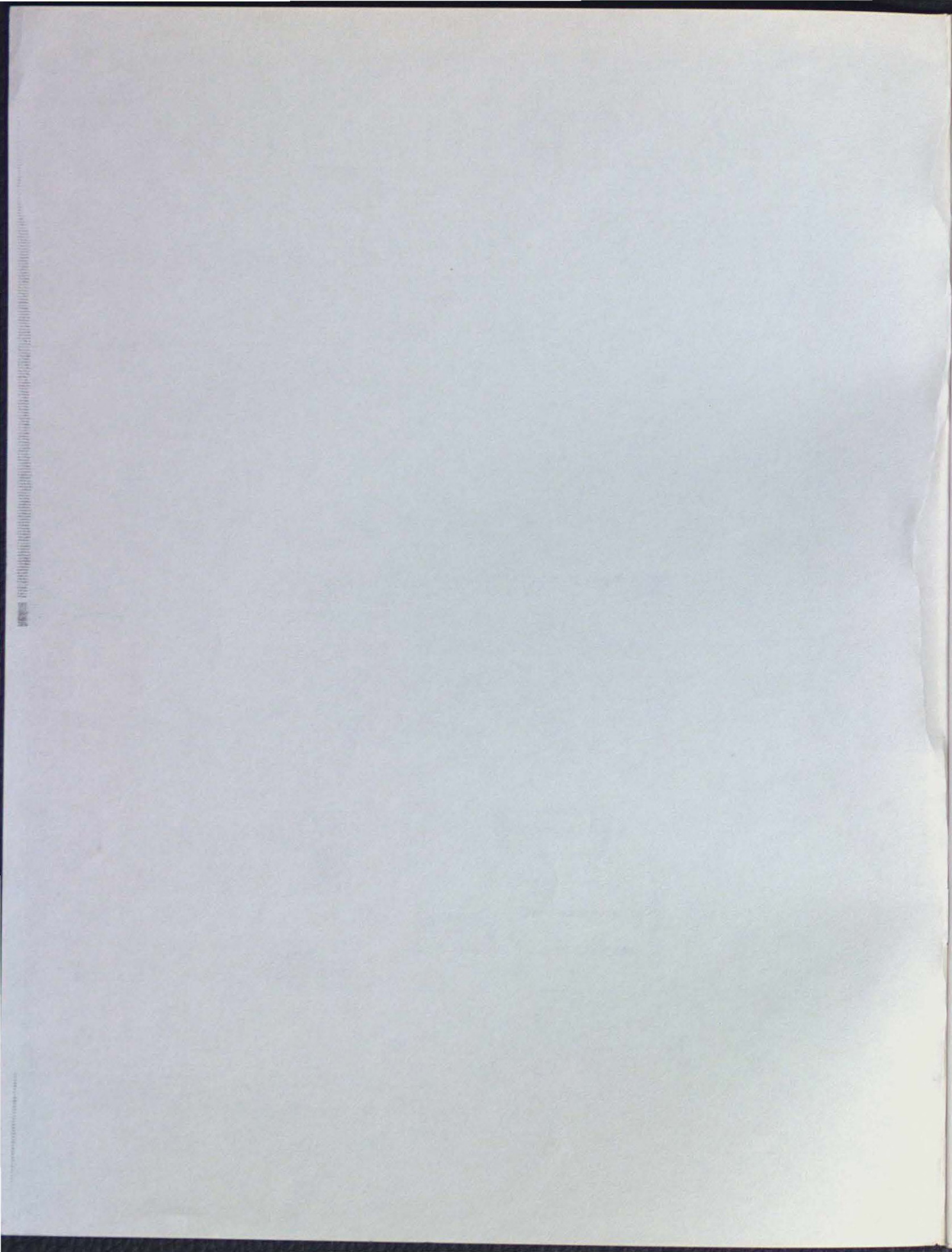


THE FIFTH COLUMN

vol.1, no.2
Winter 1981



The "Old Country" Influence



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The «Old Country» Influence...

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Opinions expressed in **The Fifth Column** are those of the authors.

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The Editorial.

In 1970, Montreal was a very different city from the one we now know. The construction boom which radically changed the appearance of Montreal during the 1960's was slowly dying down, with the apartment towers in the Atwater-Guy region consuming the last of the construction industry's energy. As political and social certainty seemed to dissolve throughout the 1970's, Montreal's expansion, which was such an urgent issue during the sixties, became overshadowed by troubled socio-political debates. It became evident, as the seventies went on, that the city which had attracted world wide attention and had shown such vitality during the sixties, had stagnated. 'Growth' was not true growth. Projects which had profound social significance were simply not being done, and the tragedy of this situation became acutely omnipresent as the Olympic Games drew to a close. The fact that there are such a great number of vacant lots lying dormant within the boundaries of what we know to be the 'Downtown' area has been a steady and disconcerting problem for quite some time now.

Of course, the last ten years have seen these plots of land pass through the hands of one entrepreneur to another, thus gradually losing their identities as elements of the urban visions of the sixties; making incoherent statements. In the end, the murmurings of these parcels of land, without the guidance of an urban scheme, can only amount to a cacophony of feeble statements about the state of mid-priced corporate imagery. As it happens, Montreal is building right now, and the 'parcel' syndrome, which traditionally works well in cities with a long architectural heritage, is unfortunately bound to have disastrous consequences here. In the fifties and sixties, Montreal seemed to blossom

naturally from the hole in the ground that the trains lived in. The presence of the trains, and the circulative logic implied by the arrival of the Metro guided the city on a harmonious path to the future, a path laid by buildings and complexes which worked **together**. Their inception reflected the social purpose of Canadian cities at that time: to be modern (and Modern) and be places where people would feel at home.

Our new boom bears none of the unity of vision or harmony that the previous one did. As the previous boom carried out Montreal's aims, this one ignores the issues which have come to haunt our city and nearly all North American cities during the last ten years; that being the retention of a community within the boundaries of the inner city. What is happening instead, is something for which I feel very sad. **Buildings** are being done (and that is all they attempt to be) which say absolutely nothing about the way cities work, and are indeed contradictory about the way that Montreal works.

Time and time again, we find the same extremely limited group of offices perpetuating a saga of inhuman and mediocre architecture which reminds one of the inhumanity of 'the New Calgary'. The architectural dialogue which these new blocks carry on is temporal and irrelevant, and at no time speaks to the pedestrian or the automobilist.

Rue de Maisonneuve is certainly the most pitiful victim of our city's false prosperity. With the Banque Nationale de Paris, Manuvie and IATA all preoccupied with reflecting the backs of buildings across the street and vacant lots (as well as their own sidewalks), the street promises to be as pleasant as Fifth Avenue in New York is at night. Their internal dialogue is a competitive one, and as the architect has control over such competitions, the dialogue should be at worst, fierce, and at best, enlightening. Unfortunately, the nature of the dialectic is inherently neither, and the buildings either babble incoherently or remain unspoken individuals.

There are two other points which round out this disappointing period in the history of architecture of Montreal: one is that a large input of homogeneously mediocre architecture at any one time in a city can be a serious detriment to the quality of life in that city. We know how Calgary has suffered. Must we tolerate the same level of ignorance of concepts of urbanism in our own city? Finally, how has the City of Montreal managed to neglect its responsibility to its citizenry and health by allowing such ignorant schemes to be built, and by lacking direction in city planning? Movements being made in the United States, other cities in Canada, and those in Europe are returning to an awareness of urbanism that is seemingly being moved away from in Montreal. The conscientious work and writings of Rob and Leon Krier and Colin Rowe contrast sharply to the rusty mechanics of municipal government, the mind for money of the local developer, and the dull-witted sensitivities of our architects.

We must learn through others' successes rather than our own repeated failures.

The second issue of 'The Fifth Column' derives its theme from Italy and its influence on architecture and our perceptive attitudes. Our traditional sense of a city that works well comes from Europe, and particularly from the Italian demarkations of via and piazza. The great urbanistic endeavours of Italian architects such as Sansovino, Michelangelo and Bernini has seen continuation even through the fascist period and the work of Brazini and Terragni to today, and the Rationalist work of Botta, Amonino and Rossi.

This issue will attempt to deal with the workings of these urbanistics and find clues to their allure through more emotive analyses. Finally, a profile of Italy's presently most published architect/urbanist/artist, Aldo Rossi, will conclude our look at 'The Old Country Influence'. □

by William Mark Pimlott

The Column.

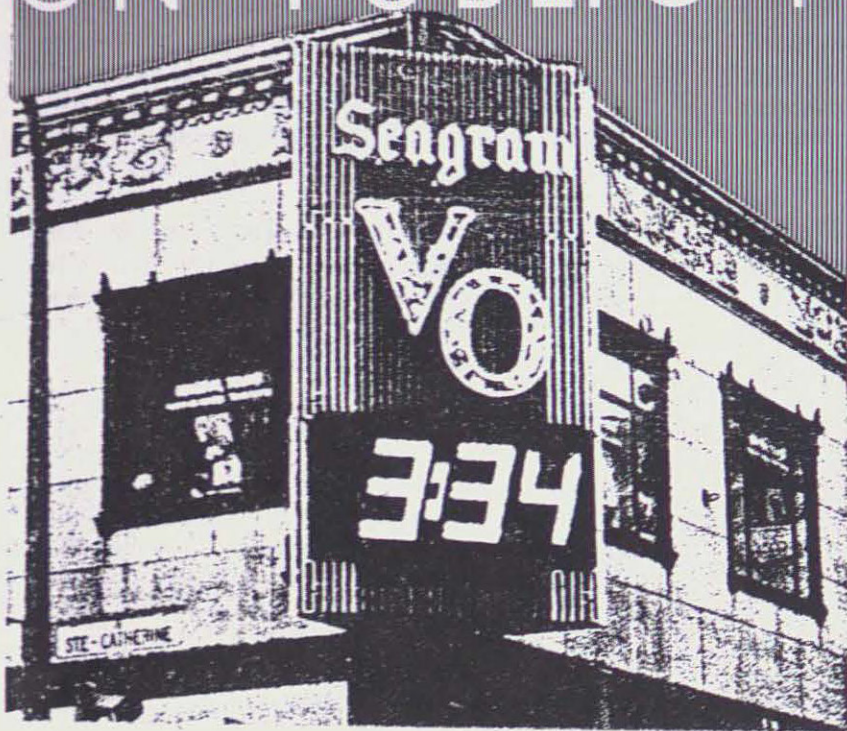
The scale and character of Sherbrooke Street has changed drastically over the past two decades. The mansions of the 19th century economic elite of Montreal have virtually disappeared, swept away by a torrent of faceless corporate structures. The wanton destruction of the street's identity mobilized countless citizens to lobby for a preservationist stance with regards to future development. The climax of this battle occurred in 1975 with the demolition of the Van Horne House. Its loss, strangely enough, signalled a victory for the forces of preservation. Surely such a tragedy could never happen again?

1980... McGill University, after four years of discussion, finally sold its property holdings on Sherbrooke Street, directly opposite the campus. Hiding behind the banner of preservation, McGill approved the construction of a 24 story office tower by Devencore Realities Ltd. The 'incorporation' of four greystone facades into this reflective glass clad behemoth constitutes the lowest possible form of tokenism. This lack of integrity is not characterized merely by the retention of only the facades, for upon the project's completion, these facades will have been cut down by half a story and set further back from their present building line. Preservation indeed.

McGill University has a very consistent recent record of architectural self immolation. Some of its most recent buildings attain an unparalleled level of sheer ugliness, for instance: Burnside Hall, Physical Plant and the Rutherford Physics Building. By now approving the development of a building that will forever ensure the disappearance of early morning sunshine from its campus, will encourage an empty and sterile eight hour environment, and constitutes yet another example of a bland and unimaginative architecture, McGill University has done itself and the community a great disservice. □

by Orest Humennyj.

