THE EMERGENCE OF ARCHITECTURAL MODERNISM II
UVic and the Victoria Regional Aesthetic in the Late 1950s and 60s
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Martin Segger
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Foreword

The Emergence of Architectural Modernism II: UVic and the Victoria Regional Aesthetic in the late 1950s and 60s focuses on a much underappreciated period in Victoria's history. As the storyline of the exhibition reveals, this was a critical period in the development of the region. It was a period of prosperity and growth. In less than 25 years after World War II, the population of Victoria almost doubled. City planning professionalized to manage the issues of expanding urbanization and renewal of the civic core. Architects responded by bringing new international design influences into the residential, commercial, and institutional landscape. Modernism came to Victoria.

The research agenda, of which Modernism II is a product, began in 1999 and was supported by a SSHRC-CURA grant, along with Canada Council and Canada Student Works funding. This research brought together faculty, students, and the general public in an initiative that yielded four previous exhibitions: Architectonics: John Di Castri (1924–2005) and West Coast Architectural Modernism (curator Chris Gower), Topaz Heights (curator Beth Macdonald), From a Modern Time: The Architectural Photography of Hubert Norbury, Victoria in the 50s and 60s (curator Allan Collier), and Emergence of Architectural Modernism I, Town and Gown (curator Martin Segger). The project, under the codirection of Dr. Chris Thomas and Prof. Martin Segger, has also produced the publication series Victoria Modern 1 and 2. This monograph constitutes the third in that series.

Modernism II, at our new and expanded downtown University of Victoria Legacy Art Gallery, moves the work of the project from the University of Victoria campus to the public in the centre of the city. It also brings together two celebrations, which coincidentally reflect the birth of modernism in this region: 2012 marks 150 years from the founding of Victoria and 2012/13 marks 50 years from the founding of the University of Victoria. The exhibition itself explores the creation of two key monuments of those institutions: the 50-year-old Centennial Square at the heart of the city and the 50-year anniversary of the development of the Gordon Head campus for the new University of Victoria on what was then the suburban fringe.

On behalf of the university, I would like to recognize and thank the numerous institutional and individual collaborators who have supported the Modern project, as well as our funders, donors, lenders, and staff who worked collaboratively on the creation of this exhibition. Particular thanks go to Professor Martin Segger, whose insight and dedication have made this exhibition—and all those that came before—possible.

Dr. Joy Davis
Interim Director,
University of Victoria Art Collections
I. Introduction

The early 1960s were transformational for Victoria. Two major projects were set to change the urban landscape.

The City of Victoria decided to celebrate its 1962 centenary of incorporation by constructing a civic square in the city core. Public support for the expansion of Victoria College resulted in the selection of a new site for expansion in Gordon Head and, in 1963, designation as the province’s second independent public university.

Centennial Square, as it came to be known, was the iconic centrepiece of what would become a new “Overall Plan” for the city. This plan envisioned urban renewal and heritage revitalization of “Old Town” with a necklace of public parking facilities to keep the automobile out of a mainly pedestrian core. On the periphery, at the city’s boundaries, a series of new shopping malls would service the suburbs but return revenue to Victoria’s coffers.

The new university would buttress Victoria’s position as an educational service centre for the province, just as its Provincial Normal School and hospital-based nursing schools had done for nearly half a century.

Not surprising, therefore, was the fact that the architectural imagery of these two projects would be forward looking. Centennial Square blended heritage conservation with the modern architectural aesthetic. The university’s new Gordon Head campus would celebrate the various West Coast strains of modernism in a garden landscape setting.

Also not surprising was the caste of personalities: politicians, planners, architects and supporters largely overlapped.

Victoria City Mayor Richard Biggerstaff Wilson spearheaded both projects as a member, then Chair, of the Victoria College Development Board and later as mayor of Victoria. The design offices of architects John Di Castri, Alan J. Hodgson, Robert W. Siddall, John Wade, Donald Wagg, David Hambleton, and landscape architect Clive Justice, along with Jack Wilkinson from the Provincial Department of Public Works, worked simultaneously on both Centennial Square and the Gordon Head campus. Roderick Clack headed up the team for the square. Robert Siddall coordinated the campus work, working with the San Francisco firm of consulting architects Wurster, Bernardi & Emmons (WBE). In the Provincial Public Works department, architect-planner William Lougher-Goodey spearheaded the first Gordon Head campus conceptual plan. Andrew Cochrane, also of Public Works, finished one of the first campus buildings under provincial architect W. R. W. Curtis, completing a design project by Alan Hodgson formerly at DPW. As the two projects progressed, architect Clive Campbell—Chief Architect then Deputy Minister of Public Works during the early planning of the university—moved to private practice and joined the team in the square. Later in
the decade the offices of two Vancouver architects were to play major roles on the campus: Arthur Erickson of Erickson & Massey and Barry Downs of Downs & Archambault. The lead contractor for both the square and many of the campus projects was a Victoria local family firm, Farmer Construction.¹


² For a general overview of the Victoria work of these and other Victoria modernist architectural practices see Franklin, D. and Segger, M. *Exploring Victoria’s Architecture* (1996).
2. The Planning and Design Context

The Victoria region shared in the economic boom of the postwar years and returning veterans and immigrants from Europe flooded into British Columbia in response to the rapid development of the province’s resource industries. The Central Mortgage and Housing Corporation financed and designed tract housing along the Saanich-Victoria border, in particular the 101 houses in Topaz Heights (1946–47). When architect Bob Siddall arrived in Victoria in August 1951 to assume the practice James & Savage, he recounts that there were over 40 schools on the books in various stages of planning, design and development. Victoria was also accommodating government expansion, as witnessed by the stridently modern six-storey office block at Pandora and Blanshard streets designed by the Vancouver office of Sharp, Thompson, Berwick & Pratt for the BC Electric Company. It is not surprising, therefore, that overall urban planning was an important part of public discussion. In 1947 Victoria created, by bylaw, a Town Planning Commission. Observing that local planning needed a much broader context, the commission recommended the establishment of a Capital Region Planning Board of British Columbia (CRPB), which was established in 1951. The board commissioned the first steps toward a regional plan with consultant J.W. Wilson’s *A Report on a Planning Scheme for the Capital Region of British Columbia*. Victoria’s Planning Commission went on to develop a comprehensive zoning bylaw (#4328), which was adopted in 1956, the city at the same time establishing a Planning Division within the Engineering Department, then in 1958 appointing its first architect-planner, Roderick Clack. The provincial government responded by creating the Capital Improvement District Commission to provide funds for improvements that would enhance the capital city. In October 1958, the City Engineering Department produced the *Downtown Improvement Plan*. The following year the Capital Region Planning Board adopted its comprehensive report, *A Plan for the Capital Region of British Columbia*. This was not formally adopted by the City of Victoria, but the council did accept a subsidiary report outlining a program and budget for an urban renewal study, which came through the following year as *The City of Victoria Urban Renewal Study: A Survey of the Housing Stock*. One result was amendments to the zoning bylaw permitting three high-rise apartment zones in the James Bay District. Two further CRPB reports followed in 1961: *City of Victoria Urban Renewal Study: Downtown Area Survey and Evaluation of Housing and the Environment*. These were to lead directly into the Centennial Square project and also the heritage revitalization of downtown.

During the 1960s, the tempo of planning initiatives quickened, especially in response to public and political concerns with managing density. In March 1963, the CRPB published a major study: *High-Rise Apartments in the Capital Region*. And in 1965, at the initiative of Mayor Richard Biggerstaff Wilson, the CRPB major reports the *Overall Plan for Victoria* and the *Capital Region Transportation Study* were approved as development guides by the city, so initiating the Bastion Square renewal project, the central area renewal scheme, and the rehabilitation and “Paint-UP” program for older buildings. In 1966 Victoria established its separate City Planning Department.

The municipalities of Saanich and Oak Bay were facing similar development pressures. Oak Bay faced heavy borrowing to extend its service infrastructure out into the Lansdowne slopes, where the
Hudsons Bay Company had underway a large housing development. Saanich, where the population was to expand by 34 percent between 1956 and 1962, hired its first professional planner in 1958, A. C. Parr; and an assistant planner, Thomas W. Loney, in 1959. Loney succeeded Parr as head of planning in 1964. By 1961, through memos and reports to council, Parr began to build awareness on the need to direct and densify residential development in order to preserve agricultural land and control the cost of infrastructure. In 1962, Parr introduced the idea of an “urban containment boundary.” These issues were addressed in Loney’s major May 1965 report to council, Sewers Study and Forecasting of the Population in Saanich in Relationship to Changing Forms of Residential Land Use and a Proposed General Development Plan. The report anticipated a population of 355,000 for the region and expressed the need for protecting green space, retaining a farming sector and the need “to contain the sprawl of urban residential development.” In 1968, these boundaries were formalized with the adoption of the Sewer Enterprise Boundary. It should be noted, however, that the idea of densification utilizing what the British called “tower blocks,” despite official promises of predicted tax revenue increases, was already experiencing serious public pushback. Within this context, in 1965 the Saanich Planning Department was able to respond to the university’s growing Gordon Head campus ambitions with A Plan for the University Area. This included a land-use plan for the district surrounding the university’s Gordon Head campus, including a circulation strategy for traffic and neighbourhood development scenarios sufficient for land-use subdivisions along with school and parkland acquisition options.

Contemporary European and American town planning and architectural influences, can be discerned in the background, which witnessed a shift from the Beaux-Arts classicism and Romantic City Beautiful principles of Victoria’s first big development boom in the late 19th and early 20th century to the Progressive Movement tenets of 20th century modernism. Dominating these notions were the ideas of French Swiss architect and urbanist Charles-Édouard Jeanneret (Le Corbusier) (1887–1965), in particular his 1930 notions of *La Ville radieuse* (The Radiant City), which in the 1950s he was putting into practice in designs for the new capital for the Indian states of Punjab and Haryana at Chandigarh.

Radial decentralized planning schemes that valued the conservation of green spaces as a social amenity (leisure/agriculture) linking high-

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3 For this project and a general introduction to architectural modernism in Victoria see the first publication in this series; Thomas, C. (ed.) and others *Victoria Modern: Investigating Postwar Architecture and Design on Southern Vancouver Island: An Introduction.* Victoria: University of Victoria, 2005.

4 The background council reports and related planning documents can be found in the Saanich Municipal Archives (in particular Planning Files, Boxes 1&2; also Mayors Office Files Boxes 3&4).
density nodes (unites or skyscrapers on pilotis or stilts) along lines of linear communication conduits (vehicular/services expressways) were features under adoption in both the postwar rebuilding of Europe and urban development in the United States.

