

Manifesto and Ethos through Postwar Architecture History in Canada

ARC 3033: Selected Topics in Architectural History and Theory

Mondays 10:00-12:00

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Office Hours: Monday, 9:00-10:00, or by appointment

Course Description

This seminar will investigate a range of significant historical periods, practices and projects emerging out of Canadian postwar architectural history.

Emphasizing the general risks and challenges undertaken by architects, landscape architects or planners who shaped the postwar Canadian built environment, readings will include: the process by which Toronto architects repositioned their practices as political and business entities in the 1960s; how postwar Vancouver designers married art, nature and industry when postulating their future vision for West Coast living; and the emergence of francophone architecture offices in Quebec during the 1960s and '70s.

At the beginning of each seminar and drawing from variety of source material, a selected topic will be presented relating to a selection of projects, period contexts and individual architects or their firms from the 1950s to today. During each seminar, one or more students will present the research methodology relating to their term assignments using: (1) articles and ideas relating to topics presented throughout the seminar; (2) more recent bodies of work based on contemporary firms, collaborations, or individuals who are not necessarily practicing in Canada. These may include a discussion of contemporary architects, landscape architects and planners who are prolific in disseminating their own manifestos or ethical approaches to design, such as Rem Koolhaas, MVRDV, West 8, FAT, David Adjaye, Andrés Duany, Will Alsop or Daniel Libeskind.

Weekly presentations are designed to be work-in-progress discussions intending to stimulate the student's abilities to defend his or her particular manifesto or ethos in development.

The course will be organized as a reading/research seminar. Students will be expected to have read the assigned material for each seminar.

Course Objectives

Students will be expected to improve their abilities to strategically dissect the value of individuals or firms operating in Canada or abroad while determining how their own architectural positions may contribute to the future design processes influencing the Canadian built environment. Through increased awareness and intellectual understanding of the particular nature of Canadian architectural history, students will hopefully be in a position to better develop the basis of their own professional discourse and understanding of architecture and urbanism.

Whether students choose to remain in Canada or not, this seminar is intended to strengthen research and writing skills through the development of a rigorous and convincing manifesto or professional ethos, in addition to gaining greater insights into the risks and achievements of Canadian architects, planners and landscape architects from the postwar era to the present day.

Evaluation

Students will be expected to complete two research assignments. Evaluation will be carried out in accordance with the Graduate Grading and Evaluation Practices Policy (and how that policy is interpreted and applied in this Faculty). The *University of Toronto, School of Graduate Studies, 2007 – 2008 Calendar*, pages 36 to 41 explains that policy in detail.

Assignment #1 (40% of final grade—due **October 22nd, 2007**)

The first assignment is intended to be speculative, visual and even polemical. Based on a critical position relating to a contemporary practitioner's work and referencing a specific Canadian period of history, place or project, each student will develop a visual presentation of their own approach to practice through a maximum of two A1-sized panels. The assignment must contain a 500-word manifesto-type statement relating to a chosen mode of design practice.

Evaluation will be based upon the student's ability to critically assess one or more historical events, projects or practices in postwar Canadian architectural history as inspiration and support for their position on one or more of the following: architecture, landscape architecture, and urban design.

This assignment will be worth 40 percent of the student's grade.

Assignment #2 (40% of final grade—due **December 17th, 2007**):

The second assignment will be a research paper of approximately 3,000-5,000 words. The paper will document a significant event that the student has determined to be of great importance in defining at least one of the following areas: architecture, landscape architecture, urban planning or design. Research topics must be approved by the professor, by **October 29th**.

This assignment is worth 40 percent of the student's grade. Visuals are strongly encouraged.

Participation (20% of final grade):

As this is a seminar course that depends upon the discussion and debate of a professional ethos, active class participation and attendance will worth 20 percent of the student's grade.

Plagiarism

University of Toronto code of Behaviour on Academic Matters states that "It shall be an offence for a student knowingly: to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e., to commit plagiarism."