ON PUBLIC TIME

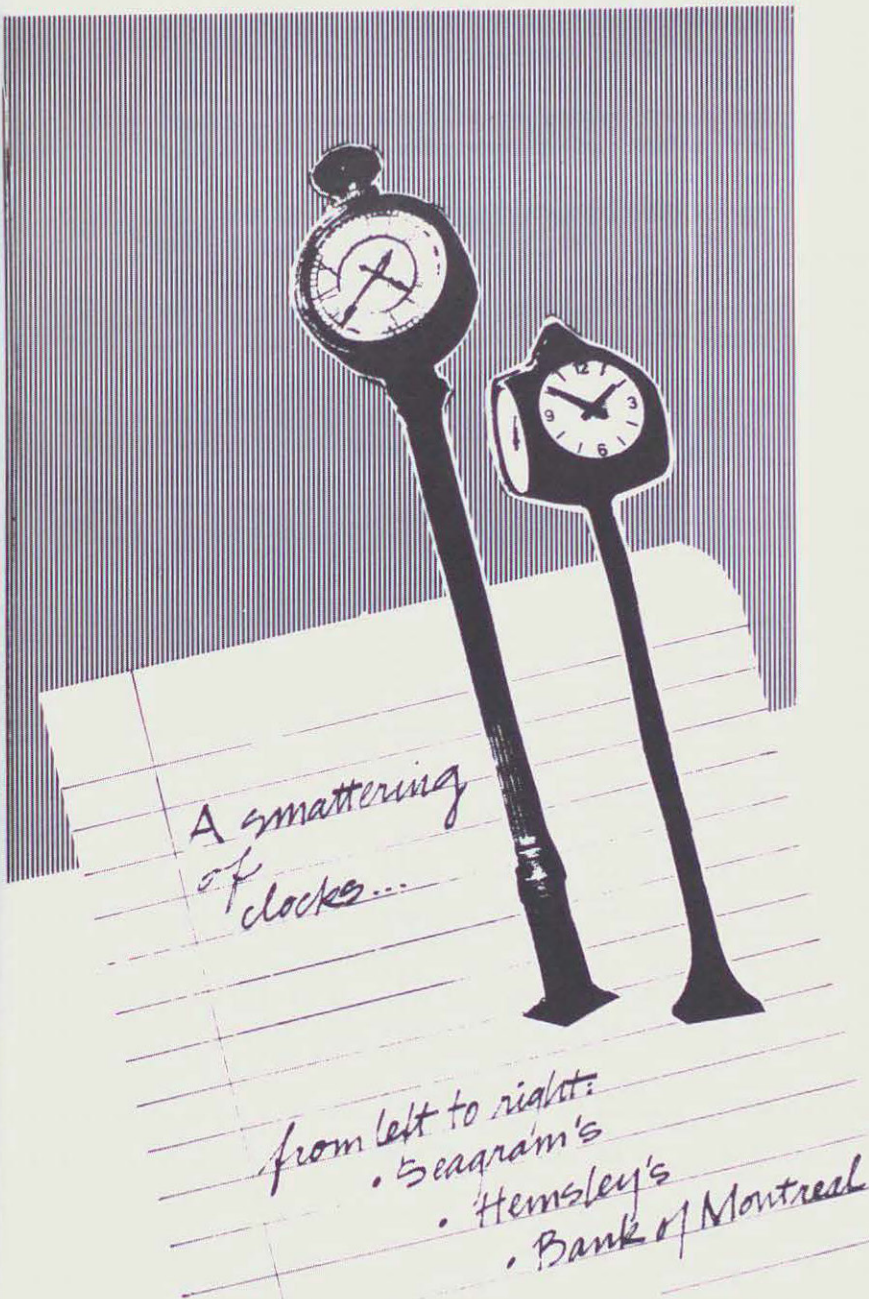


by Nathan Godlovitch.

As the motorist enters Montreal along the elevated Metropolitan Boulevard, he encounters as a backdrop the perpetual images of the city: the mountain; the university tower; the dome of Saint Joseph's Oratory. Dominating his immediate view, built specifically for his benefit are scores of brilliant electronic billboards conveying vital information: the time, the temperature and the corporate owner of this contemporary version of the public clock. Strangely, it is difficult to remember the names of the companies who supply this service to travellers;

rather, one notices the oddity that in their digital precision none of these gargantuan clocks ever agree with each other. Perhaps this is somehow symbolic of the present state of the realm of public time.

Exploration of the older part of Montreal reveals the dual nature of public clocks; those which were designed solely to relay relative position of the sun to the many without pocket watches and those which served as important architectural elements. Most often used as the 'rose



window' - the central culmination of facade, the latter clock is a focus of attention to passers-by.

With changing scales of building in the past half century, the clock came to be considered an insignificant element and its use withered. It is these 'architectural' clocks which today usually convey the time they **stopped** running, a memorial to their functional lives.

The central block of the Sulpician Seminary is among the oldest standing

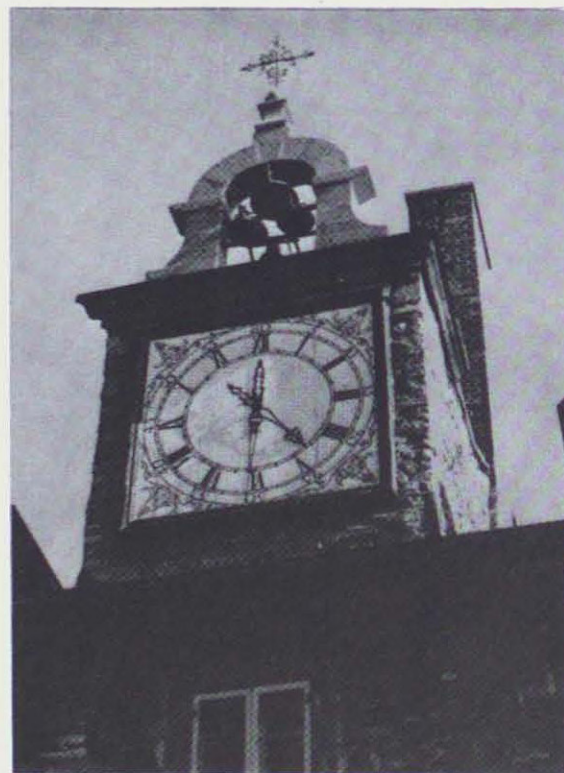
structures in Montreal, dating back to the 1680's. The building was expanded in the 1740's by the addition of an east and west wing, a third masonry storey on the original block, and, at the focus of the enlarged structure, a clock which still dominates the facade. The effect of a large, ornate time-piece, the first major public clock in the small mercantile settlement, must have been considerable. Already established as an important building, housing the Sulpician order, the Seminary clock embraced the attention of the soldiers and merchants who frequented the area about the Place d'Armes. Later uses of the clock in ecclesiastical architecture is typified in the gothic-revival Christ-church Cathedral where a fairly small four-faced clock appears at the base of the spire. While the spire dominated the 'west-end's' skyline of the mid-to-late nineteenth century, the clock was never overly noticeable. Now overshadowed by recent buildings on University Street the clock still marks the right time to any interested St.Catherine Street shopper or drifter.

Montreal's development as an inland port in the mid-nineteenth century led to an explosion of construction along Commissioner Street (now rue de la Commune). Outside of the old city, the buildings on the street were all directly related to the operation of the harbour. In the 1870's, the customs inspection office moved from John Ostell's Custom House on Place Royale into new quarters at the triangular intersection of Commissioner and Place d'Youville. The 'new' Customs House, originally built in 1858 for the Royal Insurance Company, dominated the junction of two thoroughfares with a striking clock tower which served as the entry pavilion to the building. The elegance of composition and relation to space as evident from early photographs made the New Customs House Montreal's finest example of the architectural use of the public clock. The departure of the customs department in 1917 precipitated the rapid decline of the building. The tower was removed leaving a truncated, aesthetically

ineffectual structure. After a fire, the shell was mercifully demolished in 1949. Several other port-related buildings in the area of Commissioner Street and Place d'Youville bore clocks. With few exceptions, the shifting of harbour activity to the east has led to the removal of these inoperative devices, leaving circular scars on their building's faces.

A Montreal landmark was established with the construction of the Harbour Clock Tower in 1921. Built to commemorate casualties of the First World War, the yellow tower and fancifully articulated clock face still dominate incoming ships' view from its position on the tip of Victoria Pier. The demolition of harbour facilities on the pier have left the tower a lonely guard on a desolate site. Surrounded by chain-link fence and uncontrolled plant growth, the memorial is in disrepair; the clock is motionless.

Government and public clocks are historically related, particularly in the case of civic administration. The city hall, demarking the administrative core of an urban conglomeration is traditionally adorned by a clock tower or some reduced version there-of. Citizens of Montreal can look to three legislative buildings representing their complete governmental spectrum and see three clock towers of diminishing success. The



original Ottawa Parliamentary complex of 1859 had no central clock. The fire of 1916 permitted the rectification of this omission with the construction of the ungainly-thin Peace Tower. This disfigured neo-gothic structure has become a cherished national symbol. The clock tower of the National Assembly Building in Quebec appears, by comparison, to be stunted. Montreal's city hall is weakest in projecting its presence into its foreground. As in the National Assembly, the clock is low in relation to the tower, and thus barely memorable to the casual passer-by.

A much more successful clock tower rose from the old Post Office building erected next to the ostentatious Bank of Montreal Building on St. James Street in the 1870's. Photographs convey the readability of this clock from Place d'Armes (although not visible from directly in front of the building). Unfortunately, the 'first Canadian bank' would not be second to its neighbour and the Post Office was removed to make way for the bank's intrusive new headquarters. Financial institutions commonly employed clocks on their local branches, possibly to perpetuate the concept of 'banker's hours' (the limited times during which one has access to one's accounts). The old Place d'Armes branch of the Bank of Toronto (now Toronto Dominion) had time integrated above its rounded-corner entrance. Later branches mimicked the central branch although recently the bank has gouged-out many of its analogue

devices in favour of the faceless electronic digitals.

The 1880's brought the construction, again on Place d'Armes, of Montreal's first skyscraper, the ten-storey New York Life Building. In order to insure the building's prominence (the towers of Notre Dame Church were still taller), it was insisted that a huge clock be incorporated into the tower. The two-faced clock, occupying one full storey in height, was to be the visual companion of the hourly-struck bells of Notre Dame. Suffering the ravages of nearly a century of weathering and corrosion, the clock is not as impressive as it once was and is in disrepair. Next door, the 'deco' Provident Building of the late 1920's uses small but elegantly incorporated clocks over its main entrances.

Aside from banking and insurance, the commercial world was late in adopting time as a focus of attention. Jewellers and watchmakers traditionally displayed large outdoor clocks, much as any store would use an exaggerated example of its wares to draw the consumer off the street.

The development of a dominant advertising industry has seen the clock become the side-kick of the commercial billboard as in the huge signs of Molson's and Imperial Tobacco's factories. Both of these are typically designed for motorists rather than for pedestrians. The recent emergence of the 'digital' has further eroded the role of the clock as an architectural front-piece.

The absence of the clock from contemporary architectural vocabulary is one of the symptoms of the dehumanizing facelessness and monotony of too many 'corporate' buildings. Fortunately, current trends in public architecture indicate a new-found sensitivity towards the scale and presence of the pedestrian. This rediscovered respect for human size and design heritage may well bring about the re-emergence of the public clock as a central, functional and personable element of a more humane architecture. □

Facing page

The Old Post Office Building on St. James St. with its central clock tower; The Sulpician Seminary clock's deconated face; the "New" Customs House clock tower, unfortunately demolished in 1947.

ON PROFESSIONAL DEVELOPMENT

a very occasional paper

by Michael Coote.

Something that has been a bone of contention, a topic of (sometimes) acrimonious debate and (also sometimes) a source of unease is the subject of professional development. Professional development means two things. Firstly, it means developing our skills as teachers; secondly, it means those things which we do above and beyond the call of immediate duty (like teaching) to extend our professional and academic wisdom. To deal with the second meaning first, whether we call this consulting, practice, research, or the publication or delivery of scholarly works really doesn't matter. They are all ways of developing ourselves. What matters is that we do expand our professional and academic capabilities. My argument is that to teach is not enough, and unless we make a deliberate and self-conscious effort to extend ourselves, we run the risk of evolving by default into a tired band of 'lifers' (the slightly perjorative word that I have borrowed to mean tenured faculty).

The position is this: whilst the school is entering adolescence (13th year), the collective faculty is fast approaching a rotund and tenured middle age. The average age of tenured faculty is presently 46.5. In ten years, i.e. in 1990, the situation could be that fifteen of the existing faculty still remain, with an average age of 54.4. Whilst the probability is that the future situation may develop differently, there is also a possibility that it will not be so different. Job opportunity and mobility have decreased in the last five years and may well decrease further, which means that we may be together for a long time and

the faculty council around the turn of the century will have many grey hairs and/or bald pates. In my experience, elderly faculty fall into two general categories. Those who have become the wise men, the elders, the pundits and, occasionally, institutions in themselves; and those who have degenerated into geriatric - I use the word loosely - incompetents who are an embarrassment to the institution and struggle to maintain some distant status quo which existed only in their imaginations.

I exaggerate, if only moderately, to make the points.

To return to the question of professional development, I am all too familiar with the various defensive arguments which allegedly mitigate the reasons for a minimum of activities other than teaching; or arguments which define professional development in the rather narrow sense of practice or near practice. Argument one is that we in the school are so overloaded with teaching and administration that there is no time for anything else, and that the summers are needed for contemplative navel watching to recover. Superficially, this argument seems well founded and plausible. (I have been known to use it myself). We do have heavy teaching loads and teaching can be exhausting. Upon reflection, though, the argument may well turn out to be specious and, if pursued to a conclusion, defeats the purpose for which we are here. If indeed there is little time left over to pursue regenerative activities, then we have a moral responsibility to take time out every two or three years to recharge; or, quite

simply, we become tired and ineffectual. However, I believe that the real problem is not that we are overloaded and overworked, but that the line of least resistance is to give that impression. By this I mean that we can spend sixty or seventy hours a week here dispensing (declining) wisdom, but that this may be, in fact, the line of least resistance and merely overindulgence in what (I hope) we enjoy doing best. It becomes a question of priorities - we either spend longer and longer saying less and less; or we acknowledge the problem, use our teaching time more efficiently, and pursue other things.

The other defensive argument relates to what is generally held to be an acceptable pastime in the university - scholarly research. This has been perjoratively defined by some of us as writing and delivering papers on non-problems in obscure (but referred) journals for academic survival, and is for those who are less fortunate than ourselves - i.e. non-professionals. Whilst I would not for one moment suggest that we are all scholars, I do believe that to eliminate scholarship as a possibility is to miss the point. I go further and suggest that the alleged contempt is actually based on reluctance or fear. Fear that, by stating publicly to our peers (rather than our proteges) what we are thinking and doing, we might fail, and discover that we are inadequate. It is perfectly natural for professionals who have not been brought up in the university system to feel this fear, but we should acknowledge it and not use derision as a weapon of defense. I believe that entering into a dialogue with our contemporaries is an essential component of professional development; that it is an important way in which we can expand our knowledge and wisdom and that, if we fail to do it, we atrophy ('waste away through imperfect nourishment' - Concise Oxford). If we can overcome our reluctance and think positively about traditional academic pursuits, then I believe we shall improve ourselves and the quality of our teaching. After all, what it really means is that we have to

read, think and, by exposing our thoughts, put them in order.