The concept for Saanich’s new City Hall, built in 1965 to the design of John Armour in John Wade’s office (Wade Stockdill & Armour) as a civic administrative hub incorporating a wildlife conservation refuge, no doubt prompted the architectural form obviously directly inspired by concurrent work by Corbusier in Chandigarh and in France. But similar thinking must have also underpinned Victoria’s own 1965 Overall Plan for Victoria, with its revitalized pedestrian-oriented historic downtown core featuring concentric necklaces of perimeter parking arcades linked by arterials. These routes also linked through the neighbourhoods to a series of large-scale park-and-drive shopping centres at the edge of the residential suburbs on the city’s boundaries.

“I do not wish to be charming, but to be strong. I do not wish to be frozen, I do not wish to maintain things, but to act and create . . . Above all, let us build for ourselves a new consciousness. That effort does not have a collective basis or character. It finds its support in the depths of each person, in the silence of individual self-examination.”

Le Corbusier

“Le Corbusier,” Arts & Architecture Magazine, October 1965, Los Angeles

5 Le Corbusier’s career in Europe and North America was monitored in North America through architectural periodicals such as the Los Angeles based leading edge journal of the 1940s through 60s, Arts & Architecture Magazine, or international American publications such as the Architectural Record, among others.

6 University of Victoria records relating to the built history of the campus are voluminous. They have been centralized and catalogued with excellent finding aids in the University Archives, Special Collections Division, McPherson Library.

University Park Apartments Study 2, R.W. Siddall architect, n.d. (ca. 1961), University of Victoria Archives
3. Planning the University of Victoria at Gordon Head

By the mid 1950s, both the local community and the Victoria College faculty were projecting expansion of facilities on the 54-acre Victoria College site. In 1956, lands adjacent to the Lansdowne campus were acquired from the Hudsons Bay Company. Larger-scale ambitions by the Victoria College Development Board prompted a study in May 1957 by B. Weismann, Planning Director of the Capital Region Planning Board, examining the suitability of three locations for a 150-acre university campus: Beaver Lake, Blenkinsop Lake/Mount Douglas, and Gordon Head. In 1959, the college acquired the 120-acre Gordon Head Army Camp from the federal Government. At the time, however, the intended use of this site, about a mile north of Lansdowne, was projected for future playing fields and student residences.

The Department of Public Works had added the modernist Ewing Building to the Lansdowne campus in 1952. But by 1958 the college's own Faculty Building Committee was pushing for much more radical expansion. This prompted the various interests—public and government, along with the College Council and faculty—to reassemble as the Joint Planning Committee. At this point, architect R. W. Siddall was brought on board to undertake a plan and analysis. Siddall’s first report to the board dated Sunday, May 1, 1960, was based on a tour and survey of 12 currently expanding universities and colleges in the Pacific Northwest. The report was concise and professional and established a baseline for future Victoria planning initiatives.

In 1961, a second new structure, the Paul Building, designed by Colin Crump of the provincial Public Works Department, was opened on the Lansdowne campus. There was now broad public support for a larger vision. At first, a federated system like the University of California was envisaged with Victoria functioning within a larger University of British Columbia.

Responsibility for the development of government-owned facilities throughout the province fell to local Victoria Member of the Legislature the Honorable W. N. Chant, Minister of Public Works. Under Chant’s direction, Clive D. Campbell, Deputy Minister of Public Works and Provincial Architect, was responsible for the Victoria College planning process. The “University of Victoria Joint Planning Committee”—as it came to be called—met in Campbell’s office throughout 1958. Among its members were Victoria College Principal Dr. Harry Hickman, Professor R. J. Bishop, College Council Chair Lloyd G. McKenzie, and Provincial Archivist Willard Ireland. Representing Clive Campbell, and acting as committee secretary, was Public Works Department architect-planner W. D. Lougher-Goodey. Lougher-Goodey was thoroughly versed in the issue, as he had actually assumed the college file for the department a year earlier.

It fell to the British-trained Wilfred (Bill) Lougher-Goodey to assume most of the burden for research support to the committee. By the end of 1960, Lougher-Goodey was pushing for abandonment of Lansdowne in favour of the Gordon Head campus site. His in-depth analysis of the two sites (Lansdowne and Gordon Head) provided the rationale and background for the ultimate decision to proceed in this direction. This was supported by Victoria College Consulting Architect Robert Siddall. Lougher-Goodey was no neophyte to such forward thinking. Previously, he had been engaged in rethinking the downtown
setting for the Parliament Buildings and establishing a plan for what became known as the “Parliamentary Precinct.”

Lougher-Goodey’s enthusiasm shows through a voluminous correspondence among the parties, as well as briefing notes, reports, and technical analysis of specific building proposals. His extensive research also involved corresponding with the editors of architectural journals searching for comparative projects, particularly published current American, British, and Canadian case studies. He assembled an extensive clipping file culled from the RAIC Journal, Architectural Record, The Architects Journal, and others. The reach was wide, including Laval and UBC, Canada; Melbourne, Australia; Georgia Institute of Technology, Mount Holyoke College in Massachusetts, and Orange Coast College, USA; and several of the British “new universities,” including Sheffield, Nottingham, Leicester, Warwick, Leeds, Birmingham, Bristol, Aberystwyth, Dundee, Bangor, and Swansea.

In the meantime, public pressure was being brought to bear on the College Council to adopt a much more ambitious vision for expansion, particularly by the Victoria Chamber of Commerce. Local businessman and Oak Bay Reeve Richard Biggerstaff Wilson headed up a very successful fund drive, for which the University Development Board of Victoria College was created in 1960. Later that year, the provincial government confirmed further funds for the development of the college. Along with fundraising and other sources, the board estimated that it could budget 11.4 million dollars for expansion purposes.

Early in 1961, R. B. Wilson, now chair of the Development Board, took matters in hand. He would successfully run for Mayor of Victoria the following year. Wilson’s efforts confirmed Robert Siddall & Associates as the project’s consulting architects. However, he asked Siddall and Lougher-Goodey for advice on obtaining a world-class external advisory planning firm. Some names were discussed; among them was the Japanese-American architect Minoru Yamasaki (1912–1986), who was then working on the Seattle’s World Fair site (and would later be architect of the New York World Trade Centre 1965–1972). Oddly enough, he would soon be engaged to design a new university at Isfahan for the Shah of Iran. Another option discussed was Wurster, Bernardi & Emmons of San Francisco. Yamasaki was deemed too busy, so Wilson made the call...
to William W. Wurster, who was at the time dean of the College of Environmental Design at Berkeley and principal of Wurster, Bernardi, Emmons (WBE). Wilson and board colleague Ernest W. Arnott immediately flew down to San Francisco and met with Wurster and Donn Emmons, with whom they toured the Berkeley campus. After also touring the campuses at Stanford and Santa Barbara, they returned to vigorously press for the appointment of WBE as the university’s consultant planners. Wurster and Emmons returned the visit, spending six days in Victoria at the end of March. It was during that time that Wurster and Emmons convinced the Victoria College Council to move the entire institution to Gordon Head. Taking the lead from W. W. Wurster, WBE pushed the creation of a West Coast modern design aesthetic, one that might be described as almost reticent, subdued, or subservient to setting. Wurster was one in a group of Bay Area residential architects including Richard Neutra, Raphael Soriano, J. R. Davidson, Paul Laszlo Gordon Drake, and others who built on the regional Arts-and-Crafts tradition, creating a new but very local modernism. Post-and-beam construction opened up the interior spaces of houses. Glazed walls blurred the distinction between indoors and outdoors. Windows and glass panel doors opened out onto breathtaking views or onto intimate private gardens, creating spaces that could serve a variety of uses. Interiors were spare and minimalist, featuring local material finishes. Wurster and this group offered an alternative to iconic concrete, glass, and steel essays in austere formal abstraction popularized by European architects of the International Style, such as Le Corbusier, Walter Gropius (1883–1969), and Ludwig Mies van der Rohe (1886–1969). Early on, the firm specialized in utilizing historic elements of the urban landscape to anchor or inspire creative infill. Wurster’s Design was understated—some critics called it downright dull—deriving its form and materials from historic elements or the indigenous natural elements of the site or immediate region. As with landscape architect Lawrence Halprin—with whom WBE shared their San Francisco office—site, context, and environment drove the design process.

The UVic appointment of WBE, however, was not without opposition, particularly from the provincial government, who objected to the employment of non-Canadians with public money. Wilson seems to have negotiated the board’s way through this difficulty by financing WBE’s fees outside the province’s grant.
envelope. Landscape consultants Lawrence Halprin & Associates were to work through WBE, but the Vancouver firm of Muirhead and Justice were to be responsible for the on-site design work and supervision. Siddall would continue as consulting architect.

On April 5, 1961, WBE submitted a report entitled *Site Evaluation Analysis*, and Donn Emmons's subsequent trip to Victoria resulted in a report that formally recommended locating the university at the Gordon Head site and amalgamating two properties—the Army Camp's 19.6 acres and Hudson's Bay Company Lands' 119.6 acres. By April 10, the Development Board had approved the report's recommendations and taken steps to acquire a further 141 acres at Gordon Head from the Hudson's Bay Company. Further acquisitions by the Development Board had consolidated a total of 340 acres at Gordon Head by the end of 1964. The Master Plan for the Development of the Gordon Head campus dated December 17, 1962, confirmed this overall strategy and set the tone, guidelines, and direction for the university's growth over the next 50 years.9

The WBE plan envisioned a destination university and a residential campus, walkable and livable. A core academic focus on an open quad would be contained within a ring road for vehicular access. The “Ring Road,” actually named “University Drive,” would be a circle of 2000 feet (610 meters) in diameter, containing 72 acres (29 hectares). This would house the core academic uses, liberal arts to the south and sciences to the north, focusing on the open landscaped quadrangle. Outside the circle, pedestrian and vehicular transport would link to services—residential, recreational, leisure, and utilitarian—via this same ring road.

The academic and support needs that drove the building program were guided by a study commissioned by American international expert in secondary education planning Alfred W. Baxter. The *Baxter Report*10 became the guiding document for the first generation of buildings and the terms of engagement for the client academic units, as well as the various architectural firms charged with the design work. At the official opening of the first project on the Gordon Head campus (the Clearihue Building, January 20, 1962), Premier W.A. C. Bennett announced that the University of Victoria would be a full-fledged institution independent of the University of British Columbia.

