

VICTORIA modern

SURVIVAL BY DESIGN

USE, ABUSE AND RESCUE OF EARLY CONTEMPORARY
ARCHITECTURE IN VICTORIA

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Martin Segger



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FOREWORD

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This project held at University of Victoria Legacy Art Galleries through two simultaneous exhibitions (one downtown and one on campus) represents the fourth in a series which has examined the phenomenon of Modernism in mid-20th Century architecture of Victoria. The subsequent public and scholarly focus of these exhibitions and resulting publication has in part prompted the development of the Pacific Northwest Architectural Archives, a special concentration of documents and records on this topic within Special Collections at the Mearns Centre for Learning - McPherson Library at the University of Victoria.

Through a series of building and planning case-studies curator Martin Segger and photographer John Taylor investigate the design legacy of Modernist ideas as represented by the work of a number of architects active in the Victoria urban landscape from 1935 to 1975. A matching series of visual and textual archival documents drawn from this new archive reveal what they call “the design intent” of those original designers and builders. The viewer is invited to compare the original documentation

demonstrating “as built” with Taylor’s new photos which show them “as modified” over time.

As he presents this material, Segger invites us to think about several questions. How are the design traditions within Modernism differentiated in our local urban landscape? How were they individually expressed by different local practitioners? What evidence of original design intent, or personal expression, remains? Have those expressive intentions survived through the intervening life-cycle of change and adaptation? And if not, why not?

Visitors to these exhibitions are encouraged to continue the dialogue. What values might be embedded in this unique part of a built heritage? And to what degree should they be protected for future generations?

PHOTOGRAPHER’S STATEMENT

John Taylor, RCA

Over the past year I have had the opportunity to photograph residential, commercial and institutional sites for *Survival by Design*. Architectural photography best renders a building when taking into account vantage point, time of day, lighting, scale, spacing, design features and understanding the architect’s vision. There are three main concepts which I utilize with architectural portrayal: establishing shots, feature shots and detail images.

An establishing shot portrays a structure in context with its surroundings. Original landscaping, if intact, presents a sense of scale with herbaceous specimens growing to maturity, enveloping the structure. Urban infill may obscure sight lines while building density affects the architect’s original spacial concepts. In some instances, I waited for the season to change so that foliage did not obscure a building.

Feature shots examine the main architectural features which define this genre of Modernism. Repetition of key design elements link the various buildings at University of Victoria Gordon Head Campus and give us insight of the link to the International Modernist movement.

Detail images reveal unique stylistic decisions underlying an architect’s selection of materials and application of functional elements such as window shades. Artistic elements applied as decorative sculptural motifs occur on numerous university buildings as well as the mosaic monoliths by Jack Wilkinson in Centennial Square fountain.

Modernism in Victoria highlights many examples of the commission of expressionist artists complementing the forward thinking stylistic concepts embraced by the architects of the day. This collaboration of artist and architect is significant and unprecedented, yielding a cultural heritage defining this era.

SURVIVAL BY DESIGN

Martin Segger

A building is a negotiated construct. It is as much the product of a zoning bylaw and a mortgage holder as it is a builder or designer. Design, a formal or informal process, mediates these influences, answering as much to the convenience of use as to requirements of ownership. First-build is not an end of this process, only the beginning, as a structure continues to live out a series of life-cycles constantly responding and adapting to these forces. Ultimately, we know those same forces will prompt its destruction.

For our purposes here, architectural works are buildings consciously and methodically designed. For architecture of the modern period, produced under the philosophical regime of “abstract expressionism”, we recognize the authorship of the architect/designer. Furthermore we value the role of artistic

creativity in the mediation process that results in built form itself - like any artistic production - making a statement in the public realm. Today we are increasingly aware that humankind inhabits a manipulated environment. Even something as ‘natural’ as a walk in a rain forest is also ‘unnatural’ in as much as someone, somewhere, made a decision to leave it there. Equally, a stroll along an urban street is framed by a web and rules and regulations by various authorities governing almost every surface on which our gaze alights. Design intentionality lies behind, if often just out-of-sight of, the façade of our manipulated environment.

RECOGNITION OF THE MODERNIST LEGACY

Only very recently has Modernist architecture started to attract recognition in its own right as worthy of historical note, or having community value as a distinctive aesthetic asset in the urban landscape. At the international level a significant development has been the 2016 subscription of a body of work representing Europe’s leading pioneer Modernist, Charles-Édouard Jeanneret, known as Le Corbusier (1887-1965) to the UNESCO World Heritage List. In an unprecedented move, World Heritage subscribed a portfolio of monuments spread over seven countries. Despite this, of over one thousand sites, only a very few Modernist monuments are listed. Lucio Costa and Oscar Niemeyer’s 1956/60 city of Brasilia, Jorn Utzon and Ove Arup’s 1957 Sidney Opera House, and Berlin workers’ housing complexes (1924-33) by Martin Wagner and Walter Gropius are examples. Canada’s National Historic Sites and Monuments Board has not considered Modernist architecture a priority, listing a few interwar buildings, mostly theatres (Vancouver’s 1927 Orpheum and 1941 Vogue Theatres, Toronto’s 1936 Eglinton Theatre and the 1936 Eaton’s Auditorium). HSMBC designation guidelines set a minimum age of 40 years for the monument; architects to be considered only at five years after death. In 1988 the UNESCO-related International Committee for Monuments and Sites established DOCOMOMO (International Committee for the Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement) and its network of national committees from 35 participating member states. Conferences, seminars, publications and research initiatives both at the local, national and international levels have gazetted an ever-expanding registry of significant monuments of the Modernist era. The regional committee of DOCOMOMO (British Columbia, doco) has maintained a website and published an interactive CD (*BC.MOMO*. 2000). Recently, under its continually innovative Heritage Conservation Program, the City of Victoria has commissioned studies of its Modernist Architectural Heritage. However, the listing and designation of buildings has progressed only very sporadically, and under surprisingly intense popular opposition.

Over the last decade, many Modernist construction technologies - for instance, glazed curtain-wall - have been reaching a critical point in their maintenance cycles such as to require replacement. Many have reached functional obsolescence. As landmark buildings by significant architects such as Ludwig Mies van der Rohe and Philip Johnson’s Seagram Building in New York (1959), Eero Saarinen’s TWA Terminal (1956/62) at JFK International Airport or Le Corbusier’s Villa Savoye (1931) at Poissy in France, the problem has attracted critical attention. Professional journals such as the New York based *Architectural Record* now pay attention to refitting what they consider to be classics of Modernist design. It noted the controversial exterior renovation of Kevin Roche and John Dinkeloo’s 1967 Ford Foundation Headquarters in New York pointing out the problem of functional and symbolic design “projecting ritual hierarchy and immense power” which had to be adapted to an “institutional recalibration” (*Record* Feb. 2016). A highly controversial 2002 façade replacement for Edward Durell Stone’s celebrated 1964 New York Museum of Modern Art essentially obliterated the original design. A column by critic Chris Foges (*Record* July, 2016) complimented the design of the 10 storey tower, part of the London Tate Art Gallery’s expansion, as “strongly informed by the geometry” of the extant building.¹ The legacy of Modernism has also been recognized in the latest award of the prestigious RIBA Sterling Prize, the architectural equivalent of the European Booker Prize in literature. In this case, Sir Leslie Martin’s 1950s Burntwood Comprehensive School, Wandsworth, was preserved and the campus expanded, adding new facilities. The *Guardian Newspaper* (15 Oct. 2015) commented that the architectural team, Allford Hall Monaghan Morris, responded

Notes

1. *Architectural Record* is typical of the professional and academic “trade” journals that now critically track design solutions in the renovation and retrofitting of Modernist era buildings, and where the standard of success is measured by adherence to the “design intent” of the architects and builders embedded in the original design.

to the modular geometry of original structures when creating the revitalization scheme. “With light-flooded classrooms set in a park-like campus, it harks back to the days when schools were full of fresh air and optimism, their buildings invested with care, quality and the power to uplift.”² According to RIBA’s summary, “AHMM’s transformation of Burntwood School reimagines a 1950s modernist secondary school campus for 2,000 girls and 200 staff.” What is less clear from these various initiatives in valuing and preserving the examples from the Modernist legacy is exactly what is being retained, and even more important, why?

THE MODERNIST “PROBLEM”

Part of this confusion resides in the well-springs of the Modernist aesthetic itself.³ The roots of architectural Modernism, like its visual arts cousin, Abstract Expressionism, are firmly planted in the 18th Century British Enlightenment (Thomas Hobbes 1588-1679, John Locke 1632-1704, David Hume 1711-1776) and French Rationalism (Voltaire 1694-1778, Denis Diderot 1713-1784, Jean Jaques Rousseau 1712-1778). However, the Modernist movement fomented to life at the end of the 19th Century amid the political turmoil of the self-destructing Austro-Hungarian Empire and an intellectual ferment focused on the cosmopolitan city of Vienna. The philosophical streams, familiarly labeled “empiricism”, “logical positivism” and “evolutionary theory” merged in the heady brew of ideological nationalist revolutionaries centred in the turn-of-century group of intellectuals, the “Vienna Circle.” A common reference point was philosopher Ludwig Wittgenstein’s profoundly influential “*Tractus Logico-Philosophicus*” linking language, philosophy and science.

Modernism in the arts emerged within a small group of Austrian artists and architects who, declaring themselves the “Viennese Secession” in 1897, en-masse abandoned the entrenched artistic establishment, Association of Austrian Artists. Founding members included Symbolist painter Gustav Klimt (1862-1918) and architect Otto Wagner (1841-1918), author of the 1896 textbook *Modern Architecture* espousing a design theory in

opposition to the use of historicist styles. The movement’s most strident publicist was Adolph Loos (1870-1933). By 1910, Loos had even turned on his Secessionist colleagues, publishing an even more radical polemic, *Ornament and Crime*. In this essay, he pronounced “The evolution of culture marches with the elimination of ornament from useful objects; ornament is ‘immoral’ and ‘degenerate’; it must be suppressed.” The most often quoted passage from the tract provides the example of the primitive tattooed “Papuan” who, viewed from the now advanced state of western culture, should be considered a “criminal” or a “degenerate”. Loos concluded that “No ornament can any longer be made today by anyone who lives on our cultural level ... Freedom from ornament is a sign of spiritual strength.”

The idea of cultural (and even subliminally, racial) superiority is never far from the surface of the Modernists. Le Corbusier’s famous 1921 manifesto, *Towards an Architecture*, attacked the very idea of decorative art, promoted the idea of an eternal architecture without style, and coined the now famous line “a house is a machine to live in.” Like many of his like-minded colleagues, Le Corbusier looked to contemporary industrial buildings for inspiration, among them the massive concrete grain silos of the Eastern Canadian shipping ports. Here was represented the summit, indeed the end point, of the evolution of architectural form - and thus its “internationality.” It was Le Corbusier who organized the seminal *Congres Internationaux d’architecture Moderne* in Switzerland in 1928, which cemented both the ideology and design tenets of the movement. The term “International Style” was actually applied retrospectively by American academic Henry-Russell Hitchcock (1903-1987) and architect Philip Johnson (1906-2005) in their co-curated 1932 exhibition *Modern Architecture: International Exhibition* at the New York Museum of Modern Art. Critical elements of the style included: rectilinear forms, plain unornamented surfaces, open interiors, and gravity defying cantilever construction. Glass, steel and less visible reinforced concrete are the characteristic construction materials.

