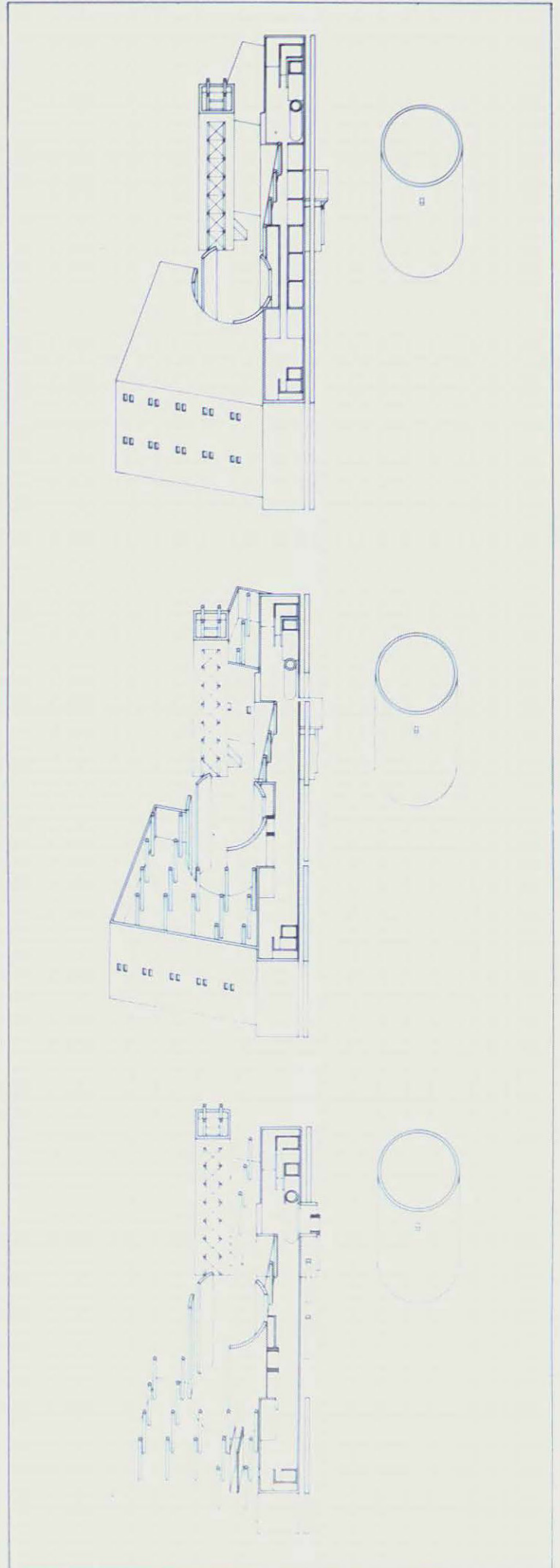
Project 3: Ruth Elder.

REVIEW:

Rome Architectural Student Exhibit

By Allesandro Cortona

Le programme d'étude en Italie entrepris par les écoles d'architecture ontariennes avait pour but d'introduire les problèmes apportés par les contextes urbains et architecturaux lors d'une intervention contemporaine. Les projets résultants de ces explorations furent par la suite présentés lors d'une exposition à Rome.

The exhibition of student work in Italy represents the culmination of the three different programmes in Italy from Ontario schools of architecture. It risks—perhaps necessarily—selling them short by exhibiting (in the cases of Waterloo and Toronto) only one of the space components in the programmes, albeit the largest; the design of an institution within the historic centres of Rome and Florence. It is unfortunate that one gets no general idea of the type of studies, research, and smaller exercises the students undertake during the three months here. Nevertheless, given its narrow scope, the show does succeed in exhibiting a collection of projects of a surprising range of capability, intellect, and graphic ability. And in all but graphics, that variety is spread throughout the three schools. If one takes the show as one, rather than as three (as the organizers seem to wish) certain questions are raised which, while perhaps not placing in doubt the programmes, should certainly be addressed by the teaching staff responsible.

Very obviously the study-abroad programmes attempt to introduce and come to terms with the issue of urbanistic situations and architectural languages unfamiliar to North Americans These are interventions in historic centres. Perhaps the most crucial question is therefore one of propriety, and it is precisely this issue that the programmes seem not to have explored at length. Several projects in the Roman Forum area are simply impossible to consider in complete seriousness, given their apparently cavalier approach to rendering comprehensible an extremely delicate and infinitely abused remnant of ancient civilization. Indeed, one almost detects a certain uncomfortable insecurity in dealing with the ruins translated into exaggerated, and occasionally self-indulgent, displays of architectural ostentation. One begins to yearn for reserve, a talent presently quite rare. Given three months in Rome, the students should realize that any contemporary intervention in that area would be spectacularly conspicuous. Frequently oversimplistic forms and dispositions are drawn from an array of the very slightest of references; fragments on the ground of an ancient apse become gigantic rotundas, remnants of a disappeared colonnade are translated into enormous "wall" structures, and so on. It seems a process which inspires propositions one is relieved will never be built.

And yet, there is a kind of sweet tantalization involved and there is clearly a certain joy in much of the work. If they have, in some cases, gone a bit too far, they nonetheless seem fascinated with what they are doing, and use a rich vocabulary of formal components, texture, proportion, and colour in these buildings. As well, the group works extensively in section and facade, in addition to their often imaginative planimetric solutions. The students have learned to make the most of their ideas, and if one is a little uncomfortable with the implications, one is nevertheless enthralled by the presentation. The drawings are a pleasure to study, and fulfill a crucial responsibility to eloquently state their case. In so doing, they invite a discourse larger than their individual strengths and weaknesses.

The work of the University of Toronto in Florence was in many ways in contrast with that of Waterloo, with an apparent emphasis on large scale plan development and less on the articulation of facade, with almost no identification of materials. Again the work varied widely in quality; yet again, taken as a whole, the projects raise the question of what is appropriate for a modern intervention in an urban context of considerable complexity and characteristic unity. There is the sense that the students were not challenged beyond the confines of the literal site boundaries, and were encouraged to concentrate on the intricacies of planimetric accomodation of programme, rather than coming to terms in any way with the city or with a rapport between modern positions and classical architecture. Conspicuously absent was information about the city (Florence) or any polemical statements of the kind one would expect to accompany projects which seem in many cases to be surely polemical.

If the Waterloo work raises some important doubts, it nonetheless forcefully declares an approach or attitude toward the place in which it rests. There appears in the Toronto work a more general confusion, or perhaps an avoidance of the central issue. One consequently wonders just why they felt it so important to be there.

However some of the work was quite capable, particularly those few projects which seemed to break from the group norm and pose, through for example neo-rationalist or neo-modernist alternatives, serious questions about the validity of a singular interpretation of context, precedent, and response.

The work displayed from Carleton University attempted a more general description of a programme of three months and varied projects. Graphically skillful and adventurous, the work presents an interesting taste of a programme whose direction or objectives are less than clear. There is the distinct impression that certain intriguing questions served as the basis for explorations which developed away from them, into individual preoccupations. One wants to be privy to discussions these drawings provoke, to see where they point. Certainly in terms of a kind of sensual record of the impressions of a great city, the Carleton work is the richest, and if none of the schools can convince by developed argument, then perhaps the greatest gift is indeed the chance to be touched, in ways as unseen as numerous, by cities as remarkably challenging, and as simply glorious, as Rome.
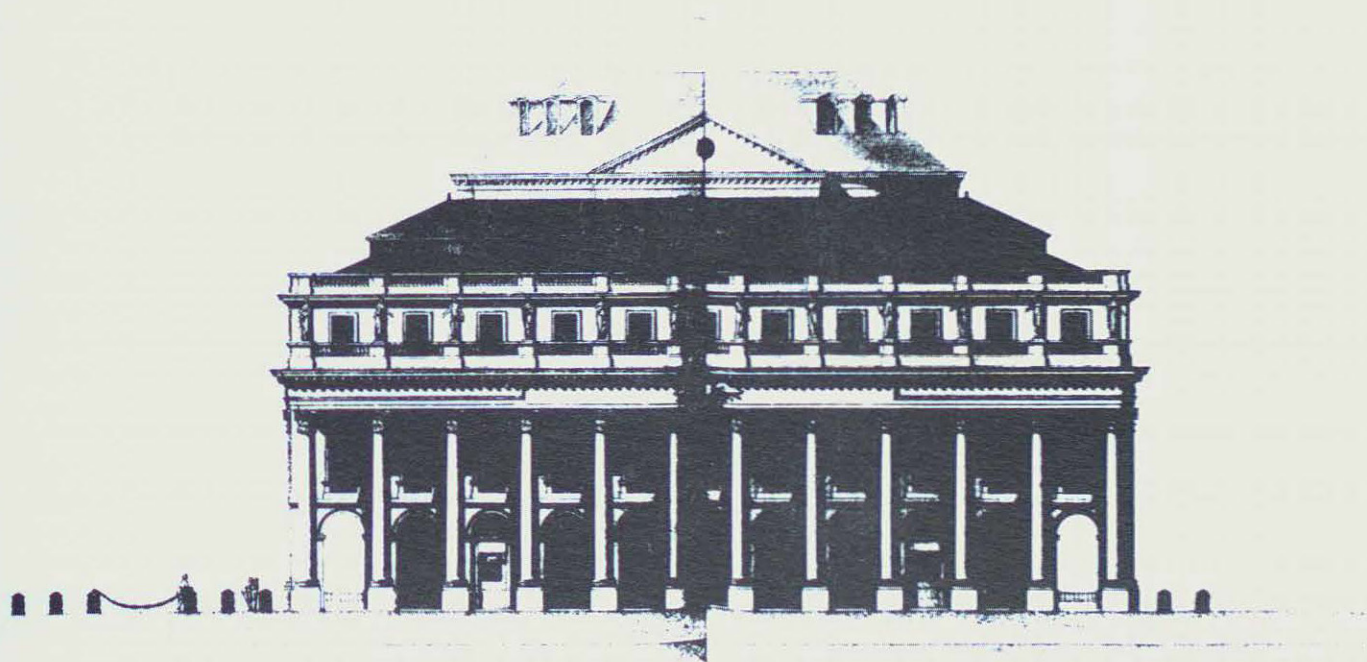
Allesandro Cortona is the pseudonym of a writer currently living in Rome.