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9 These and related reports can be found indexed and on file in Special Collections, McPherson Library, University of Victoria.
Close collaboration among the group, R. B. Wilson and the board, Donn Emmons acting for WBE, and Bob Siddall continued through the early seminal years of the campus design until July 1967, when Vancouver-based architects Erickson & Massey replaced WBE under a three-year contract. Erickson had already been asked to advise on the residential scheme being proposed under the projected college system on which the university planned to embark. Certainly, critical acclaim was being awarded to Erickson for his work on the iconic design of Simon Fraser University, then under development on Burnaby Mountain. However, Erickson’s direction at UVic, which resulted in the adoption of a more severe brutalist treatment of the Commons Building, and then of the Craigdarroch and Lansdowne residence blocks, was not well received. And similar dissatisfaction was expressed when Erickson and Massey’s Cunningham biological sciences building was completed in 1971. In contrast, the 1968/69 “temporary” cedar-clad low-rise Sedgewick Buildings, with their clean lines skillfully integrated into a naturalized landscape by Vancouver architect Barry Downs, were highly praised. However, a highly critical analysis of the WBE plan submitted by Erickson & Massey in their Progress Report on Campus Master Development Plan (April, 1968) also did not go down well. President Hugh Farquhar therefore sought re-engagement of WBE in 1972 and Donn Emmons again assumed the file. The relationship with WBE and Emmons, and later with Lawrence Cannon, was to last another 35 years.

Key to the WBE concept for the campus was the fact that landscape should dominate and that buildings should be of varied styles but knitted together by garden walkways and naturalized plantings. WBE first worked with San Francisco landscape architects Lawrence Halprin & Associates. They suggested a building program of work by local architects, where structures would be secondary to the landscape itself. On the ground, the detailed design work was developed and carried out by the British Columbia firm of Desmond Muirhead and Clive Justice. Justice had studied landscape architecture at Berkeley and had attended lectures by Halprin. As construction work on the campus picked up in 1963, both Emmons and Halprin made a site visit. Following that visit, John Lantzius, who had worked in Justice’s office after apprenticing with Lawrence Halprin in San Francisco, was appointed as “Executive Landscape Architect.” Lawrence Halprin & Associates were retained as Consulting Landscape Architects. Under this regime, the document

10 Alfred W. Baxter was a well known higher educational planner. He produced analyses of demographic statistics and projected these into overall spatial planning requirements and individual faculty/departmental building programs. His initial report in particular, Projected Building Program and Some Tentative Planning Factors for Victoria College (Berkeley, California) was critical to the early development of the campus plan.
Landscape Concept—University of Victoria (March 14, 1968) was produced. It was to guide the general aesthetic character of the university as a garden campus for several generations. In continuing the development of the Halprin/Lantzius scheme, continuity in design approach has proven critical. In the early 1970s, Don Vaughan, who had started his career with Lantzius in 1964, assumed responsibility for the university file and continued as Coordinating Landscape Architect until his retirement in 2008. It is interesting that Halprin studied under Christopher Tunnard (1910–1969) at Yale. Tunnard was born and brought up in Victoria and, following training in England, became one of the most influential landscape architects and writers on the subject during the interwar years.

The first six years of the WBE oversight were critical to the establishment of a design integrity for the general campus plan. Donn Emmons for WBE and Bob Siddall shuffled between San Francisco and Victoria. R. B. Wilson remained heavily involved. A voluminous correspondence tracked the emergence of the overall plan, the siting, and the design of individual building projects. WBE’s advice ranged from recommending professional literature and citing case studies for UVic administrators to detailed critiques of building and landscape plans for architects. For instance, a letter from Emmons to Siddall (blind copied to Wilson!) contains a series of detailed critiques of three projects in the design stage—the Student Union Building, the Classroom Building (Clearihue), the library—and the landscaping. All the designs in progress were with different architectural practices at the time, and Emmons comments on the need for “a common denominator, or family resemblance in these buildings. This can come from colour, texture, materials, scale or form in many ways.”

The key to the aesthetics of the campus lay in WBE’s and Halprin’s insistence that the buildings, by way of height, massing, profile, and detailing, play a secondary role to the landscape setting. This philosophy was best articulated finally in the 1968 document Landscape Concept—University of Victoria:

“*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.”

These principles were to prompt intense debate from time to time. President Malcolm Taylor felt strongly that the conifer forest cutting across the south end of the central quad seriously compromised the rationalist integrity of the squared circle plan. The introduction of foreign species, such as the tulip trees and pin oaks, to line the quad was hotly contested by faculty interests. On the other hand, Clive Justice’s rearrangement of elements, such as the planting of a western arbutus grove at the Henderson Road entrance, has proven highly successful, as with the introduction of the adjacent rhododendron woodland garden.

These very tensions must have been evident to R. B. Wilson and Ernie Arnott during their visit to the University of California Berkeley campus in 1961 to meet William Wurster. A tour of Berkeley at that time would have revealed the competing layers of design philosophy since the university’s establishment in 1860 on a steep hillside in Oakland across the Bay from San Francisco. Ironically, the initial plan, a Victorian picturesque scheme, was won in competition by a Victoria-based firm, Wright and Saunders, who had recently relocated their offices to California. Oddly, they did not take the commission. The first formal plan by Frederick Law Olmsted (1822–1903) resulted in a park-like picturesque scheme taking full advantage of the north and south forks of Strawberry Creek and the gradual contours and slope of the hillside site. By 1900, the plan had obtained a central focus in the form of a botanical garden. (Berkeley started life as an agricultural college.) This feature evolved into a formal and axial spine, “Campanile Way,” linking the main buildings. In 1899, a competition was held for a new plan. By this time, San Francisco had become a hotbed for French-influenced Beaux Arts neoclassicism. Little surprise the winner was a French architect, Émile Bénard. Over the ensuing years under a number of Beaux Arts trained architects—including the influential John Bernard Maybeck and John Galen Howard, who founded the Berkeley School of Architecture—a grander design emerged. The campus transformed into a geometric system of
axial terraced steps radiating from a processional landscaped “central glade” that ascended the hillside through a series of formal terraced gardens. This plan survived with modifications until the appointment of William Wurster to the Campus Planning Committee and the commissioning of a new plan from Lawrence Halprin. The resulting new long-range plan included concepts such as a 10-minute class change time centred on the library, central campus density of building to land of 25 percent maximum, a clustering of academic use groups, and a minimization of vehicular circulation on campus by parking cars in perimeter structures. All of these concepts were implemented. Aspects of this final plan, though not written directly by Halprin, show his influence: “Every measure will be taken to preserve the beauties of the natural setting of the campus. The natural groves and woodlands of Strawberry Creek will set the prevailing feeling for the campus landscape, modified by a few areas of formal character . . . and preserving (among other sites) . . . Mining Circle and Sather Gate . . . .” Future planting would emphasize naturalized California indigenous vegetation, although ultimately what was envisaged was an urbanized campus, not a rural garden suburb. And not by accident, most of these principles were to find their way into the UVic campus plan.

The UVic campus design emerged during a critical moment as West Coast landscape design theory evolved, particularly under the leadership of the architecture schools in California and Oregon. Firms such as WBE and Halprin were abandoning the Beaux Arts/City Beautiful approach to urban landscape planning, which emphasized the primacy of built structures that defined and dominated their settings. Instead, WBE were melding the late-19th-century West Coast organic Arts-and-Crafts aesthetic with the functional rationalist principles of 20th-century European International Style modernism. These veins were particularly represented by the Los Angeles-based influential Viennese-American architect and writer Richard Neutra (1892–1970). Neutra had studied under the modernist Adolf Loos (1870–1933), then had worked in the German studio of Erich Mendesohn (1887–1953). After emigrating to America in 1923, Neutra worked briefly for Frank Lloyd Wright (1867–1959). WBE represented these melded intellectual legacies both in its

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12 For a concise overview of the development of the Berkeley campus see Landscape Heritage Plan, University of California, Berkeley. http://www.cp.berkeley.edu/lhp/significance/history.html#picturesque.
design work and in its profound influence through Wurster, who brought together the departments of architecture, landscape, city, and regional planning to form the revolutionary College of Environmental Design. R. B. Wilson, by singling out WBE for the UVic job, positioned the university in the vanguard of the emergence of West Coast modernism and, indeed, what would later come to be known as the “green” or “sustainable design” movement. With this in mind, Wurster, Bernardi, Emmons, and Halprin were well positioned to talk to postwar British-trained architectural practitioners such as Don Wagg, David Hambleton, Bill Lougher-Goodey, and John Wade. (Wade had even worked briefly with Neutra in California before the war.) The WBE team also found common ground with the North American educated group, which included John Di Castri, who had studied under the eccentric Bruce Goff (1904–1982) at the University of Oklahoma. Robert Siddall had graduated from the University of Manitoba. Alan Hodgson had studied at UBC and articled with DPW, and Clive Justice had studied landscape architecture at Berkeley just after the war. John Lantzius had articled in Halprin’s San Francisco office.

Campus Services Building East Facade, Wagg & Hambleton Architects, Victoria Press photo, 1965, University of Victoria Archives

McPherson Library, R.W. Siddall & Associates architects, Dane Campbell photo, 1964, University of Victoria Archives
The Centennial Square project was unveiled to the Victoria general public on August 2, 1962, during the centenary celebrations marking 100 years of civic administration. Actual construction work started in early 1964 and continued through the end of 1965. Extensive public debate preceded the decision by the city to commemorate its centenary by building a public square and rehabilitating the historic 1878 City Hall. Previous schemes had entertained moving the city administration into a commercial development and selling the old building as a speculative development site. The combination of restoration (City Hall, McPherson Theatre, and Police Station) with new construction (Council Chamber wing for City Hall, restaurant and lobby for the theatre, Seniors Activity Centre, Family Law Courts, and Parkade & Shopping Arcade) was ambitious. The old city market and some buildings on Fisgard Street would be demolished. Cormorant Street would be incorporated into the square, Pandora Street realigned. Planning and design were coordinated by city architect-planner Roderick Clack. The floorscape of the square and the fountain was designed by landscape architects Muirhead Justice & Webb, also then at work on the Gordon Head campus plan. The motif of the circle within the square reiterated the UVic Gordon Head campus plan, albeit on a much smaller scale.

The Capital Regional Planning Board had identified Cathedral Hill in 1957 as a possible new site for City Hall as part of the planning process that led to its 1959 overall plan for the region. In the meantime, the Permanent Projects Committee of the Victoria Centennial Advisory Committee was gauging public interest in numerous proposals that could mark the upcoming 1862 to 1962 centennial. An interim report of the committee to City Council, complete with models and plans, recommended three projects: first, a new civic park and square at the termination of Blanshard Street (bounded by Burdett, Quadra, and Broughton streets); second, the construction of a new City Hall adjacent to the park; and third, the acquisition of Craigdarroch Castle from the school board for use as a public historical centre. In fact, these recommendations were trumped by the final proposal as represented in the February 7, 1963, report of the Planning Division to the city for the creation of a public square, along with social and cultural amenities and rehabilitation of the historic City Hall. The total cost (less land) was estimated at $1,591,425.