Shortly thereafter, the rise of antisemitism and purge of socialists under the Third Reich dispersed an entire generation of European intellectuals. The most famous of this diaspora were Albert Einstein and Sigmund Freud. Of the Austrian and German architects, Martin Wagner (1885-1957) fled to England and Erich Mendelsohn (1887-1953) to a faculty position at UC Berkeley, California. Viennese Modernist Richard Neutra (1892-1970) had been in Los Angeles since 1923. German Walter Gropius (1883-1969) and Hungarian-born Marcel Breuer (1902-1981), core faculty of the influential *Staatliches Bauhaus in Weimar* were to take up positions at Harvard University. Ludwig Mies van der Rohe (1886-1969) became professor of architecture at the Illinois Institute of Technology in Chicago. By the mid 1930s International Modernism was well ensconced in the United States, its practitioners leading some of the most influential schools of architecture.

However, powerful though the émigrés were, particularly under the patronage of the Eastern American academic establishment, they enjoyed a tense, indeed distanced, relationship with the existing American Rationalist movement. There, Frank Lloyd Wright (1867-1959) had inherited the Functionalist banner from Chicago’s Louis Sullivan (1856-1924) - “form follows function.” Both espoused “organic design”, where materials, form (often symbolic) and abstract decoration are rooted in a sense of place. Wright’s Taliesin design teaching/design studio and schools of architecture, such as University of Oklahoma under Wrightian disciple Bruce Goff, provided a kind of indigenous mid-western counter-culture to the European Internationalists.

ARCHITECTURAL CONSERVATION: A CONTRA-CONVERSATION

It is tempting to regard conserving historic monuments as a protest to the anti-historicism of Modernism. In fact, architectural conservation was embedded in the Modern project.⁴ If Vienna was the intellectual birthplace of the Modern Movement, an Italian Venice/Florence/Rome axis played a similar role in architectural conservation theory. In 1931, a group of professional conservators met in Greece to articulate an ethic for their practice. The outcome of their debate, *The Athens Charter*, espoused a rationalist scientific approach influenced by similar developments within the rapidly professionalizing field of classical archaeology. The core of this approach echoes the minimalism of the Austro-German Modernist builders. The “conservation” of historic structures allows for minimal intervention. Restoration must be based on rigorous research. Elements discovered whether of different periods or builders should be revealed and respected. New interventions and technologies must be clearly identifiable, but subservient to the primary “artifact.”

This first International Congress of Architects and Technicians of Historic Monuments was followed by another held in Venice in 1964. The resulting *Venice Charter* reiterated the principles for the first congress. An added consideration was the importance of preserving “context”. *The Venice Charter* underpins Western conservation principles and practice today.⁵ The Italian network of

Notes

2. Royal Institute of British Architects website: <https://www.architecture.com/awards-and-competitions-landing-page/awards/riba-stirling-prize/burntwood-school>. For a similar discussion in a Canadian context see *The Globe and Mail* (Dec. 23, 2016): B. McKenna: and also *The Globe and Mail* (April 15, 2017): A. Bozickovic re. critiques of critique of the Perkins + Will Architects renovation of the Bank of Canada Building (1972), Ottawa by Erickson and Massey Architects.
3. The “problem of Modernism” has been widely debated. See T. Woolf’s popular history *From Our House to Bauhaus* (1981) to the more studied and exhaustive, W. Curtis, *Modern Architecture Since 1900* (1996).
4. See Laurajane Smith *Uses of Heritage* (1988) on the intellectual and social origins of the conservation charters and national legal regimes.
5. The evolution of the charters and protocols can be traced in compilations i.e. *Conventions and Recommendations of UNESCO Concerning the Protection of Cultural Heritage*. For philosophical and legal behind these initiatives see Harry Chartrand Preface for *Volume IV Cultural Property & Related Agreements, Charters, Covenants, Conventions & Treaties 1874-2008* (2008).

research and teaching centres directed by practitioner-theorists such as Gustavo Giovannoni (1873-1947), Cesare Brandi (1906-1988) and Paolo Marconi (b. 1933) produced a series of influential text books, guides to practice, and theoretical treatises. Just before the Venice meeting Brandi had published his influential *Teoria del Restauro* (1963) in which he outlined his “Theory of Critical Restoration.” Heavily influenced by the post-structuralist writings of the French phenomenologist, Jacques Derrida (i.e. *Of Grammatology*, 1967), Brandi argued that one must never delete the traces of historic evolution in a building or site as they comprise the elements of a structure’s dialogue with its own episodic life.

Venice Charter principles were carried directly into official policy documents world-wide. Examples in North America include the *U.S. Secretary of Interior Standards and Guidelines for the Treatment of Historic Properties* (1990) and *Guidelines for the Conservation of Historic Places in Canada* (2003). Yet despite the success of the *Venice Charter* in defining the professional practice of architectural conservation, a parallel approach has remained in play. *Venice Charter* combined two parallel streams of thought. The British William Morris (1834-1996) and John Ruskin (1819-1900) “anti-scrape” approach called for the retention of the “monument” grounded in a Romantic reverence for ruins and craft based restoration techniques. In France, the 19th century architect and theorist Eugene Violet Le Duc (1814-1879) supported a “rationalist” regime wherein the accretions of accident and time on a structure should be removed to reveal evidence of the original builders’ intentions, then the “restoration” proceed to a “condition of completeness” (which may never have actually existed - “scrape”). Venice adopted French Rationalism but denied Le Duc’s “unity-of-style” thesis in favour of the Ruskin interrupted “ruin” - in this case - its conservation to be the result of a rigorous scientific investigatory process.

If historic preservation was not an alternative to Modernism, but indeed part of it, there was another theoretical stream that probably came closest to being one. Jane Jacobs (1916-2006) drew on contemporary economics and social sciences for her

radical opposition to the Modernist project for re-imagining America’s cities. Her influential book, *The Death and Life of Great American Cities* (1961) advocated a grass-roots approach to urban planning where existing streetscapes and buildings should be considered as “social capital.” Her contrarian view of “Urban Renewal” argued first for the preservation of local culture embedded in the neighbourhoods, and communal patterns of use in the small villages that comprised the 20th Century metropolis. By the late 1950s, she had become a major contributor to the immensely influential professional journal, *Architectural Forum* (published 1892-1974). Jacob’s pioneering influences on urban planning and design were to be continued by the Anglo-American Christopher Alexander (1936-) whose work first at M.I.T., then Berkeley from 1963, was published in his collaborative masterpiece, *A Pattern Language: Towns, Buildings, Construction* (1977). *Pattern Language* revealed Alexander’s debt to the generative grammar theories of linguistics philosopher Noam Chomsky. Oddly, one of the most successful practical exponents of this approach to contemporary design was the Franco-Austrian American, Raymond Loewy, often called the father of industrial design. Loewy proposed a theoretical approach to design summed up in the acronym MAYA (Most Advanced Yet Acceptable). People enjoy newness and surprise, but only if a reference to the familiar is retained. Loewy’s most famous evocation of this was his redesign of the NASA space capsule to include a window constantly maintained in a position to frame the earth.

The ultimate result of this ongoing dialogue was that even professional conservation practice has begun to adjust. It has been prompted in part by indigenous communities and non-Western societies who never shared the Western rationalist-empirical philosophical tradition.⁶ Heritage conservation in this instance values the intangible over the tangible, language, legend, folk-ways over artefacts. Internationally, a succession of recent charters and protocols have called for greater emphasis on the consideration of community-based values to counter an over-reliance on “expert scientific opinion” in heritage conservation decision making and practice.

MODERNIST NOMENCLATURE: A PHILOSOPHICAL HYDRA

The critical literature of Modernism quickly fractionalizes into a plethora of “-isms”, each with its own etymological ancestry.⁷ The architecture of Secessionist Vienna of Josef Hoffman (1870-1966), Josef Olbrich (1867-1908), Otto Wagner (1841-1918) and Adolf Loos (1870-1933) delivered a stripped down classical form, occasionally relieved with low-relief applied decoration. Art Deco, after the eponymous *Exposition Internationale des Arts Décoratifs et Industriels Modernes* held in Paris in 1925, celebrated fine craftsmanship and exotic materials in Fauvist colours as applied to an abstract geometrical form. 1930s/50s Moderne, and later Streamlined Moderne, referenced the more extreme smooth abstract surfaces and simple, often curvilinear forms that originated in the earlier engineered forms of industrial buildings or even trains and ocean liners. Louis Sullivan’s famous epithet “form follows function” summed up a condition of building design, “utility”, that is as old as the early Roman theorist Vitruvius. However, under rationalist 20th century principles, Functionalism provides an over-arching design rationale that all building components from form to finish to materials must express patterns of use, engineering principles applied, and the natural condition of construction elements used. Ultimately Functionalist, so also “economically efficient”, the style lent itself easily to the mass production of its building parts and construction systems. Summing all this up, the term “progressive” became synonymous with the International Style during the period that the New York magazine *Progressive Architecture* (1945-1995) reigned as an influential proponent of the style and its practitioners. The over-arching term “International Style” was actually applied

retroactively by American academic Henry-Russell Hitchcock and architect Philip Johnson in their co-curated 1932 exhibition *Modern Architecture: International Exhibition* at the New York Museum of Modern Art, featuring the work of Marcel Brauer, Le Corbusier, Walter Gropius, Richard Neutra, along with Americans and Finnish architect Alvar Aalto (1898-1976). Critical elements of the style included rectilinear forms, plane unornamented surfaces, open interiors and gravity defying cantilever construction. Glass, steel and less visible reinforced concrete are the characteristic construction materials. Formalism, or New Formalism, emerged in the United States during the mid-1950s to 1960s in riposte to the pure abstraction of the International Style. Abstracted classical elements including symmetrical elevations, columns, highly stylized entablatures and colonnades were consciously utilized. The style was favoured particularly for high-profile cultural, institutional and civic buildings. They were typically constructed using rich materials such as marble and polished granite. Fabricated composites allowed for the creation of distinctive forms such as umbrella shells, waffle slabs and folded plates. Edward Durrell Stone’s (1902-1978) New Delhi American Embassy (completed 1959) is celebrated as presaging New Formalism in architecture. A response to the serene minimalism of the International Style similarly appeared in Europe. Structuralism in architecture and town planning referenced the French linguistic philosopher Claude Lévi-Strauss, whose belief was that underlying elements of culture overarch systems or structures. Visible parts must express their relationships to this whole. It underpinned a design approach that built on abstract aesthetic systems to drive form and detail, geometric grids and the proportional relationship of parts. Brutalism (from the French “brut” = “raw”) retroactively applied to Le Corbusier’s work was actually championed in Britain in the 1950s. Its scaled-up expressive forms came to be

Notes

- ⁶ This emerging debate can be followed in current issues of journals such as *International Journal of Intangible Heritage*.
- ⁷ A both readable and highly critical guide though much debated topic is Charles Jenks *Modern Movements in Architecture* (1985).

the preferred style for public institutional commissions such as universities, government buildings and public housing schemes. These were variously aligned with political socialism in Eastern-Block countries and developing nations. Critical Regionalism is another retroactively applied stylistic variant of Modernism introduced by the historian-theorists Alexander Tzonis (b. 1937) and Kenneth Frampton (b. 1930). Both drew on phenomenology as expounded by the philosopher Martin Heidegger, Edmund Husserl and others. Its purpose was to critique the “placelessness” of International Style architecture in favour of a design approach which mediates between the global and the local, situating buildings within a geographical and cultural context. During the 1980s this thinking dominated architecture schools in both Europe and North America.