L'ARCHITECTURE

DES

PREMIERS THEATRES FRANCAIS

Hélène   Ladouceur

Victor Louis, Grand Théâtre de Bordeaux, élévation.

The following article summarizes a study on French Theatres, which was presented to Université de Montréal. It looks at the evolution of the building type form, from the first examples of the middle ages to its golden age, represented by the Grand Théâtre de Bordeaux of 1780.

Quand on étudie l'architecture depuis quatre années et que l'on n'a jamais voyagé, partir devient vite une nécessité. Au-delà du dessin, des concepts et de la critique se trouve la troisième dimension: celle de l'expérience spatiale! Approcher un édifice, expérimenter l'impact d'un vocabulaire ou découvrir dans une pièce, de façon inattendue, l'angle d'incidence des rayons solaires en une merveilleuse fin d'après-midi, ne sont là que quelques uns des aspects qui confèrent à la visite de bâtiments une si grande importance en vue d'une meilleure compréhension et maîtrise de l'architecture. Il est des émotions qu'une photo hélas ne peut rendre, d'où, à mon sens, toute la valeur du voyage.

C'est dans cet état d'esprit que je quittai, l'été dernier, le Québec pour l'Europe.

François D'Orbay, Première Comédie Française, détail.

Thomas Laisné, Théâtre d'Avignon.

Thomas Laisné, Théâtre d'Avignon, détail.

Inconditionnelle de théâtre, mon itinéraire en sol français en fut largement influencé. J'empruntai la route des tout premiers témoins architecturaux de cet art, soit cette période charnière du théâtre français logée entre le Moyen-Age, symbolisé par ses représentations itinérantes sur les places publiques, et l'Age d'Or du monument théâtral qui s'ouvrira à partir des années 1780 (date d'inauguration du grand théâtre de Bordeaux). En tout une douzaine de bâtiments visités, s'échelonnant entre les années 1689 et 1791.

Il faut dire que parmi la panoplie de bâtiments publics, d'hier et d'aujourd'hui, les lieux de spectacles n'ont cessé d'offrir aux concepteurs des défis de grand intérêt. L'expression extérieure (entre autres) à elle seule passionne et il est fort intéressant de noter les approches qu'ont pris les différents architectes de cette époque afin d'exprimer, dans leurs façades principalement, cette fonction nouvelle qu'est alors le divertissement théâtral.

En 1689, à Paris, d'Orbay (architecte) inaugure la salle qui abritera la toute première Comédie Francaise. Le bâtiment se distingue à peine. Ses fenêtres et son balcon rendent avec justesse ce lieu semblable aux hôtels particuliers qui composent alors le quartier. Seule une statue ornant le fronton et exécutée par Le Hongre éveille l'attention: "Minerve traçant d'une main ce qu'elle voit dans le miroir de la vérité."[1] Déesse des Arts, des Sciences et de l'Industrie, Minerve, ou en grec Athéna, est un des premiers exemples de statue d'influence mythologique à intervenir dans l'ornementation extérieure.

Pour sa part le charmant petit théâtre d'Avignon, conçu par Thomas Laisné et inauguré en 1732, est lui aussi paré de façon semblable. En sa travée centrale un fronton triangulaire à base brisée est doté en son milieu du visage d'Apollon. Le célèbre dieu grec, associé à la Lumière, aux Arts et à la Divination, est magnifiquement auréolé de nombreux rayons solaires.

Parallèlement à son acceptation sociale, le théâtre en tant que bâtiment prend de l'importance. Cette importance se vérifie bien à Avignon de par la situation dominante du bâtiment par rapport à la place publique, ainsi que par son échelle. Le théâtre ne se confond plus avec le gabarit des bâtiments environnants comme cela était le cas pour la première Comédie Française à Paris. Au contraire, il tend à s'imposer.

En la ville d'Auch, apparaît en 1777 un exemple de bâtiment alors peu utilisé, soit un complexe réunissant sous un même toit: hôtel de ville, salle de concerts, théâtre. Bien que ce dernier soit un élément important il n'est pas visible de l'extérieur et n'y a aucun accès direct. Conçu par l'ingénieur Picault, cet édifice à vocations multiples, sobre et sans sécheresse perpétue une architecture d'ingénieur par son répertoire traditionnel dans la forme des baies, des refends et de la partie centrale. L'évocation du théâtre dans l'enveloppe extérieure ne se lit pas. Seule une allusion dans l'un des médaillons de fer forgé ornant la balustrade du balcon de l'étage en fait le rappel, par la lyre, symbole du génie poétique.

Au fur et à mesure que le temps passe et que cette forme de bâtiment évolue, deux dominantes font leur apparition et s'instaurent comme caractéristiques de base à l'identification de la fonction théâtrale. Soit, dans un premier temps, une échelle monumentale qui veille à identifier, sans équivoque possible, le bâtiment comme lieu public. Et, dans un second temps, l'inscription "THÉÂTRE" généralement gravée dans la pierre, en façade de l'édifice. Même si l'on a souvent recours à des représentations de dieux et de déesses, à des sym-

boles rappelant les arts de l'écriture et du chant ou aux muses, comme c'est le cas à Bordeaux, précisons qu'il n'est pas rare de rencontrer un théâtre uniquement doté des deux composantes énoncées précédemment. Par ailleurs, il arrive aussi que, faute d'argent, la façade ne connaisse pas l'élaboration souhaitée pour un tel édifice. Le petit théâtre d'Aix-en-Provence constitue l'un de ces exemples. Une salle faisant preuve de beaucoup de recherches pour le temps (1756) est accompagnée d'innovations surprenantes. Du point de vue fonctionnel c'est un lieu exceptionnellement efficace au niveau de l'acoustique et de la visibilité. En contrepartie la façade sera complètement escamotée faute de moyens financiers.

Ce qui rend la période 1750-1780 si féconde en idées de toutes sortes, c'est justement cet aspect de lieu nouveau (l'invention du théâtre en tant que nouvel art) où tout est à créer et à adapter. A force d'études, d'essais, de constructions et de voyages (entre autres en Italie) les architectes français poseront un à un les premiers paramètres de la salle de spectacle. Jusqu'en 1750, le théâtre en tant que phénomène social existe peu pour le grand public; il est avant tout le lot des classes privilégiées avec ses représentations dans les demeures privées et à la cour. Les quelques salles ouvertes à tous sont, en général, jugées comme lieux immoraux. Après 1750 le théâtre entre dans les moeurs et par le fait même encourage une prolifération d'études et de constructions nouvelles. Enveloppes extérieures et formes des salles sont alors le centre de toutes les discussions. Au cours de cette période sont publiés les traités de Cochin (1765), de Blondel (1771) et de Roubo sur le sujet. L'ouvrage de Dumont, *Parallèle des plus belles salles de France et d'Italie*, est aussi contemporain de cet époque. Côté pratique on assiste à l'apparition des premiers théâtres de la marine (construits dans les villes portuaires pour et aux frais des marins), à des complexes contenant lieux de spectacles et hôtel de ville et aussi des bâtiments abritant sous un même toit opéra et théâtre.

Avec 1780 s'amorce l'Age d'Or du théâtre. Des architectes de plus en plus expérimentés et mieux sensibilisés donneront naissance à des bâtiments d'une qualité acoustique et visuelle rarement égalée en France, alliée à une architecture beaucoup plus élaborée. Ce seront les premiers véritables monuments du théâtre français. Parmi ces pionniers mentionnons: le grand théâtre de Bordeaux par Victor Louis en 1780; l'Odéon de Paris par de Wailly et Peyre en 1782; et le théâtre de Besançon par Nicolas Ledoux en 1784 (aujourd'hui détruit).

Bref, des époques meurent d'autres naissent et la visite de bâtiments permet, à qui le désire, de découvrir à travers ces gardiens du passé l'histoire d'un pays, d'une époque, d'une architecture.

Théâtres d'antan, vous qui m'avez laissé toucher la pierre de vos murs, vous qui m'avez montré vos blessures infligées par le temps, sachez que, malgré, envers et contre tout, l'on peut encore lire en vous la beauté et le rêve de l'homme!

HÉLENE LADOUCEUR a gradué à l'école d'Architecture de l'Université de Montréal. Elle a reçu une bourse d'étude offerte par l'Université pour son voyage en France.