There is one further issue on this aspect of professional development which should be discussed briefly - the issue of remuneration. The probability that we will be paid - either in fees or grants beyond our normal salaries for these types of endeavour is in direct relation to our established competence and reputation. I have heard it said that research or whatever cannot be done because the funding is not available. Conversely it can be argued that the funding is not available because the credibility of the person seeking money has not been established; a circular argument which leads nowhere but down. Two points emerge from this. The first is that it will be necessary to do considerable work for no extra money to establish a reputation in the first place. The second point is that a good deal of academic work must be done without extra funding purely for intellectual satisfaction (and, occasionally, a free trip and/or a little glory).

The other aspect of professional development is that of teaching - a professional occupation in its own right, which we engage in with no training at all and with no experience other than having been taught ourselves (by people who had no training at all etc.....self-perpetuating incompetence?). We learn on the job, relying on our own experience as students and the examples of our peers. This is a fact of life here (although not in Australia and New Zealand, for example, where they have teaching clinics. At the University of Wellington, apparently, the clinic is run by marriage counsellors; an interesting twist..).

There are three principal components of teaching. Firstly, the knowledge and wisdom which I have discussed already. Secondly, there is translating this knowledge and wisdom into pedagogy. Thirdly, there are the issues of presenting the pedagogy in understandable terms, delivery and empathy with students. In

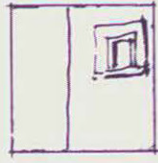
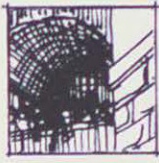
short: content, form and method. I believe all three aspects are important, but I intend to dwell principally on the second - pedagogy. (this literally means the science of teaching). As I have said, we learn on the job and from our peers. We develop structures, programmes, projects and delivery packages by a process of collective, and often conventional, wisdom. These evolve, or change, partly in response to perceived student needs; partly in response to new insights or experiences and partly for the sake of change itself. The collective wisdom is only as good as the experience of the individuals who make up the group. Put more bluntly, if the group remains more or less constant, as it does with a mostly tenured faculty, and if the individuals teach only within that group, then the probability of pedagogical stultification increases accordingly. Such resurgence of inspiration as might take place will come mostly from those few outsiders that we can bring in. This certainly helps, but is not enough - mainly because of limited exposure to other faculty. I believe that we can only expand our teaching experience and therefore pedagogical expertise - by teaching with other people at other places. This can be done in several ways, ranging from the short-term exposure of being visiting critics at other schools, to the medium term of several weeks giving an intensive lecture course or project, to the longer term of teaching for a term or a year on exchange or a visiting professorship. (The longest term of all is not to settle down until one has taught in several schools, serving an apprenticeship as it were; after which the other, shorter terms still apply.) All these are possible, but become probable only if the individuals concerned have established some credibility. It is seldom, especially in these hard times, that schools want another hired hand (if they do, they employ sessionals) and the only reason that another school would go to the trouble and expense of bringing in a visitor is for the same reason as we do it ourselves; to gain real expertise. Once again the circular argument emerges; if you haven't demonstrated to the outside

world that you have expertise then it is unlikely that you will be invited, and if you are not invited then it is unlikely that your pedagogical experience will grow. In the first instance, then, it could mean short-term participation in crits by offering your services for nothing.

This leads to the whole question of initiatives. Who is responsible? There has been a rather wistful assumption, or hope, that the institution - our institution - through the medium of the director or the graduate office will somehow magically provide opportunities for these things to happen. My position on this is quite clear. The institution, however it is embodied, is not entrepreneurial and participates only insofar as it expounds its own needs (as I am doing now), suggests possibilities, and once individuals have taken their own initiatives, gives encouragement through advice and support.

There is one final point that I want to make. Schools of architecture gain reputations in two ways; by the quality of the students that they deliver and by the extent to which faculty members are known outside the university for their expertise. It is essential that we build up our reputation as a first class school so that we attract (in competition with, for example, Toronto) the best students and also attract, for those few opportunities we have for visitors, the best visiting faculty. Carleton where? is not a joke. furthermore, I do not believe that school reputations should be built on a few individuals, but on the basis of collective wisdom as exemplified by each member being a knowledgeable and dedicated professional.

What I have tried to do in this paper is to outline the problem of the school as an established and possibly rather static body and emphasize the need for professional development. If we remain static and we do not exert ourselves beyond the immediate teaching demands, then we will be a very dull school indeed at the end of this decade. □



URBAN DESIGN IN CISTERNINO

by Norbert Schoenauer.

Fleeing from persecution in the East, Basilian monks founded a monastery upon a hilltop in Apulia, in the 8th century A.D. Named San Nicolo di Patara cis-Sturninum, the location of this monastery was identified by the term cis-Sturninum which referred to its nearness to the ruins of an ancient town called Sturninum. From cis-Sturninum evolved the present name of Cisternino.

During the early Middle Ages, monasteries

- not unlike fortresses - attracted many lay people who settled outside the walls both for protection and for trade opportunities. Viable communities often arose around monasteries and this was also the case with Cisternino. Although during the Dark Ages foreign incursors destroyed both the monastery and the early medieval settlement, a second medieval community was eventually established on the top of the ruins of the earlier settlement. From historic documents, it appears that this second community became the fief of the bishop of Monopoli. This feudal tenure began in the 12th century and continued until the beginning of the 19th century when feudalism in southern Italy was abolished; however, it may be of interest to note that the title of Baron of Cisternino is used by the bishops of Monopoli even today.



The physical location and form of medieval Cisternino was primarily determined by defence and climatic considerations. Sited on top of a knoll, the old town, or *borgo vecchio*, was built to be compact so that its built-up area had a reasonable circumference that could be easily defended as well as enclosed by defence walls. The location on top of a knoll overlooking the Itrian Valley gave an obvious advantage for defence and a clear view over the surrounding



Cisternino

countryside to detect possible enemy forces on the march.

Originally, the old city had only two entrypoints, while the Porta Granda has long since been modified, the Porta Piccola is still a typical medieval city gate and has the characteristic right-angle bend just within the portals preventing a direct view from the outside down the main street. The two city gates are linked to each other by a primary though narrow spine street, which in the centre of the town widens into a market and meeting place, a piazza. Beyond this primary spine, access to the rest of the town is provided by secondary narrow streets and tertiary alleys or cul-de-sacs, the latter too narrow for vehicular traffic. The maze-like street pattern of the borgo vecchio as well as the bent spine street were not only confusing to potential invaders of the

city, but the narrowness of the individual streets also served to block the advance of large numbers of incursors. The many flying buttresses and arched superstructures bridging streets and alleys made communication at roof level from one city block to the next relatively easy, and also made it possible for citizens to counter-attack by hurling missiles on the invaders from above. Since walls and roofs were built of stone the invaders could not depend on fire to frustrate the defence manoeuvres of the residents.

The hilltop location of old Cisternino was also advantageous from a climatic point of view. Not only was this elevated town site airy and cooler, but its greater distance from low-lying marshes offered some protection against malaria fever which was rampant during the medieval period. Moreover, the slightest breeze



could be captured and funnelled through the gates of the town crowning the knoll, while the winding and irregular street network dissipated the less pleasant through draft. Even on calm days, air movement was induced in the compact city through the pressure differential created between the sun-drenched piazza and the narrow, shaded side streets; as warm air rose from the piazza, cooler air was drawn from the side streets ensuring constant air circulation. The close-knit building mass as well as the whitewashed surfaces of buildings minimized the adverse effects of sun radiation, and the effects of day and night temperature fluctuations were balanced in individual dwellings by the storage capacity and delayed heat release of the massive stone structures. Finally, the reflective quality of whitewashed walls also added a particular charm and warmth to Cisternino's narrow and shaded streets.

In Cisternino, most ground floor space adjacent to main streets and piazzas is devoted to commercial use, for shops and workshops, while the upper storeys are generally residential. The bishop's palace and the church were not located at the main piazza, but were sited adjacent to the principal entrance to the town, at the

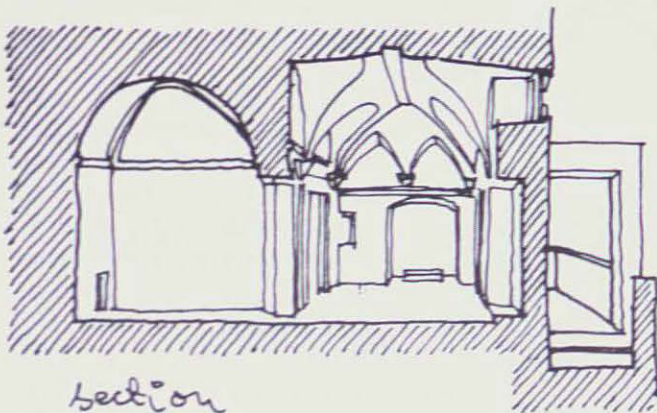
Porta Granda; the former was gutted during the revolt of 1667 and never rebuilt. Along sidestreets housing is dominant, lower units having access to gardens or patios at ground level and upper dwellings having access to roof terraces, which often have a summer kitchen in the shape of a vaulted alcove on the roof. An intrinsic feature of all dwellings, whether lower or upper, is their direct access from the street, the former frequently from a recessed semi-private bay off the street or alleyway and the latter through an open or covered staircase with the front door usually visible from the public right-of-way. Less consistent is the availability of cross ventilation in dwelling units, although it does exist in the majority of upper units.

The front door in a typical dwelling unit leads directly into a large multi-purpose room, a living-dining room that also contains an open fireplace used for cooking, a so-called *cucina a terra*. From this main room, one enters into one or two bedrooms or, on occasion, through ladder or stair onto a mezzanine used for sleeping. A special feature of all dwellings is the vaulted ceiling which ranges from a simple barrel vault to

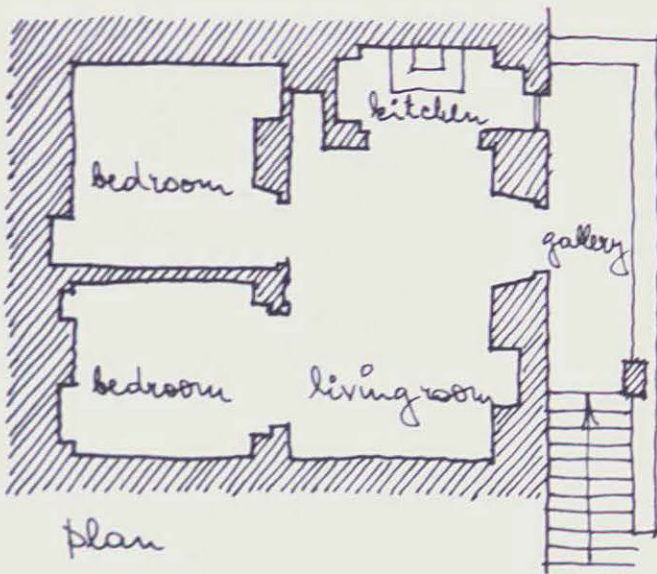


elaborate and ornate crossvaults. The windows are generally small, but so-called french windows are now and then used for multi-purpose rooms; the latter are protected by a simple railing and resemble narrow balconies just wide enough for a row of potted plants. Stone brackets to support a pole at lintel level and projecting about 20 centimetres in front of the window were once used for curtains that shaded the window without interfering with natural ventilation. Several homes have generous arched loggias overlooking the street at the second or third floor level.

