



# John Andrews's Laconic Legacy

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# John Andrews's Laconic Legacy

by

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Master of Architecture, University of Sydney, 2014

Submitted in partial fulfillment of the requirements for the degree of

Master in Design Studies

History and Philosophy of Design and Media

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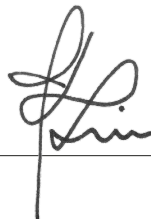
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Harvard University Graduate School of Design

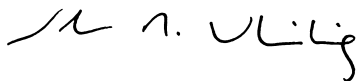


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# John Andrews's Laconic Legacy

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Kevin Liu

## GUND HALL— HARVARD'S GRADUATE SCHOOL OF DESIGN UNDER ONE ROOF

Some threatened but still powerful ideas can be seen in Harvard's new Graduate School of Design by John Andrews, Architects: the idea (on which the multi-disciplined GSD itself is based) that design programs should be applicable in scale from buildings to cities; the idea that complex design must be approached as an interdisciplinary problem; the very idea that architectural space can give form to such conceptions. The program written for Gund Hall by the GSD was followed closely and it was completed quickly for a large building, though some might deny these statements. But the strong protests over the building in 1969 (see discussion, page 104) slowed it down very little really, and changed almost nothing. The meaning of Gund Hall lies in these impassioned protests that occurred when the building became a symbol of discredited values, as well as in its crystallization of architectural ideas.

Len Gittleman



Figure 1. Architectural Record, November 1972

## Preface

In August of 2020—I moved closer to the Graduate School of Design (GSD), to an apartment on the first floor of Haskins Hall, at the intersection of Irving Street and Irving lane. Irving lane runs perpendicular to Sumner Street, which you need to cross to walk from Haskins Hall through to the backyard of the GSD. The GSD's backyard has served as my front yard for the last nine months. On a clear night, I can see the dim white glow of the 'Druker Design Gallery' sign on the backyard entrance of the GSD from my desk.

This project was conceived of during the global pandemic of 2020, in close proximity to this school. With restricted access to Gund Hall and the reading rooms of Harvard libraries closed, the methods and sources outlined here in this thesis were restricted but also influenced by these limitations.

It has been a period characterized by intense reflection, on the value of collaboration and communication within the school, but also on the legacy of an Australian transplant in America. The closed Gund Hall building serves as a reminder and a place of hope for in-person collaboration and communication instead of one facilitated by a whole host of digital platforms. Like the GSD of the sixties, the school of today was fragmented into multiple buildings, but instead of three to four scattered around the Harvard campus, the GSD of 2020-21 was atomized into 1000 different workspaces scattered across the world. We all long for that time when we are able to experience a moment analogous to 1972, when a feature in Architectural Forum was published under the title:

“Harvard's Graduate School of Design under one roof.”

Like the school of 1972, the school of today will be agglomerated again into Gund Hall. How much will collaboration and communication play a part in this newly returned school? How much of working across disciplines and departments will happen now that the virtual barriers necessitated by the pandemic will give way to in-person collegiality and presence?

This book is divided in two parts: an essay is followed by slides and a script of a powerpoint presentation given on the 12th of May.

## Abstract

John Hamilton Andrews (1933–) is the quintessential knockabout Australian; terse and straight-forward, his affable personality won him the respect of his American peers and mentors, but his laconic sensibility would ultimately prove a liability later in his career. His brevity in publication as well as a reluctance to theorize or historicize his work would frustrate later attempts to situate his career and projects within American modernist or brutalist narratives.

This thesis places the importance of communication—how design is spoken, drawn, performed, and published—at its core: how does a given architect communicate her/his work and how do those efforts impact the reception of the architect and the architect's oeuvre? The thesis examines Andrews's work through several modes of communication by cataloging and analyzing diagrams and drawings, published writings, interviews, and audiovisual recordings produced by Andrews's practice between 1962 and 1982. These materials serve as valuable evidence in understanding the rapid early success of the practice and the practice's transition, between the years 1964 and 1969, from elaborately rendered sections to easily comprehensible sectional diagrams—an innovation in visual communication which prefigured a later trend towards diagram architecture.