For accepted methods of standard documentation formats, including electronic citation of internet sources please see the U of T Writing website at <http://www.utoronto.ca/writing/document.html#elec>

The full Code of Behaviour regulations could be found from consulting <http://www.sgs.utoronto.ca/current/calendar/regulations16.asp>

Writing and English Language

As well as the al&d writing support, please see English Language and writing support at University of Toronto: <http://www.sgs.utoronto.ca/english/> and <http://www.utoronto.ca/writing/advise.html>. Students have commented that they found the latter address extremely helpful for writing term papers.

The following are also useful:

Sylvan Barnett, *A Short Guide to Writing About Art*. 5-7th edition (New York: Harper-Collins, 1997)

William Strunk Jr., E.B. White. *The Elements of Style* (New York: MacMillan Publishing)

Late Work

All assignments are due in class at the specified time and date. Late work will be penalized at a rate of 10% per day.

In the case of illness or other special circumstance, notification should be given to the instructors and the Program Office as soon as possible and before the deadline in question.

Final Due Dates

The final assignment is due on December 17, 2007.

Late work submitted after the final day of the Fall term, December 20, 2007 at 3:00 pm is not acceptable without prior written permission from the Program Director.

Schedule

Monday September 10th

Topic 1: The belief in the Modern and an Introduction to an Ethos of Practice

With World War II over, Canadian cities begin to rebuild. Architects began to move to Canada, settling in various parts of the country. The birth of regionalism emerged and our cities were already showing the results of a cadre of professionals intent on shaping the nation. Attitudes towards practice are introduced.

_____ "50 Manifestos." *ICON*. Issue 050 (August 2007):73-90.

_____ "Consensus and Other Concerns." *The Canadian Architect* (September 1987):18-33.

_____ "The Canada Council," *The Canadian Architect* (November 1956):11-12.

_____ "The New Modernism: A Toronto Symposium." *The Canadian Architect* (January 1991):10-15

Peter Allison, *David Adjaye: Making Public Buildings: Specificity, Customization, Imbrication*. (London:Thames & Hudson, 2006):8-12,13-16,17-19,120-129,208-217.

Jes Fernie. *Two Minds: Artists and Architects in Collaboration*. (London: Black Dog Publishing),2006:51-57, 64-68,129-133.

H.P. Danial Ginkel."Credo." *The Canadian Architect* (July 1964):45-49.

Anthony Jackson,"1:The Ethic." *The Canadian Architect* (October 1957):43-45.

James Murray. "Regionalism in Modern Architecture." *The Canadian Architect* (October 1957):82

Paul Rudolph, "Banff 1958: The Form of the City." *The Canadian Architect* (March 1959):49-67.

Lisa Rochon. *Up North*. (Toronto: Key Porter Books, 2005):22-37.

Ron Thom, "Towards Design." *The Canadian Architect*. (September 1977): 10,19-20.

Monday, September 17th

Topic 2: The new suburbs

The ambitious expansion of cities were tied to a new ways of living--and the expression of new modern ideals. Shopping centres, new universities, train stations, airports, office buildings and planned communities brought a new sense of excitement to the Canadian design arena--influencing everyone from industrial designers to urban planners.

Sara Bowser, "The Architect and the Merchant Builder," *The Canadian Architect* (March 1956):24-29

Murray V. Jones. "Don Mills--A Partial Answer." *The Canadian Architect* (September 1957):39-45.

V. Joseph Kistka, "Relationship of Houses," *The Canadian Architect*, (November-December 1955):21.

John Sewell. *The Shape of the City: Toronto struggles with modern planning*. (Toronto: University of Toronto Press, 1993).

Monday, September 24th

Topic 3: Nature versus Nurture: New Cities, New Landscapes

Major infrastructure initiatives took place across the county with such initiatives at the St. Lawrence Seaway, hydroelectric projects in Quebec and the modernization of the Trans-Canada Highway. Other significant projects include the construction of new universities in spectacular settings such as Trent University, University of Toronto's Scarborough campus and Simon Fraser University. What implications did this have on professional practice at the time?