The Centennial Project Coordinating Committee was part of the urban renewal portfolio chaired by Alderman A.W. Toone. But newly elected Mayor Richard Biggerstaff Wilson’s hand is evident in both the idea and promotion of the Centennial Square project, just as he was also to take a public stance to promote the revitalization and restoration plan for Bastion Square, including the reuse of the recently vacated Supreme Court building by the Maritime Museum. (The city in the meantime was to use the courthouse as its temporary City Hall while the Centennial Square project was under construction.) In both instances, city planner Roderick Clack was a vocal supporter, and in the latter case, Public Works Minister W.N. Chant would ultimately approve the release of the courthouse building for the museum’s use.
Interestingly, however, Mayor Wilson was receiving outside support and advice for his urban renewal scheme. Throughout the first year of the Gordon Head campus project, R. B. Wilson developed a close working relationship with Wurster, Bernardi & Emmons.\textsuperscript{14} The friendship with Emmons in particular grew further over time, so that in 1963 Wilson was able to engage WBE to design an addition to his Oak Bay home, with a garden landscape scheme commissioned from Lawrence Halprin & Associates. As early as February 1962, Emmons and Wilson were in correspondence concerning Wilson’s ambition to save the historic City Hall and make it the centrepiece of Victoria’s downtown urban renewal efforts. Indeed, Wurster himself, during his 1961 visit to Victoria, noted the significance of the old City Hall building. Throughout 1962, in numerous letters and campus visits during which Wilson entertained Emmons, Wurster and Emmons urged Wilson to embrace the concept being put forward by the group of civic-minded architects working with city planner Rod Clack. At the same time, Emmons urged a comprehensive heritage conservation plan for Old Town, recommending, for instance, that Wilson acquire a copy of the recently public book \textit{City Design through Conservation: Methods for the Evaluation and Utilization of Aesthetic and Cultural Resources} by Stephen W. Jacobs and Barklay G. Jones (UCLA, 1960). By January 1963, Emmons was supplying formal advice to Wilson on a comprehensive heritage conservation program, complete with methods for using public funds, legal heritage designation, urban renewal principals, and zoning, along with references to representative case studies to examine. At this time, WBE and Lawrence Halprin were working on the conservation and revitalization of the iconic Ghirardelli Square in San Francisco. Ghirardelli opened in 1964. That same year, WBE were working with Skidmore, Owings & Merrill on the restoration and expansion of the San Francisco historic Civic Centre and Auditorium originally built in 1915.

By January 25, 1963, the formal contract for the design of Centennial Square was set: renovations and extension of City Hall to Wade Stockdill & Armour; Senior Citizens Recreation Centre to Clive D. Campbell; Parkade and Arcade to John A. Di Castri; Civic Playhouse and Theatre Extensions to Alan James Hodgson; and landscaping to Muirhead and Justice Landscape Architects.
in conjunction with W. H. Warren, City Parks Administrator. The approving document stipulated that the architectural consultants had agreed to become active members of an overall design team. Shortly thereafter, a “design team office” was established in the city-owned Haddock building, until a change in plan required its demolition. The Police and Magistrates Court building, a scheme similar to the City Hall project in that it involved the facade restoration of a historic building with an adjacent major addition, was added to the project when the tender was awarded in November 1964. The architect was Donald Wagg, with British-trained David Hambleton as design architect.

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14 The closeness of this relationship between W. Wurster, D. Emmons and R. B. Wilson can be traced through the City of Victoria and Wilson files in the Wurster Papers at Berkeley (Op. cit.)
5. Conclusion

The influence of Wurster, Bernardi & Emmons and Lawrence Halprin in the Victoria architectural landscape during the 1960s was a good fit with a new generation of young professionals who were re-energizing older offices and creating new ones. WBE brought with them a sensitivity for the uniqueness of place and a design philosophy that channeled postwar modernism, mainly two stylistic streams: the progressive International Style from Europe and the Prairie School Wrightian organic emphasis on landscape and materials from America. The WBE approach to the UVic campus plan encouraged each office to develop its own design aesthetic within the landscape plan but in a context of mutual visual respect.

The focus on a regional aesthetic included interior design. Clive Campbell designed interiors for the new Yates Street showrooms of Standard Furniture. Standard’s, as well as importing Danish modern furniture, was also the venue for its own and other local furniture manufacturers. Among these were the partnership of Earle Morrison and Robin Bush, which took over Standard’s Victoria production plant in Esquimalt in 1950. Morrison was the furnishings design consultant for the McPherson Library and other Siddall projects on campus. Another partnership was that of Peter Cotton and Alfred Staples, who founded Perpetua Furniture in Vancouver in the early 1950s. The designs of Bush, Morrison, Staples, and Cotton were internationally published and won numerous Canadian design awards. In a letter dated April 21, 1961, Wurster thanked Cotton for an introduction to “Al Staples.” The hallmark of these designers was an innovative but very minimalist use of wood, metal, and fabrics. Cotton, a pioneer heritage conservation architect, was also noted for his retail shop interiors. He designed a modernist interior for the Hand Loom, one of the first tenants in Di Castri’s Centennial Square shopping arcade, and also alterations for Standard Furniture.

Public acceptance and support for both the campus and civic square project during these years was also instrumental in challenging and changing local sensibilities for architectural design, indeed bringing Victoria into the modern mainstream. However, it was a mainstream that not only appreciated the functionalism of contemporary design but also reinvested a more sophisticated interest in the city’s heritage building stock and its natural environment. The professional/public interaction was no better represented, or assisted, by two very talented artists who both worked closely with the designers, contractors, and clients, and their publicists. Hubert Norbury (a military photographer who took up architectural photography as a retirement business in Victoria) became both construction progress photographer for the major construction firms and publicist photographer for most of the architectural offices. His hard-edge, high-contrast, black-and-white images were particularly suited to the crisp lines and dramatic profiles of his contemporary architectural subject matter. The Norbury photos were used extensively in the local press, as well as the promotional literature (and professional design journals) so favoured by the architectural offices. In moving building design concepts through to built projects, architectural illustration,
particularly the presentation concept sketch, is often a critically important communicator. The highly talented Victoria-born but internationally employed Allan Edwards effectively utilized a persuasive illustrative watercolour style. Clear single washes of colour contained within sharp perspective drawings of the buildings are set against lush free-flowing landscapes and billowing cloudy skies. These presentation pieces, intended for print reproduction and promotional purposes, expressed the client architect’s conceptual design intentions while giving form to what is sometimes called the ethos of “heroic modernism,” for which this period came to known.

In addition, the regular presence of the WBE team in Victoria, especially in the early stages of the Gordon Head project, was celebrated in the city's professional circles. Wurster’s strong recommendation to embrace the Gordon Head campus as the future site for a fully fledged university of 10,000 students was pivotal. In March of 1961, Peter Cotton, chair of the Vancouver Island chapter of the Architectural Institute of British Columbia, invited Emmons and Wurster to join members of the chapter for reception and dinner in his honour on the occasion of his next visit to Victoria. Held on March 26, the dinner was a great success. Wurster himself professed a special soft spot for Victoria in that he and his wife had spent their honeymoon at the Empress Hotel. Also, later in the year, Fine Arts faculty member Professor Anthony Emery invited Lawrence Halprin’s wife, Anna, a well-known avant-garde dancer, dance teacher, and often landscape design collaborator, to come the university to offer a summer school dance course. There is no evidence she took up the invitation.

The Centennial Square project prompted a different mix of individualism and respect from that of design work at UVic, in which landscape was the primary context. The square was an insertion into a rich and very fragile historic urban fabric. Three of the projects involved some of the largest heritage restoration projects undertaken to date in
the city. Centennial Square set a modernist tone but also
developed a set of professional and trade skills in many of
the offices, which ultimately allowed Victoria to become
a centre for the practice of architectural restoration. Alan
Hodgson would take on the massive Victoria Parliament
Buildings project but also produce a minimalist restoration
essay for Northwest Community College, Terrace (1968).
Don Wagg and David Hambleton would add numerous
new buildings to the campus including the Clearihue
additions (1971, 1976, 1979), Law School (1980), Human
and Social Development, and Business and Mathematics,
as well as West Coast style churches, hospitals, and banks
in numerous British Columbia coastal communities.
John Wade, soon in partnership with British-trained but
Scandinavian-influenced Terrance Williams, would produce
a major science and engineering complex (1986–1995),
an administration and cultural centre (1978), and later
computer science and engineering buildings for the
campus, as well as other major institutional buildings for
municipal, provincial, and federal government throughout
Vancouver Island. John Di Castri would build a career
in religious architecture, including UVic’s own University
Chapel (1985) and a campus plan and numerous buildings
for Notre Dame University (1964/65) in Nelson, British
Columbia. Robert Siddall’s office continued to produce
a stream of commissions for Victoria and island schools,
as well as additions to UVic campus buildings, particularly
the McPherson Library (1974) and new residence
buildings (1978, 1981), and a master plan for Royal
Roads Military College (1973). Clive Justice produced the
landscape design and plan for the expanding University
of Saskatchewan in Saskatoon. John Lantzius would work
with Erickson & Massey on the landscape plan for Simon
Fraser University and numerous projects for the rapidly
expanding University of British Columbia campus at Point
Grey, Vancouver.
Biographies: The Consultant Architects

WURSTER, BERNARDI & EMMONS ARCHITECTS & LAWRENCE HALPRIN LANDSCAPE ARCHITECT

William Wilson Wurster (1895–1973) was born in Stockton, CA, and earned his degree in architecture from the University of California, Berkeley, in 1919. Wurster’s work, primarily residential during his early career, was exhibited and published nationwide. Wurster teamed with partners Theodore Bernardi (in 1944) and Donn Emmons (in 1945) to form Wurster; Bernardi & Emmons (WBE). Wurster was honoured with the AIA Gold Medal in 1969. In 1950, Wurster became dean of architecture at UC Berkeley, and in 1959, he brought the departments of architecture, landscape architecture, and city and regional planning together to form the College of Environmental Design.

Theodore C. Bernardi (1903–1990) was born in Yugoslavia and moved with his family to the United States in 1904. He earned his bachelor’s degree in architecture at the University of California, Berkeley, in 1924 and studied at the graduate level for a short time. Bernardi worked as an architect and draftsman in a number of Bay Area firms, earning his architectural license in 1933. He worked for the firm of William W. Wurster from 1934 to 1942 and directed his independent architectural practice in the Wurster office between 1942 and 1944. In late 1945, Donn Emmons joined Wurster & Bernardi (formed in 1944), establishing the firm Wurster; Bernardi & Emmons (WBE). In addition to his work at the firm, Bernardi was a lecturer in the UC Berkeley Department of Architecture between 1954 and 1971. He was elected to Fellowship in the American Institute of Architects in 1962, and WBE won the AIA Architectural Firm Award Medal in 1965.