NOTES :
1. Francois-Georges, Pariset et Al... *Victor Louis et le théâtre: scénographie, mise en scène et architecture*. 15 rue quai Anatole-France, 75700, Paris, Éditions du Centre National de la Recherche Scientifique, 1982, page 98.
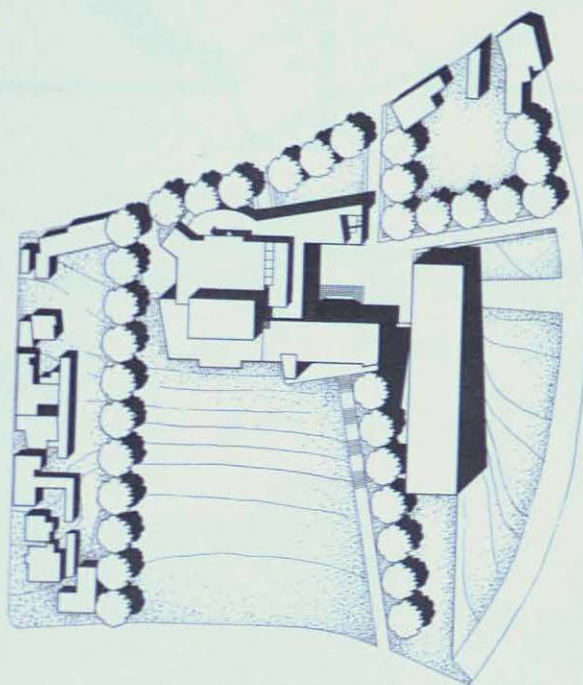
Picault, Théâtre d'Auch, détail.
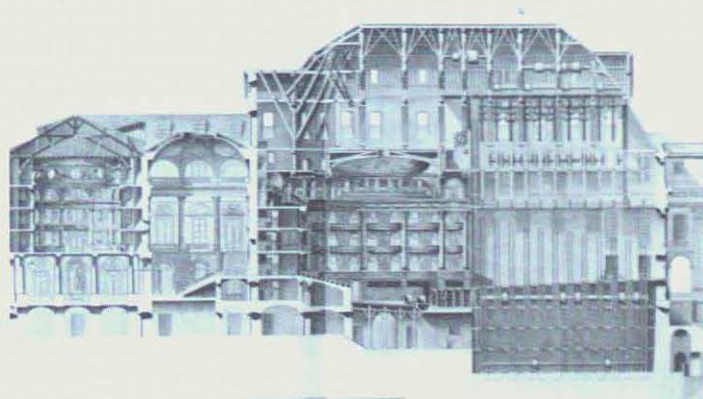
Victor Louis, Grand Théâtre de Bordeaux.

PARIS '83

The following projects were produced by a group of architecture students from Université Laval during a trip to Paris in the autumn of 1983. The students were asked to make proposals for a theatre design in Arcueil, located near Paris.

□□

Au trimestre d'automne 1983, vingt-quatre étudiants du septième trimestre de l'Ecole d'Architecture de l'Université Laval entreprenaient un stage d'études à Paris. Ce dernier fut réalisé en collaboration avec l'unité pédagogique d'architecture no. 8 de Paris.

Ce stage, organisé et dirigé par monsieur Pierre Jampen, professeur, s'est déroulé de la mi-août à la fin décembre 1983 et comprenait, outre le projet d'atelier (Aménagement d'un espace théâtral à Arcueil), un voyage académique et plusieurs activités connexes telles que exposés-débats, séminaires, etc...

Le voyage académique à travers l'Europe nous a permis d'acquérir une connaissance générale et détaillée d'analyse critique sur l'interprétation des oeuvres des architectes européens "fondateurs" du mouvement "moderne" en rapport avec leur contexte culturel, social, idéologique et politique.

Nos recherches ont traité en outre les rapports de l'oeuvre à son contexte physique et également sur les aspects du phénomène urbain. De plus, elles se sont étendues aux récentes réalisations d'architectes des mouvement "actuels" tels que les Rossi, Stirling, Bofill, Rogers, et bien d'autres.

Vivre "l'architecture et la ville" fut une expérience unique. L'aboutissement de ces recherches principalement d'ordre visuel nous a amené à rédiger un rapport comprenant esquisses et essais thématiques sur différents mouvements idéologiques.

Une partie des exercices pédagogiques consistait en une série d'activités théoriques telles que conférences-débats séminaires et expositions. En effet, plusieurs d'entre-elles furent spécialement organisées par nous-mêmes au salon du Pavillion Suisse de la cité universitaire de Paris (oeuvre de le Corbusier, 1929). Ces dernières ont approfondi nos connaissances de l'oeuvre de le Corbusier par l'entremise d'architectes ayant oeuvré de près ou de loin avec lui. Citons entre autres André Wogensky, Jean Prouvé, Roger Aujame, José Oubrerie, Alexis Josic, Georges Candilis, et Eugène Claudius-Petit.

Le projet d'atelier consistait à projeter un espace théâtral à Arcueil destiné à recevoir divers concepts de scénographie.

Le site était localisé près de l'Hôtel de ville et du marché d'Arcueil à l'intérieur du tissu urbain. Au coeur de cet îlot, se retrouvait une dénivellation d'environ 15m, d'où la complexité topographique de l'intervention à projeter.
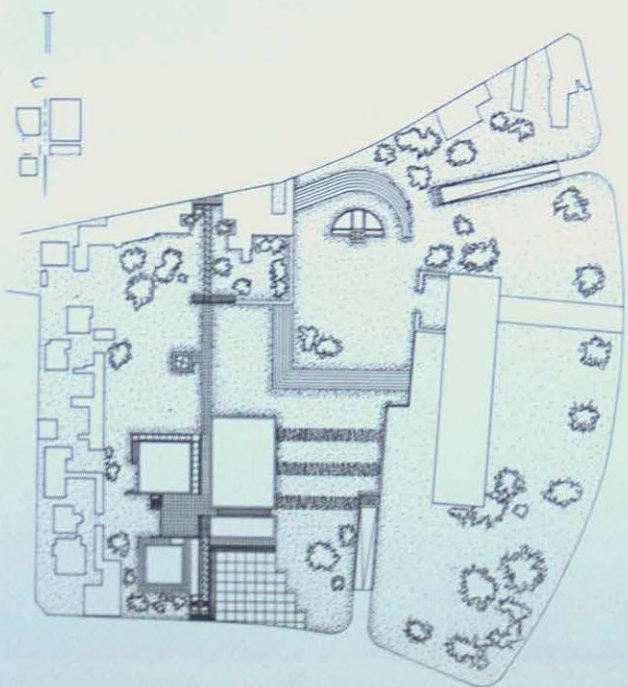
Mario Lafond et Robert Leblanc

ATELIER - PROGRAMME DE PROJETATION

Les objectifs pédagogiques consistaient à:

-Savoir s'inscrire dans une suite d'études décloisonnées dans leur aspects urbain, architectural et constructif d'un contexte précis.

-Savoir se limiter, dans un cadre de contraintes données qui impose une action architecturale mais engage une relation entre l'objet, ses origines et son devenir.

-Apprendre à dégager selon ses motivations et dans un cadre de références propres une démarche et un engagement personnels.

DIRECTIVES DE "PROJETATION":

Aspects méthodologiques:

L'étudiant procédait en groupe et individuellement à sa propre analyse qui devait lui permettre de définir une attitude projétuelle à laquelle il devait se référer sans cesse dans l'accomplissement et le déroulement de ses travaux.

D'une part, le site était porteur d'un certain nombre d'indices qui pouvaient induire une prise de position claire sur la relation de la forme architecturale à l'urbain. La vie d'Arcueil en tant qu'expression culturelle, sociale et économique ne pouvait être oubliée et on attendait de ce fait une action significative engageant son développement futur et orientant une prise de position sur un environnement élargi. Le cadre des exigences fonctionelles du programme d'espaces ne permettait pas par lui-même de résoudre tous les problèmes évoqués. Il s'agissait donc de bien déterminer, en fonction de l'attitude architecturale définie, les concepts théoriques qui recouvraient les exigences et conditions du programme, par exemple, la symbolique et le génie du lieu, l'appropriation potentielle des espaces, la scénographie urbaine en tant que moyen d'action et de représentations, le parcours comme
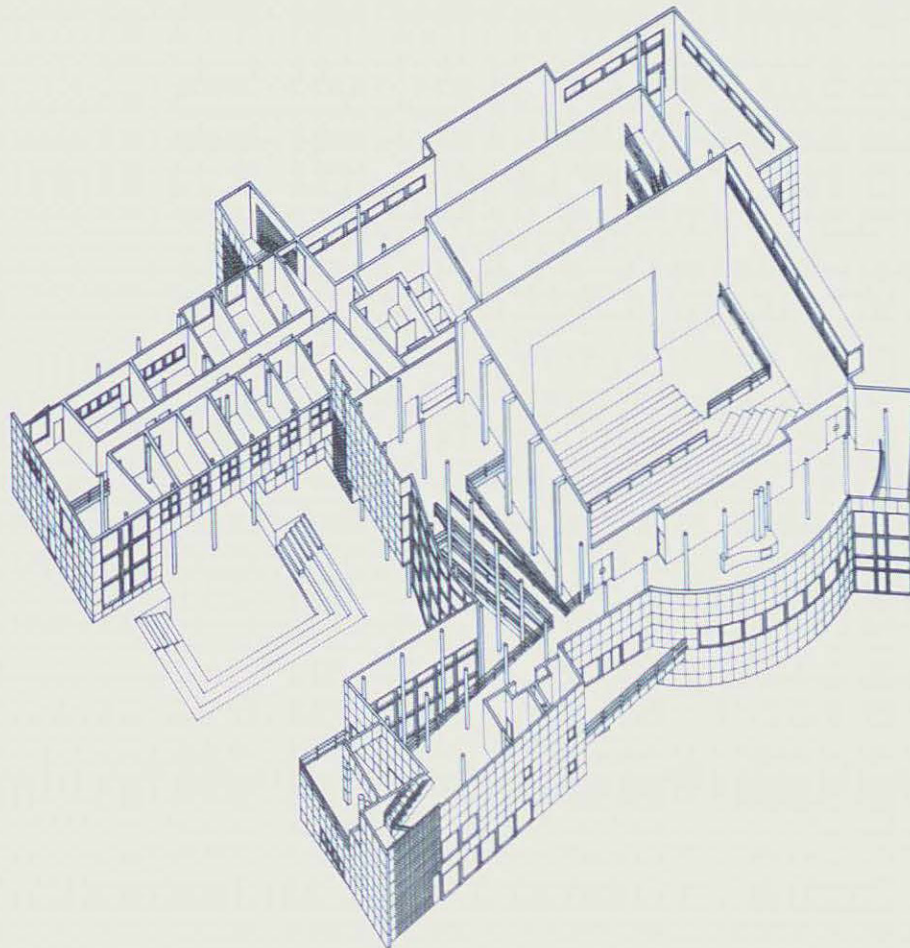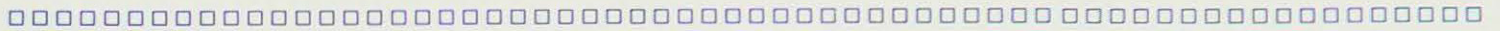
Au milieu du tohu-bohu suburbain une salle noire, silencieuse, climatisée, efficace...