_____ "Harbour City Toronto." *The Canadian Architect* (July 1970):24-32.

_____ "The Niagara Parks--Canada's Best Large-Scale Landscaping?" *The Canadian Architect* (June 1959):34-39.

_____ "The Northern Habitat." *The Canadian Architect* (November 1956): 29-31.

_____ "The Old and the New Aklavik," *The Canadian Architect* (November 1956):23-29.

_____ "Project '58: The Architects: Wells Coates, Arthur Erickson, Geoffrey Massey, Peter Oberlander, E.J. Watkins." *The Canadian Architect* (August 1957):32-6.

_____ "The Trend to Bigger Cities," *The Canadian Architect*, (November-December 1955):66-68.

Julia Czerniak. *CASE: Downsview Park Toronto*. (New York: Harvard Design School/Prestel, 2001).

Garrett Eckbo, "Design in the Landscape." *The Canadian Architect* (June 1959):53-55.

Garrett Eckbo, "Detail in the Landscape." *The Canadian Architect* (July 1959):37-39.

Arthur Erickson, "Architecture, Urban Development and Industrialization." *The Canadian Architect*, (January 1975):35-8.

Macklin L. Hancock, "The First Landscape Architect." *The Canadian Architect* (June 1959):60-63.

Roger Kemble, P. Stephen Babiak and John R. Chislett, "Vancouver." *The Canadian Architect*, (March 1975).

Larry McNally, "Roads, Streets and Highways." in *Building Canada: A History of Public Works*, ed. Norman R. Ball (Toronto: University of Toronto Press, 1988).

R.A.J. Phillips, "The Future of the North." *The Canadian Architect* (November 1956):37-41.

Anthony Roberts, "Design for the North." *The Canadian Architect* (November 1956):21-22.

Lisa Rochon. *Up North*. (Toronto: Key Porter Books, 2005):96-121;219-264.-

Monday, October 1st

Topic 4: Understanding the New Practice

The evolving nature of institutional building and new forms of politicians operating all levels of government began funding ambitious projects that ushered in a new era of practitioners that were more competitive, aggressive and business-like in their approach to seduce their clients.

_____ "A Canadian Architect: Portrait in Figures," *The Canadian Architect*, (November-December 1955):16-17.

_____ "The Architect and his Community." *The Canadian Architect* (December 1956):25-28.

George Banz., "Performance Criteria for the Architectural Profession." *The Canadian Architect*, (June 1975): 55-57;65.

Siegfried Giedion, "City Hall and Centre." *The Canadian Architect* (April 1959):49-54.

Hans Ibelings. "Naturally Optimistic." *A10 #6* (Nov/Dec 2005):21,23,24.

Graham Livesey, *Gordon Atkins: Architecture 1960-95*. (Calgary: University of Calgary Press, 2006):1-24.

Doug Shadbolt, *Ned Pratt: The Shaping of an Architect*, (Vancouver/Toronto: Douglas & McIntyre, 1995).

Claes Sørstedt. "New Plots." *A10 #8* (Mar/Apr 2006):18-20

Jaqueline Tyrwhitt, "The Civic Square." *The Canadian Architect* (April 1959):55-65.

Eberhard H. Zeidler. "Humanism vs. Technology." *The Canadian Architect* (June 1986):32-33.

Boris Zerafa, "Toronto is a living thing--let's treat it with care." *The Canadian Architect* (January 1975):27-29.

Wouter Vanstiphout. "Fat gets serious." A10 #1 (Dec/Jan 2004-05):19-20,22.

Monday October 8th

Thanksgiving-No classes

Monday, October 15th

Topic 5: The New Business of Toronto

Peter Dickinson, Page & Steele, Bregman + Hamann, John B. Parkin and Associates: these firms and many like them responded to the emerging corporate structures and hierarchies being experienced the world over. However, there were clear ideologies that were being promulgated.

_____ "Fighting Words About City Architecture." *The Canadian Architect* (September 1957):63,65,67,69-70.

_____ "Salvation Army Headquarters, Toronto." *The Canadian Architect* (May 1957):37-42

_____ "Three Toronto Office Buildings." *The Canadian Architect* (March 1960):53-55

Marc Baraness, Marco Polo et al., *Toronto Modern: Architecture 1945-1965*, (Toronto: The Coach House Press and The Bureau of Architecture and Urbanism, 2002).

John Martins-Manteiga, *Mean City: from architecture to design: how Toronto went boom!* (Toronto: Dominion Modern, 2005).