Indigenous modernism in America is often associated with Wrightian architecture, much like the British Voyseyesque after Frank Lloyd Wright’s near contemporary, C. F. A. Voysey (1857-1941). However, Wright’s daring cantilevered floorplates, all-embracing roof elements, and expressive use of materials rooted in their setting were much more adventurous than his British counterpart. Wright himself used the term “organic”. Ironically, it was the iconic forms of his Prairie Style houses that were to dominate house production in post-war subdivisions across North America, often called “rancher-style”, almost to the exclusion of all else.

VICTORIA’S MODERNIST LANDSCAPE

While Victoria might be perceived as perilously inhabiting the geographical and cultural fringe of the western world, in fact its role as a provincial capital and hub linking communication and transportation networks on both an East/West and North/South axis put it well within the confluence of post WWI economic events and cultural influences. A stable economy underpinned by government and military payrolls, even during the Depression years, yielded some major proto-Modern examples. For instance, the stridently “Egyptian” Art Deco Bay Street Sub Station for

B.C. Electric Power and Gas Company (Theo Korner Architect, 1928) and the Streamlined Moderne Imperial Oil gas station (Townley and Matheson Architects, 1930/31). The Modern style T. H. Johns (1939/43) house by local architect P. Leonard James Architect fronts this exhibition (p. 18). Throughout this period the Department of Public Works served the entire Province beyond the Fraser Valley and housed a large architectural office with some projects commissioned out to private firms, a practice that continued after WWII. During the 1940s the city’s population expanded to accommodate military needs, particularly ship building, which prompted the construction of subdivisions of worker housing in Esquimalt and James Bay, designs provided by Vancouver’s McCarter & Nairne and their Victoria associate P. L. James.

The passage through Victoria of so many people associated with all three of the armed forces no doubt formed the basis for Victoria’s lure of demobilized soldiers after the war. The city’s population doubled in the 20 years between 1946 and 1966, as industrial growth in the British Columbia interior prompted the rapid expansion of services provided out of Victoria, from tourist accommodation to law courts. As local architectural practices expanded or were established to provide infrastructure for this growth, young architects and design professionals followed from across Canada and the U.K., some qualifying and moving out from Public Works. The small bungalow subdivision Topaz Heights (1946-1947)(p. 26), designed by the Central Housing & Mortgage Corporation and financed by Canadian Insurance Companies, created a new standard for the modern subdivision. P. L. James provided Victoria with its largest Formalist Modern monument, the stripped-down, classical Main Post Office and Dominion Government Building (1948-1952).⁸ The City’s first major corporate example of the International Style was the B. C. Electric Building (Sharpe Thompson and Pratt Architects, 1954/5) and the first use of machine-made curtain-wall in the Province (p. 28). The same firm was to produce one of the Province’s earliest examples of the domestic West Coast Modernist Style: an Uplands seafront house for local businessman Logan Mayhew under the hand of designers Charles Edward (Ned) Pratt (1911-1996) and

Ron Thom (1950-1951) (p. 20). Wrightian influence in the City’s urban landscape was expressed in architect John Di Castri’s work: Ballantyne’s Florist shop (1954) (p. 32), the Royal Trust building (1963) (p. 38) and his highly inventive Stucturalist-style “Trend House” (1954). Although trained in Public Works, Di Castri studied under Wright’s disciple Bruce Goff (1904-1982) at the University of Oklahoma and then set off on an America-wide tour of Wright’s buildings, including meeting the master at his Taliesin West studio in Arizona. The major private firms provided a confluence for British, Canadian and local talent. British trained Don Wagg joined ex-Public Works architect William Whittaker to produce severe International Style designs for hospital projects throughout the Province. Wagg was shortly joined by David Hambleton. Alan Hodgson left Public Works for private practice after completing a diploma at the new UBC School of Architecture.

Victoria’s first architect/planner, Rod Clack, was also a UBC alumnus. John H. Wade, British educated, joined with Manitoba graduate Charles D. Stockdill in a practice that produced a full range of institutional, public and residential buildings. International Style projects included schools such as Central Secondary School (1953-1954) (p. 44) and the Clearihue Building (1962) (p. 48) for the new University of Victoria Campus, and the overtly Le Corbusian Brutalist Saanich Municipal Hall (1965). This cluster of firms had a profound influence on the City’s Modern landscape. However, a relatively silent but pervasive influence was the Berkeley California firm of planner/architects Wurster Bernardi and Emmons (WBE), with landscape architect Lawrence Halprin. Under the direction of local businessman William Biggerstaff Wilson, University Development Board Chair and later Victoria Mayor, this firm provided the Masterplan for the new Gordon Head Campus (1961)(p. 46), then later advice for the planning and execution of City’s urban planning initiatives: Centennial

Square (1962-1967) (p. 34), Bastion Square (1963)(p. 40) and the conservation of Old Town. Canadian, Berkeley-trained landscape architect Clive Justice provided the formational ground plans for both the new Campus and Centennial Square. WBE insisted that the University commission local architects, applying their own philosophical and design solutions to the University’s evolving needs. The buildings themselves were to be subservient to and linked by a garden landscape, an approach reflecting both minimalist thinking in California (and particularly UC Berkeley thinking at the time) and a Wrightian Organic approach, the philosophical and aesthetic precepts of the emerging West Coast Style. The conservation plan for Old Town centring on the two Squares owed much to the mediated social planning theories of Jane Jacobs and Berkeley-based Christopher Alexander, rather than the rigorous scientific architectural conservation principles of Europe’s *Athens Charter*.

The local University Consulting Architect was Manitoban Robert Siddall whose practice was joined by Canadian architect Franklin Polson, who trained and worked in Paris, London, New York and Vancouver. Londoner David Warner and UBC graduate Donald Dennis would join the firm in the 1950s. Their work was heavily European influenced, from the studied Formalism of the University’s McPherson Library (1963-1974) (p. 56) to the more strident Brutalism exhibited in their Student Residential buildings (1969). Di Castri contributed the Wrightian design solutions for his Student Union Building (1963)(p. 50) and Social Sciences Building (1966)(p. 58). Hodgson’s Arts and Education Building (1966-1978) (p. 62) was a more Le Corbusier inspired Brutalism softened via contemporary Scandinavian influences. It should be seen in contrast to the nearby Biological Sciences building, an essay in frank geometric Brutalism by Erickson and Massey (1971)(p. 60).

Notes

8. The groundwork for this pattern of personalities and converging architectural influences is laid out in the three previous monographs in this series: *Victoria Modern I* (2005), *II* (2009), and *III* (2011).

A CASE FOR RESPECT AND INTEGRITY

Despite the inspired language of the various charters and declarations of early 20th century adherents of the Modernist credo and the enthusiastic exhortations of critics and theorists, Modernism remains problematic.⁹ This is partly because the abstract theories of Modernism, unlike the common literalism of the traditional historic styles, have remained like all Abstract Expressionist art a dialogue confined to an intellectual elite. The adoption of the style by political elites in Europe, and then by the corporate elites of America prompted an early anti-popular public response. Small-scale middle-class private housing has remained stubbornly resistant to Cubist inspired Modernism. From the Cotswold-Cottage-inspired tract housing of Post War England to the Arts-and-Crafts-bungalow-sourced forms of the “Rancher” styles which populate North American subdivisions, Rational Modernism gains barely a foothold.

Often Modernism carries within it the seeds of its own destruction. Functionalist design, custom produced for specific purposes and clients, sometimes does not easily accommodate changes in use or needs for expansion. Mass produced building technology, by the very definition of Progressive Modernism, was experimental. It pushed the envelope of engineering expertise, often leading to disastrous results. Witness the epidemic of a 50-year building envelope failure sweeping across North America today. Even more challenging is that the very minimalistic approach to construction design and materials that made the International Style economically attractive now faces outright mechanical obsolescence, challenged by new seismic codes, carbon-neutral energy efficiency guidelines, and public safety requirements.

But Modernism has also become symbolic of failed social experiments on a massive scale. The huge public housing projects, often in the vanguard of large-scale Urban Renewal initiatives, took little time to descend into crime-ridden ghettos for the urban poor. Within less than 30 years, vast numbers

lay semi-abandoned and to great applause were demolished. Pruitt-Igoe (1955), a 2,870 unit spread of 13 high-rises designed by Minoru Yamasaki in St. Louis, Missouri, was blown up within 20 years of their completion. Seven 15-storey Brutalist council housing high-rises erected in the 1960s in the British industrial town of Sheffield were demolished within 25 years of construction. Despite this, variants on Modernist design principles remain the economic solution for large-scale housing, industrial and office building.

Now, approaching the 50-year end of the maintenance cycle built in to many of the materials and technologies used during building construction, the surviving architectural legacy of early Modernism is now facing obliteration. Many have become familiar, indeed iconic, landmarks. Many exhibit evidence of design invention, creative artistry and technical brilliance. Two generations of use and familiarity has made them part of our identity of place. This realization has prompted an emerging acceptance on the part of urbanists and conservationists to regard their retention of the Modernist as important to society in general, and communities in particular. However, this requires a rethinking of the traditional paradigms of architectural conservation. At odds with popular sentiment, or perhaps suffering by its very name, Modernist architecture is rarely deemed to have “heritage” values.

First, some change in built form, space and surface finish of a building is inevitable. Obsolete large-scale construction technologies cannot be revived. Many were intended to be new and experimental. Indeed, newness itself was highly valued. Structures must adapt to changes in use and their role in the evolving urban landscape. Yet such changes challenge the very integrity of Modernist design theory, where form and finish are intrinsically expressive of function, materials and place. Ironically this suggests revisiting the notion of “unity of style”, the main precept rejected from the 19th Century restoration theory and practice in consideration of the scientific rationalism of early European Modernism. Unlike the remnants of Roman forums or the layered histories of Gothic Cathedrals, the very contemporaneity of

Modern architecture provides for accessible evidence illuminating the design intentions of the first builders. Constituting a “heritage of recent memory” the cultural, political, social and economic circumstances can also be documented. An approach to conserving these ideological inputs into the original design might therefore require changes in materials, details, even form, but in a manner that preserves the design intent, or continues the aesthetic, of the original builders including architects, technicians, clients, owners, developers, and users. In the process of renovation, can these inputs, in the words of earlier cited RIBA Prize jurists, “be re-imagined”?

Secondly, the construction industry has already identified the business reality that its economy now relies on renovation and upgrading of the extant urban building stock to survive. In this process, the shift to valuing design intent, and interpreting it through design principles to accommodate change and adaption to preserve ongoing, or new, uses would in particular require an ethical reform among professionals in the building industry. This entails an obligation to assess the design intent of previous colleagues and respect the integrity of that intent in subsequent renovation programs. Professional codes of ethics are silent on this issue. Indeed, many renovation practitioners object to such restraints on their professional and/or artistic freedom.¹⁰

Finally, within the context of a new landscape of societal values, the retention of the extensive Modernist building stock needs close re-examination. Modernism is as much about the “intangible” legacy of ideas and creativity behind it as it is about the artefactual nature of facades. General principles of ecological sustainability call for an appreciation of the energy investment in extant buildings. A universal human right to physical and mental health prompts a similar valuation of the social capital invested in the built landscape.¹¹ Imagining a “slow city” involves mitigating the pace of change, which we know can be profoundly disorienting and psychologically alienating.