The use of uniform building materials,



Section



Plan

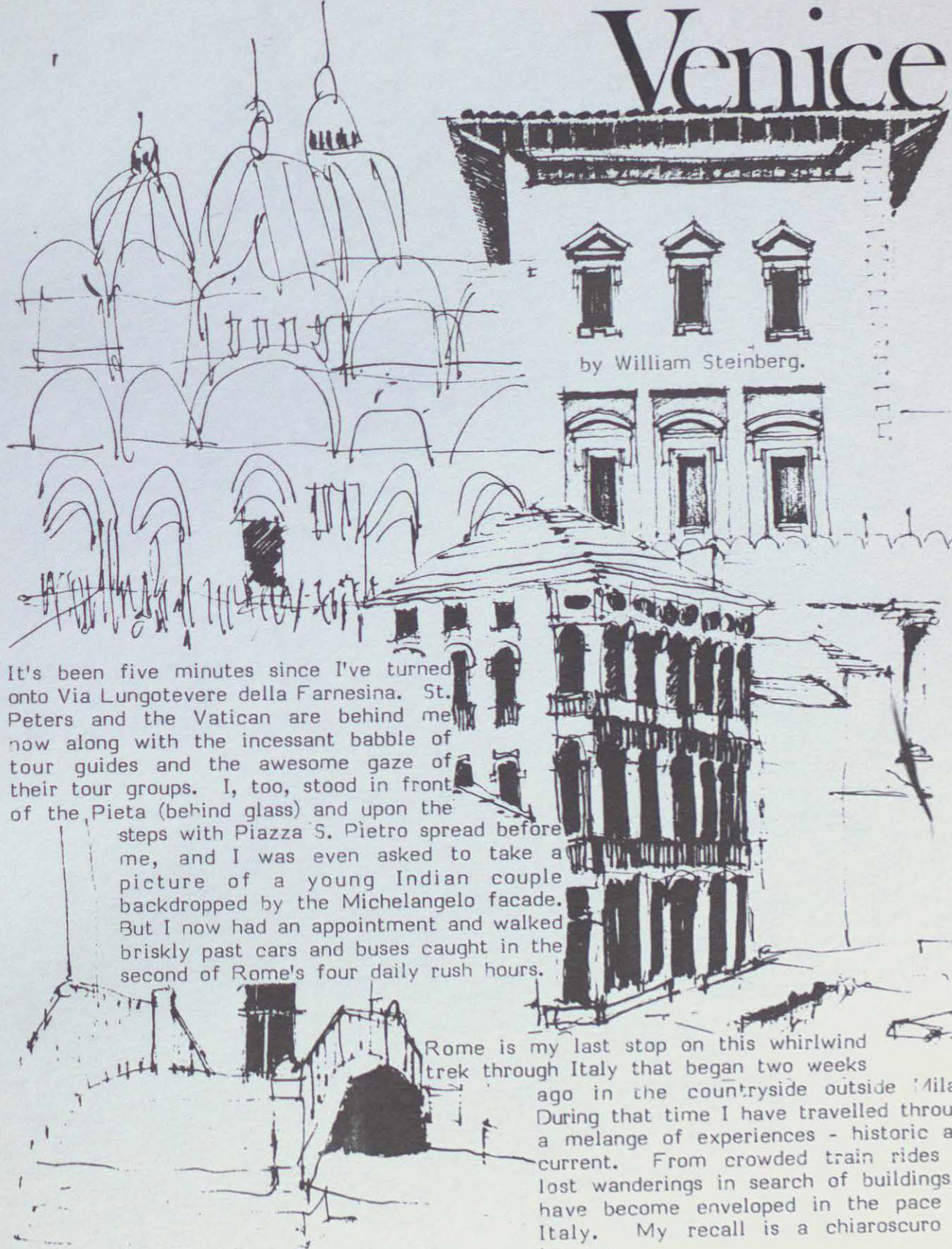
Second-floor dwelling
after Edward Allen

uniform construction methods and uniform design concepts throughout the borgo vecchio of Cisternino may suggest a monotonous urban environment. In reality, however, this is not the case, since a pleasing balance between uniformity and diversity is achieved that is indeed very human; and just as individual people are similar but unique, so the buildings of this town are similar and different at the same time, because the building elements such as doors, windows, staircases and vaulted loggias vary slightly in design and in their juxtaposition. An important lesson in urban design can be learned from Cisternino, namely that with only a few building elements as variables, a rich living environment can be created provided that these variables are not regimented in a monotonous arrangement. Of course, the potted plants and flowers as well as the ever-present panoply of laundry drying in the sun add a lived-in touch to the urban ambiance that in its informality enhances the human scale of the borgo vecchio of Cisternino.

Many other quaint and picturesque medieval towns have ceased to be viable urban entities in the traditional economic sense and have instead become tourist centres or outdoor museums, but Cisternino remains a service centre for its surrounding countryside. Although some tourists are attracted to Apulia and Cisternino, they have not yet changed the traditional lifestyles of their inhabitants. Cisternino's citizens still gather in the early morning hours in the piazza in front of the bulletin board to learn of the latest local events; most people still go about their daily affairs in the time-honoured routine which includes a long siesta in the early afternoon. Judging from the proliferation of tv antennas on the roofs and the many cars parked in the streets, it is easy to see that the people of Cisternino live in the present. However, they have found a way to adapt modern conveniences to a traditional living environment, which seems to prove that old and new can be compatible. □

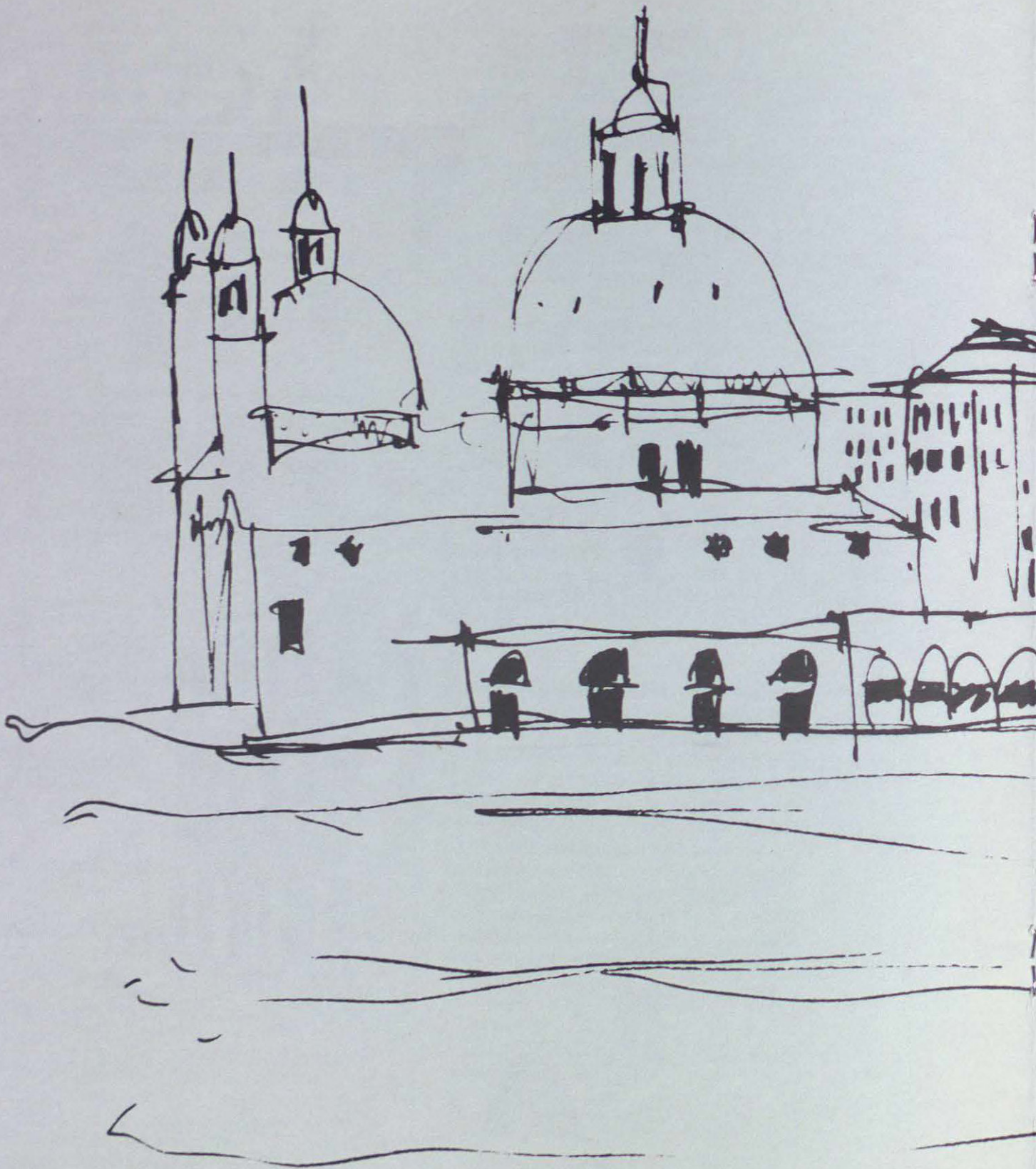
Venice

by William Steinberg.



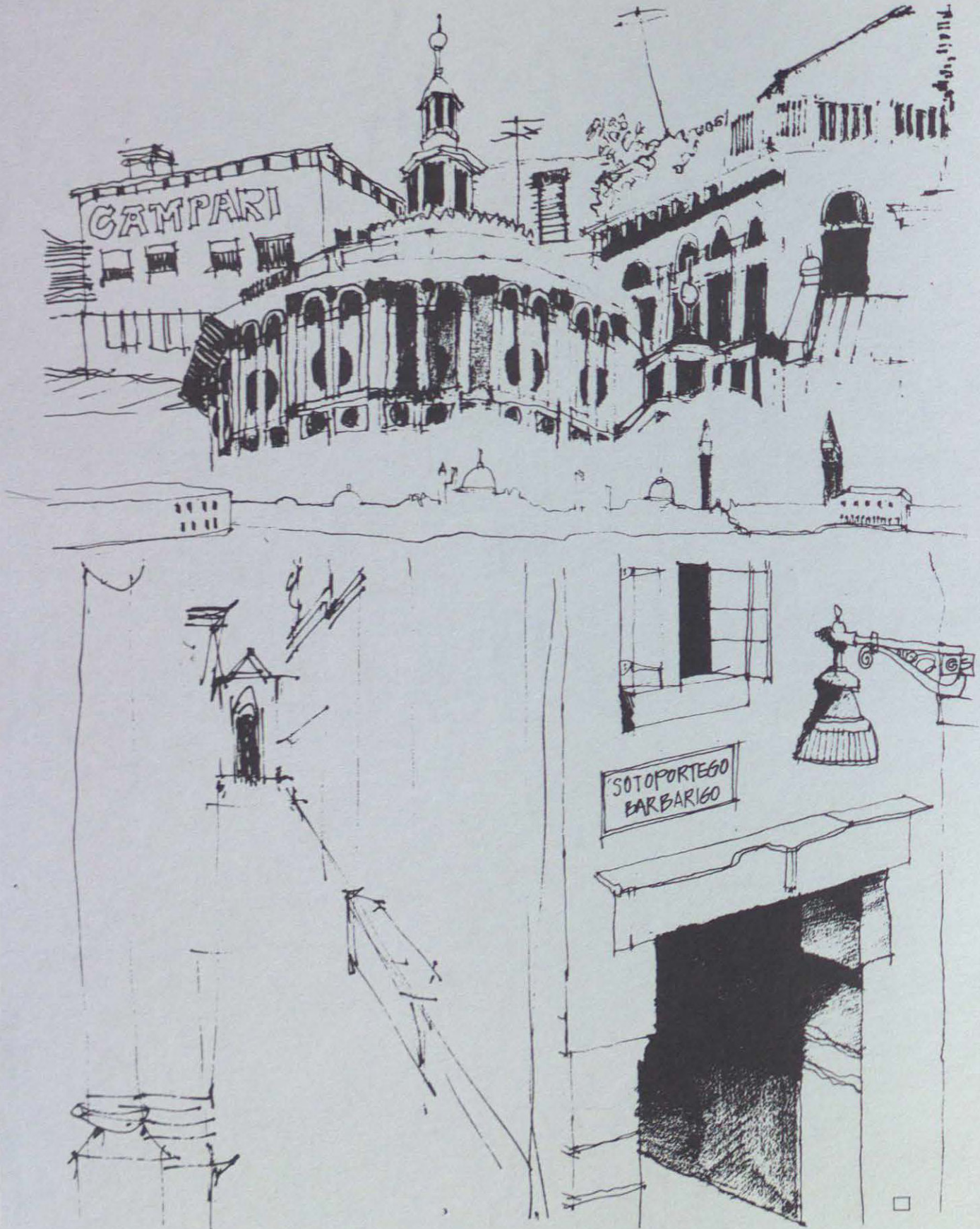
It's been five minutes since I've turned onto Via Lungotevere della Farnesina. St. Peters and the Vatican are behind me, now along with the incessant babble of tour guides and the awesome gaze of their tour groups. I, too, stood in front of the Pieta (behind glass) and upon the steps with Piazza S. Pietro spread before me, and I was even asked to take a picture of a young Indian couple backdropped by the Michelangelo facade. But I now had an appointment and walked briskly past cars and buses caught in the second of Rome's four daily rush hours.

Rome is my last stop on this whirlwind trek through Italy that began two weeks ago in the countryside outside Milan. During that time I have travelled through a melange of experiences - historic and current. From crowded train rides to lost wanderings in search of buildings, I have become enveloped in the pace of Italy. My recall is a chiaroscuro of images.



July 6. 90.
Grant Canal.