John C. Parkin, "1500 Don Mills Road." *The Canadian Architect* (May 1978):43-48.

Anthony Jackson, "White Collar Market." *The Canadian Architect* (March 1960):37-41.

Eberhard Zeidler, "Issues of Image." *The Canadian Architect*, (November 1979): 26-31.

Monday, October 22nd

Topic 6: The Quiet Revolution: the emergence of a new quebecois architectural culture

Refus Global-the manifesto signed in 1948 by Paule-Emile Borduas proclaimed the need to break with prevailing social conventions and oppose the tyranny of the French Catholic Church, which nearly dominated all aspects of everyday life and political thought in Quebec. The growth of a francophone business culture in Quebec was felt from the university level, to emerging firms across the province. Schools and churches emerged, as did new university buildings, office environments, theatres and cultural

institutions.

John Bland, "Place des Arts: A critical appraisal." *The Canadian Architect* (July 1965):60-61.

Melvin Charney, "Place Victoria." *The Canadian Architect* (July 1965):38-45.

Peter Collins, "Expo-and After." *The Canadian Architect* (October 1966):48-61.

Peter Desbarats, *The State of Quebec* (Toronto: McClelland and Stewart,1965).

Fred Lebensold, "Place des Arts, Montreal, P.Q." *The Canadian Architect* (July 1965):48-9,52.

Andre Lortie, *The 60s: Montreal Thinks Big*. (Vancouver: Douglas & McIntyre; Montreal: The Canadian Centre for Architecture, 2004).

Mordechai Richler, *The Street* (Toronto: McClelland and Stewart,1969).

Rene Viau, Francois-Marc Gagnon, *Refus global: Manifesto of the Automatist Movement*. (Montreal: Art Books Canada, 1999).

Monday, October 29th

Topic 7: West Coast Modernism: nature, art and the struggle for a new culture

The heroic landscape was both embraced and challenged through all scales of construction and practice. Firms built houses perched over the ocean, as well as building Modernist structures extolling the virtues of hydroelectricity and ambition.

Lance Berelowitz, *Dream City: Vancouver and the global imagination*. (Vancouver: Douglas & McIntyre, 2005).

Alan Elder, Ian M. Thom et al., *A Modern Life: Art and Design in British Columbia 1945-1960*. (Vancouver: Vancouver Art Gallery/Arsenal Pulp Press, 2004).

John Lantzius and Philip Tattersfield, "West Coast Landscape Architecture." *The Canadian Architect*, (June 1964): 41-47.

Nicholas Olsberg, "Fragments of Utopia." in *Arthur Erickson: Critical Works*. (Vancouver: Douglas & McIntyre, 2006), Olsberg, Castro, eds.: 71-83.

Nicholas Olsberg, Ricardo Castro, *Arthur Erickson: Critical Works*. (Vancouver: Douglas & McIntyre, 2006).

Abraham Rogatnick, Ian M. Thom, Adele Weder, *B.C. Binning*, (Vancouver: Douglas & McIntyre, 2006).

Laurent Stalder, "Europe-America-Japan:In Search of a New Architectural Language." Steven Watt, transl., in *Arthur Erickson: Critical Works*. (Vancouver: Douglas & McIntyre, 2006), Olsberg, Castro, eds.: 59-67.

Rhodri Windsor Liscombe, *The New Spirit: Modern Architecture in Vancouver, 1938-1963*. (Vancouver: Douglas & McIntyre, 1997).

Monday, November 5th

Topic 8: Confining Nature

Flooding the St. Lawrence Seaway to building a rooftop garden at the Vancouver Law Courts: Canada was rebuilding its natural environments, while controlling and defying the natural conditions of the country.

J. Russell Baxter, "Kitimat: The First Five Years." *The Canadian Architect*, (March 1956): 20-23.

Trevor Boddy, "A Landscape of Ideas: Arthur Erickson on the University of Lethbridge." in Gerald Forseth and Victoria Baster, eds., *Lethbridge Modern: Aspects of architectural modernism in Lethbridge from 1945-1970*. (Lethbridge: Southern Alberta Art Gallery, 2002):44-53.