Donn Emmons (1910–1997) was born in New York. He earned a degree in architecture at Cornell University in 1933. He was made a Fellow of the Architectural Institute of America in 1954. In 1961, The University Development Board of Victoria College, after seeking the recommendation of the college’s consulting architect Robert W. Siddall as to the best authority in campus planning, hired WBE to advise on a long-range plan for the campus. The board accepted the recommendations of Bill Wurster and Donn Emmons to prepare for the development of the institution as a fully fledged university, to acquire a new larger site in Gordon Head and to plan for an enrolment of at least 10,000. Their plan, consisting of a circular central campus with a quadrangle dividing the liberal arts disciplines to the north and sciences to the south, with functional zones around the outside of the circle for such things as student housing, athletics, and parking, has stood the test of time. Donn Emmons continued to be a source
of advice and insight and visited the university on many occasions well into the late 1980s. In 1988, the university recognized the valued contribution of Emmons by conferring upon him the title and degree of Honorary Doctor of Laws.

Lawrence Halprin (1916–2009) had a wide practice, from San Francisco’s Ghirardelli Square in the 1960s to the 52-acre base of Yosemite Falls that was completed in 2005. He earned a B.A. at Cornell University and a M.A. at the University of Wisconsin. He earned a second bachelor’s degree from the Harvard Graduate School of Design, where his professors included architects Walter Gropius and Marcel Breuer. Harvard classmates included Philip Johnson and I. M. Pei. A visit to Taliesin East, Frank Lloyd Wright’s studio in Wisconsin, had sparked Halprin’s initial interest in being a designer, and his formal training began in classes with the Victoria-born Christopher Tunnard. Beginning his career in the San Francisco Bay Area, California, in 1949, Halprin often collaborated with a local circle of modernist architects on relatively modest projects. These figures included Joseph Esherick, Vernon DeMars, Mario J. Ciampi, and others associated with UC Berkeley. Although independent of WBE, Halprin shared offices with the firm and had collaborated with Wurster on Bay Area residential commissions from the early 1950s. In the northwest, Halprin first came to national attention with his work at the 1962 Seattle World’s Fair. Halprin’s best-known national work is the Franklin Delano Roosevelt Memorial in Washington, DC, completed in 1997.
The Landscape Architects

**Clive Justice** was involved at the early stages of both the Gordon Head campus plan and the Centennial Square design as landscape architect. He knew Victoria well, having grown up on Salt Spring Island, Duncan, and Victoria. After war service, he completed a B.Sc. in landscape architecture at UC Berkeley and a M.Sc. in Community & Regional Planning at UBC in 1953. Later in life (2000), he completed a Ph.D. in landscape history at Simon Fraser University. Justice first associated with Cambridge- and UBC-trained plant pathologist Desmond Muirhead. Among projects completed by Justice & Muirhead were golf courses (New Quilchena, Hazelmere, Prince Rupert), as well as the restoration of Fort Langley. Justice was instrumental in the founding of the British Columbia Society of Landscape Architects (BCSLA) and the professionalization of landscape design in Western Canada. His practice pioneered the moving of mature trees and the use of indigenous planting materials. Justice associated with close friend and planning colleague Gordon Arnott, FRAIC, of Izumi Arnott Sugiyama (IAS) Architects, Engineers & Planners in Regina in work on universities (in Saskatoon and Regina), technical schools, hospitals, and provincial institutions, including the Tommy Douglas Medicare building on the parliamentary grounds of Lake Wascana Park. A later specialization of the firm was botanical gardens and conservation parks, particularly at UBC and then internationally in Malaysia and India. Justice has published extensively and is a recognized expert on Rhododendron species and hybrids.

**Desmond Muirhead**, a pioneering Vancouver professional landscaper, studied engineering at Cambridge and graduated from UBC in plant pathology. He started his landscape design office in 1949 in association with horticulturalist Hans Fischer and incorporated it in 1959 in Kerrisdale, BC. The firm’s work focused on landscape and garden planning for single family homes on 50- and 66-foot lots in Shaughnessy, Point Grey, the University Endowment Lands, and West Vancouver’s British Properties. Clive Justice joined Muirhead’s firm in 1953. Muirhead introduced the notion of formal garden designs and blueprints to Vancouver. Early commissions included the McPhee residence on 49th Avenue near McKenzie and the Clarence Saba garden between McKenzie and Cedarhurst. These gardens were designed to complement two of the earliest International style homes in Vancouver by architect Douglas Simpson of Semmens and Simpson.

**John Lantzius** studied landscape architecture at UC Berkeley in California, then worked for a number of years in the firm of Lawrence Halprin & Associates. In Vancouver, Lantzius first worked with Clive Justice and, in 1964, was brought to work on the University of Victoria Gordon Head campus project as “executive landscape consultant,” still working under Halprin’s overall guidance. John Lantzius’s firm
also worked with architects Arthur Erickson and Geoffrey Massey on projects such as Simon Fraser University. Other Lantzius projects included housing on the former Langara golf course and massive expansion at UBC.

Lantzius left Vancouver to teach at Ball State University in 1972, and the office was later assumed by Don Vaughan, who had graduated from the University of Oregon in landscape architecture in 1965. Vaughan was responsible for projects such as the Simon Fraser University campus, the University of Victoria campus, and projects at the University of British Columbia. In 1974, Vaughan, coincidental with forming his firm, Don Vaughan & Associates, formally assumed the role of consulting campus landscape architect for the University of Victoria. This was a continuation of his work at UVic since his early years in Lantzius’s office during the 1960s. The firm’s various projects included ongoing work at the University of Victoria; the Dr. Sun Yat-Sen Garden, Vancouver; and other Vancouver work, including the Daon Plaza, the Bentall Centre, and the Burrard Street ALRT Station (Discovery Square). Vaughan completed a Fine Arts Degree at Emily Carr University in 1989. He was awarded an Hon. Ll. D. by the University of Victoria in 2007 and is a Fellow of the American Society of Landscape Architects. He left his company to the management of his two sons, Mark and Jeff; it continues as Vaughan Landscape Planning and Design.
Clive Dickens Campbell joined the British Columbia Department of Public Works in 1929. He succeeded Henry Whittaker as Chief Architect in 1949 after the very brief interim term of Guy Singleton Ford. Campbell supervised the contentious rebuilding of Government House, working with a new generation of architects represented by Andrew Cochrane, Jack Wilkinson, Peter Cotton, and Alan Hodgson. It also fell to Campbell to run projects such as the plans to greatly expand Victoria College. He served as AIBC president from 1956 to 1958 and in 1960 ran, unsuccessfully, for election as Conservative Member of Parliament. By the time of Campbell’s retirement into private practice in 1959, he had assumed the title Deputy Minister of Public Works. W. R. H. Curtis followed Campbell as Chief Architect, which coincided with the build of the UVic Gordon Head campus.

Andrew Cochrane (d. 1980) joined the public service in 1957 as a draughtsman. On graduation from the UBC School of Architecture in 1958, he was reclassified as an architect. He then rose through the ranks, in 1970 becoming Senior Architect with responsibility for design throughout the province and later becoming Chief Architect and codirector of Public Works. On the demise of Public Works, he joined the Heritage Conservation and was responsible for restoration work at numerous provincial historic sites, including Richard Carr House, Craigflower School, and Barkerville. While with DPW, he was responsible for vocational schools in Prince George, Kelowna, Nanaimo, Nelson, and Burnaby; the Royal British Columbia Museum in Victoria; and the Court House in Duncan.

Wilfred Davis Lougher-Goudey (1913–2005) was born in Halstead, Essex, England, and attended Halstead Grammar School, Bishop’s Stortford College, the Architectural Association in London, and completed postgraduate work at the Edinburgh School of Art. Qualified as a civil pilot, during World War II he remained a civilian and surveyed bomb damaged buildings to ensure their structural safety. He was an architect-planner in England and Northern Ireland before immigrating to Victoria in 1954, when he joined the provincial civil service. He was a member of the Town Planning Institute, the International Fellow of the Institute of Landscape Architects, and an Associate of the Royal Institute of British Architects. He served briefly as the Chief Architect in the provincial government until his retirement in 1978.

Jack Wilkinson (1927–2007) was raised and schooled in England. He studied architecture, painting, and sculpture at Westham Municipal College, Newport College of Art, and Medway College, where he received a diploma in painting. During the Second World War, he served in the Royal Air Force as a navigator, and in 1955, he came to Canada and married ballet dancer and teacher Marie Maggiora in 1957. Wilkinson was a highly influential artist and art administrator during the 1960s and 1970s for both the municipality of Victoria and the Province of BC. In the 1960s, he was staff artist and senior architectural draftsman for the Provincial Department of Public Works, and in 1973 he wrote the department’s art policy. Wilkinson was also the chairman for the Provincial Committee on Art and supervised the procurement of 600 artworks to be added to the provincial collection. His work is part of many private collections in Canada. He was also commissioned to create major public art pieces, including a sculpture at the BC Provincial School for the Deaf in Burnaby and Royal British Columbia Museum’s Carillon tower. At Public Works, Wilkinson was noted for his decorative detailing of buildings, and his mark is left on the crenellations of the UVic Elliott building, the ground-level arcades of the Royal BC Museum, and the mosaics on the Centennial Square fountain.
Centennial Square Fountain, Rod Clack architect-planner, Jack Wilkinson artist, Private Collection

Elliott Building Architectural Model for Lansdowne Campus, Andrew Cochrane and Alan J. Hodgson for British Columbia Department of Public Works, Private Collection

Elliott Building, North Facade, Gordon Head Campus, 1963, Department of Public Works, Andrew Cochrane architect, Hubert Norbury photo, Private Collection
Project Architects

RODERICK D. CLACK ARCHITECT-PLANNER

Rod Clack was born in Winnipeg in 1921. Clack then came to Victoria, where he attended South Park Elementary and Victoria High School, graduating in 1938. He attended Victoria College (now the University of Victoria) until 1940, and then served in the Royal Canadian Air Force from 1942 to 1945. In 1953, Clack completed his degree in Architecture and Urban Design at the University of British Columbia and wrote the AIBC final examinations. He partnered in an architecture firm (Clack, Clayton, Pickstone) before joining the City of Victoria in 1958. While acting as City Planner from 1958 to 1965, Clack commenced the beautification and restoration of downtown Victoria and designed Centennial and Bastion Squares. In 1965, Clack moved to Ottawa and continued his urban planning efforts for the Centennial Commission and then the National Capital Commission. He was seconded to the Australian National Capital Development Commission for two years, after which he returned to Canada and retired in 1982.