Le concept se base sur la délicate expérience transitoire vécue par celui qui doit franchir le "Mur" entre la réalité (la ville) et le monde de l'imaginaire (l'espace théâtral).

L'analyse de cette transition est à l'origine de la composition, laquelle est globalement perçue à l'entrée de l'espace théâtral; les sous-espaces s'articulent tous depuis le hall central. C'est en gravissant les rampes d'un demi-niveau à l'autre qu'on en saisit l'organisation: le long de la paroi, léchée par la lumière, qui nous sépare de la salle de spectacle, elles nous mènent du hall ou de la salle d'exposition jusqu'au foyer, en passant par le basiliaire et les loges.

La conception est sous une emprise contextuelle.[1] Le bâtiment est structuré selon une première trame orthogonale issue de celle de l'hôtel de Ville. Une second trame articulant les circulations et générée par le tissu urbain constitué en désaxement de la première.

Paul Canac-Marquis, Raymond Huot, et Patrice Larochelle

NOTES
1   En hommage à Richard Meier pour sa première oeuvre essentiellement contextuelle, le Museum für Kunsthandwerk, Frankfurt 1984.

lieu de découverte de la ville, du quartier, de l'édifice, de soi-même, la fonctionnalité et la flexibilité, la variance des espaces et de la lumière. Le résultat final ne pouvait être rendu performant que dans les limites où les thèses auraient pu être explicitées et où on aurait répondu le plus clairement possible aux exigences des concepts étudiés.

Démarche :

L'étude se déroulait en cinq phases. Chacune d'elles comportait des objectifs différenciés dont les résultats partiels pouvaient être soumis à tout moment à une redéfinition des options de départ et des postulats de base. Ces réitérations représentaient une garantie nécessaire au bon déroulement des travaux qui devaient approcher une définition architecturale de qualité.

PHASE 1

PROJET RAPIDE (esquisse-esquisse)

-Développement d'une image conceptuelle significative de l'attitude créative adoptée et de la recherche d'une orientation d'étude.

-Projet individuel comportant le parti architectural en coupes et plans de l'organisation intérieure, un plan de site indiquant les aménagements extérieurs.

Des croquis significatifs des espaces-fonctions, dispositifs et éléments symboliques du lieu théâtral complétaient la présentation.
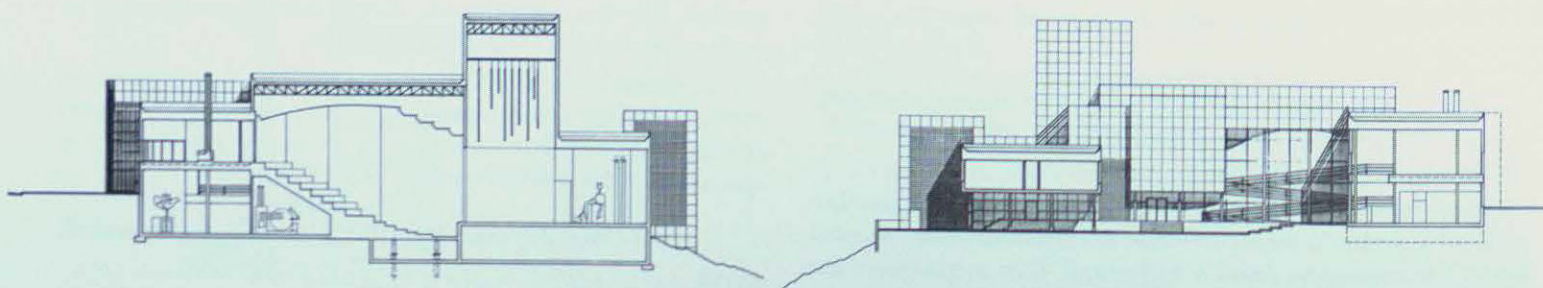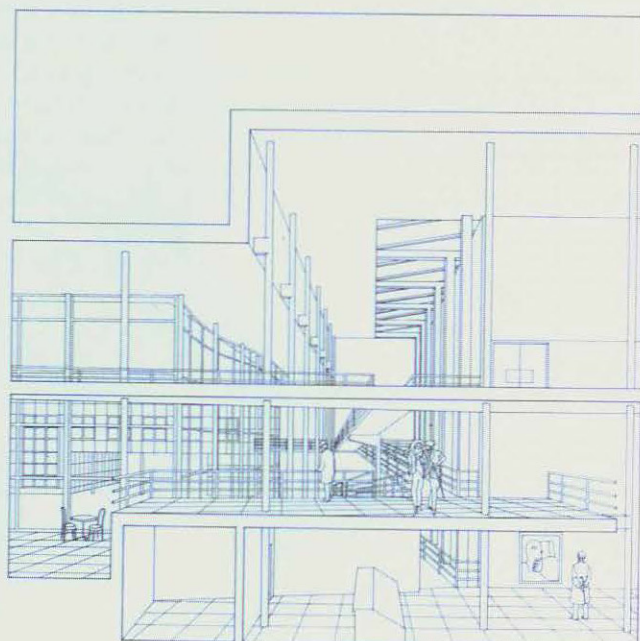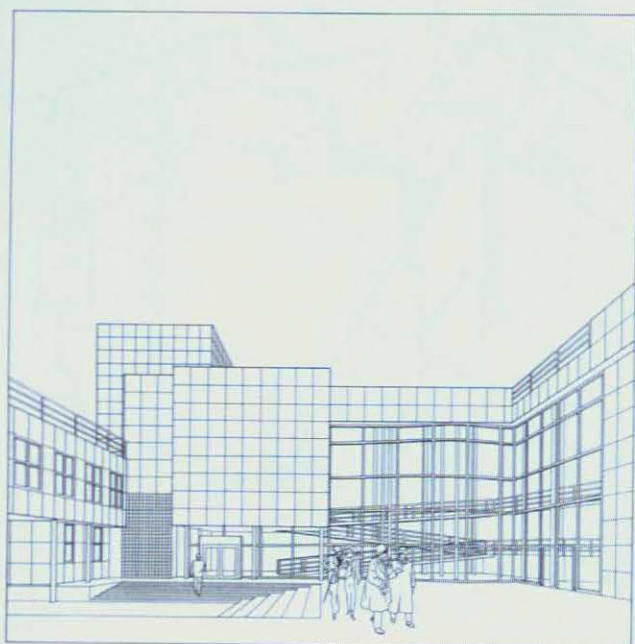
PHASE 2

ANALYSE

-Elargissement et évaluation de l'information.

-Développement d'une attitude critique.

-Définition d'un cadre théorique et practique engageant

une prise de position claire dans le projet.

Cette phase comprenait des études de groupe (4 personnes) portant sur les thématiques qui étaient introduites et discutées dans le cadre de l'atelier.

Les thèmes suivants étaient donnés:

-étude du site, de son environnement élargi dans le contexte des relations ville-quartier;

-analyse typologique du bâti, caractérisation des contraintes, aspects déterminants pour le projet (relevés et photos);

-organisations des espaces, étude des affections possibles, programmation du contenu, en tant que capacité d'accueil (organigramme);

-organisation du programme des espaces et définitions des besoins pour la collectivité et les utilisateurs;

-analyses et lectures de projets ou réalisations similaires (études de cas);

-étude des contraintes techniques de fonctionnement et d'usage, acoustique des salles.

PHASE 3
AVANT-PROJET

-Travail fait par réitération avec les éléments retenus du projet rapide (phase 1) et la synthèse des analyses (phase 2).

-Mise en évidence des concepts architecturaux retenus orientant le travail vers des options formalisées dans un projet et sa relation au site.

PHASE 4
CONSTRUCTION

-Travail prenant pour cadre d'application une mise en évidence constructive de quelques éléments de l'avant-projet y compris ses hypothèses.