Herb Enns, "Wide Open Spaces: Manitoba's Modernist Landscapes." in Serena Keshavjee, ed., *Winnipeg Modern: Architecture 1945-1975*. (Winnipeg: University of Manitoba Press, 2006):153-172.

Peter Hemingway, Clifford Wiens, Trevor Boddy et al. "Special Report: Prairie Architecture Examined" in *The Canadian Architect*, (October 1979):21-49.

_____ "Robson Square, Vancouver B.C." *The Canadian Architect*, (November 1979):34-39.

_____ "The People vs. Power: The St. Lawrence Valley." *The Canadian Architect* (February 1958):38-49.

Andre Lortie, *The 60s: Montreal Thinks Big*. (Vancouver: Douglas & McIntyre; Montreal: The Canadian Centre for Architecture, 2004).

Monday, November 12th

Topic 9: Multiculturalism and the importance of being global

Architects from various backgrounds emerged in the 1960s, bringing with them an incredible insight into the ability for Canadian society to engage in new modes of cultural thought which would naturally result in better buildings.

_____ "First Annual Awards Program:1968" *The Canadian Architect*, Canadian Architect Year Book 1968.

Macy DuBois, "Japanese Canadian Cultural Centre: An appraisal." *The Canadian Architect*, (March 1964): 47.

Bernard Flaman, "The Winnipeg Airport: Modernism, culture, and the romance of air travel. in Serena Keshavjee, ed., *Winnipeg Modern: Architecture 1945-1975*. (Winnipeg: University of Manitoba Press, 2006):183-200.

Jim Strasman, "An interview with Safdie." *The Canadian Architect* (February 1984):26-31.

Raymond Moriyama, "Japanese Canadian Cultural Centre." *The Canadian Architect*, (March 1964): 41-43.

Monday, November 19th

Topic 10: Expos and the struggle for a national confidence

Expo 67 and Expo 70 created a new sense of confidence for the country. Contrast these moments with the ideologies behind the 1976 Summer and 1988 Winter Olympics and Canada revealed its strengths--and weaknesses.

Trevor Boddy, "Erickson in Washington." *The Canadian Architect* (July 1989):24-37

Andre Lortie, *The 60s: Montreal Thinks Big*. (Vancouver: Douglas & McIntyre; Montreal: The Canadian Centre for Architecture, 2004).

Michael J. McMordie, "Architecture, Place and Identity." and Ulrik Seward "Prairie Architecture: An interview with Frederick Valentine." in *LF Valentine: Career Works 1963-2005*, Katherine Ylitalo, ed. (Calgary: Riley's, 2006).

Peter Prangnell, "Expo86: A misconceived midwest." *The Canadian Architect* (July 1986):

Monday, November 26th

Topic 11: The Struggle for Heritage

Destroying old towns, enveloping historical areas through rampant suburban growth; the birth of Postmodernism have all brought with them many contentious issues surrounding the real from the fake.

Lance Berelowitz, "Remaking History." *The Canadian Architect* (June 1993):18-19.

Trevor Boddy, "Post Modern Vernacular: Cafe Calabash, Calgary." in *The Canadian Architect* (December 1980):24-28.

Abhijeet Chavan, Christian Peralta and Christopher Steins, *Planetizen Contemporary Debates in Urban Planning*. (Washington D.C.: Island Press, 2007): 73-106.

Peter Katz, *The New Urbanism: Toward an Architecture of Community*, (New York: McGraw-Hill, Inc.), 1994.

Brian MacKay-Lyons, "A Sense of Place." *The Canadian Architect* (November 1986):20-21.

Robert Enright, "Architect of Radical Memory," in Shubert et al. *Richard Henriquez: Selected Works 1964-2005*. (Vancouver: Douglas & McIntyre, 2006):1-12.

Howard Shubert, "An Architecture of Listening," in Shubert et al. *Richard Henriquez: Selected Works 1964-2005*. (Vancouver: Douglas & McIntyre, 2006):15-41.

Donald C. Wetherell, ed., *Architecture, Town Planning and Community*, (Edmonton: The University of Alberta Press, 2005): 285-314.