The set of case studies constituting the subject matter of this exhibition, on the University of Victoria Gordon Head Campus and in the urban core of Victoria, explores some of the evidence, and implications, of myriad forces – philosophical, economic, social, and cultural – at play in the ongoing “negotiated” life of a building. Together, as a diverse but concentrated collective, perhaps some lessons can be learned as to both the past and present community values that Modernist architecture embodies and transmits. On this basis, we may be able to conclude that they do constitute a heritage deserving of respect and better treatment.

Notes

9. See for instance: T. H. M. Prudon *Preserving Modern Architecture* (2008) and A. Jackson *Reconstructing Architecture for the Twenty-First Century: An Inquiry into the Architect's World* (1995).

10. My thanks to many professionals interviewed as part of this project, but in particular the cooperation of Maura Gatensby, Practice Advisor, Architectural Institute of British Columbia, and Eddie Williams, Chair, AIBC Vancouver Island Chapter.

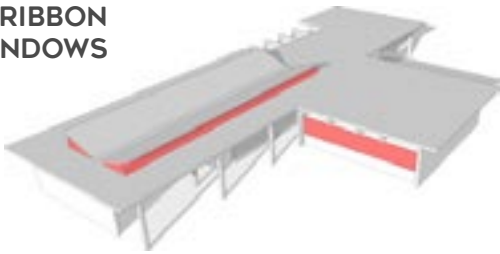
11. Both the environmental and rights-based arguments for heritage preservation are developed by D. Barthel-Bouchier *Cultural Heritage and the Challenge of Sustainability* (2013).

A VOCABULARY OF REGIONAL MODERNISM

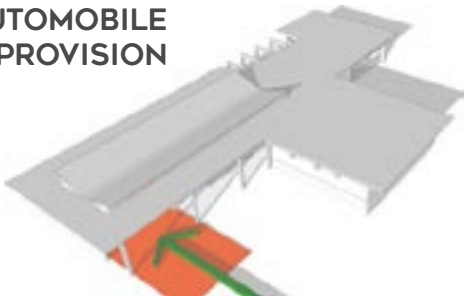
Logan Mayhew Residence 1950/51



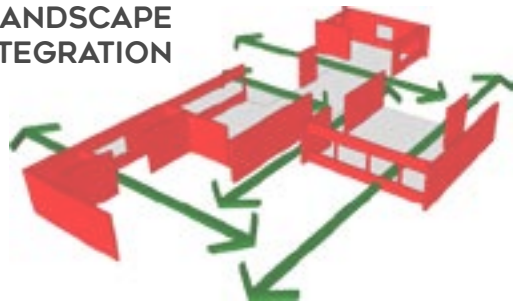
RIBBON
WINDOWS



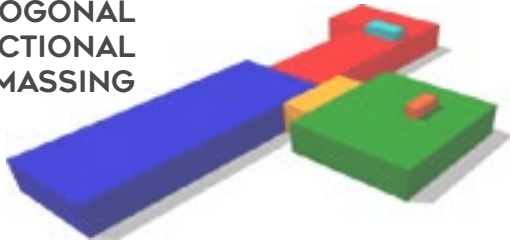
AUTOMOBILE
PROVISION



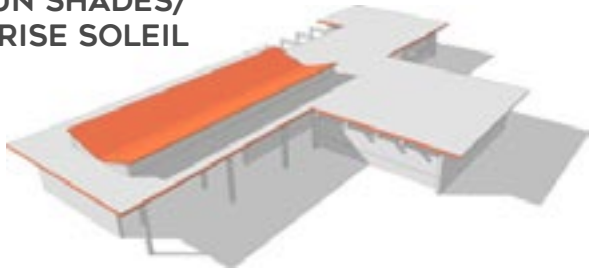
LANDSCAPE
INTEGRATION



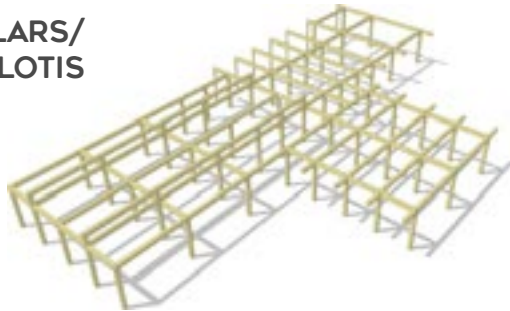
ORTHOGONAL
& FUNCTIONAL
MASSING



SUN SHADES/
BRISE SOLEIL



PILLARS/
PILOTIS



Arts & Education (MacLaurin) Building 1966



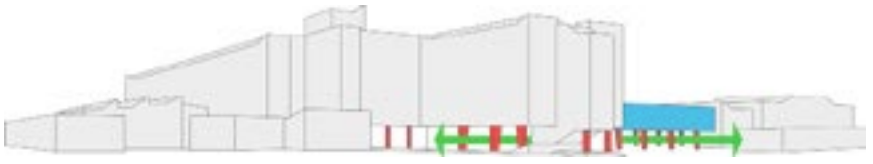
ORTHOGONAL AND
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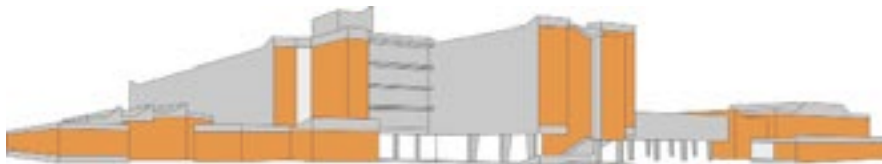
RIBBON
WINDOWS



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BRISE SOLEIL



PILLARS/
PILOTIS



MATERIALS
EXPRESSION

MODERNE AS A STARTING POINT...



Photo by John Taylor

Dr. T. H. Johns House 1943

Oak Bay
Percy Leonard James Architect

Renovation and Restoration
2015 Leonard Cole owner/designer

"Inspired by designs and ideas he had seen in London and the many examples of the Bauhaus idiom that appeared in architectural magazines, James branched out with examples of the Modern style, later to be called Art Moderne... The Streamlined Moderne-style house for Dr. T. H. Johns, the dentist, built ... on the Oak Bay waterfront in 1941, has stucco walls with a semi-circular bay window, some rounded corners and canopies. Glass blocks, then enjoying their first popularity, were used minimally on a curved wall, which was dubbed a "piano wall" to indicate its shape."

Rosemary James Cross on the design work of her father, in *The Life and Time of Victoria Architect: P. Leonard James*, 2005.



Illustrations:
64 Heath Drive, Gidea Park, London, Skinner & Tecton Architects.



Cross also recounts how during a trip to England in 1933/34, she and her father visited the *Ideal Home Exhibition* at Olympia. "Thirty-five display homes, chosen from 500 plans entered into a competition, made the Modern Homes Exhibition at Gidea Park the largest exhibition." She further noted, "The Royal Institute of British Architects offered lectures on the formalism of the new International Style." The Johns house was a further development of this idea and an almost literal expression of European precedents.

2015 modifications on the south waterfront façade responded to contemporary aesthetic (and economic) demands for unobstructed views across Oak Bay. This included extending the window openings at all three levels. An infill lean-to garage was added on the east side, balancing the single storey wing and garage on the opposite side; it stays true to James' design vocabulary. The front elevation and entrance are enhanced by a Moderne-inspired water garden executed in a geometric arrangement of pavers inset into the lawn turf, framing a linear fountain pool.



Photo by John Taylor

Logan Mayhew Residence 1951

Uplands

Sharp & Thompson, Berwick, Pratt Architects (Ned Pratt, Ron Thom Design Architects)

Addition: Claude Maurice Architect 1979

"There are five key West Coast characteristics that should drive local house design: rainfall (so, generous roof overhangs); muted sunshine (hence, huge windows to bring it in); view (shift priority from the street-front façade and focus on glazing the walls that face trees and ocean); exterior treatment (natural unpainted locally sourced wood); and plan (flat roof, high ceilings and few interior partitions)."

Ned Pratt from a text for the 1949 exhibition "Design for Living" at the Vancouver Art Gallery, cited in *the Globe and Mail*, June 22, 2012.

These precepts drove the Pratt/Thom design for the Mayhew family house nestled into the Cadboro Bay shoreline in the prestigious Olmsted-designed subdivision of The Uplands, Oak Bay.

The house is considered one of Thom's earliest and seminal projects. Projecting wings from a central living core spread out through a heavily treed landscape, indeed, disappear into it. A later minor addition to expand the master bedroom utilized the form and finish of the original Pratt/Thom design.

As intended, house and setting have matured together, merging and bonding, creating a living evocation of the core design values of the West Coast style.



Illustrations: Mayhew Papers, Oak Bay Archives (top) Western Homes and Living, June 1954 (bottom).

CREATING A GARDEN CONTEXT...



Photo by John Taylor

M. Jones House 1958

Rockland
Elliott Totty & Associates Architects

Restoration and gardens by owners 2017

“But isn’t the idea of the garden as a personal oasis, a pocket of quiet rural life, still valid? ... Our solitude and privacy today are pressured from all sites: the mushroom growth of cities hems us in; its services from utility poles to garbage cans, clutter the landscape; the population explosion crowds us ... We need a better more private, more satisfying environment for personal living.”

“The concept of “the total development of property in harmony with the home” has been created to meet this need for a better environment for living. ... The ground-level deck comes very close to answering all the family’s outdoor living needs ... always within view of either kitchen or living-dining areas.”

How to Build Rooms without Ceilings. Fred Thornton Hollingsworth, MRAIC, and Barry V. Downs, MRAIC. B.C. Lumber Manufacturers Association. Vancouver, B.C., n.d.

Although Totty articulated before WWI in the conservative Victoria office of Jesse Warren, and seems to have abandoned the profession in the 1920s, his return to the practice in 1949 revealed a sensitive familiarity with post-and-beam West Coast modernism.

This house is essentially a pavilion within a single-lot garden. It is restored, with minimal exterior alterations, to provide for the insertion of a modern kitchen. Also, the recreation of a period garden in the Moderne manner is an extension of the spatial geometry of the house.



Illustrations: Hollingsworth & Downs, *How to Building Rooms without Ceilings*.



Photo by John Taylor

Bickerton Court 1963 Beacon Towers 1963

James Bay
Wilfred Buttjes Architect

Bickerton Court balconies retrofit 2016

“Mr. Wade, a regional vice-president of the Canadian Housing Design Council, said Canada’s population explosion will result in a demand for multiple-dwelling developments of the high-rise and garden type of apartment. He said two high-rise buildings to be known as the Goodacre Towers will be built on Douglas Street opposite Beacon Hill Park. . . . Canada’s good living conditions are attracting more immigrants, said Mr. Wade. Besides this, about 43 per cent of our total population is under 21. Apartment buildings will move even closer to town than they are now. . . .”

Daily Colonist, March 17, 1963.