R. W. SIDDALL & ASSOCIATES ARCHITECTS

Robert Siddall graduated from the University of Manitoba in 1948 and worked for C. B. K. Van Norman (1948–1950) before forming Polson & Siddall with F. Murray Polson in 1951. The firm moved to Victoria in 1954. In 1957, Siddall set up a private practice, R. W. Siddall, which became Siddall, Dennis & Associates in 1965. Siddall opened his Victoria office in 1951 as (James) Polson & Siddall, taking over the partnership of P. Leonard James and Hubert Savage. In 1910, James had associated with Francis Mawson Rattenbury and, over the years, with his brother, Douglas James, and Savage. (Savage himself had associated with Samuel Maclure, completing the work at hand after Maclure’s death in 1929). In 1957, the firm operated as R. W. Siddall and from 1965 as Siddall, Dennis & Associates. In 1970, David Warner became an associate, and from 1986, the firm was known as SDW Architects. In 1995, a new association was formed with Antoni James and Kenneth B. Johnson, who had previously worked together in Winnipeg, Calgary, and Victoria.

Franklin Murray Polson (1903–1978) studied at the Royal Military College, Kingston, from 1921–25, then worked in New York for B. W. Morris from 1925 to 1926, after which he studied for a year at the École des Beaux-Arts in Paris. Afterwards, he worked in London and moved to Vancouver in 1948, at which
time he was employed by Ross Lort. He was in private practice by 1949 and went into partnership with R.W. Siddall in 1951 until his retirement in 1957.

David H. Warner, a graduate of the London Northern Polytechnic in 1954, practiced in London until joining Polson & Siddall Architects in Victoria in 1958. From 1960 to 1968, he maintained a private practice in Calgary, then returned to Victoria to join Siddall and Dennis as an associate. He has chaired the Vancouver Island chapter of the Architectural Institute of British Columbia. Representative of the practice, in addition to the University of Victoria and Centennial Square projects, are the Richard Blanshard Building, the Rohani Building, the 727 Pandora Avenue Office and Retail Complex, Dunsmuir Lodge, and the BC Hydro Administrative Centre in Royal Oak.

DONALD D. DENNIS ARCHITECT

Donald D. Dennis served overseas with the RCAF before returning to British Columbia and attending UBC. He graduated in 1952 with a Bachelor in Architecture. He joined Polson and Siddall Architects in 1955, becoming a partner in 1965. The practice became Siddall Dennis Warner in 1967. Dennis played a major role in project administration and inspection. He retired from the practice in 1980.
Craigdarroch Residences, Gordon Head Campus, 1964, R.W. Siddall & Associates architects, Hubert Norbury photo, Private Collection

Lansdowne Residences, Gordon Head Campus, 1969, Siddall Dennis & Associates architects, University of Victoria Archives

Centennial Stadium, Gordon Head Campus, 1967, Siddall Dennis & Associates architects, University of Victoria Archives
JOHN A. DI CASTRI ARCHITECT

Born in Victoria, Di Castri articled with the BC Department of Public Works in 1942, then in 1948 worked briefly in the office of Birley, Wade & Stockdill. In 1949, Di Castri left Victoria for three years to attend the University of Oklahoma, where he studied under Bruce Goff. Returning in 1951, he opened a practice in partnership with F.W. Nichols and in 1952 started his own practice. Di Castri has played a seminal role establishing modern architecture in Victoria during the early postwar years. His Canadian Trend House design still stands as built. From 1976 to 1980, he chaired the Canadian Housing Design Council, as well as the Community Planning Association of Canada (1958–1968). Major work in Victoria includes the Institute for the Blind; Centennial Square and View Street parkades; the Student Union Building, Cornett Building and Interfaith Chapel at the University of Victoria; St. Patrick’s Church in Oak Bay; St. Joseph’s Church; Strawberry Vale; Queenswood House of Studies for the Sisters of St. Ann; Christ the King Church in Gordon Head; and the entrance foyer addition to the Royal British Columbia Museum. One of Di Castri’s largest projects was the planning and building designs for Notre Dame University in Nelson, British Columbia. An accomplished musician, Di Castri was the first president of the Victoria Symphony Society.

Watts Residence, Victoria, 1956, John Di Castri architect, Hubert Norbury photo, Private Collection

Dunsmuir Residence, Victoria, 1951, John Di Castri architect, Hubert Norbury photo, Private Collection

Dunsmuir Residence, Interior, Victoria, 1951, John Di Castri architect, Hubert Norbury photo, Private Collection
Moore Whittington Lumber Retail Sales Office, Victoria, 1954, John Di Castri architect, Hubert Norbury photo, Private Collection
The Emergence of Architectural Modernism: U Vic and the Victoria Regional Aesthetic in the late 1950s and 60s
ALAN J. HODGSON ARCHITECT

Hodgson started out in the BC Department of Public Works in 1952, then completed the UBC architectural diploma in 1958. In 1960, he opened his own practice in Victoria. He was elected a Fellow of the RAIC in 1998. From 1967 to 1970, he taught in the Venice Project at UBC as Associate Professor of Design. His practice specialized in both heritage restoration and new building design. One major restoration project was the restoration of the British Columbia Parliament Buildings, which he oversaw starting in 1972 (AIBC Citation). Another major project was the campus and academic buildings for Northwest Community College in Terrace, BC (1968). Victoria projects have included the McPherson Playhouse restoration (AIBC Design Excellence Award); St. John’s Anglican Church Seniors Housing infill; the Education and Music buildings at the University of Victoria; the Island Dairies Plant; the Masonic Temple restoration (Hallmark Society Award); the Odd Fellows Hall restoration (Hallmark Award); Munro’s Books store restoration (Hallmark Award); the Mayhew Sculpture Studio, James Bay; and the Foster House, Sooke. In 1981, Heritage Canada awarded him a National Heritage Conservation award. In 2011, he received a City of Victoria Honorary Citizen Award.
**DOWNS ARCHAMBAULT ARCHITECTS**

Born in Vancouver, Barry Vance Downs graduated in architecture from the University of Washington, Seattle, in 1954. He worked with the firm Thompson, Berwick, Pratt and Partners and with Fred Thornton Hollingsworth in Vancouver. In 1969, after working independently for a couple years, he formed the firm Downs Archambault Architects with Richard B. Archambault. Downs’s work could be characterized as being carefully planned buildings that are simple and undecorated but highly conscious of their surroundings. He designed the Sedgewick Building at UVic and produced a proposal for student residences. Other projects include the North Vancouver Civic Centre and Britannia Community Services Centre; the Lester Pearson College of the Pacific in Pedder Bay, near Victoria; high-density neighbourhoods on or adjacent to the Expo lands in Vancouver; the Langley campus of Kwantlen College; and the Campbell River Museum, Campbell River, Vancouver Island.

**ERICKSON & MASSEY ARCHITECTS**

Arthur C. Erickson (1924–2009) trained at McGill School of Architecture. Erickson made his name in his Vancouver partnership with Geoff Massey, winning the design competition for Simon Fraser University and from there developing his worldwide practice and cosmopolitan reputation. He had his own practice from 1953 to 1962 (Vancouver), then formed Erickson/Massey Architects with partner Geoffrey Massey (1963–1972). Work in Victoria includes his plans for the Inner Harbour, the Cunningham Building at UVic, Songhees housing projects, the Jawl Industries Building, and the British Columbia Buildings Corporation Headquarters.
Don Wagg articulated with Ernest A. Newton in Manchester, England, and trained at the school of art and the technical college in that city. He qualified as a chartered architect A.R.I.B.A., became city architect of Peterborough, and then served in the Royal Engineers in World War II. He emigrated to Canada in 1948, locating in Nelson, BC, where he completed the design for Mount St. Francis Hospital. In 1950, he moved to Victoria, setting up a partnership with former provincial architect W. H. Whittaker. The firm specialized in hospital design, carrying out extensive additions to Jubilee and St. Joseph’s hospitals, and completing many smaller hospitals for communities throughout British Columbia. Whittaker retired in 1954, and Wagg formed a partnership with Patrick Birley, who died prematurely in 1961. Birley had articulated with John Teague. Numerous architects later in independent private practice worked in the Victoria office, notably David Hambleton (1958) and Brian Bartle (1965), who became partners in the firm of Wagg & Hambleton in 1966 and 1976 respectively. This list also includes Bob Baxter, Sid Flieschauer, Herb Kwan, Irvin Kew, Ben Levinson, and Alan Lowe. Wagg retired in 1979.

David Hambleton trained at the Regent Street Polytechnic, where he was awarded the Sir Bannister Fletcher Scholarship. In London, he worked in the offices of Sir Louis de Soissons and Sir Albert Richardson on the restoration and reconstruction of war-damaged historic buildings, then on redevelopment projects with Trehearne Norman Preston & Partners. In 1958, Hambleton emigrated to Canada, joining the Birley & Wagg partnership in Victoria. From 1966, the practice has been known as Wagg & Hambleton. Hambleton has chaired the Victoria Heritage Advisory Committee, the Advisory Design Panel, and the Craigdarroch Castle Historical Museum Society. He served as president of the AIBC in 1975 and the RAIC in 1980.
The Emergence of Architectural Modernism: UVic and the Victoria Regional Aesthetic in the late 1950s and 60s
John H. Wade (1914–1997) was born in Singapore in 1914. He graduated with honours from the Architectural Association in London in 1937, then began working for Guy Morgan & Partners in London and became a member of the RIBA in 1938. While in London, Wade met Margaret Taylor, the daughter of Victoria-born financier and entrepreneur A. J. Taylor, who brought the Guinness business interest to Canada to develop the Lions Gate Bridge and the British Properties. The couple moved to Victoria and were wed in 1939. Wade worked for two months in California in 1939 for Richard Neutra but returned to Vancouver when the Second World War broke out. He registered with the AIBC in 1940 and formed a brief partnership with Ed King that year before enlisting in the Engineer Corps. Postwar, in 1946, he formed a partnership with S. Patrick Birley and C. Dexter Stockdill, which was active until 1952. Wade was President of the AIBC from 1953 to 1954, was later elected a Fellow of the RAIC and RIBA, and in 1983 was named an AIBC Honorary Member. After a partnership with Terence Williams, he retired in 1987. The Wade-Williams partnership produced numerous buildings at the University of Victoria and was heavily involved in the Centennial Square project, Saanich Municipal Hall, the Victoria Airport Terminal Building, the Junior Ranks Club, Naden, and also a number of schools for the Greater Victoria School District and Sooke School District. His Pacific Forestry Centre received a Governor General’s Award for Excellence in 1986.