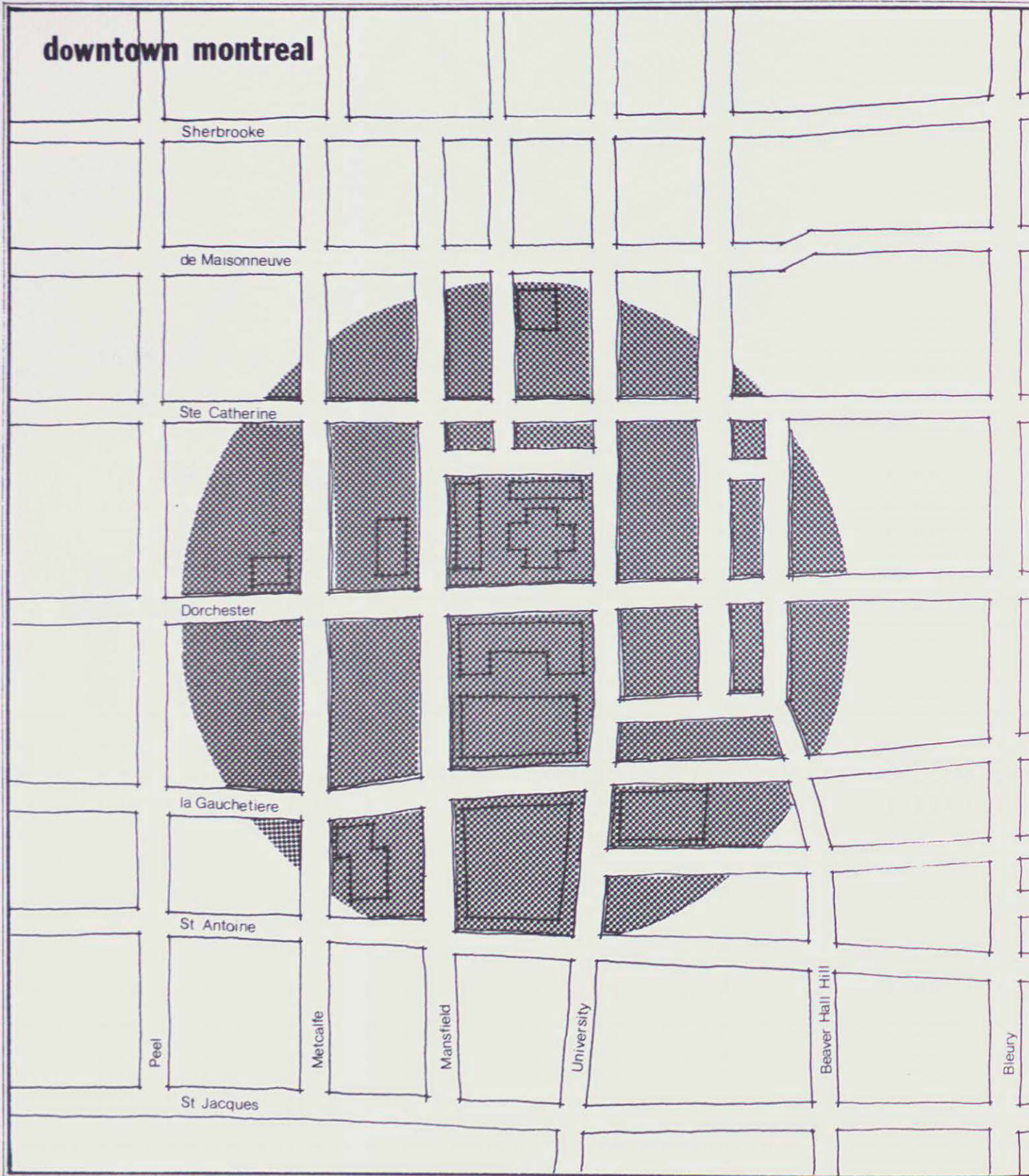


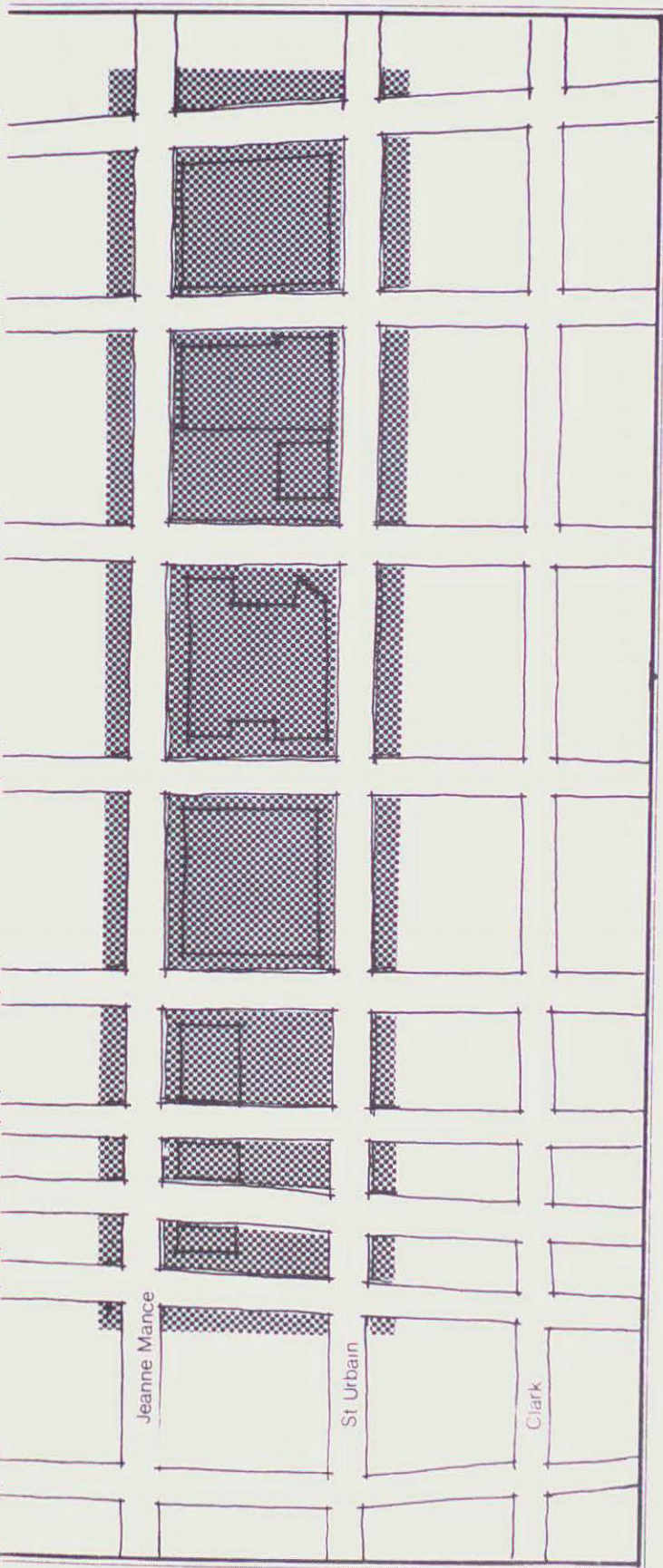
**The development
of downtown
Montreal :**

poles apart

Manhattan's skyline rises dramatically from the water of upper New York Bay and diminishes, resurfacing later in midtown. The financial district with its tightly-packed towers is the American nation's monetary centre, while the heart of New York and many of its attractions lie in the midtown area. This is an analogy which comes to mind when considering the growth and future development of downtown Montreal. The centre of downtown Montreal pivots about Place Ville Marie and is roughly bounded by Sherbrooke, Guy, St Antoine and Aylmer/Beaver Hall Hill Streets. Most of Montreal's business headquarters, rentable office space, hotel rooms and attractions are located in the area. As well, it is well serviced by mass transportation (Central and Windsor Stations, the Metro, etc.), restaurants and the city's main retail area.

by George Bulette





To the east there is a new and rapidly rising centre of activity. It occupies less area than the aforementioned territory but nonetheless stretches from Sherbrooke to St-Antoine and is bounded by Jeanne Mance and St-Urbain Streets. Its heart is Complexe Desjardins, which at its opening in 1976, was proclaimed to be "le coeur du nouveau centre-ville". The origins of this second 'downtown core' revolve around the construction of Place des Arts in the early 1960's. In 1970 the plans for Complexe Desjardins were made public and the area continued its growth in the mid-70's when the federal government announced plans to build Complexe Guy Favreau. This project, located immediately south of Complexe Desjardins, has been stalled and construction is only now being resumed. In 1977 the site of the Palais des Congres was chosen to straddle the Ville Marie Expressway, one block south of Complexe Guy Favreau. In the spring of 1980, Hydro Quebec announced that it would build its headquarters immediately north of Place des Arts. It is a considerable undertaking which will provide office floor space equivalent to that of Place Ville Marie. The total construction cost of these last three projects is in the vicinity of \$460 million, which accounts for the majority of current construction spending in downtown Montreal.

Certain factors must be taken into account however, when considering this second core. Its five major components have been or are being financed with public money. This is significant. The municipal government is responsible for Place des Arts. The provincial government is responsible for the Palais des Congres, indirectly for the Hydro Quebec complex, and partly for Complexe Desjardins. Finally, the federal government is responsible for Complexe Guy Favreau.

It is interesting to note that although Complexe Desjardins' enclosed central 'place' is successful socially, economically its shops have done poorly. Retail business tends to cluster together and

Complexe Desjardins is too far removed from the main retail segment of Ste-Catherine Street. This project characterizes the new core which lacks the diversity of central downtown, a diversity strongly dependant upon private enterprise. Its linearity reflects its lack of depth. With the exception of Place des Arts, the area will soon resemble the downtown stretch of Dorchester Street, in that the people who will go there will be the people who will work there, leaving the streets empty and lifeless during evenings and weekends.

Six major office developments, representing an investment of \$270 million, are presently under construction in Montreal's central core. All are being financed by private enterprise. This is where the polarity of downtown development becomes evident: public financing versus private financing. The complexity of this polarity is consolidated by the largely francophone image of the second core as opposed to the central core's strongly anglophone image. It is for this reason that the provincial government is, through the investment of its money, promoting this eastward shift.

In a November 29, 1977 article in The Gazette, David Farley, director of the McGill School of Urban Planning, identified an "imperialist axis" and a "nationalist axis" in downtown Montreal related to the two aforementioned cores. Farley alluded to a "battle of the axes" in which "a public investment near Dominion Square and Place Ville Marie reinforces imperial interests while investment to the east will shift the focus of downtown and express Quebecois interests". The article appeared shortly after the siting of the Palais des Congres had been publicly announced. The decision in question aroused a great deal

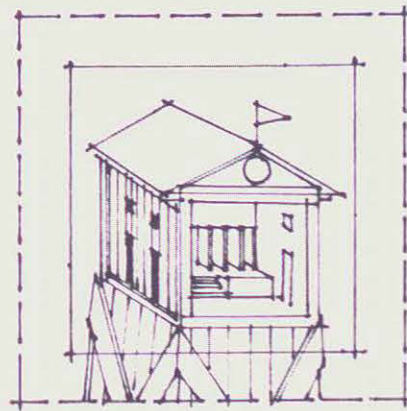
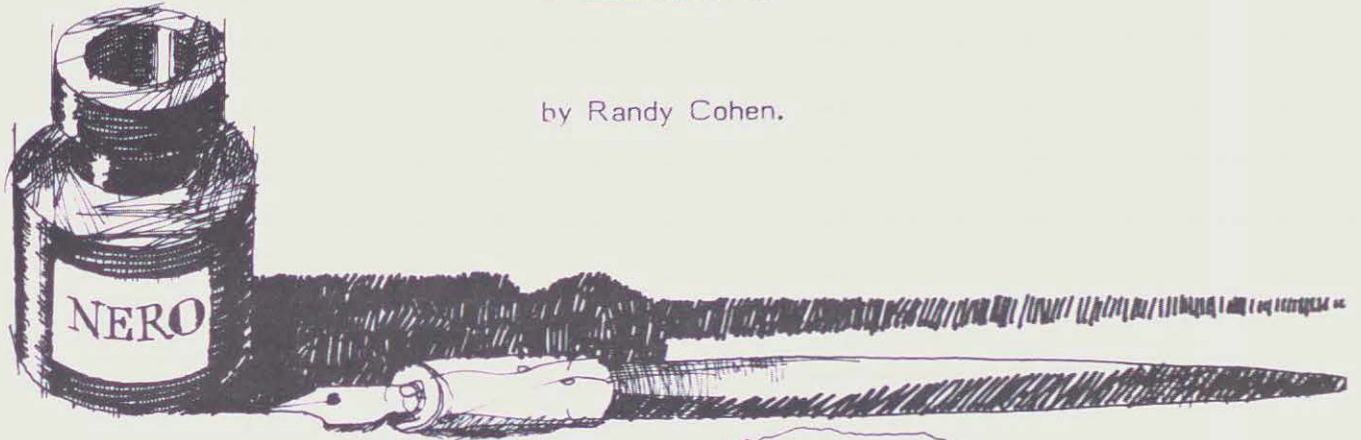
of controversy, particularly within the hotel industry, since the location selected was not within the immediate sphere of the major hotels. The Palais des Congres' siting, however, serves a definite purpose. It will act as a link with a symbolically Quebecois Old Montreal. In bridging over the tremendous barrier presented by the Ville Marie Expressway, the Palais des Congres will allow the termination of one end of the nationalist axis. As such, the siting of the Hydro Quebec complex emerges as no surprise. It will become a symbol of the nationalist axis, from a distance rivaling Place Ville Marie. The site itself is somewhat inappropriate; the scale of the project will have a crushing effect on the neighbouring residential area and will certainly be contested by citizen's groups. Since the nationalist axis is at present a narrow one, relocation would be awkward.

One can only speculate about the future growth of downtown Montreal. Its high density development may continue to spread to the peripheries of the central core as it is presently doing. The nationalist axis with Rue St-Denis as an ally may also spill into its peripheral streets and develop more depth. Eventually, the two cores may be united and there may come a time when the no-man's lowlands between the eminent skylines of the two centres shall develop into prime real estate. The main artery through this no-man's land is Bleury, a north-south street. It is only one block away from the nationalist axis and three blocks away from Phillips Square and the imperialist axis; close to both but part of neither. The character of downtown may change dramatically within the next twenty years, with one major project's siting on Bleury Street rapidly altering the growth patterns of the inner city. □



Where 'ya comin' from, Aldo?

by Randy Cohen.