Bickerton Court exemplifies the new higher-density urban profile that was to usher in a period of controversy and citizen protest as traditional low-rise single-family neighbourhoods gave way to the “efficiency” of Modern stacked housing. The pioneer high-rises of James Bay tried to meet some of the criticism by attempting to relieve the towering mass of these structures by breaking up and decorating the sheer facades with functional elements such as sun-screening (brise-soleil), “traditional” patterned brick balconies or decorative breeze-block screens still surviving on the park-facing balconies of its neighbour, Beacon Court.

As these early modern monuments now cycle through their 50-year infrastructure refits, new seismic and life-safety codes combined with a fashion for an unobstructed view prompts the replacement of these decorative balcony parapets with transparent laminated glass. The effect is to dramatically change the architectural style from “decorated modern” to “International style” functional modernism.

Illustrations: Norbury Collection. Photo Chris Gower Papers. PNWA Collection, UVic.



PERSONALIZING YOUR HOME...



Photo by John Taylor

Topaz Heights Subdivision 1947

101 Houses built
Housing Enterprises of Canada Ltd Supervising architects:
C.B.K. Van Norman Architect (attributed)

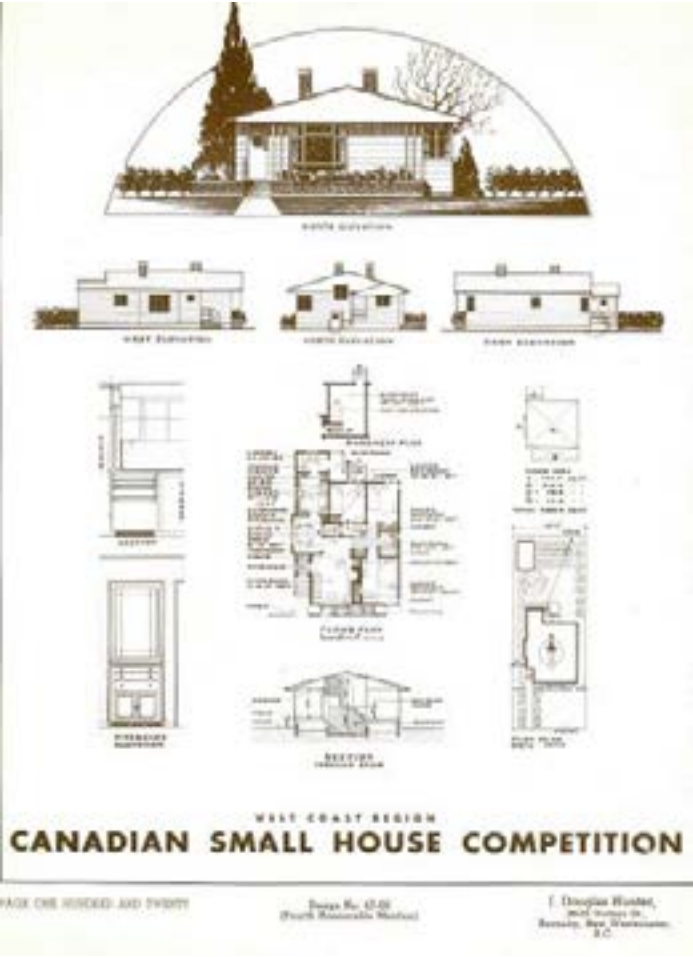
Topaz Heights comprises a small subdivision of 101 houses, one of many developed after WWII by Housing Enterprises Canada for returning veterans starting families.

The typical house follows the tenets of the design brief for the Canadian Small House Competition. “Mr. and Mrs. Canada” have two children, a girl aged five and a son of two years. He has Victory Bonds and savings to make an equity investment on a new house valued at \$6,000 within the terms of the National Housing Act of 1944. Mr. and Mrs. Canada would like:

- “Rooms as large as possible within their budget”
- “No preference concerning style but “dislike the freakish or bizarre and picturesque”
- “Interested in contemporary ideas of utility and livability and would like ‘built in furniture; but do not want gadgets”
- “A not basement house appeals to them if this can be provided without sacrificing accommodation, especially storage space, laundry, utility and heating facilities”
- “A well-lighted and healthful interior and are interested in the trend to larger glass area”
- Don’t own a car so garage is optional “Mrs. Canada expects to do her own housework and supervise the children. She wants the rooms planned and arranged to make her household tasks easier and more pleasant, and allow her as much free time as possible.”

Competition Design brief, in *67 Homes for Canadians...including winners of the Canadian Small House Competition*, Central Mortgage & Housing Corporation, Ottawa, Canada, 1947.

Illustrations: “67 Homes of Canadians” Central Mortgage and Housing Corporation, Canada, n.d.



A mix of house-types - bungalow, rancher, and flat-roofed Modern - characterize Topaz Heights, a neighbourhood of a series of residential streets centred on a small open park.

The technical and design simplicity of these wood-frame houses has allowed them to easily accommodate changes, adapting to the circumstances of their handyman owners: family expansion, car-ownership, gardening enthusiasm, to ultimately produce the kind of individualized “folk-art” architecture so evident in the street frontages today.

RESTORATION RESET FOR ANOTHER LIFE-CYCLE...



Photo by John Taylor

B.C. Electric Building
(Richard Blanshard Building)
1954

Thompson, Berwick and Pratt Architects Design architects:
Ned Pratt, Ron Thom, Bob Gibson
Engineers: Fred Severud & Otto Saphir Mosaic artist: B.C. Binning

Addition: (renamed) Richard Blanshard Building, Siddall, Dennis,
Warner Architects 1974
Retrofit: Wade Williams Architects
Project architect: Chris Gower 2003

The design concept called for a “six-to-eight storey, narrow, linear building located on the long north side of the corner site provided, with offices facing south, and a continuous corridor on the north side. The decision saved huge mature trees on the south side of the property, which provide some sun screening. But more importantly, it created a park-like setting at the intersection of two major streets. Design proceeded on a simple reinforced concrete frame with full-bay widths trip windows for each floor between the columns. The distinguishing feature of the building is the sun control devices on the windows on the south and west elevations. It consists of three horizontal aluminum louvres, curved in cross-sections, supported on brackets across the top half of the strip windows of each floor.”

Douglas Shadbolt, Ron Thom: *The Shaping of an Architect*,
Vancouver, 1995.

Illustration: Chris Gower papers, AAPNW.



According to Paul Merrick, another driver in the design was that Pratt and company C.E.O. Dal Grauer shared a philosophical position that no worker in the building, from manager to receptionist, should be without natural light. This prompted the narrow floor plate and glass curtain-wall design.

To accommodate a change of owner and use for a large Provincial government ministry, Siddall, Dennis, Warner chose to set off Pratt and Thom’s spare minimalist structure with an abstract expressionist concrete addition. The main entrance was moved to the Blanshard Street side although the pillars supporting the recessed entrance continues the main floor podium treatment of the earlier building. This change resulted in orphaning the ground-level canopy and façade decorative elements which marked the original front doors. The 2003 retrofit of the original structure (involving a seismic and systems upgrade, new high efficiency curtain wall and eliminating one (redundant) course of louvres) anchors the building for its next 50-year life-cycle.



Photo by John Taylor

General Paint Store 1963

Pandora Street
R. W. Siddall & Associates Architects

"The design of stores should start on the inside... layout is to expedite the flow of goods to the customer ... a proper plan for the customer and employee to give maximum service to the customer will produce the maximum productivity per square foot of sales area. The customer should be considered from the point of attraction to the store to the departure of the goods... A fault that architects must guard against is emphasizing the store front itself rather than the good displayed."

Earle Morgan, "Random Notes on Storefront Design," *Journal of the RAIC*, August 1948.

Custom designed as a paint supply shop, the original layout followed the formula of the old-time general store. Shop assistants behind the long counter served customers directly from the long shelves of paint cans arrayed immediately behind them against the north wall. Siddall's design is an almost literal expression of Earle Morgan's dictates. Essential is a reticulated glass curtain wall set above a panelled concrete base (that does double-duty as a planter).

The exterior has been essentially maintained adapting this change in use from retail to the office-retail requirements of a walk-in insurance broker. While the linear floor plan might create some circulation inefficiencies, the extended street front presence provides the significant benefit of a promotional presence on the street. However, full transparency of the display windows becomes redundant. Street retail is changing, replacing goods with services and the market for things moves to "Big Box" and the Internet.



Illustrations: Norbury Photo Files, AAPNW, UVic.



Photo by John Taylor

Prince Robert House (Ballantyne Florists) 1954

Douglas Street
John Di Castri Architect

Renovation: de Hoog & Kierulf Architects 2014

Open shop fronts are “logical results of relating exteriors to interiors ... the trend in store design is similar to the trend in all branches of architecture. The exterior of building should be a reflection of the interior... It takes a person less than 10 seconds to walk past the average store, and less than 5 seconds to drive past.”

Earle Morgan, “Random Notes on Storefront Design,” *Journal of the RAIC*, August 1948.

“Di Castri says every attempt has been made to make the store front enticing to the passersby. The design is based on 30/60 triangles in geometric agreement with the sunken doorways ... and cantilevered canopy ... (provides) indirect lighting has been planned for the windows and exterior ceiling in the canopy. Construction will be of such strength and adaptability that three more storeys may be added if required.”

Victoria Daily Times, 17 January 1955.



Di Castri’s design responds to the tenets outlined in “Random Notes”: the angled inset demarking each shop entrance, fronts open to maximum glazing, extruded canopies which march up the street façade inviting the potential customer to hug the inside of the side-walk. Those angular canopies focus attention on each front while the ribbon clerestory, extended across the shop fronts, acts as light shelves for the shop interiors. While the Ballantyne building shop fronts well illustrate Di Castri’s debt to the expressive angular plan and elevation treatments of Frank Lloyd Wright, they also retain the use of the glazed clerestory façade which is a tradition in the City’s Victorian and Edwardian street retail design.

Recent renovation of the Ballantyne shop fronts to accommodate a single tenant involved only minor modifications such as centralizing the entrance. Otherwise, this sensitive restoration refocuses attention on Di Castri’s striking design elements and decorative details.

Illustrations: Norbury Photo files. Di Castri papers. AAPNW, UVic.

TACKING THROUGH THE TURBULENCE OF CHANGE...



Photo by John Taylor

Centennial Square Plan 1965

Rod Clack Architect, Justice & Web Landscape Architects, in conjunction with W. H. Warren, Parks Administrator.
(Design architects: Rod Clack and Clive Justice)

Revised Master Plan: Roger Hughes Architect 1996
Revitalization: Bill Pechet Planner and Joe Daly Landscape Architect

Totem poles by Butch and Bradley Dick and Clarence Dick 2007/8
Future development concept: Chris Gower Architect/Planner

“...people gravitate naturally toward the edge of public spaces. They do not linger out in the open. If the edge does not provide them with places where it is natural to linger, the space becomes a place to walk through, not a place to stop. It is therefore clear that a public square should be surrounded by pockets of activity: shops, stands, benches, displays, rails, courts, gardens...”

Christopher Alexander et alia, *A Pattern Language*, (1977).
Appointed professor of architecture, University of California, Berkeley, 1963.

“overall scheme and pattern to integrate all the spaces and order that the whole square feel as one unit, flowing in and out and between the various buildings and using the proposed fountain as the focal point with the square expanding out to the perimeter... a gradual or gentle terraced effect.”

Journal of RAIC/Canadian Architect, November 1963.

“Here is believed to be a design planned to preserve some of “vanishing Victoria” by accepting historic values and at the same time pointing the way to a progressive urban future.”