Charles D. Stockdill, a graduate of the University of Manitoba in 1938, worked during the summers for J. Graham Johnson from 1936 to 1938. After graduation, he worked for Northwood & Chivers in Edmonton. In 1938, he worked for McCarter & Nairne and was in partnership with Johnson from 1939 to 1943. After the war, he was in private practice until he became a partner in the Victoria firm Birley, Wade & Stockdill in 1949. The firm continued as Wade Stockdill & Armour. In 1970, the firm became Wade Stockdill, Armour & Blewett.

Studley Patrick Birley (1904–1962) had a varied background but became one of the more accomplished modernist architects in the traditional context of Victoria, BC. Born in Swinton, Lancashire, England, on March 17, 1904, he graduated with a B.A. in History from Trinity College, Cambridge, in 1927 and an M.A. in Latin. In 1929, he was married to Patience Hilda Lloyd. The Birleys moved to Victoria in 1930, where he was appointed Mathematical Master at Brentwood College. By November 1931, S. Patrick Birley was a pupil under Spurgin & Johnson and then later under J. Graham Johnson alone. Birley established his own practice in Victoria by
1934 and over the next few years designed mainly residences but also some strikingly modern buildings, including the Sussex Apartment Hotel (1937–38)—one of the first in Victoria to cater to auto tourism—and the streamlined Athlone Apartments (1940). During the war, Birley continued to work, sometimes in association with D. C. Frame. On March 1, 1946, Birley formed an architectural partnership with John Wade and C. Dexter Stockdill. By 1952, Birley was practising on his own. He formed a partnership with Ian Simpson in 1955, and then with Donald Wagg in 1958.

Matson (Sunset) Lodge, Wade Stockill & Armour Architects, Hubert Norbury photo, 1964, Private Collection
Hubert Norbury (1897–1967) was born in Liverpool, UK. He immigrated to Canada in 1919, settling first as a homesteader then, in the 1920s, as a newspaper reporter in Edmonton. While working for the Alberta Department of Public Works in the 1930s, Norbury took up amateur photography and was founding president of the Edmonton Photographic Society. Joining the Canadian Navy during World War II he served as a photography instructor, the career he continued in the postwar years at CFB Esquimalt. Upon retirement in 1958, Norbury established himself as a freelance architectural photographer, working primarily for Farmer Construction. Farmer was one of the largest and busiest companies in Victoria to benefit from the postwar building boom. Norbury’s crisp, hard-edge style was well suited to the clean-lined forms of modern-movement architecture.

Allan Edwards (1915–1991) was born in Edmonton but grew up in Victoria and returned to the West Coast in the 1960s after an international career as an interior designer and artist in Detroit, New York, California, and Hawaii. His art training included stints at the John Russell Academy of Art, Toronto; and the Meizinger Foundation, Detroit. He was noted for his large-scale hotel work, where he not only designed the furniture and decor but also produced paintings for the rooms. He had taught art in Victoria to, among others, Pierre Berton, Sid Barron, and Bill Reid. Edwards is credited with reactivating the once very influential Canadian Federation of Artists that had played a leading role in establishing the Canada Council. In the 1970s, the FCA created a “signature membership category” to recognize professional artists. Edwards was one of the first appointees to this elite membership category, along with Sam Black, Nel Bradshaw, Harry Heine, Fenwick Lansdowne, and Brian Traverse-Smith. FCA members’ work was often described collectively as “traditional realism.” Edwards achieved local prominence as an architectural illustrator during the 1960s, while at the same time running a private art school. His final achievement was the creation of an innovative art teaching collaborative based out of his Salt Spring Island retirement home.

John Fulker’s architectural photographs first appeared in publications featuring modern design in the early 1960s. In subsequent decades, Fulker became a leading Canadian photographer through his intuitive approach to image making. In North America, a burgeoning postwar building boom saw a flourishing period of innovative modernist architecture, particularly on the West Coast, and demand for photographers grew alongside it.

In 1958, he studied photojournalism at the New York Institute of Photography and decided to make a living photographing architecture. He studied the work of prominent American architectural photographers Julius Schulman and Ezra Stoller. Fulker’s West Coast work included homes and buildings designed by Arthur Erickson, Barclay McLeod, Dan White, Clifford Wiens, Douglas Cardinal, and Barry Downs, among others. His images, through the pages of leading popular and professional journals, brought the innovative West Coast regional design of these offices to local and international audiences.

The first exhibition of John Fulker’s original photographs in over thirty years, John Fulker: Images of Architecture, was held at the West Vancouver Museum from November 16, 2011, to January 14, 2012.
Exhibition List

Centennial Square Model
Rod Clack and Alan J. Hodgson
1962
Courtesy City of Victoria

Social Science (Cornett) Building Model
Courtesy Fine Arts 350 students Veronica Best, Joel Duifhuis, Morgan Homes, and Kevin Jensen

Student Union Building Architectural Model
Courtesy Fine Arts 350 students Pamela Davis, Murray Down, Stephan Moser, and Greg Randell

Sacred Heart Church, Victoria BC
John Di Castri architect
Barnard Photography, Ltd. photo
n.d.
Photographic print
Private Collection

Projected Building Program and Some Tentative Planning Factors for Victoria College
Alfred W. Baxter, Jr. [Berkeley, Calif.]
Alfred W. Baxter & Associates
1961
University of Victoria Archives

Official Opening of the University of Victoria
Ryan Brothers photo
July 2, 1963
Photographic print
University of Victoria Archives

Centennial Square, View from East
Rod Clack photo
n.d. (ca. 1965)
Digital print from Kodachrome transparency
Private Collection

City Hall Before Restoration
Rod Clack photo
n.d. (ca. 1962)
Digital print from Kodachrome transparency
Private Collection

Fountain and Council Chamber Wing, View from Northwest
Rod Clack photo
n.d. (ca. 1965)
Digital print from Kodachrome transparency
Private Collection

Fountain and Police Station, View from West
Rod Clack photo
n.d. (ca. 1965)
Digital print from Kodachrome transparency
Private Collection

McPherson Library
Dane Campbell photo
1964
Photographic print from 4”x5” negative
University Archives

Four Grid Iron Chairs
Perpetua Furniture Vancouver
Peter Cotton architect-designer
Ca. 1952
University of Victoria Art Collections

Car Park & Shopping Arcade, Centennial Square
Perspective drawing
John Di Castri architect
n.d.
University of Victoria Archives

Centennial Square, Car Park, Shopping Arcade Addition Project
Digital reproduction from project sketch
John Di Castri architect
n.d. (1963)
University of Victoria Archives

Centennial Square Parkade and Shopping Arcade Proposal
Digital image from preliminary pencil sketch
John Di Castri architect
n.d. (ca. 1963)
University of Victoria Archives

Notre Dame University Church
Plan
John Di Castri architect
n.d.
Private Collection

Notre Dame University Library
John Di Castri architect
Photographer unknown
n.d.
Photographic print
Private Collection

Science Building (Elliott Lecture Wing)
Allan W. Edwards artist for Department of Public Works
n.d.
Watercolour on paper
University of Victoria Archives

McPherson Library
Allan W. Edwards artist for Wade Stockdill & Armour Architects
n.d. (1964)
Watercolour and pencil on board
University of Victoria Archives

Clearihue Building
Allan W. Edwards artist for Siddall Dennis Warner Architects
n.d. (1962)
Watercolour and pencil on paper
University of Victoria Archives

Education Arts (MacLaurin) Building
Allan W. Edwards artist for Alan J. Hodgson architect
n.d. (1966)
Watercolour and pencil on paper
University of Victoria Archives

Gordon Head Campus: Northwest View of the Campus Projected by the Master Plan
Allan W. Edwards artist for R.W. Siddall architect and Wurster, Bernardi & Emmons consulting architects
n.d.
Watercolour on paper
University of Victoria Archives

Social Science (Cornett) Building
Allan W. Edwards artist for John Di Castri architect
n.d. (1964)
Watercolour and pencil on paper
University of Victoria Archives

Student Union Building
Allan W. Edwards artist for John Di Castri architect
n.d. (1964)
Watercolour and pencil on board
University of Victoria Archives
University of Victoria, Gordon Head Campus
Conceptual aerial view
Presentation drawing
Allan Edwards artist for R. W. Siddall, Wurster Bernard & Emmons, and Lawrence Halprin architects
n.d.
Watercolour on paper
University of Victoria Archives

Centennial Square toward McPherson Theatre
Rod Clark architect
John Fulker photo
November 1968
Photographic Print
Private Collection

E. Mayhew Studio
Alan J. Hodgson architect
John Fulker photo
1968
Digital print from negative
Private Collection

Hodgson Residence, Garden View
Alan J. Hodgson architect
John Fulker photo
1963
Digital print from negative
Private Collection

Hodgson Residence, Living Room
Alan J. Hodgson architect
John Fulker photo
1963
Digital print from negative
Private Collection

Warren Residence
Alan J. Hodgson architect
John Fulker photo
1969
Digital print from negative
Private Collection

Warren Residence, Hallway
Alan J. Hodgson architect
John Fulker photo
1969
Digital print from negative
Private Collection

Warren Residence, Kitchen
Alan J. Hodgson architect
John Fulker photo
1969
Private Collection

Bank of Montreal, Duncan
Sketch Elevation and View
David Hambleton for Donald Wagg architect
1964
Private Collection

Boys Club of Victoria, Sketch View from South West
David Hambleton for Donald Wagg architect
n.d.
Private Collection

Clearihue Building Proposed Addition, Gordon Head Campus
Project sketch
David Hambleton for Wagg & Hambleton Architects
n.d.
Private Collection

Clearihue Building Proposed Addition, Gordon Head Campus
Project sketch
David Hambleton for Wagg & Hambleton Architects
n.d.
Private Collection

General Hospital Ocean Falls
Perspective sketch
David Hambleton for Wagg & Hambleton Architects
1967
Private Collection

Our Lady of Perpetual Help Church, Sketch View from West
David Hambleton for Wagg & Hambleton Architects
Private Collection

Police Station & Courthouse, Centennial Square
Concept sketches
David Hambleton for Wagg & Hambleton Architects
n.d.
Private Collection

Proposed Store and Office for Butler Lefarge Ltd.
David Hambleton for Wagg & Hambleton Architects
1968
Private Collection

R.W. Large Hospital, Bella Bella
Sketch view from beach
David Hambleton for Wagg & Hambleton Architects
n.d.
Private Collection

Sketch Proposals for an Underground Sewage Treatment Plant and Adaptive Re-Use of the Yates Street Firehall as a Boy’s Club
David Hambleton for Wagg & Hambleton Architects
n.d.
Private Collection

Student Services Building, Gordon Head Campus
Perspective Sketch and Plans
David Hambleton for Wagg & Hambleton Architects
n.d.
Private Collection