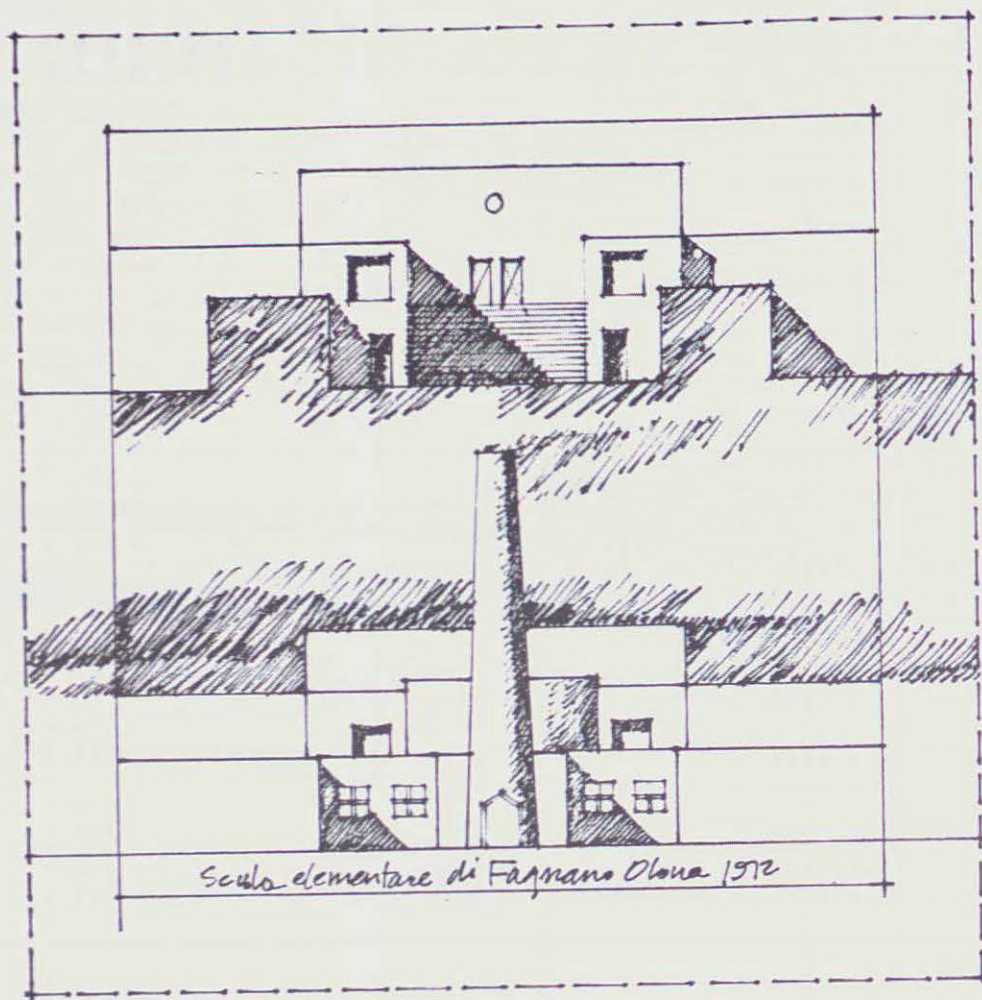
il Teatrino Scientifico 1970

An examination of Aldo Rossi's architecture and in general the theories of his colleagues, (the group Charles Jencks refers to as the 'rats') must begin with a look at what Anthony Vidler terms the three typologies of Rational Architecture. These typologies can be traced back to the Rationalists of the 18th and 19th centuries. Of course this group of neo-rationalists must in some ways relate to the earlier great rationalists of this century. Just what this relationship is and how Aldo Rossi compares in his imagery to both the

earlier rationalists and today's post-moderns will be discussed.

The word typology can be thought of as that aspect of an object that tells us it belongs to the same category as another object with which it shares certain similarities. Peter Collins wrote of the beginning of these typologies in **Changing Ideals in Modern Architecture:**

...the classical Rationalists demanded three things of Architecture: firstly, a reappraisal

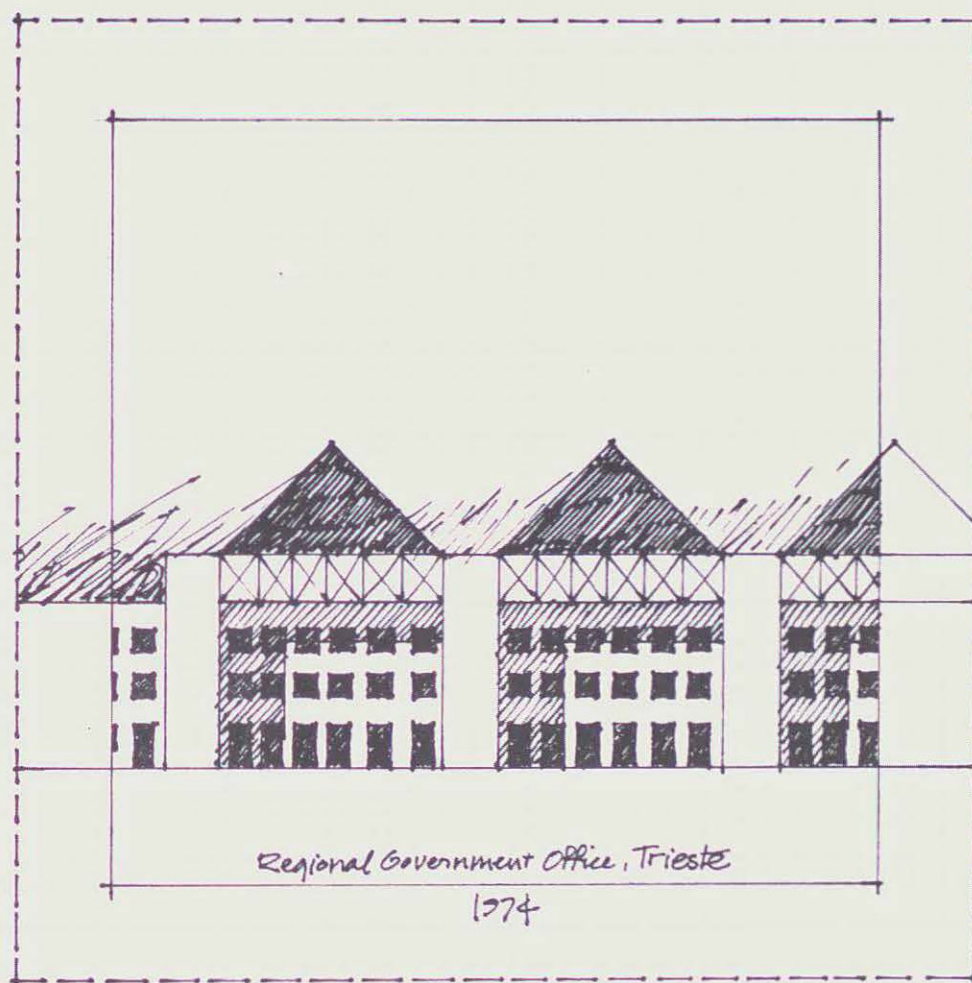


of the proportions of all structural elements with respect to the newly established science of the strength of materials; secondly, a logical approach to planning with respect to the actual needs of the intended occupants; and thirdly, a more flexible approach to the classical notions of symmetry and regularity...

From this we see the beginning of modern architecture's first typology, that being structural integrity. The second the infamous functional plan and its expression. The third typology foreshadows the functional plan being expressed, but also Venturi's ambiguities, complexities, contradictions, and double functioning elements, 'both-ands' and

whatever else you may want to throw in. What is important to ascertain is the exact meaning of the third typology and how the 'rats' look at the early modern typologies. Anthony Vidler writes:

We might characterize the fundamental attribute of this third typology as an espousal, not of an abstract nature, not of a technological utopia, but rather of the traditional city as the locus of its concern. The city that is, provides the material for classification and the forms of its artifacts overtime provide the basis for recomposition. This third typology, like the first two, is clearly based on reason, classification, and a sense of the



public in architecture; unlike the first two, however, it proposes no panacea, no ultimate apotheosis of man in architecture, no positive escatology.¹

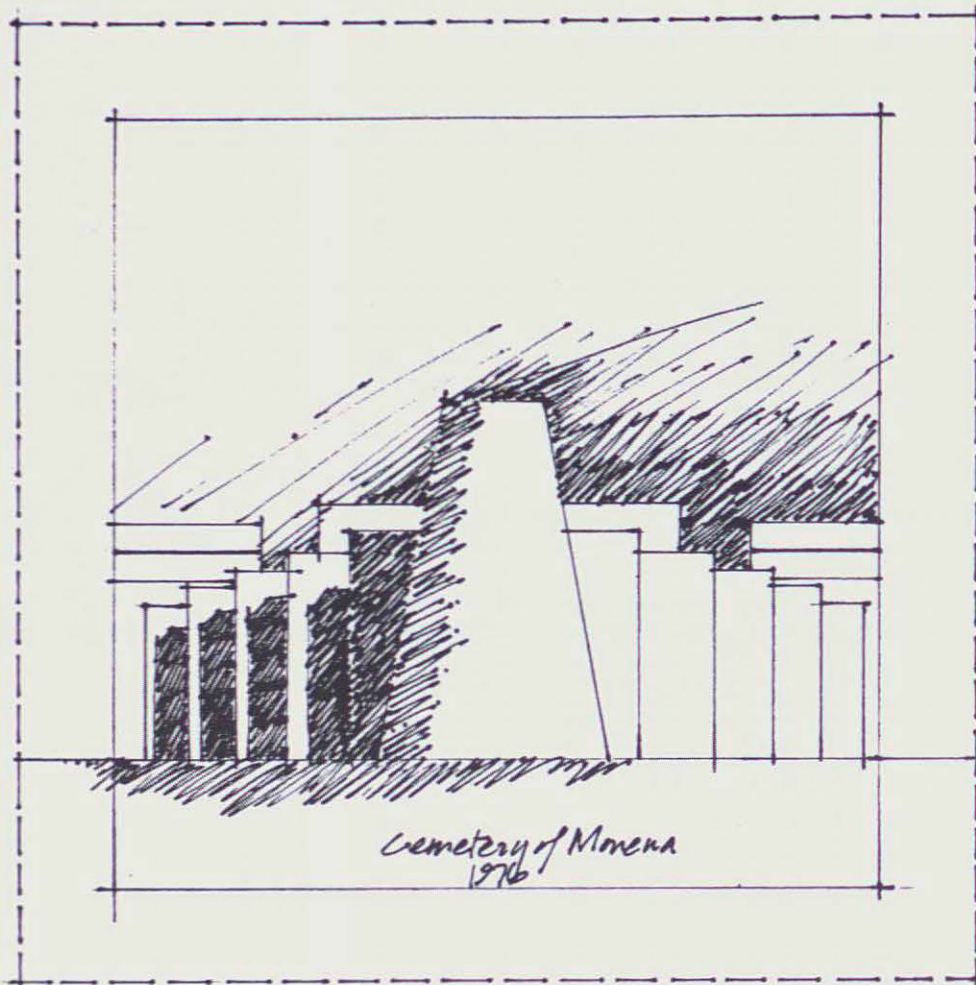
This typology of the city essentially looks at the street, the boulevard, avenue, colonnade, square, the piazza, courtyard, steps etc. While the first two typologies are obsessed with a reason found outside of itself the new Rationalists do not attempt to find reason but instead look towards a continuation of what is around. Vidler describes this:

This concept of the city as the site of a new typology is evidently born of a desire to stress the continuity of form and history against the fragmentation produced

by the elemental, institutional and mechanistic typologies of the recent past.²

Form and historicism cause quite a dilemma when looking at the origins of Rationalism, especially in the light of recent work. The arguments that took place in the nineteenth century between Romantics and Rationalists quite often ended in, as Peter Collins has oft repeated, "the blackening of eyes". But the imagery that is projected by Rossi and certainly that of Kahn's work, has strong ties to the projects of Etienne Louis Boullée whom one could hardly call a Rationalist.

The existence of a relationship between the 'rats' and their predecessors of the



International Style varies according to the source. Leon Krier writes:

We want to state very clearly that rational architecture is not concerned with the revival of the rationalism of the 1920's.³

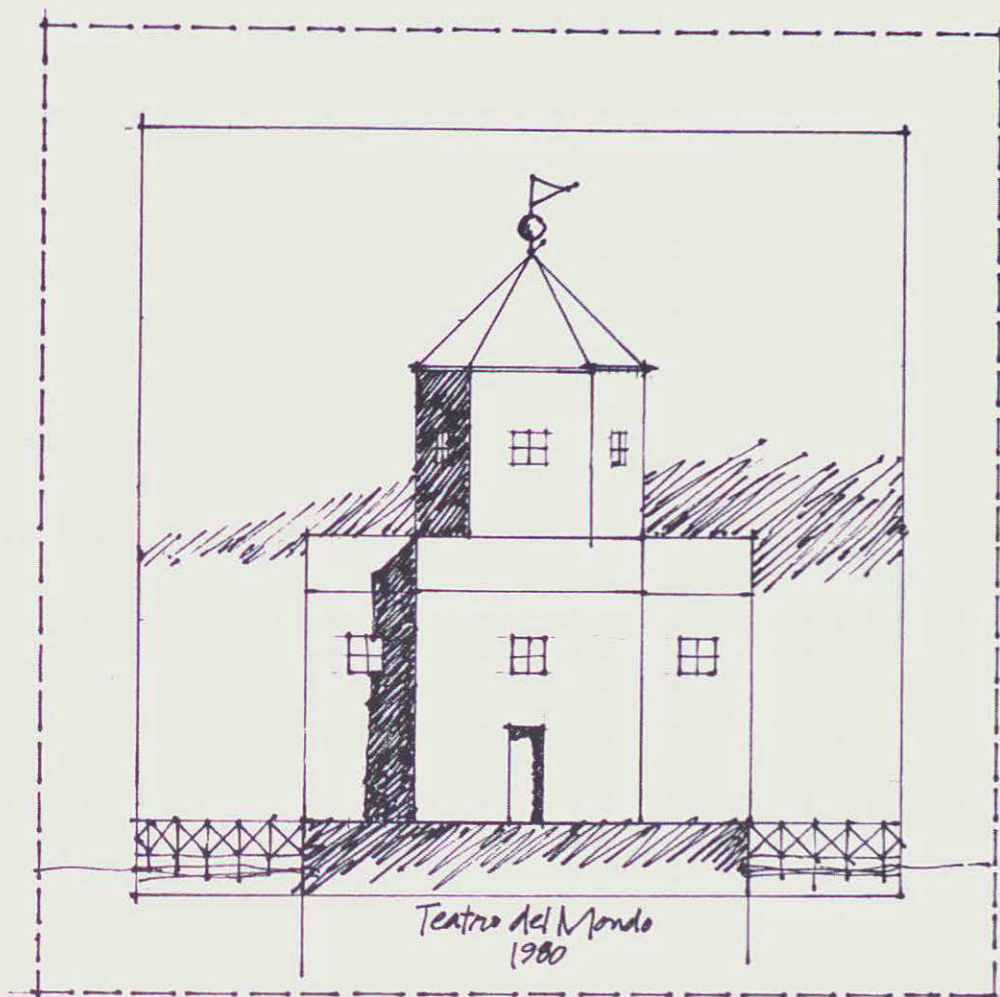
However, there is no doubt that the stripped-clean appearances and simplified forms must surely relate to the early moderns. Anthony Vidler writes about the new Rationalist's third typology:

...it...refuses all eclecticism resolutely filtering its 'quotations' through the lens of a modernist aesthetic. In this sense, it is an entirely modern movement, and one that places its faith in the

essentially public nature of all architecture, as against the increasingly private and narcissistic visions of the last decade.⁴

Perhaps the 'neoclassicism' of the early modern work which Colin Rowe describes could be a link to Rossi's projects. However, in all fairness, this is just a idealistic relationship as is with Kahn and his predecessors, for symbolically neither Rossi nor Kahn, nor, for that matter, the other 'rats', look towards technology to provide them the way. Rossi adamantly states that his forms are not meant to be progressive in any way.