The Centennial Square Project: A précis of preliminary and introductory information, February 7, 1963.

In 1996, with the removal of the Police Station from the Square to a new location on Caledonia Street, the City held an open design competition for prepare a new master plan for the redevelopment. The winning scheme Roger Hughes Architect, included a seismic restraint system, a refuge function for City Hall and also proposed a total recasting of the square for entertainment and festival use. The elevated theatre restaurant modules were removed, opening up the square to Broad Street. The Seniors’ Centre’s connectivity through to Chinatown improved with the construction of the Regional District Office complex which incorporated the former Police Station.

The 2007/8 revitalization by urban designer Bill Pechet and landscape architect Joe Daly, drew on the Provincial Government’s “Spirit Square” funding program, established to celebrate British Columbia’s 150th anniversary of the union of the Crown Colonies. Main elements of the Square were retained, including the fountain, benches, planters and curved steps. However three new components were inserted in the SE corner creating a new entrance to the Square: “Spirit Beach”, a water feature; “Spirit Garden” featuring the “Two Brothers” Coast Salish Spirit Poles which serve as a gateway to the native plant garden; and adjacent to the rear of the McPherson Theatre, a canopied performance stage and seating area which replaced the Knot Garden.



Illustration: Chris Gower papers, AAPNW, UVic.

KEEPING IT COMPATIBLE...



Photo by John Taylor

City Hall, Centennial Square

Original scheme 1878, 1881 and 1891 John Teague Architect

Renovations and council chamber wing addition:
R. W. Siddall & Associates, Wade Stockdill Armour & Partners, Rod
Clack planner/architect 1963
Seismic upgrade: Nicholas R. Bawlf 2000

*“A building like the City Hall is part of the fabric and history of the
community – nothing can replace it.”*

Correspond. Emmons to Wilson, 12 February 1962.

*“The old City Hall will be modernized inside and dressed up without
any material change in its external lines. A new administrative
building will be erected This is an opportunity for second-
century Victoria to show its confidence in the future and pay its
respects to a colourful past.”*

Victoria Daily Times, December 12, 1962.



Illustrations: (left) *Victoria Daily Times*, December 12, 1962.
(top right) Norbury Collection, AAPNW, UVic.



Mayor Roderick Finlayson’s first objective after his election to office in January of 1878 was to erect a city hall. Overriding the opinions of the townsfolk who considered the whole idea an unnecessary extravagance, \$10,000 was allocated and a competition announced for plans. The current building was the result of several additions over some 15 years. Its first major renovations occurred along with the Centennial Square project in 1963. The interior was renovated and an International Style addition was constructed at the west end. An early model documents a first concept that called for the council chamber block to be elevated from street level and connected to the second floor of the 1891 block by an overhead pedestrian bridge. This linked to an arcade lining three sides of the Square. However, the final scheme reduced this open arched gallery to less than half the building. A glazed two-storey atrium links the old and new buildings. The interior “bridge” is complemented by a dramatic spiral staircase that defines the space. Brick, respectful of the Old Town built environment, is utilized here, as with all the new buildings facing the square. A dominating feature of the south façade is the series of baked aluminum perforated sun-screens. The last major intervention stiffened the atrium entrance structure by inserting a steel seismic reinforcing system.



Photo by John Taylor

Financial Centre (Royal Trust & Mosaic) Building 1963

John Di Castri Architect
Mosaic muralist, Andres Salgo

Conversion to retail/condominiums: Jan Zak architect 1999

“... recessed from Fort Street sidewalk in a gently swooping arch right into the building will be a garden foyer ... this new office block does not stand firmly on the ground but is suspended, much like a baby’s cradle, from several concrete pillars... The foyer is to be open air.”

Other features include *“a roof top open garden restaurant (and the 7,000 square foot mural.” “More floors are planned for the building too ... We figure in about five years we could put three more floors on top, and perhaps a penthouse above that.”*

The Daily Colonist, March 17, 1963.

The design called for the four-storey bulk of the building to float above its open entrance floor base. A set of four murals book-end the structure like a large door left ajar, a sort of “do come in” gesture. Di Castri was noted for his innovative designs and this was certainly one. A through-block building with two major street fronts, this was Victoria’s only major attempt to mirror the aesthetics of the popular residential walk-up apartments then becoming popular in the adjacent neighbourhoods. Also unique was the treatment of the main façades which, at the request of the client, presented as winged vertical slabs hosting four large-scale murals. On the east and west sides the offices opened onto external strip verandahs or balconies. The concept was daring - even the mosaics were controversial.

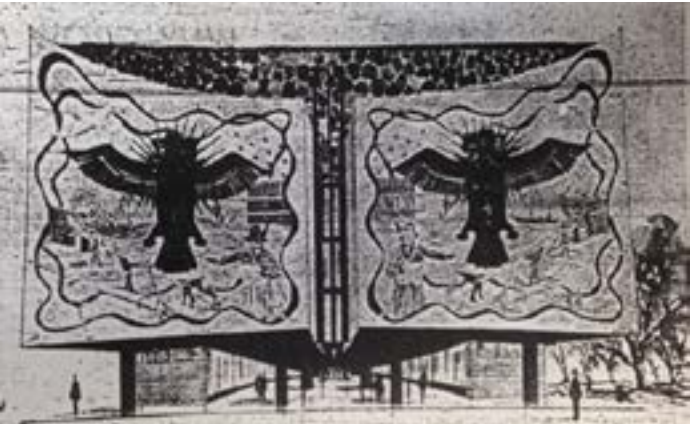


Illustration: Di Castri papers. AAPNW, UVic.

Jan Zak’s conversion, in a sense completing the building as originally anticipated, adds a penthouse level and distributed 85 suites over six levels above the ground floor. Zak further exploits Di Castri’s obtuse angular expressionism in his treatment of the rooftop additions, but sacrifices the strip balconies for constructivist extruded “Juliet” balconies opening off each suite. Piercing the mural walls with triangular windows, while not seriously compromising the artistic integrity of the murals, might still be considered a defacement by some. The most jarring change however, is perhaps the translation of the street-level open foyer into a “controlled entrance” lobby for the suites. The resulting effect more firmly anchors this floating bird to the clay at its feet.



Photo by John Taylor

Bastion Square 1965

Rod Clack, City of Victoria Architect/ Planner, Herb Warren, Parks Superintendent

Renovation: City of Victoria Architect, Mickey Lam 1994

Art installation: Chris Gower, City of Victoria Architect/Planner
Sculptor: Illarion Gallant 2008

“It is Canada’s first completed urban revitalization scheme where rehabilitation of existing city landscape and adjoining buildings has been the single course of urban renewal treatment.”

Labour Minister J. R. Nicholson at the opening of Bastion Square, *Victoria Daily Times*, July 26, 1966.

“The wall, which provides only a glimpse of the square from Wharf Street was there for a specific purpose – to excite curiosity... It was meant to be in harmony with Centennial Square, the Broad Street pedestrian mall, the paint-up plan for city buildings and downtown tree planting among other improvements.”

Rod Clack, City Planner, in response to concrete wall treatment of the Wharf Street front, *The Daily Colonist*, July 28, 1966.

Illustration: Beautiful British Columbia files, PABC.



First proposed in 1962 as a companion to Centennial Square, Bastion Square finally proceeded four years later as a heritage revitalization project, with the creation of an Urban Renewal Funding program by the Federal Government. A starting point in the design process was a recently completed UBC architectural thesis by Nicholas Bawlf, and a conceptual proposal by artist/designer Allan Edwards. On completion of the square, essentially a street closure, floor-scape reconfiguration, and landscaping treatment, with the addition of an adjacent parkade the rejuvenation and restoration of the surrounding buildings responded quickly to the Square’s completion.

Uses of the buildings from restaurant/retail to office space, and the Square itself from a passive viewing platform over the harbour to active festival/retail use, meant significant changes were required. Then major renovations in 1994 removed a water-wall feature, softened pedestrian surfaces and provided direct stepped access to the Wharf Street level. In the process the Wharf Street buttress wall which so offended critics when the Square was first built was demolished. A more recent intervention, the colourful soaring steel-columned sculpture, “Commerce”, refocuses the sightlines across and through the Square and animates the space.

DEMOLITION BY OBSOLESCENCE...



Photo by John Taylor

Firehall #1 1958

Yates Street
Rod Clack Architect

Additions: Nicholas Bawlf Architect 1992, 1997

“The contemporary design of the new firehall where the architectural media of careful proportioning of forms, the integral use of colour in design, and the play of sunlight and shade on the surface texture, are all exploited.”

RAIC Journal, September 1959.

Illustration: Norbury Files, AAPNW. UVic.



Clack’s design utilized all the hallmarks of the Victoria modernist formula: the functional distinctions between the garage and crew’s quarters expressed in “floating” the latter over the recessed main floor, clerestory bands emphasizing this effect. The façade is a play of sun-screens comprising vertical louvres flanking a central breeze-block decorative screen. The historic “Redfern” steam-pumper was featured in a single-storey wing treated as an apparent free-standing transparent display case quite distinct from the main building.

In recent years, operational changes such as requirements to house larger trucks and complex equipment, along with seismic upgrades for what is a critical-use public safety building prompted numerous changes to the building fabric. Among these were removal of the concrete block screen, demolition of the museum pavilion, and the addition of heavily reinforced concrete wings on each side to improve structural stability in the event of an earthquake. Only a few references to the original design intent survive. Plans are now in progress for a replacement building.



Photo by John Taylor

Central Junior High (Middle) School 1954

Birley Wade Stockdill Architects

Additions: John Di Castri Architect 1971

Retrofit: Garyali Architects 2011

"For Central School, architect John Wade designed a T-shaped plan of reinforced concrete, organizing circulation around a central stair tower. The classroom wing is balanced by the mass of the gymnasium block, and the main entrance is marked by the curving wall of the administration offices. Huge windows allow natural light to flood into classrooms, stairwells and corridors, a key element in the humanization of school buildings."

DocomomoBC website.



Garyali Architects' seismic upgrade and retrofit of Central School provided an opportunity to reorder both the interior and exterior, and in the process upgrade all interior life-safety and energy conservation systems. Working closely with teachers and students, they developed a contemporary narrative for the design. The functional geometry of the original building provided a template on which quite playful elements could be introduced. The central façade buttress is treated as a stylized tree, the auditorium wing's exterior shear-wall sports a low-relief form-cast mural, and reworked fenestration patterns adopt a Mondrian-inspired grid treatment and colour scheme.

Illustrations: Garyali Architects.



Photo by John Taylor

University of Victoria Landscape Plan 1961

Lawrence Halprin & Associates, Muirhead & Justice Landscape Architects
John Lantzius, Executive Landscape Consultant 1964-1972
Don Vaughan & Associates Landscape Architects 1972-2007

"It has been our intent from the beginning to reflect the native plant material of Vancouver Island on the campus, and to create an imaginative environment using such plants as Gary Oak, Arbutus, Dogwood and other conifers. The major tree framework - which binds the buildings and open areas into a unified composition - is the most important and must receive the most emphasis. This tree framework of evergreen trees (broadleaf and conifers) will be used primarily, in mass, to frame vistas, soften the architectural elements, as backgrounds, and as extensions of the forest areas The open areas will be contoured lawns which merge into the native forest."

Landscape Concept—University of Victoria. John Lantzius, 1968.