Arts & Education (MacLarin) Building, Gordon Head Campus
Main floor schematic plan
Alan J. Hodgson architect
1964
Private Collection

Arts & Education (MacLarin) Building, Gordon Head Campus
Perspective drawing
Alan J. Hodgson architect
1964
Private Collection

Arts & Education (MacLarin) Building, Gordon Head Campus
Second Floor Schematic Drawing
Alan J. Hodgson architect
1964
Private Collection

Central Square Civic Theatre Project
Alan J. Hodgson architect
n.d.
Digital print from architectural drawing
Private Collection

Centennial Square Plan
Alan J. Hodgson architect
n.d.
Digital reproduction
Private Collection

Civic (McPherson) Theatre Restoration & Addition
East elevation drawing
Alan J. Hodgson architect
n.d.
Private Collection

Northwest Community College
Campus plan
Alan J. Hodgson architect
1968
Private Collection

Warren Residence, Elevation Sketches
Alan J. Hodgson architect
1969
Private Collection

Warren Residence, Main Floor Plan
Alan J. Hodgson architect
1969
Private Collection

Model of the Gordon Head Campus
William E. John photo
1965
Digital print from 4”x5” negative
University of Victoria Archives

Viewing the Centennial Stadium Model
William E. John photo
n.d.
Photographic print
University of Victoria Archives

Centennial Square Plan
Clive Justice architect
n.d.
Digital reproduction
Private Collection

Centennial Square Plan (theatre)
Clive Justice architect
n.d.
Digital reproduction
Private Collection
Tree Planting at Centennial Square
Clive Justice architect
Clive Justice photo
n.d.
Digital reproduction
Private Collection

“Progress Report on the Master Development Plan”
Erickson Massey Architects
1968
University of Victoria Archives

Sedgewick Building, View from Southwest
Ian McKain
n.d. (ca. 1969)
Digital print from 4”x5” negative
University of Victoria Archives

“Landscape Development Report”
Muirhead and Justice Landscape Architects
November 1961
University of Victoria Archives

Canopy Detail, Science (Elliott) Buildings
Hubert Norbury photo
n.d. (ca. 1965)
Digital print from 4”x5” negative
Private Collection

Centennial Square Shopping Arcade and Parkade
Hubert Norbury photo
n.d.
Digital print from 4”x5” negative
University of Victoria Archives

Centennial Stadium, View from the North
Hubert Norbury photo
Ca. 1967
Digital print from 4”x5” negative
Private Collection

Central Firehall
Rod Clack architect
Hubert Norbury photo
Ca. 1958–59
Digital print from 4”x5” negative
Private Collection

Clearihue Building from the Southwest
Hubert Norbury photo
1962
Digital print from 4”x5” negative
Private Collection

Clearihue Building, Main Floor, View South
Hubert Norbury photo
1962
Digital print from 4”x5” negative
Private Collection

Clearihue Building, Ground Floor
Entrance Lobby
Hubert Norbury photo
n.d. (1965)
Digital print from 4”x5” negative
Private Collection

Council Chamber Wing, Ground Floor
Entrance Lobby
Hubert Norbury photo
n.d. (1965)
Digital print from 4”x5” negative
Private Collection

Council Chamber Wing, Pandora Street
Entrance
Hubert Norbury photo
n.d. (1965)
Digital print from 4”x5” negative
Private Collection

Council Chamber Wing Under Construction, City Hall Restoration
Commenced, View from Northwest
Hubert Norbury photo
n.d. (ca. 1963)
Digital print from 4”x5” negative
Private Collection

Craigdarroch Residence, South Facade
Hubert Norbury photo
Ca. 1965
Digital print from 4”x5” negative
Private Collection

Craigdarroch Residences, View from Southwest
Hubert Norbury photo
Ca. 1964
Digital print from 4”x5” negative
Private Collection

Elliott Building, from the Southwest
Hubert Norbury photo
1963
Digital print from 4”x5” negative
Private Collection

Elliott Building, North Facade
Hubert Norbury photo
1963
Digital print from 4”x5” negative
Private Collection

Elliott Lecture Wing, Concourse
Hubert Norbury photo
Ca. 1964
Digital print from 4”x5” negative
Private Collection

Elliott Lecture Wing, Theatre
Hubert Norbury photo
Ca. 1964
Digital print from 4”x5” negative
Private Collection

Elliott Lecture Wing, West Facade
Hubert Norbury photo
Ca. 1964
Digital print from 4”x5” negative
Private Collection

Gordon Head Campus Aerial View to the Southwest
Hubert Norbury photo
January 1964
Photographic print
University of Victoria Archives

McPherson Library, South Facade
Hubert Norbury photo
Ca. 1965
Digital print from 4”x5” negative
Private Collection

Police Station and Courts Location Before Construction
Hubert Norbury photo
n.d. (ca. 1963)
Digital print from 4”x5” negative
Private Collection

Seniors Centre View from Northwest
Hubert Norbury photo
n.d. (1965)
Digital print from 4”x5” negative
Private Collection

Student Union Building, Lounge
Hubert Norbury photo
1963
Digital print from 4”x5” negative
Private Collection

Student Union Building, University of Victoria
Hubert Norbury photo
1960
Digital print from 4”x5” negative
Private Collection

Student Union Building, University of Victoria
John Di Castri architect
Hubert Norbury photo
1960
Digital print from 4”x5” negative
Private Collection

Watts Residence
John Di Castri architect
Hubert Norbury photo
1955–57
Digital print from 4”x5” negative
Private Collection

Yates St. Medical Building, Waiting Lounge
Hubert Norbury photo
Ca. 1958
Digital print from 4”x5” negative
Private Collection

Smith (Ballantyne) Residence
John Di Castri architect
Hubert Norbury photo
1958
Digital print from 4”x5” negative
Private Collection
Hudson's Bay Co. Parkade Entry
Hector McIntyre for John Wade & Associates architects
Hubert Norbury photo
1960
Digital print from 4"x5" negative
Private Collection

Clark Residence
Robert Punderson for R.W. Siddall architect
Hubert Norbury photo
Ca. 1963
Digital print from 4"x5" negative
Private Collection

General Paint
R. W. Siddall architect
Hubert Norbury photo
1963
Digital print from 4"x5" negative
Private Collection

General Paint Interior
R. W. Siddall architect
Hubert Norbury photo
1963
Digital print from 4"x5" negative
Private Collection

Paul Building, Lansdowne
R. W. Siddall architect
Hubert Norbury photo
n.d.
Digital print from 4"x5" negative
Private Collection

White House Apartments
R. W. Siddall architect
Hubert Norbury photo
1963
Digital print from 4"x5" negative
Private Collection

Zirul Residence
R. W. Siddall architect
Hubert Norbury photo
1963
Digital print from 4"x5" negative
Private Collection

City Hall Addition
Wade Stockdill & Armour Architects
Hubert Norbury photo
1965
Digital print from 4"x5" negative
Private Collection

Matson (Sunset) Lodge
Wade Stockdill & Armour Architects
Hubert Norbury photo
1962
Digital print from 4"x5" negative
Private Collection

Victoria International Airport
Wade Stockdill & Armour Architects
Hubert Norbury photo
1964
Digital print from 4"x5" negative
Private Collection

Victoria International Airport Interior
Wade Stockdill & Armour Architects
Hubert Norbury photo
1964
Digital print from 4"x5" negative
Private Collection

Clearihue Building, Stairwell with Mobile/Stable Sculpture
Bill West artist
Hubert Norbury photo
n.d. (ca. 1964)
Digital print from 4"x5" negative
Private Collection

“The Thing” Sculpture
Bill West artist
Hubert Norbury photo
1965
Mixed media sculpture
Private Collection

Elliott Building Addition
Artist anon., for Siddall Dennis Warner Architects
Watercolour and pencil on board
University of Victoria Archives

Gordon Head Campus Projected Master Plan
R. W. Siddall architect, Wurster, Bernardi & Emmons consulting architects
May 8, 1964
Pen, coloured pencil, and felt on paper
University of Victoria Archives

Gordon Head Campus: Projected Master Plan for University of Victoria
R. W. Siddall architect, Wurster, Bernardi & Emmons consulting architects
April 28, 1961
Pen and coloured pencil on paper
University of Victoria Archives

Gordon Head Campus
University of Victoria Master Plan
R. W. Siddall architect, Wurster, Bernardi & Emmons consulting architects, Lawrence Halpin and Associates consulting landscape architects
June 7, 1963
Pen and coloured pencil on paper
University of Victoria Archives

Gordon Head Campus: University of Victoria Project Plan
R. W. Siddall architect, Wurster, Bernardi & Emmons consulting architects
July 11, 1961, revised November 2, 1961
Pen and coloured pencil on paper
University of Victoria Archives

University Park Apartments Study 2 (not built)
R. W. Siddall architects
n.d. (1961)
Watercolour and pencil on board
University of Victoria Archives

McPherson Library
“Norton” artist, for Robert Siddall architect
1971
Watercolour and pencil on paper
University of Victoria Archives

Centennial Square
Rod Clack architect
George N. Y. Simpson photo
Nov. 19, 1964
Photographic Print
Private Collection

Gordon Head Campus Aerial View to the Northeast
R. C. Thurber & Associates photo
June 1965
Photographic print
University of Victoria Archives

“Master Plan for the Development of Gordon Head Campus”
Wurster, Bernardi & Emmons architects
1961
University of Victoria Archives

Student Union Building, View from the Southeast
UVic Information Services photo
1970
Photographic print
University of Victoria Archives

Cunningham Building, South Facade
UVic Photo Services photo
1971
Photographic print
University of Victoria Archives

Cunningham Building, West Entrance
UVic Photo Services photo
1974
Photographic print
University of Victoria Archives

Sedgewick Building Exterior
Uvic Photo Services photo
May 1971
Photographic print
University of Victoria Archives

Campus Services Building East Facade
Victoria Press photo
October 1965
Photographic print
University of Victoria Archives

Centennial Square Project, View of Second Model
n.d. (ca. 1965)
Digital print from Kodachrome transparency
Private Collection

Centennial Square Shopping Arcade and Parkade
Photo anon.
n.d. (1963)
Litho print
University of Victoria Archives

Centennial Square Shopping Arcade and Parkade View from the Southeast
Photo anon.
n.d. (ca. 1965)
Digital print from Kodachrome transparency
Private Collection

Commons Block, Craigdarroch and Lansdowne Residences, View to the Northeast
1970
Photographic print
University of Victoria Archives

Gordon Head Campus Aerial View to the Southwest
1966
Photographic print
University of Victoria Archives

Lansdowne Residence
n.d. (ca. 1970)
Photographic print
University of Victoria Archives
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Credits and Acknowledgements

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