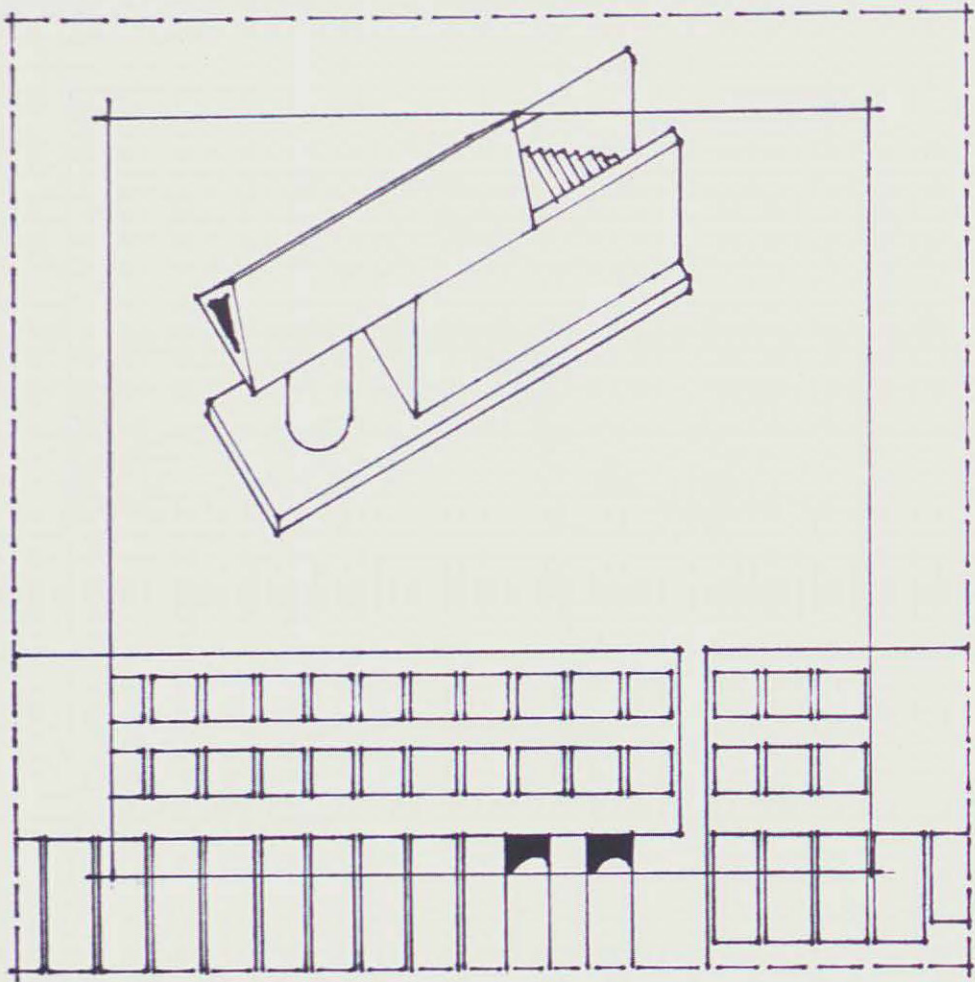
The imagery that is provoked by Rossian buildings has been compared to death, to resurrection and specifically to images



ranging from prisons to concentration and death camps. His admirers find a double meaning to be inherent in this, as in Piranesi's prison drawings. Obviously his detractors do not believe that any good comes from his imagery. In order to understand how these mixed feelings are acquired one must look at Rossi's process. The solution to the problem is put forth in an absolutely simplistic way. There are no grand ideas, no sensationalistic experiences; just straightforward, most often linear and highly scientific answers. This is where the death camp symbolism and Boullée's projects tie together: the built environment stripped like a ruin, lifeless, monoliths low to the ground, waiting to provide the backdrop for the **real** purpose - the inhabitants. This is precisely the point of departure between

the rationalists of yesteryear, the new rationalists, and the post-moderns of today, and that is in what they stand for, what they wish to express, and what relevance their gestures may have in today's society.

The early rationalists believed firmly in 'the new age' and ultimately what that age could do. Hence, buildings become lighter, higher and perform all kinds of structural feats. The most important thing though, is that the buildings express this age through the machine-like forms or machine-produced materials. At the other end of the spectrum is the reaction, the group of people who don't believe that our world should look like a machine. Instead they look to the past for the answer to our problems of today.



The new Rationalist claim to look at the city and its building types through the 'lens of modernism'. In terms of image then, both rational groups try to deal with construction and the elements there-of, in a way which is contemporary to our society. The post-moderns, whose concern for the city is commendable, deal with the problem of improving the urban fabric in barbaric ways which have very little to do with the age in which they are built.

Throughout the last half of the twentieth century Italian architects have struggled to find an architecture that could erase the memory of the work produced under the fascist regime. Vittorio Gregotti in **New Directions in Italian Architecture** writes of a search for a 'real'

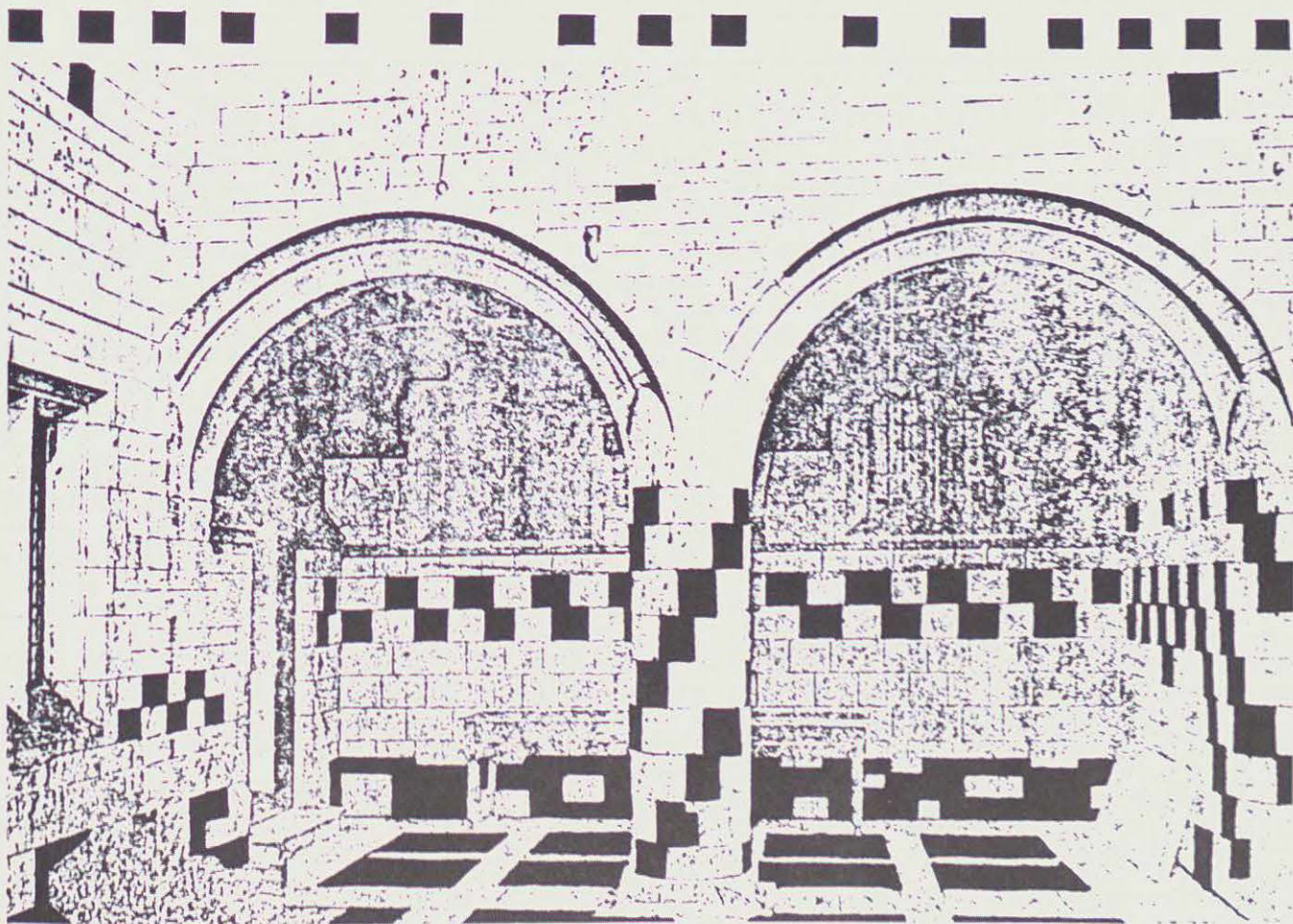
architecture. This 'reality' can be found through buildings which can express the age in which they are built. It can be realized in projects which deal specifically with the problems of the day and through forms which are relevant to the urban fabric in which they are placed. In asking "where 'ya comin' from, Aldo?" the influence of several hundred years of architectural history unfolds. The struggle of the Classical Rationalists with the Romanticists has been of great influence in a Rational way and in an irrational way. The ties to this century's International Style are there, as well as the differences. But, through all of the images, beyond any of the trivialities of our day-to-day world, the concept of the city and its continuation reigns as the major concern and source for Aldo Rossi.

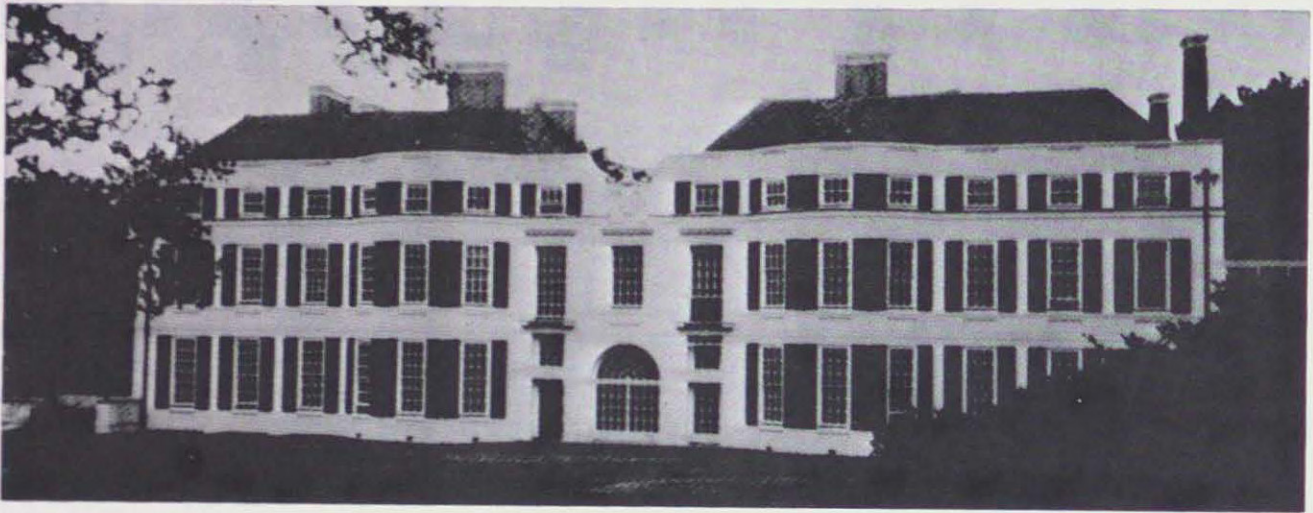
SIR EDWIN LUTYENS

1869 - 1944

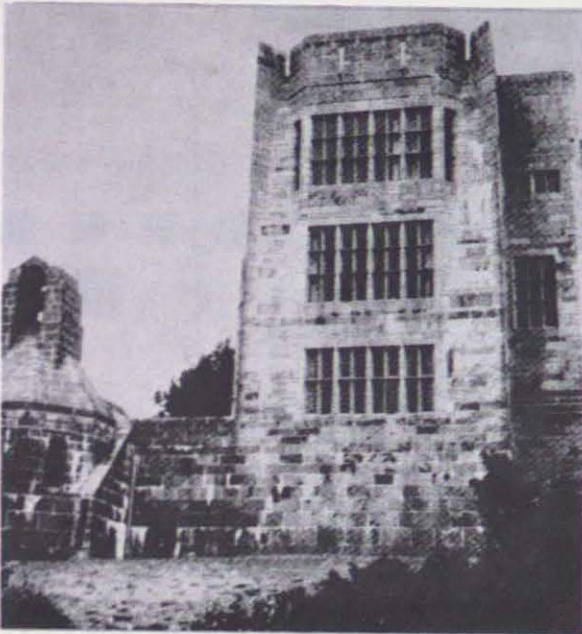
"None of them had his mastery of the architectural game, his fabulous dexterity in every conceivable situation" This notice in the Architects Journal, like the many that appeared at the time of his death in 1944, praised Lutyens as one of the outstanding practitioners of architecture of his day. His career spanned the Victorian and Edwardian eras as well as the birth and flowering of Modernism. He was overshadowed near the end of his career by the big figures of the Modern Movement such as Mies and Le Corbusier and ignored by a whole generation of architects who labelled him as part of the 'established system' against which they were reacting.

by Erich Marosi





Nashdom 1905-9, Buckinghamshire



Castle Drogo 1910-30, Devonshire

At a point in time when we ourselves are trying to understand and re-establish our links with the past, the history of buildings and styles, then it is well worth studying a body of work that evolves from and is deeply rooted in the history of architecture.