The legible section diagram, in the built form of Gund Hall (1968–1972), is Andrews's most important contribution to the Harvard Graduate School of Design; a contribution that has since been overlooked in part because of its poor reception upon completion, but also due to Andrews's reluctance to engage in the forms of communication necessary to sustain an understanding and reception of his work. Communication explains both his early success and his difficult legacy.

# Introduction

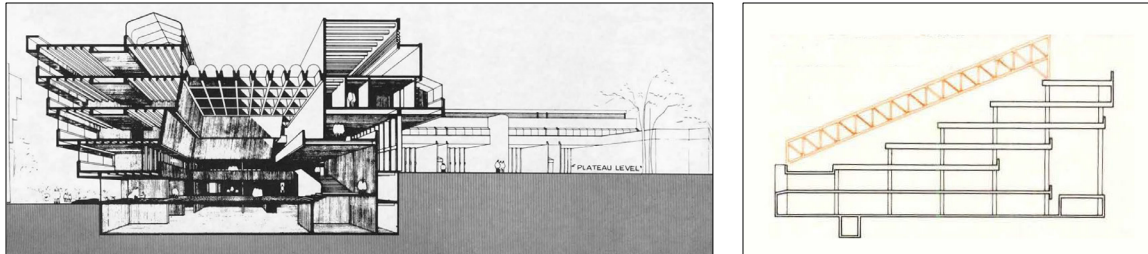


Figure 2. Modes of Representation 1965-66 (left) and 1969 (right)

What do you do with a character as prickly as John Andrews? If it wasn't for the meteoric success of his young practice in the sixties and early seventies, he might have been consigned to the dustbin of history—an Australian architect with an international career who played nicely with clients and builders, noted for a well-worn catch phrase about how his designs were based on good old common sense, but ultimately a footnote in the minds of architects and architectural historians who still find his work difficult to classify and digest.

Andrews had an uncanny ability to be in the right place at the right time. Born in Sydney in 1933, he graduated from the University of Sydney with a BArch in 1956, and arrived a year later in Cambridge to complete the one-year MArch program at Harvard's Graduate School of Design (GSD), between 1957–58. In April of his second and final semester, at the age of 25, he and three classmates submitted an entry to the Toronto City Hall Competition and were selected as one of 8 finalists from a pool of 511 entries from around the world. With a \$7,500 finalists' prize, the team of four spent the next few months shackled up in an 11-bedroom house on Cape Cod preparing their entry for the next stage of the competition. At some point during that period, Andrews found occasion to visit Paul Rudolph in New Haven, soliciting feedback on their scheme.

Andrews's team didn't win the competition (which went to Viljo Revell), but on Paul Rudolph's recommendation, Andrews soon found himself in Toronto working for John B. Parkin Associates, the documenting architects for the City Hall. He was there for three years between 1959–1961, working closely with Revell. Once the project was complete, he resigned, spent a year travelling, then took on a part time teaching position at the University of Toronto while establishing his own practice.

In 1962, he was designing kitchen fit-outs in his studio on Colborne Street in downtown Toronto. By a decade later, at the age of 39, he was already the architect of Gund Hall at the GSD, his alma mater, as well as of the CN Tower in Toronto, already under construction. He was recognised with numerous awards, including from the American Academy of Arts and Letters.

Much has already been said about his refreshing, informal candor, his "Aussie"-ness, which he played up when required, and about him being a favorite of the Dean and his mentor, Josep Lluís Sert. But while this candor served him well in practice, it was

addressed to an audience other than architects and architectural historians, making no reference to theory or history. As such, he spoke in a manner which would win him little acclaim in the latter half of his career, especially after his return to Australia in 1969.