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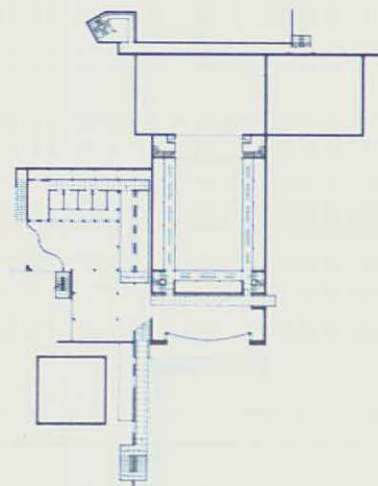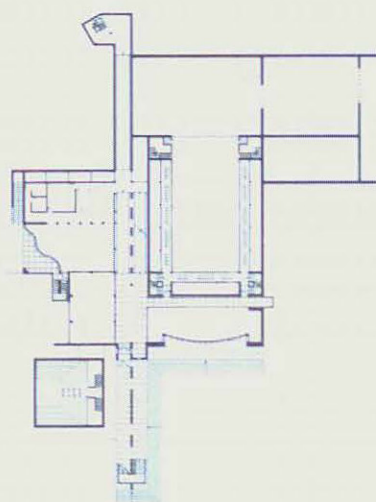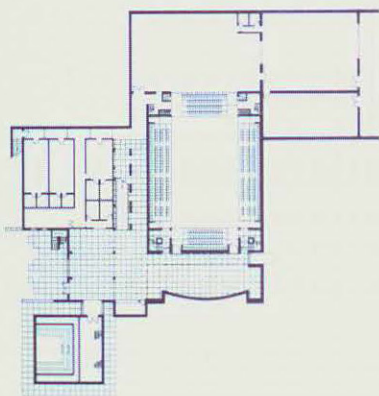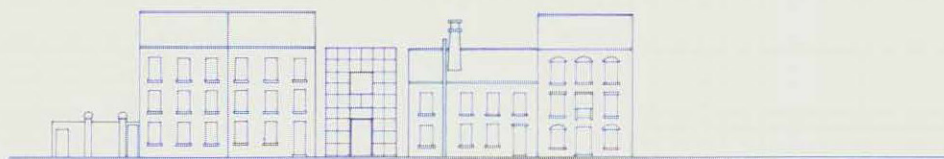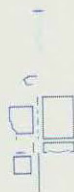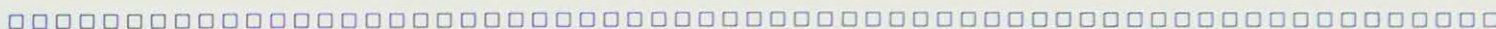
Symbole dans la ville de fonction, communication, le théâtre comme lieu collectif requiert de l'édifice une réelle identification comme bâtiment public.

Dans notre projet, l'accès principal au bâtiment est déterminé par un espace libre entre deux maisons sans la partie haute du site. Le portail et la passerelle symbolise l'effet de transition de la rue anonyme au monde imaginaire du théâtre.

La structure linéaire de l'axe piétonnier trouve sa nécessité par le fait qu'elle permet de relier et de caractériser deux points privilégiés du site: la partie haute du site et la rue au niveau inférieur qui borde l'élévation sud-est.

Les volumes où se déroulent les différentes activités du théâtre sont orientés selon un principe d'établissement. Ce principe se fonde sur l'idée d'un alignement discontinu dont l'axe piétonnier est l'élément unificateur, auquel se rattache toutes les fonctions du complexe théâtral.

Pour la salle de spectacle, la création théâtral est spécialement conçu pour que le théâtre puisse être un lieu scénique à disposition frontale ou dite "éclatée". Ce qui veut dire un lieu où les échanges sont dirigés selon les besoins du jeu dramatique créant des interrelations entre les aires de jeu et les différents usagers.

Claude Lavoie et Robert Leblanc

-Vérification des concepts architecturaux et des dimensions des composants.

-Caractérisation par les détails de l'espace qualitatif intérieur.

Une attention particulière était réservée aux espaces de spectacle. Un descriptif des matériaux envisagés, de la colorimétrie, le choix de l'équipement et de l'aménagement mobilier complétaient le dossier.

PHASE 5
PROJET
-Travail en réitération avec les phases précédentes.

-Vérification des choix architecturaux.

-Démonstration et optimisation des exigences retenues.

-Implantation des activités et mise en évidence des potentialités liées au spectacle.

-Formalisation graphique de qualité permettant une communication publique sous forme d'une exposition.

La critique finale était composée de messieurs:

Alberto Abriani, architecte, professeur au ETH et au Département d'Architecutre de Turin, Italie.

Evelina Calvi, architecte, professeur au Département d'Architecture de l'Ecole Polytechnique de Turin Italie.

Gilbert Favre, architecte, professeur au Département d'architecture de l'Ecole Polytechnique Fédérale (ETH) Lausanne, Suisse.

Fabian Karpinsky, architecte, professeur à UPA6, Paris, France.

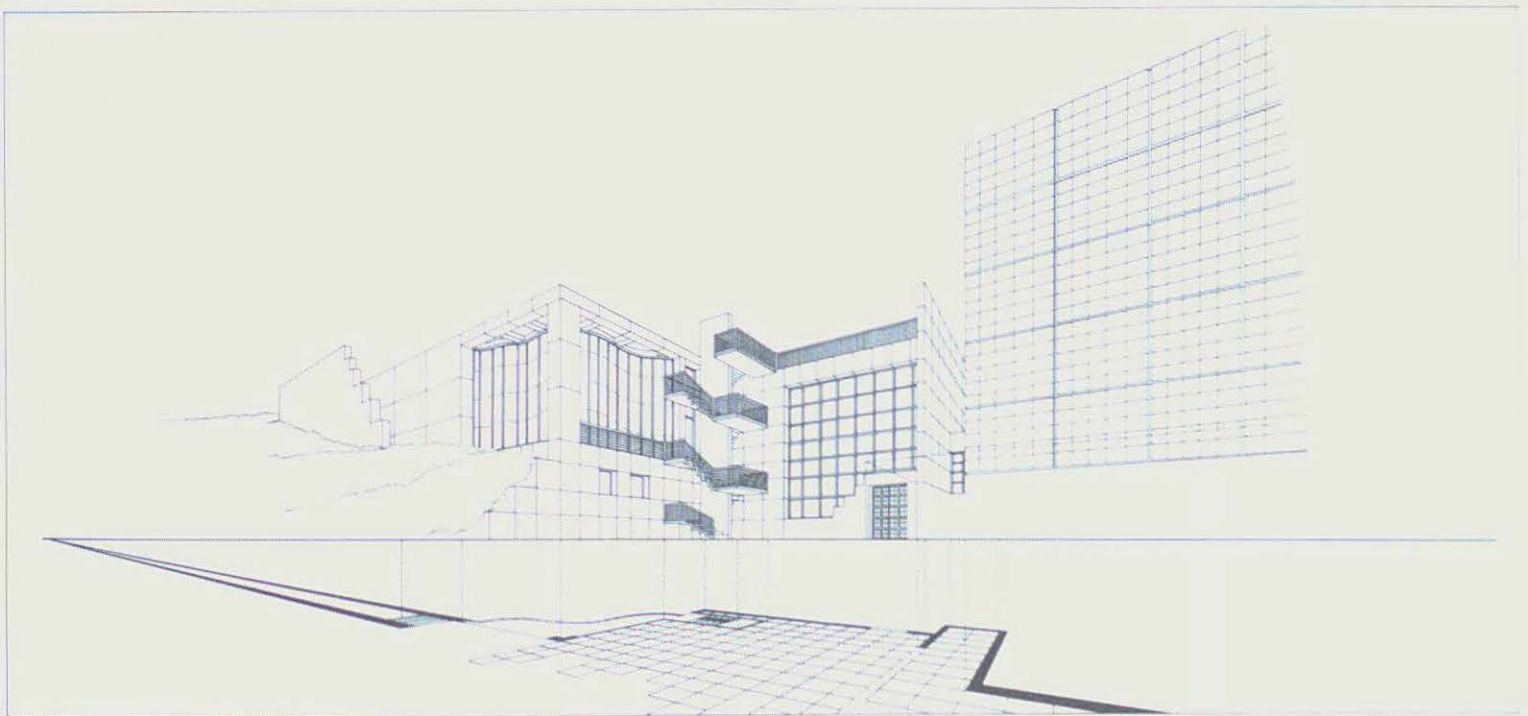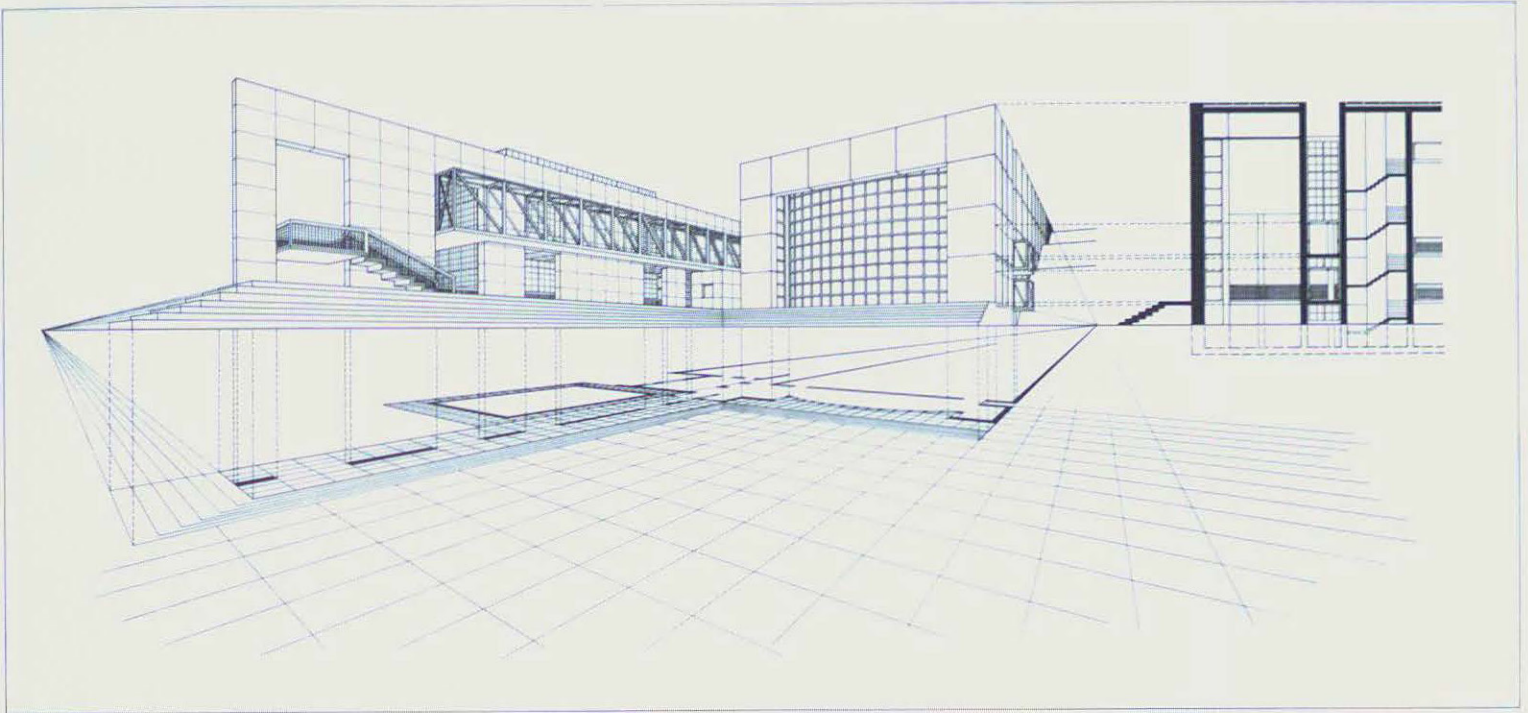Alexis Ligougne, architecte, professeur à l'Ecole d'Architecture de l'Université Laval, Québec, Canada.
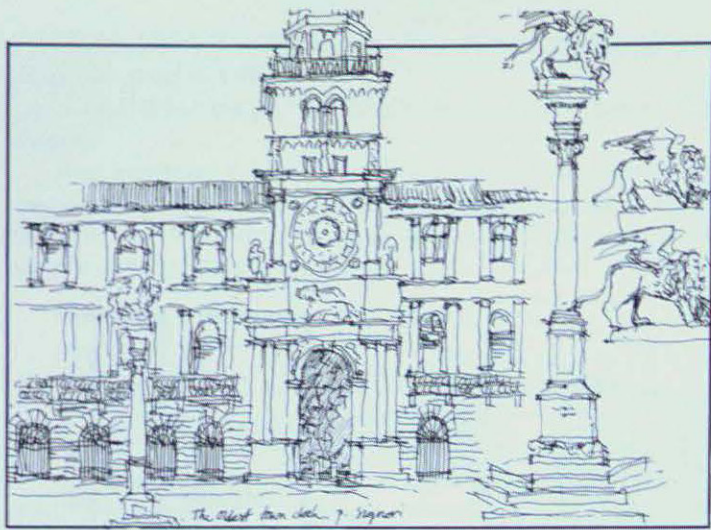
Mircéa Lupu, architecte, professeur au Département d'Architecture de l'Université de Bucarest et au ETH, Genève, Suisse.