Campus planners, Wurster, Bernardi and Emmons, brought in Lawrence Halprin & Associates, landscape architects, to develop a "garden campus" scheme. Key to the plan was the decision to retain the natural woodlands, the edge of which marks the Oak Bay/Saanich municipal border, cutting across the central quad. This conifer landscape acts as a foil for the geometric formal pathways, ornamental tree species and floral plantings of the south-east quadrant. Harmonization of the two has improved with the preference for indigenous groundcovers throughout the campus in recent years.

In general, while the campus had densified as predicted in the early plans, the overall scheme has continued the practice of balancing natural vegetation with geometrically arranged ornamental planting. The introduction of free-standing



Illustrations: Courtesy AAPNW UVic.

sculptures and First Nations poles provides scale at viewpoints and marks vistas. A number of water features, a hard-edged reflecting pool in front of the library and a naturalized pond at the adjoining First Peoples House, continue this balance between the formal and the informal.

Recent initiatives such the plan to develop the east-west allée as an axial "Grand Boulevard" will further reinforce the original landscape design and circulation patterns.

TRANSITIONING A STYLE...



Photo by John Taylor

Clearihue Building 1962

Wade Stockdill & Armour Architects

Clearihue Building extensions:
Wagg & Hambleton Architects 1971–1979
Seismic upgrade: Jensen Group 2012

"One doesn't want regionalism for its own sake, but only if it fits the problem."

William Wilson Wurster: Wurster, Bernardi & Emmons, UVic
Campus planners, cited in *Time Magazine*, April 16, 1956.

"The one very discordant note on Campus at the present time is the colour of the Clearihue Building. There are several possibilities for rectifying this condition. This consists of spraying or troweling on a coat of a cementitious material ..."

Erickson Massey Architects, *Basic Campus Planning Questions*,
June 20, 1969.

A pillared ground floor supported the classroom floors above but allowed for circulation on the main floor to communicate directly with the landscape on both sides. The glazed-end stairwells feature stable/ mobile sculptures by artist Bill West. Wurster Bernardi & Emmons's guidelines supported commissioned artworks by local artists for each building. The three-storey reinforced concrete structure was designed as a general-purpose classroom block. The ground storey of the original structure featured a glassed-in concourse (with slate floor) that surrounded two lecture theaters and administrative offices, with the inner walls of the concourse finished in broken rock. This prompted a visual and pedestrian flow from the landscaped setting through the ground floor, the open glazed stairwell, and up through the (awaited) tree canopy. In three stages the original Clearihue Building of 1962 was extended into a rectangular complex of



Illustrations:
Presentation sketch: D. Hambleton Files. AAPNW UVic.
Photo: Norbury Photo Files.

classrooms and faculty offices around an open courtyard. The addition absorbed a pre-existing temporary boiler plant. The Clearihue clock tower was an attempt to disguise the chimney. The original exterior of the block was exposed concrete and pre-cast concrete panels that were finished with marble aggregate set in coloured cement. This surface treatment was altered to conform with the addition's overall exterior finish of stucco and exposed concrete in line with geometric Abstract Expressionist style applied under the direction of the new consulting campus planners, Erickson Massey architects.

REMNANT REMAINS...



Photo by John Taylor

Student Union Building 1963

John A. Di Castri Architect

Additions: Siddall Dennis Warner Architects 1976
Siddall Dennis Warner Architects 1995

An expansive ground-hugging building, Di Castri’s design is as much art as it is architecture. The distinctive sculptural pillars were cast on site. The architect went to great lengths, including opening up a dry basement “moat” around the building, clerestory windows tucked under the soffits, and complex skylight structures to work with the sculptural effects of light within. A high point of the lounge was a “light sculpture” design by Di Castri himself. Campus consulting planners, WBE, found the design acceptable but questioned the complexity of the plan.

The 1976 two-storey addition to the north provided a 302-seat theatre. While respectful of the original building’s scale, the exterior finishes and details were devoid of Di Castri’s rich Wrightian detailing and sculptural elements.

In the 1995 expansion of the SUB, a quite different design approach was taken. One requirement was structural intervention to meet the earthquake code. The decision ultimately was not to treat the existing structure as a stand-alone pavilion, but to incorporate it into a new Post-Modern scheme, essentially utilizing a “festival mall” vocabulary to enclose an interior shopping and services concourse. Sculptural elements of the original building survive almost as archaeological remnants while Di Castri’s roofline treatment is periodically referenced in the cornice treatment of the new addition.



Illustrations:
Photos: Norbury Photo Files. AAPNW UVic.
Presentation drawing: A. Edwards.



Photo by John Taylor

Science (Elliott) Building 1964

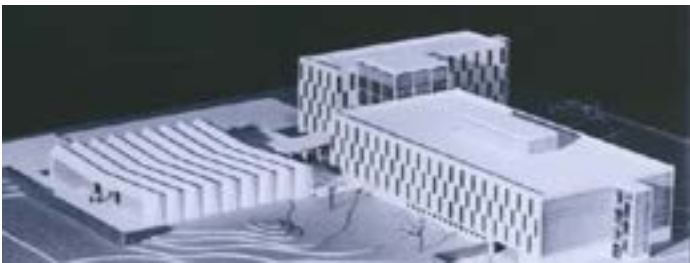
Department of Public Works, Province of BC (Provincial Architect: W. R. H. Curtis; Project Architects: Alan J. Hodgson, Andrew Cochrane, Jack Wilkinson)
Lecture Theatre: Wade Stockdill & Armour Architects

Seismic and mechanic systems upgrade: Chow Low Hammond Architects 2012

The early design work of the Elliott Building was undertaken by Alan Hodgson and Andrew Cochrane in the Department of Public Works. It was planned and designed for the Lansdowne Campus of Victoria College; but when the decision was made in 1961 to centre all development at Gordon Head, it was constructed on its present site. The main structure is a reinforced concrete building with pre-cast concrete panels on the exterior. Its three-storey laboratory wing and its four-storey office and research wing are aligned at right angles about a linking staircase and foyer section.

The adjacent lecture wing by John Wade’s office utilized tilt-up construction modules. A dominant feature is the concrete accordion roof housing a clerestory that floods the interior hall with indirect light. This is a gestural memory of an earlier design which WBE criticized, wanting a somewhat “quieter” look. The lecture wing is easily accessible from the main building both above and below grade. The two buildings are linked by a canopied walkway.

The approach to the seismic upgrade, prompted by the necessity of carrying out the work with minimum disruption to building users, features a very frank functional expression of exterior reinforcing mechanics. These elements are set in marked contrast to the detailed curtain walls of the original Decorative Modern structure: a steel truss skeleton tied to the structural



Illustrations:
Presentation drawing, A. Edwards.
Photo design model. AAPNW UVic.

elements of the linking canopy, and massive low-relief textured concrete sheer walls which cradle the original facades. On the south side, large stainless-steel exhaust ducts are the dominant expressive elements of the “life and health safety” upgrade of the mechanical systems.

ADDITIVE EVOLUTION...



Photo by John Taylor

Campus Services Building 1965

Donald Wagg & Associates Architects

South Addition: Wagg & Hambleton Architects 1986

North addition and new entrance: Jensen Group Architects 1996

West addition: HCMA Architecture + Design (Hughes Condon Marler Architects) 2015

This two-storey reinforced concrete building with masonry walls included a cafeteria, bank, drug store, barber shop, beauty salon and book store. The exterior elevations, structural grids with block infill panels, are dominated by a roof form of massive pre-stressed concrete T-beams which float above the strip-window clerestory.

As the bookstore expanded and included a Campus Shop in its operations, the north-south breezeway on the main floor was enclosed (1983), a mezzanine floor was added and the north entrance was sealed. In 1986, on removal of the bank, a one-storey office addition was built on the southern (Ring Road) side using the original materials palette and structural elements.

Illustrations: 1965 View (below),
1996 Addition View (above). AAPNW UVic.



The 1996 addition, a formal essay in Modern Rationalist design, extends the geometry of the original structure, but with modular steel components, open glass curtain wall, perforated sun screen and dramatic swept-up entrance canopy. It consciously differentiates itself from the earlier masonry structure while respecting the original's scale. The most recent west wing is treated more in the manner of an abstract modernist pavilion in marked contradiction to the previous evolving design treatment.



Photo by John Taylor

McPherson Library 1964

R. W. Siddall and Associates Architects
Additions: Siddall Dennis Warner Architects 1972/4

Mearns Centre for Learning

Concept design: Garyali Architects
Consulting planner: Aaron Cohen, N.Y.
Project architects: Warner-James Architects
Landscape architect: Don Vaughan 2007

It is the bold cast-relief panels of the south façade by sculptor George Norris that anchor the east end of the quad. The library was intended as a major motif and leading element in the design of the campus plan and a focus for the landscape features.

This is a four-storey reinforced concrete building, with the first floor below grade, and office accommodation in a roof-top penthouse. The exterior finish is architectural pre-cast concrete, exposed stone aggregate and rough granite.

The mass of the upper floors floats on a recessed granite main floor with a clerestory strip marking the transition from the base to the bulk of the three-story curtain wall and panel structure above.



Illustrations: A. Edwards Presentation sketch.
Photo: courtesy of AAPNW, UVic.

Two major additions, both expanding the footprint northward, resulted in the current new face of the complex, which addresses the Ring Road. Responsive in scale and detail to the original building, (Norris’ relief sculpture panels have been repositioned, and now bracket the new extension) the addition features a Modernist classic (for UVic, now a traditional) element - the glazed transparent stairwell is at night time an animated stage itself. The original reflecting pool designed as an open rainwater swale on the south-east side has been dry-scaped, a response to high maintenance costs.



Photo by John Taylor

Social Sciences (Cornett) Building 1966

John A. Di Castri Architect

Additions: John A. Di Castri 1971

"By its architecture, the Social Sciences Complex acknowledges its presence in both the student and faculty areas ... The inner quad, by raising it above the level of the main quadrangle, also provides an opportunity to relieve the flatness of the site. From here there will be seen different vistas of the rest of the campus. The roof has been used as a design element to relate the interior spaces to the ground plain (sic) and to add another dimension to the composition of the buildings by use of different coloured areas of gravel... "(it) retains the identity of students, not to overwhelm... an ever-present danger, which exists in our scientific age, of losing the individual in our society..."

John Di Castri, *Design Brief for the Cornett Building n.d.*

"Executed in different type of construction ("open web joist and steel columns ... interior steel studs") Di Castri proposes use of a "metal screen ... around the perimeter which will harmonize with the existing façade. The screen will provide sun control while still permitting vision from the interior."

John Di Castri from the *Design Brief for Proposed Additions to the Social Sciences Building Third Floor, 1970.*



Illustration: Presentation Drawing A. Edwards. AAPNW UVic.

Essentially four linked blocks around a central cloistered quad, the bones of the building are articulated with pre-cast concrete elements filled in with breeze-block panels and decorative block screens.

Exterior walls expressed a rich pallet of materials: expanded shale aggregate marble-type stucco, rubbed concrete beams and columns, and local metamorphic rock. The design of the complex links four distinct architectural elements around a small and intimate inner quadrangle. From the outset, the complex has housed the classrooms, laboratories and faculty offices of the Social Science departments.

Additions in 1971 were primarily to improve circulation and expand accommodation on the third-floor level. The additions are blended into the existing fabric with the same palette of materials, textures and colours as the original, but did not use the metal screen system as recommended in the design brief.