Eb Zeidler, "Mississauga City Hall," *The Canadian Architect* (June 1987):20-30.

Monday, December 3rd

Topic 12: Housing and Community: public and private sector responsibilities.

The responsibilities of architects to further the quality of our built environment extends in both the public and private realms. Speculating upon market forces, government involvement and advocating for a continued value of architecture in multiple sectors of the economy should not be underestimated.

Irving D. Boigon, Jack Brook, Thomas H. Creighton, P. Johnson-Marshall., *Banff 64*, *The Canadian Architect*, May 1964:39-44

Arthur Erickson, "The New University: the new visual environment." *The Canadian Architect*, (May 1967):25-37

Roger Kemble." Granville Island Vancouver." *The Canadian Architect* (August 1980):16-27.

Richard Neutra, "Design and its Proof." *The Canadian Architect*, (November 1957):30-46.

Jacqueline C. Vischer et al., "Feedback: False Creek." *The Canadian Architect* (July 1980):16-23,26-29,36-39

Peter Hemingway, "Exercise in Nostalgia." *The Canadian Architect* (May 1984):22-26.

_____ "A House for the 1980s [Designer:Peter Busby]." in *The Canadian Architect*, (October 1980):20-23.

_____ "Row-Housing Lecture Tour," *The Canadian Architect*, (May 1967):6-7,17,22-23.

Sara Bowser, "Row Housing, Don Mills, Ont." *The Canadian Architect* (February 1957):23-26.

Stan Douglas, *Every Building on 100 West Hastings.*, (Vancouver: Arsenal Pulp Press,2002):11-92.

V.J. Kosta,"A Second Need: The Neighbourhood." *The Canadian Architect* (July 1957):24.

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Sherry McKay, "The Object of Living: Western Homes & Living." in Alan Elder, Ian M. Thom et al., *A Modern Life: Art and Design in British Columbia 1945-1960*. (Vancouver: Vancouver Art Gallery/Arsenal Pulp Press), 2004:

Sherry McKay, "Western Living Western Homes," *Journal of the Society for the Study of Architecture in Canada*, 4 (September 1989):65-74.

Albert Rose,"Row Housing:Its social significance," *The Canadian Architect* (February 1957):19-22

Peter Stokes, "Row Housing in Retrospect." *The Canadian Architect* (February 1957).

C. Ross Anderson,"Community Architecture." *The Canadian Architect* (July 1957):34-3

Additional Readings and Reference

Andres Duany, Elizabeth Plater-Zyberk, Speck, Jeff. *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream* (New York:North Point Press), 2001.

_____. "New Urbanism." *Harvard Design Magazine*, Winter/Spring 1997: 46-69

Gerald Forseth and Victoria Baster, *Lethbridge Modern: Aspects of architectural modernism in Lethbridge from 1945-1970*. (Lethbridge: Southern Alberta Art Gallery,2002).

Harold Kalman, *A History of Canadian Architecture: Volume 2* (Toronto: Oxford University Press 2004).

Rem Koolhaas. *Delirious New York : a retroactive manifesto for Manhattan*. (London/New York: Oxford University Press, 1978).

Rem Koolhaas. *S,M,L,XL*. (New York:Monacelli Press,1995).

Daniel Libeskind, *Breaking Ground: An immigrant's journey from Poland to Ground Zero*, (Berkely Trade, 2005).

Kenneth Powell, *Will Alsop:1990–2000*. (London: Laurence King,2002).

Steven Mannell, ed., *Atlantic Modern: The Architecture of the Atlantic Provinces 1950-2000*. (Halifax:TUNS Press,2004).

MVRDV, *FARMAX*. (Rotterdam: 010 Publishers,1999).

Terence Riley et al., *The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection* (New York: The Museum of Modern Art, 2002).

Lisa Rochon. *Up North*. (Toronto: Key Porter Books, 2005).

Keshavjee,Serena. *Winnipeg Modern:Architecture 1945-1975*. (Winnipeg: University of Manitoba Press, 2006).

Howard Shubert, Geoffrey Smedley, Robert Enright, *Richard Henriquez: Selected Works 1964-2005*. (Vancouver:Douglas & McIntyre, 2006).