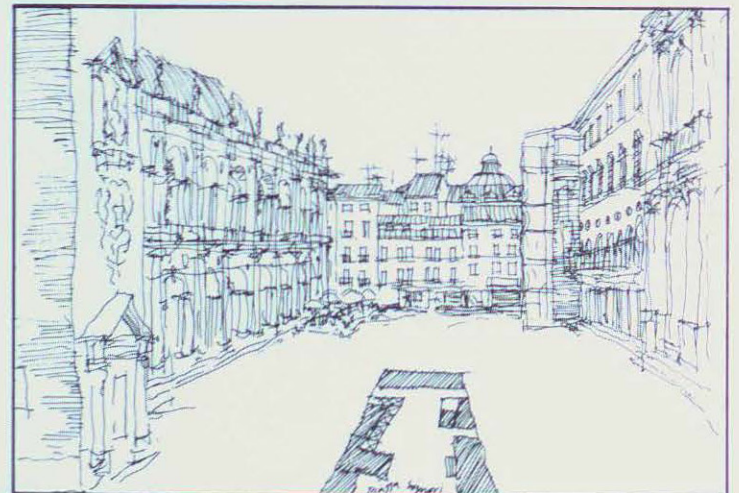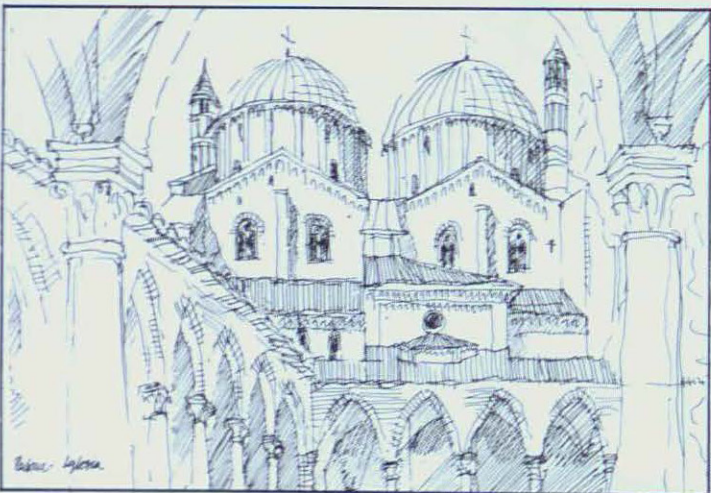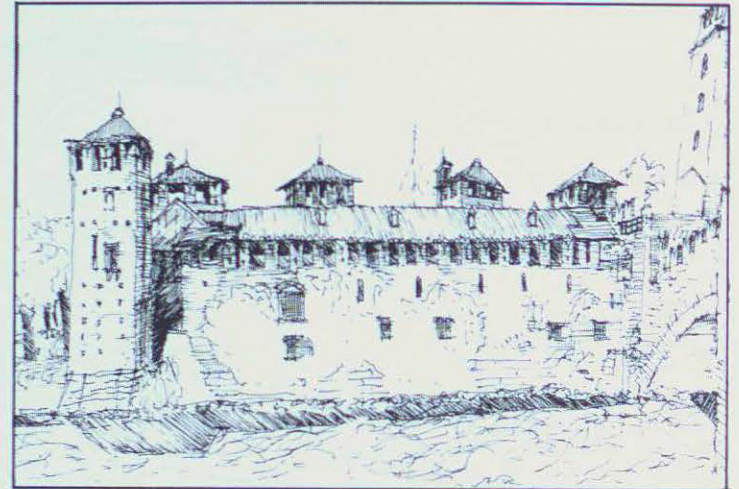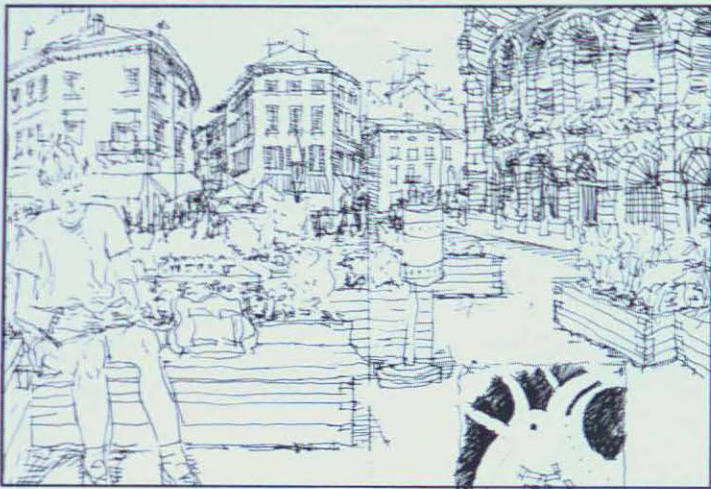Alain Schweitzer, architecte de la ville d'Arceuil, Arceuil, France.
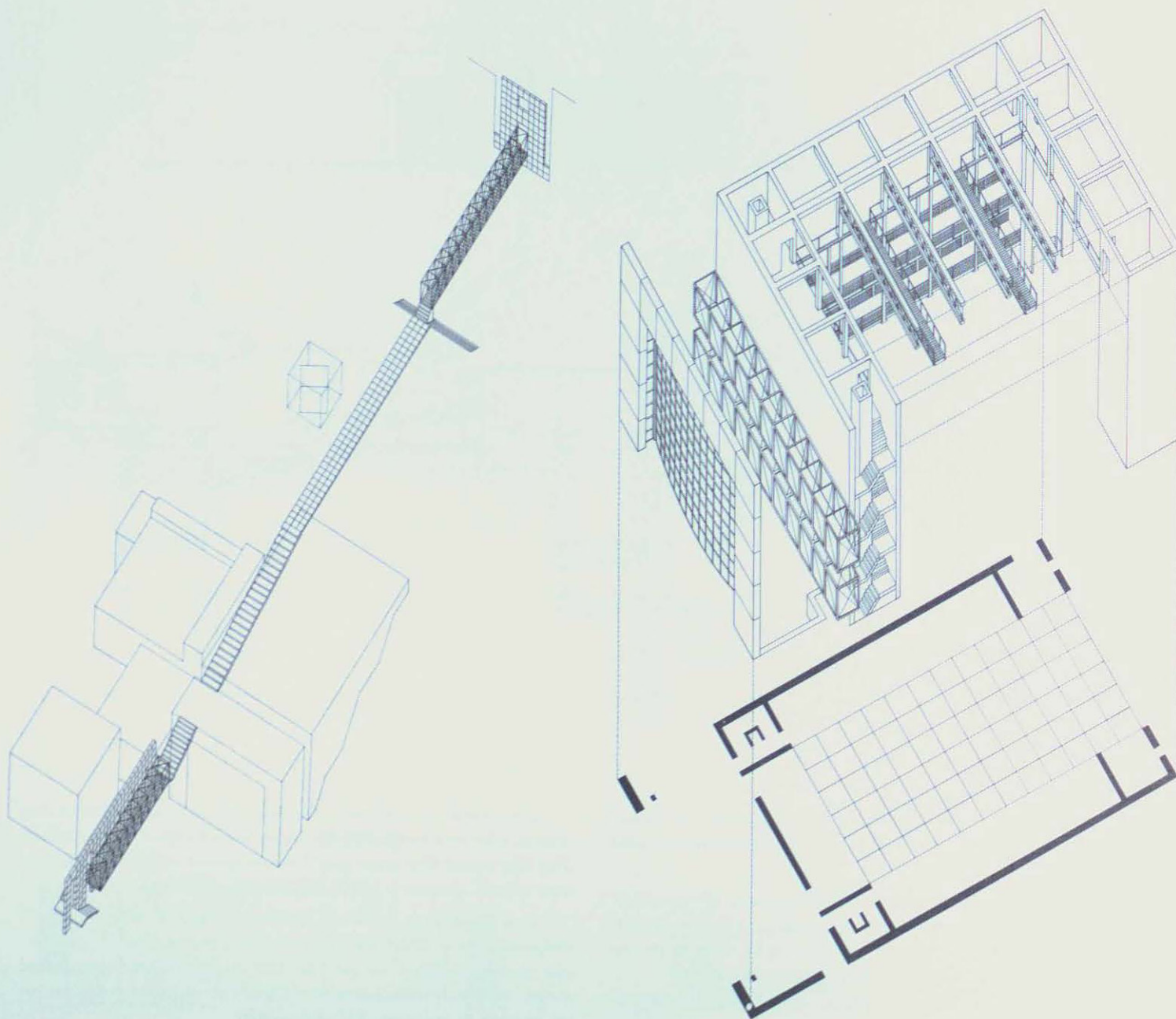
MANTOVA VERONA