Photo by John Taylor

Cunningham Building 1971

Erickson Massey Architects
Cornelia Oberlander Landscape Architect

"The Master Plan will recommend a palette of building materials for future development. . .

- (a) Concrete a structural material (poured-in-place and precast).*
- (b) Concrete masonry, either structural or infill (with no colouring agents other than natural aggregate and sand)*
- (c) Clay brick masonry – for infill panels.*
- (d) Wood – either structural or infill, with stain or preservative."*

Progress Report on the Master Development Plan University of Victoria. Erickson/Massey Architects, April 19, 1968.

This three-storey reinforced concrete building with exterior walls of exposed concrete was designed to accommodate classrooms, offices, laboratories and other research facilities of the biological sciences. The Department of Biology has been its sole occupant.

An Erickson abstract "Brutalist" design: bold thrusting elements, at once expressive of function (i.e. ventilation systems ducts, recessed strip-window arrays) and use, are signature elements of his sculptural approach to the International Style, and hallmarks of his firm's position within Modernist design in Canada. Oberlander's naturalized planting scheme complemented the wilderness woodland setting of this part of the campus.

The Cunningham building was a major intervention on the Campus quad, a contrast with the more reserved design vocabulary of the Campus under the previous consulting campus planners: Bernardi, Wurster & Emmons. The design signaled a new aesthetic which was to be preferred under the new regime of Erickson Massey on their appointment to the planning position in 1967.



Illustrations: Courtesy AAPNW UVic.



Photo by John Taylor

Arts & Education (MacLaurin) Building 1966

Alan. J. Hodgson Architect
Alfred Baxter & Associates
(Program)

Additions: Alan J. Hodgson Architect 1971, 1978

“The building should confirm the philosophy behind the teaching process that is inherent in the University at present and established at Victoria College. That is the individual in his environment for learning ... Architecture which must be of our time, yet timeless... a world somewhat apart from the community ... a world with emphasis on the individual scholarly way of life. (On the enclosed spaces:) “The provision and development of these exterior spaces are the means to the interchange of ideas that support and enrich the everyday life of the student.”

“We feel that the use of brick will introduce an intimate scale. Its warm natural character will support the spirit and strength of the earthy hues that have been used to integrate the campus buildings ... The use of stonework in the planters and walls in the landscaped areas similar to that used around the other buildings will ensure a harmonious relationship.”

Alan Hodgson, from his design brief for the Arts and Education Complex (MacLaurin) Building (1964).

Illustration: Arts & Education Building, Hubert Norbury Photo.



The largest building on the new campus, the MacLaurin building was characterized by a ground floor which opened into the informal naturalized landscape of the western side of the campus. The design utilized open and glazed concourses connecting to the east face landscape and hard-surface concourse and plaza to the east and north. Distinctive features are the hooded window shades and brick panels which reinforce, but also alleviate, the ridged geometry of the cast concrete facades. In 1971, a major addition created a second storey for the northern (“D”) wing, closely following the style of first floor. In 1999, the open concourse at the north-west corner of the main block was enclosed to form a coffee shop although the expansive glazing retained the original structural effect of a pillared gallery. The design was specified by the Tim Horton’s coffee shop chain.

As the School of Music grew within the Fine Arts Faculty, it was logical to accommodate it through a major expansion to the south-west. This was accomplished by creating a two storey “pavilion” joined to the main structure by a roofed pedestrian bridge. The interior is oriented around a skylit stairwell serving as an entrance lobby for an intimate concert hall. The exterior and structural treatment followed the lead of the original building. Today the entire complex still presents as a seamless whole.

EXHIBITION LIST

URBAN ARCHITECTURE

A Townscape Rediscovered: Construction of Centennial Square (film), 1966.

Produced by James Beveridge & Associates
27:49 minutes
Courtesy City of Victoria Archives

Photograph of an early architectural model (Centennial Square), n.d.

Rod Clack Image, Architectural Archives of the Pacific North West. University of Victoria Libraries, Special Collections & University Archives

Concept drawings for the Centennial Square Parkade and Shopping Arcade, n.d.

John Di Castri Architect. John Di Castri fonds, Architectural Archives of the Pacific North West. University of Victoria Libraries, Special Collections & University Archives

Concept drawing for Victoria City Hall addition, n.d.
Wade Stockdill, Armour & Partners Architects. Wade Williams fonds. Architectural Archives of the Pacific North West. University of Victoria Libraries, Special Collections & University Archives

Architectural Drawings, Bastion Square Thesis Summary Statement

A University of British Columbia graduating architectural thesis by Nicholas R. Bawlf
Plan and elevations. Submitted 1964
Loan courtesy of Pamela Madoff

Cover image “Bastion Square” Western Homes and Living Magazine, October 1966.
Anonymous loan

Ballantyne Florists, night lighting, n.d.
John Di Castri fonds, Architectural Archives of the Pacific North West. University of Victoria Libraries, Special Collections & University Archives

Architectural sketches. Proposed alternative designs for Don Adams Furniture Shop, Fort Street, n.d.
Wade Williams fonds. Architectural Archives of the Pacific North West. University of Victoria Libraries, Special Collections & University Archives

Financial Services (Royal Trust/Mosaic) Building, early concept sketches: Reoof-top lounge/restaurant and perspective view, 1963.
John Di Castri Architect, n.d.
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Central Mortgage and Housing Corporation, **67 Homes for Canadians... including prize winners of the Canadian Small House Competition**, Ottawa, 1947.

Anonymous loan

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Plan and elevation, one of the standard plans for prepared for the Topaz Heights Subdivision (120 houses 1946/7), Victoria, Housing Enterprises of Canada Ltd. Courtesy of Beth McDonald

UNIVERSITY OF VICTORIA GORDON HEAD CAMPUS

Comparison Study for Victoria College Development of Lansdowne, Gordon Head Sites, Isometric Sketch Proposal for Gordon Head Campus, c. 1960.
Wilfred Davis Lougher-Goodey, Architect/Planner, BC Department of Public Works
University of Victoria Libraries, Special Collections & University Archives

Notebooks 1959-1971, MIT Press, 1971.
Lawrence Halprin, Landscape Architect
University of Victoria Libraries, Special Collections & University Archives

University of Victoria: Campus Development Analysis, 12 February 1963.
Wurster, Bernardi and Emmons (WBE), Architects
University of Victoria Libraries, Special Collections & University Archives

University of Victoria Master Plan, Victoria, BC and Initial Campus Development Phase, Landscape Plan, 7 June 1963.
Wurster, Bernardi and Emmons (WBE), Architects
Lawrence Halprin & Associates, Consulting Landscape Planners
University of Victoria Libraries, Special Collections & University Archives

Landscape Concept – University of Victoria, 14 March 1968.
John Lantzius Landscape Consultant
University of Victoria Libraries, Special Collections & University Archives

Master Plan for the Development of the Gordon Head Campus, 17 December 1961.
(Report on the 19-20 November 1962 Trip to Victoria)
Wurster, Bernardi and Emmons (WBE), Architects
University of Victoria Libraries, Special Collections & University Archives

Aerial Photograph, Gordon Head Campus Showing Library under Construction; Student Union Building, Elliott and Clearihue Buildings Complete, January 1964.
University of Victoria Libraries, Special Collections & University Archives

Projected Master Plan for University of Victoria, 28 April 1961.
Initial Campus Development Phase, Landscape Plan
R.W. Siddall, Architect; Wurster, Bernardi and Emmons (WBE), Consulting Architects
University of Victoria Libraries, Special Collections & University Archives

Photograph of Gordon Head Campus, University of Victoria, c. 1968.
University of Victoria Libraries, Special Collections & University Archives

Sketch, Grand Promenade Proposal, University of Victoria, 16 January 2016.
Commissioned by the University of Victoria and prepared by DIALOG, with Hapa Collaborative, Bunt and Associates, Kerr Wood Leidal, and FVB Energy

Social Sciences Building, University of Victoria, 8 October 2014.
John Di Castri, Architect
John Di Castri fonds, University of Victoria Libraries, Special Collections & University Archives

Cornett Building, Architectural Drawings, Floorplan and Isometric Presentation Sketch, c. 1964
John Di Castri, Architect
John Di Castri fonds, University of Victoria Libraries, Special Collections & University Archives

Social Sciences/Cornett Building, As-built, n.d.
Huburt Norbury, Photographer
John Di Castri fonds, University of Victoria Libraries, Special Collections & University Archives

Proposed Addition to Cornett Building, University of Victoria, 5 November 1970.
John Di Castri, Architect
University of Victoria Libraries, Special Collections & University Archives

Photograph of Clearihue Building, University of Victoria, 1962.
Hubert Norbury, Photographer
Richard Collier fonds, University of Victoria Libraries, Special Collections & University Archives

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University of Victoria Libraries, Special Collections & University Archives

Student Union Building, 1964.
Hubert Norbury, Photographer; John Di Castri, Architect
John Di Castri fonds, University of Victoria Libraries, Special Collections & University Archives

Architectural Drawing: Floorplan and Elevations, 1962.
John Di Castri, Architect
John Di Castri fonds, University of Victoria Libraries, Special Collections & University Archives

Requirements Study for the Proposed Student Union Building, Victoria College, 16 November 1960.
R. W. Siddall, Consulting Architect, University of Victoria Libraries, Special Collections & University Archives

Sketch Studies for Additions to the Clearihue Building, 1969.
David Hambleton for Wagg & Hambleton, Architects
David Hambleton fonds, University of Victoria Libraries, Special Collections & University Archives

Student Union Building Architectural Specifications, March 1962.
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University of Victoria Libraries, Special Collections & University Archives

MacLaurin Building Architectural Model, n.d.
Alan J. Hodgson, Architect
University of Victoria Libraries, Special Collections & University Archives

Arts and Education Complex, University of Victoria, (Design brief for the MacLaurin Building), October 1964.
Alan J. Hodgson, Architect
University of Victoria Libraries, Special Collections & University Archives

Correspondence Re: Program Rooms and Facilities for the Arts and Education Building, Alfred W. Baxter to Dr. Malcolm Taylor, President, July 1964.
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Collection of Alan J. Hodgson

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David Hambleton for Donald Wagg, Architects
David Hambleton fonds, University of Victoria Libraries, Special Collections & University Archives

Gordon Head Campus: Bird's-eye Presentation Concept Sketch, c. 1964-5.
Allan W. Edwards
Watercolour on paper
University of Victoria Libraries, Special Collections & University Archives

Clearihue Building: Concept Sketch, c. 1964.
Allan W. Edwards
Watercolour on paper
University of Victoria Libraries, Special Collections & University Archives

Student Union Building: Concept Sketch, c. 1962.
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University of Victoria Libraries, Special Collections & University Archives

Student Services Building Architectural Drawings, Floorplan and Elevations, 1964.
Donald Wagg Architects
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MacLaurin Building: Concept Sketch, n.d.
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Elliot Building: Concept Sketch, 1964.
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Elliott Building Lecture Wing, c. 1964-5.
Allan W. Edwards
Watercolour on paper
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First McPherson Library Extension: Presentation Sketch, c. 1971.
Signed "Norton"
Watercolour on paper
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Architectural Drawings, Elevations, Clearihue Building, University of Victoria, 1962.
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USE, ABUSE AND RESCUE OF EARLY
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