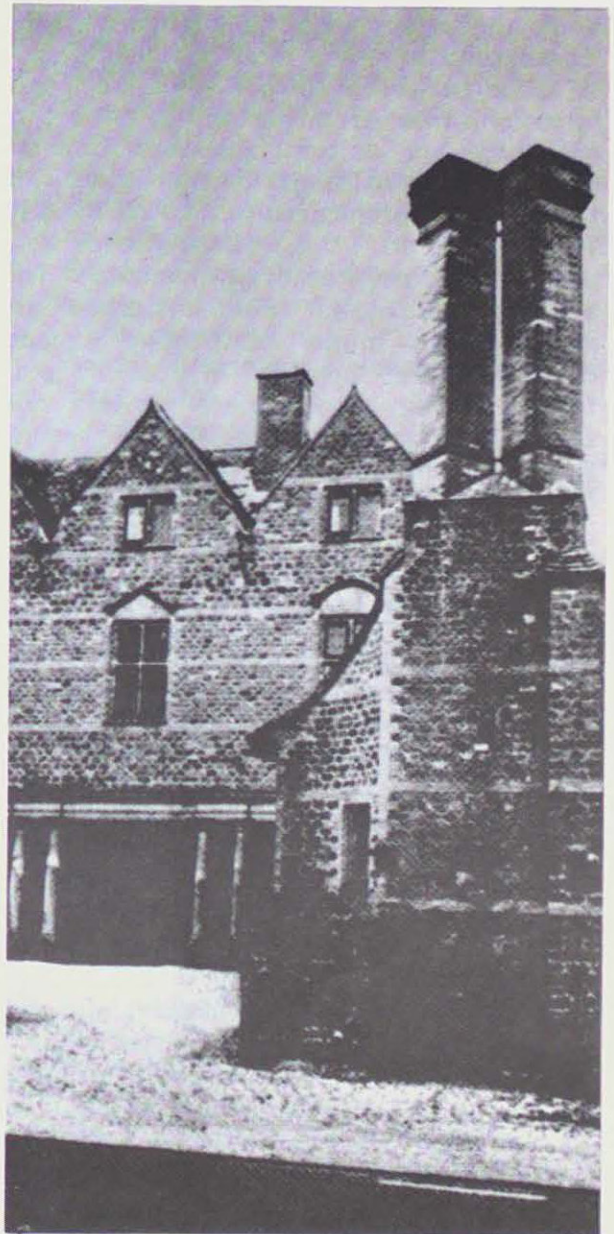
Lutyens once said that "architecture with its beauty and passion, begins where function ends" - a far more movingly beautiful and more accurate pronouncement than Sullivan's oft mis-used slogan. Lutyens designed from

the outside **in** as well as the inside **out**, thereby creating, as Venturi states, the necessary tensions which make 'architecture' and help make the wall an architectural event. The Modern Movement, by preaching the continuity of the interior and the exterior, denied the possibilities of richness inherent in their meeting the wall. Lutyens created drama by allowing for movement through a **series** of spaces and volumes. These rooms sometimes bend as in Nashdom to accommodate and to adjust to some formal pattern which has been set up on the exterior. The exterior becomes richer in meaning and this in turn breeds ambiguity and tension within. Lutyens' grammar of planning consisted of the devaluation of the cross-axis, deriving an asymmetrical circulation scheme within a symmetrical form. He separated movement and axes and accommodated minor elements within a rigid and largely preconceived form. He seldom planned continuous spaces or used surface articulation to achieve movement; the cross-axes were often occupied by a solid mass such as the stair in Tigbourne Court or the fireplace in Heathecotte. The **procession**, as opposed to the continuum, is therefore seen to be central to Lutyens' work.

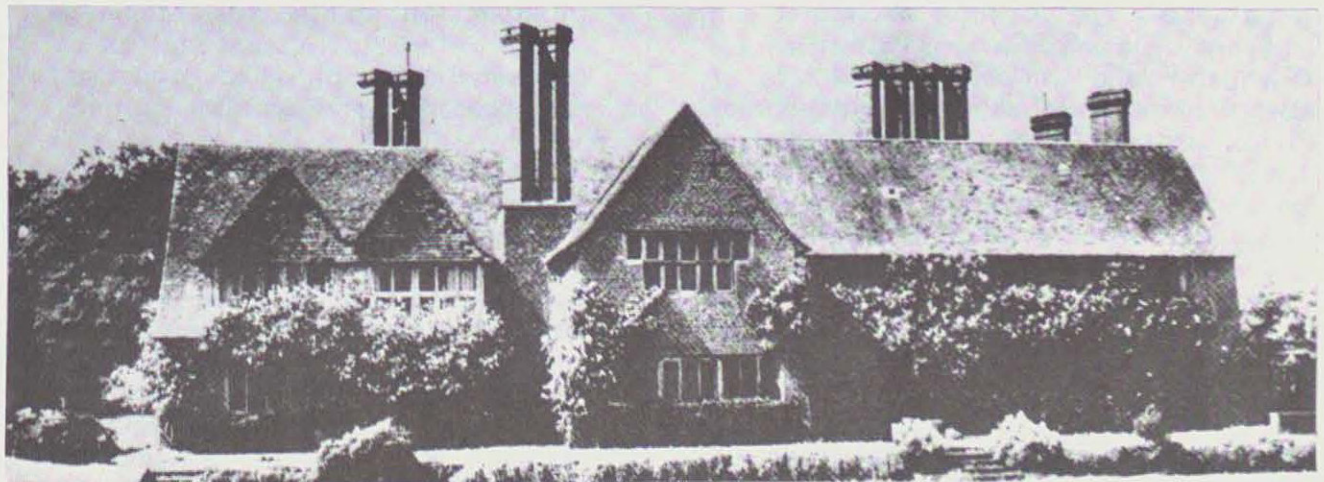
Are we not seeking in our own culture an architecture which is not reductive but reflects our complex age? And if we are to learn from the past then the work of

Sir Edwin Lutyens shines brilliantly in our own century as such an example, satisfying all our demands for richness by its ultra-inclusive nature. Again as Venturi states, "the complexities and inconsistencies of Lutyens' forms appear valid and poignant when matched against **our** attempts to accommodate the richness as well as the problems of our own environment and culture". Furthermore, Alan Greenberg also stresses that Lutyens' architecture acknowledges "incongruities and accommodation" and is based on the conviction that architecture is necessarily complex and contradictory by admitting the traditional Vitruvian elements of "firmness, commodity and delight".

The symptoms of our own age have been diagnosed by Robert Stern as "contextualism, allusionism and ornamentalism". these attitudes identify



Tigbourne 1899. Surrey, above and right
Orchards 1899. Surrey, below



what is essentially a new 'mannerist' style and are described as follows. First 'contextualism' - the individual building as a fragment of a larger whole. Next, 'allusionism' - architecture as an act of historical and cultural response (i.e.: the history of buildings is the history of **meaning** in architecture). And finally, 'ornamentalism' - the wall or facade as a medium of architectural **meaning**. This style recognizes that buildings are designed to mean something; accepts diversity and prefers hybrids to pure forms. The practitioners of this new style seek (as Stern remarks) to resolve the Modernist split between rationalism (i.e.: function and technology) and realism (i.e.: history and culture) and between culture and commerce.

By contrast, most modern buildings fall short of our expectations by being simple-minded; out-of-context or universal instead of vernacular, and devoid of meaning - unable to communicate.

Sir Edwin Lutyens' architecture on the other hand, satisfies all the attitudes of the new style. His architecture, with its emphasis on the careful articulation of movement and its interplay with axes; as well as its accommodating characteristics, of which expediency and ambiguity are aspects, and its love of paradox, allows it to operate inclusively and establishes it as a complex, non-reductive architecture.

Interestingly, it is ironic to note that Lutyens influenced the great masters of the Modern Movement, Frank Lloyd Wright and Le Corbusier. Greenberg parallels Frank Lloyd Wright's and Lutyens' plan types and identifies Le Corbusier and Lutyens as sculptors of architectural form without contemporary rivals. Also, Peter Collins emphasizes that, "Lutyens was probably the only contemporary architect whom Wright really admired and the four volumes of Lutyens' work were constantly referred to during discussions with students..." Le Corbusier introduced his work at Chandigarh with the following tribute, "New Dehli, the capital of Imperial India was built by Lutyens over thirty years ago with extreme care, great talent and

true success"

These tributes were sincerely given to a man who had absorbed the lessons of classical architecture, and who was perhaps the last great exponent of the European Tradition - built upon the classic, medieval and renaissance masters of architecture. He moved easily from an early picturesque and romantic style developed by his contact with the work of Philip Webb and R.W. Shaw and their contemporaries, to a more personal language formulated by his discovery of Inigo Jones, Wren and Palladio ("In architecture, Palladio is the name of the game" wrote Lutyens in 1903). The introduction of the classical vocabulary resulted in a greater use of symmetry, axes and a sense of a classical whole. He called classical architecture "the great game" and as A.L. Huxtable so aptly put it, "it was a game he played with an aerialist's skill".

His late style or 'elemental mode' was more abstract and stylistic dress tends to be disregarded. The forms are purer and proportionalized and harmony is achieved through the interrelation of the parts. It was a style which evolved from his War Memorial commissions and New Dehli commission and culminated in his Liverpool Cathedral project. Gavin Stamp describes this mode as "of an intellectual subtlety and abstraction rarely achieved by more formal Classicists and had a sculptural and massive power not possessed by the standard 'stripped-classic' of the 30's". And A.S.G. Butler in his introduction to the Memorial Volumes (1950) refers to Lutyens as one of the greatest masters of visible proportion who ever practised architecture.

In conclusion, it is only my intention to foster a greater interest in and explain some of the reasons I consider Lutyens work relevant and timeless and worthy of further investigation. The periods of his work are related by a mutual love of geometry and proportion and by roots buried deep in the history of architecture. It is part of a continuous dialogue with and commentary on the past. □

Making Plans.

Barbara Dolman & Helen Malkin

Atelier Lukacs, 1430 Sherbrooke W.
January 15 to February 15
19th and 20th century water-colours and prints

Continental Galleries, 1450 Drummond
February 24 to March 7
Robert Glenn: oil paintings

Dominion Gallery, 1438 Sherbrooke W.
February
Henry Moore: Graphics and Sculptures
E.J. Hughes: Drawings

Galerie Art et Style, 896 Sherbrooke W.
January
Yvette Froment: Paintings

Galerie Colbert, 1396a Sherbrooke W.
Henry D'Anty: important works

McCord Museum, 690 Sherbrooke W.
Wed.-Sun., 11 AM - 5 PM
December thru February
Ricardo L. Castro: **The Facades of Quebec: Close-ups**, photographs
January and February
Exhibition of Amerindien and Inuit Art

The Montreal Museum of Fine Arts, 3400 avenue du Musee
December 16 to March 15
Domestic Silver in Quebec
January 16 to February 15

Points of View: Photographs of Architecture, 180 original photographs of architecture from the 19th century to the present day, illustrating the artist's continued interest in representing or interpreting architectural interiors and exteriors.

Anne Savage: Her Expression of Beauty
January 16 to February 22 **Canadian Prints and Drawings: 1915-1945**

Studio A, Alliance Building, 680 Sherbrooke W.

January 16 to February 7
Robert Deguay: Drawings
February 11 to March 5
Yves St-Marie: Photographs

Yajima Gallery, 307 St. Catherine W., suite 515

Early January
Benno Friedman: Hand-coloured black & white photographs
Late January

Serge Tousignant: Folded paper exhibition, 1965-1970
Late February

Michael Schreier: Colour sepiachrome photographs

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3. Krier, Leon, "The Reconstruction of the City", **Rational Architecture**.
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