SQUARES BRIDGES

CHRISTINE : **HUMPHREYS**

VICENZA
PADOVA

BUILDINGS   TOWERS

ADAM **:** CARUSO
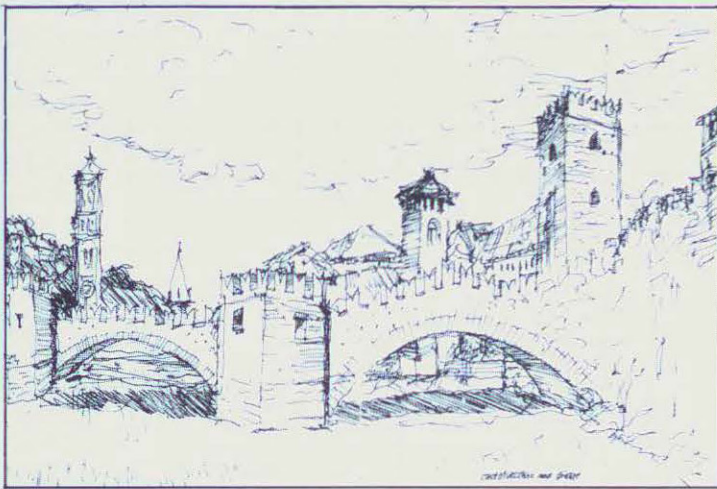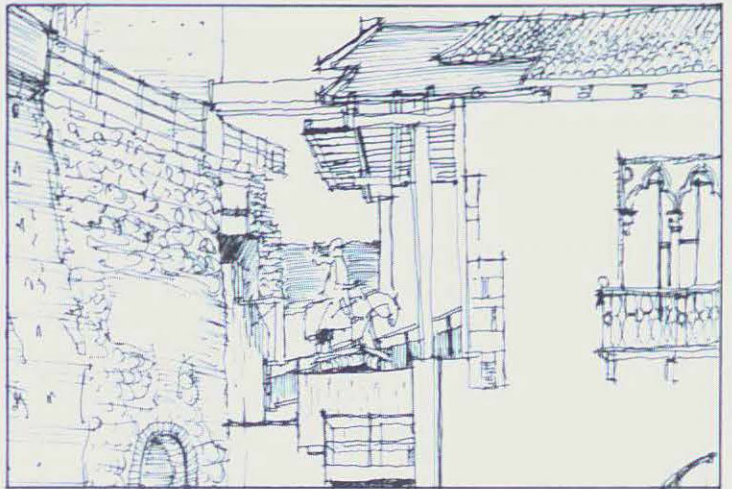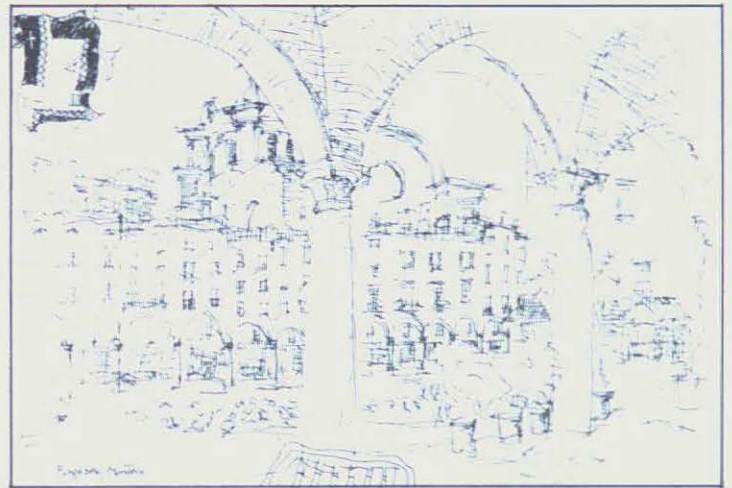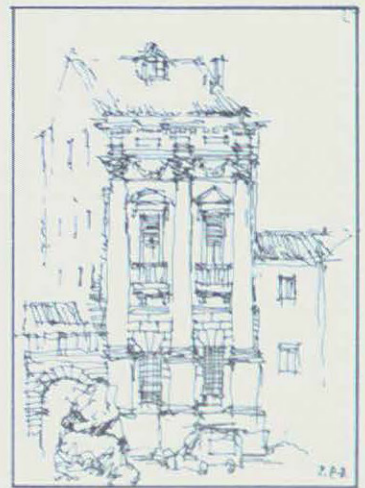
an interview with Mario Botta

■ *"Why does your architecture look the way it does?"*

■ *"It is a human artifact posed against the landscape."*

Leonard Kady is a graduate of University of Toronto, School of Architecture.

Leonard Kady :   I was interested in your statement in this morning's lecture that "architects talk about the modern movement ungratefully." This period seems to have ended abruptly and we are at a critical point now. Could you expand on your statement?

Mario Botta :   For me the modern movement is a part of the history of architecture. It is not the only part of history that is relevant for the understanding of architecutre, but it is a major part. For architects of this generation, it is important to understand the positive lessons that may be extracted from this movement and not to only bring out the negative aspects. The moden movement has been criticized lately for its negative aspects which are degenerations of the architecture of the modern movement. The modern movement has given us many positive aspects. The movement believed in the opportunity for man to change his space of living. The fault of the movement was that industry and the establishment at that time could not realize this change. Our generation has now been able to see the mistakes or defects of the modern movement. All of a sudden now there is an increased awareness of the city, memory, and history. These are all elements that were forgotten in the moden movement. Another observation is that the movement is often criticized as a unitary movement. The movement was composed of very different personalities: Le Corbusier, the master of the modern movement, Mies, Alto, Erskine, etc. It is a mistake to consider all of these architects, or the movement of the Bauhaus for that matter, as comprising a certain group, because all these architects had a special language of their own and were very different characters. For my part, if one considers Louis Kahn, the last of the modern movement architects, then I am very happy to be a descendent of his.

Kady :   At the time you attended university there were mounting student revolts and there was a reassessment of architectural education. Many schools are still recovering from this period, and others are returning to a more traditional approach to architecture. How do you feel about the educational system today?

Botta :   It is important to consider architecture, or the moment of the making of architecture, as an expression of our society and to have the humility to recognize that with architecture it is not possible to change the structure of society, but to also be conscious that with architecture it is possible to change architecture. Thus with an architecutral education it is a moment where one can become conscious of a long project that will be realized in the span of a lifetime. Personally, I have never gone very willingly or happily to school. I prefer a relationship with reality. The problems are harder, but they are more honest and sincere. And the confrontation with reality is the real knot to solve in architecture. The teaching of architecture is only a part, for some more important, for others less, but it is only a very small part of the making of an architect. Essentially, architecture is the confrontation of

"Paper architecture

is not architecture."

reality. So architecture is only a tool in order to prepare one-self in order to be able to face reality. I believe that in teaching it is almost like a closed circle, and this is very dangerous for the discipline itself. One consumes architectural experiences before these really can be tested. So what schools tend to do most of the time is pose the question and solve it within the context of the school itself without ever testing it with reality. This is very dangerous because it detaches oneself from society.

Kady : Is paper architecture then a dangerous phenomenon?

Botta : Paper architecture is not architecture. Louis Kahn once said at the beginning of a lecture, "first of all I would like to announce to you that architecture does not exist. What exists is the work of architecture." Paper architecture is a sur-rogate; it is a non-product that does not express anything but an intention. I am very critical of architects that only draw and realize their ideas in drawing. Drawing is only one tool in order to get the arhcitecture. When those architects that only draw and exhibit get to build, they consider architecture a tool to justify their own drawings, and this is very serious.

Kady : Your collaborations with Ticino architects such as Casloni, Galfeti, Ruchat, and Snozzi seem to have been successful. How do you feel about practicing architecture collectively?

Botta : I believe it is useful on the critical level. But is useless on a practical level. All these operations or collaborations solve themselves with a synthesis of an image that just resolves itself on paper.

Kady : So those collective projects just don't have the strength that you are suggesting an individual may express on his or her own.

Botta : Certain things that you do individually are just not possible collectively. In the act of creation, personal intuition plays a very important role in the project. The project is never a result of a cause and effect process. It is never a logical sequence. Very often the act of creation is the result of an illogical contradiction or of a logical contradiction. Thus it always stays impulsive and personal.

Kady : How would you see complex buildings of a grand civic nature being realized?

Botta : Rather than large scale projects, I have come to the conclusion that small projects are better. I prefer the smaller projects because the architect must have full control of the work he is doing, not only in terms of time, but also in the process. Therefore, they are more immediate. I don't believe in projects that take ten or twenty years to be built. I believe reality is much stronger than our ideas as architects. I only believe in those projects that an architect can solve in his life-time. It is more important for the collective and for the architect to do the projects that do not take too much time.

Kady : Given your experience as a juror on the Paris Opera House Competition, how does a group of architects with such different opinions on architecture come to a conclusion?

Botta : It was difficult. In a jury of twenty people, it is impossible to settle on one idea, and the only way to come to a solution is to vote.

Kady : Are competitions the only occassion for archiects today to discuss architeture publicly?

Botta : It is one possibility, but it is a very interesting one, because the confrontation is on a concrete level. I have learned a lot on juries.

Kady : Do you feel groups such as CIAM, or Team 10, etc., are still important for furthering architecural dialogue?

Botta : They were important when there was an identity, or somehow an understanding, or concern, about the same problems. They were beyond a national meaning when compared with a local group. Today there is too much media, too much information to have a group that relates ideologically, or have a tendency.

Kady : Do you feel that too much of the discussion between architects is confined to the magazines?

Botta : I feel very close to people that might be physically quite distant through an affinity or a certain understanding of each others work. Magazines do not do much for architects. They are more interesting for editors because they can sell them. There are too many magazines in order to carry on a dialogue. One cannot read them all.

Kady : Why does it seem that in your larger institutions, for example the school, there is a simple multiplication of your house type—a module?

Botta : It is true. I have a need to establish a module that there is a greater possibility of controlling space in relationship to man, the scale of man. Therefore, it is much easier to avoid falling into the trap of designing monumental scale projects, or to this elegy of monumentalism. The module is interesting too, because when it multiplies the module itself changes, and the sum of the types that are multiplied also assume a different meaning. Both the module to be repeated is different, and the addition of those are different.

Kady : The large openings in your buildings, especially in your houses, tend to monumentalize them. Is that your intention, and if so, why?

Botta : Yes, maybe this is true. It is something that I have not thought about before. The nature of architecture is to be monumental. It is the fight of man against nature or with nature, in order to affirm an artifact, to affirm the work of man. It is the transformation of nature into culture, and therefore, this is the positive essence of a monument. I am against the monument when it becomes a celebration. I consider it possible when it is an affirmation of the positive things about man, about his culture.

Kady : Do you find it difficult to organize your houses after you have divided them in half, particularly with a skylight?

Botta : The skylight is the only relationship the house has with the sky. Light is the true generator of space. Without light there is no space. So the use of zenithal light, or the light from above, is an incredibly important element to organize the space. Then it can become an element that is part of a game of how to reconnect the parts that have been split. So it enriches the dialogue between the parts. I like zenithal light because it is the only element that enters the house that reconnects man to the cosmos.

"Architecture... is the fight of man

against nature or with nature."

"I want each material to give

as much as it can possibly give."

Kady :   The theme of your architecure as it relates to the city finally confronts reality in your project in Fribourg. Here you are very interested in the problem of the urban corner. Can you comment on your interpretation of the corner as it relates to past historical solutions to the same problem?

Botta :   The theme of the corner is a very interesting theme. It is a very difficult theme because it confronts two streets, two corners, with two ways of how to deal with these different elements. The problem of the corner is not what is in front, but what is behind it. So the corner becomes almost a sign; it describes what is behind it. It is like the tip of an iceberg. The more precise the corner is, the more clear the concept is in relation to the corner. The way I am reproposing the theme of the corner in the city is a way of reacting to the international style: where everything was the same, where there were no hierarchies, where there were no priorities, and where a building did not relate to its place, where it could have actually been anywhere. The theme of the corner somehow ties back to the place of the city, of the urban context. This is a new understanding, or consciousness, that our generation has acquired again—today we build against the city, not for the city—the theme of the corner is understanding that you can build for the city instead of against it.

Kady :   The use of green steel and stone in the Fibourg Bank recalls the Vachini Office Building in Lugano.

Botta :   Yes, it is the same stone.

Kady :   Why does your new bank project in Lugano, which is a very close neighbour to Vachini's building, not use the same vocabulary?

Botta :   The theme of green granite really relates to Fribourg, because Fribourg was built with a special type of stone, all the same colour, a very cold colour that would reflect the light in a very cold way. Lugano has a different light and a different climate. The volumes that I am creating for the bank in Lugano are modulated in four parts and have a much warmer light, or reflect the Lugano light in a warmer way.

Kady :   This tends towards a more massive appearance.

Botta :   Yes, I don't believe a building should be light, as a rule. Each building has a presence and should affirm its presence. The fact that it affirms its gravity and its heaviness is a positive thing.

Kady :   Can this be achieved in a curtain wall? The panels in the Fribourg bank are rather thinner and tend to be lighter looking.

Botta :   I would have liked the Fribourg bank to have been much heavier, but it was not possible.

Kady :   There is a changing attitude towards materials in your work. Your later buildings have a richer surface treatment. How did this develop?

Botta :   I wish to ask a lot of materials. I think materials are very important. I want each material to give as much as it can possibly give.

Kady :   In the Ligornetto house, the striping is an overly decorative treatment of the wall and the wall begins to have an aesthetic interest of its own, apart from the fact that it is also a delineated cubic mass with large openings. Is the striping purely decorative or is it to help measure the volume?

Botta :   The two colours have two functions. One is that of introducing the idea of decoration as it was in the old rural house, where the houses of man were coloured in order to be differentiated from the houses that were for the animals. I believe this is a sign for man's great love and appreciation for a man's habitat. And I wanted to reintroduce this idea because it is also an inexpensive idea. With a striated system I am also making the volume much more artificial. And I want to affirm the artifact as artificial against nature. Then the relationship with nature becomes much stranger by contrast.

Kady :   Emilio Batisti has explained the language you use with a classical sense. For instance,when he described your Marbio Infeviore Scuola project.

Botta :   I consider the classical language a very logical one, and I do not react critically to my work being described in those terms.

Kady :   After visiting towns such as Gubbio, and Assisi, I see a strong affinity between your work and that of the Romanesque.

Botta :   I believe that Romanesque Architecture, architecturally speaking, is the highest peak in architecture. I find the Romanesque a very intense and dense expression of a language and loaded with meaning. And I am very much fascinated by this period, by this attitude, the Romanesque.
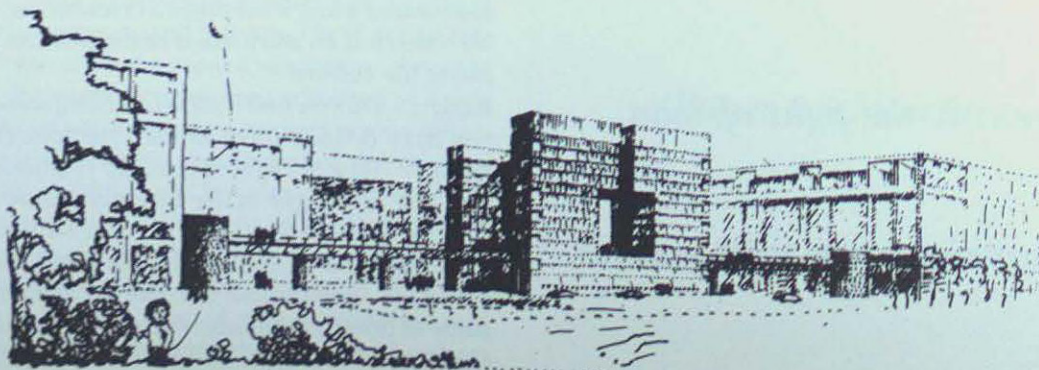
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