This thesis is concerned with communication, and how Andrews approached and developed different modes of communication in his practice. Given Andrews's consistent, even dogged declination to promote himself, self-publish, or generally write in any abstract way about his work, we are left to contend with his work with recourse only to the work itself and to other dimensions of communication.

Andrews rarely published any kind of speculative or reflective writing, preferring instead the straightforward project appraisals which typify his early career. His favored methods of communicating were more likely to be journals of record, magazines, or newspapers, rather than long-form essays or books. In addition to his printed interviews, he almost exclusively published in the first person, and almost never spoke broadly as an architect, Australian or otherwise. He rarely generalized, and if he ever offered an evaluation, he would present it as nothing more than his personal opinion.

Although he was Chair of Architecture at the University of Toronto—starting at the exceptionally young age of 34—between 1967–1969, he had delegated many of the academic and pedagogical responsibilities to Professor Peter Prangnell, whose hiring was a condition of Andrews taking the chair.<sup>1</sup> Instead, even in the context of academia, he was a practicing architect first, during his career, Andrews would deal almost exclusively with educational clients; particularly in the early decades, universities, schools and libraries would be the mainstays of his practice.

This thesis explores the relation between Andrews' projected Australian persona—his language, manner, and especially his laconic sensibility—and how that identity was reflected in the kind of diagrams and drawings that were published in the office during this period. It argues that Andrews made a relatively early leap towards diagram architecture, where the diagram used to establish the building would be visually evident in the constructed form of the building. Andrews's diagram architecture is particularly notable in its use of section diagrams in a context dominated by plan diagrams.

## The Mystery of Gund Hall

This project was motivated by a single question: “How exactly did John Andrews come to receive the commission for George Gund Hall, especially after graduating from the Graduate School of Design (GSD) less than ten years earlier?” What were the circumstances that allowed a young, relatively inexperienced Australian designer, to win the commission for one of the most significant new architectural schools of the twentieth century? Given the pedigree of established graduates from the school and experienced architects who were faculty at that time, what did the school have to gain by selecting an Australian outsider, whose only connection to the American education system was the single year spent at the GSD during the academic year of 1957–58?

Existing American scholarship on John Andrews and the related histories of the Graduate School of Design have little to say on the matter. For example, architectural historian Eric Mumford writes in *Defining Urban Design* (2009), regarding the commissioning of Gund Hall, that “although Sert's choice of Andrews remains something of a mystery, Andrews had won attention as part of the second-prize team for the Toronto City Hall competition in 1957.”<sup>2</sup> That attention was garnered ten years before the commission and understates the importance of Andrews's arguably more impressive built projects completed by the end of 1967.<sup>3</sup>

Mumford continues: “given the many talents then available, it is still puzzling why Sert commissioned Andrews (in association with Anderson & Baldwin) for the new GSD building in 1967.”<sup>4</sup>

Architect Anthony Alofsin has little more to say in his 2002 book *Struggle for Modernism*, noting that Andrews was most notable for his previous work on Scarborough College.<sup>5</sup> Here the mention of Gund Hall and Andrews is limited to the factual details of the commission, focusing on budget costs and the pedagogical effect of the unification of the different departments within the newly built Gund Hall. Historian Jill Pearlman's *Inventing American Modernism* provides an exhaustive account of the early years of the GSD, but concludes with the passing of Joseph Hudnut and Walter Gropius in 1968 and 1969, respectively—both of whom would have little to do with the new building or Andrews.<sup>6</sup>

## Reassessing John Andrews

There has been renewed interest in John Andrews over the past decade, following a two-day symposium<sup>77</sup> hosted by Andrews on his career in October of 2012. The event, held at the University of Melbourne, brought in academics from Sydney, Melbourne, and Canada, with Andrews as the primary guest and his closest friend and former colleague, Maurice (“Moe”) Finegold, who was a collaborator on Andrews’s last American project, Intelsat. The symposium was organized as part of an Australian federal research grant which funded new research into Andrews’s work, and involved Professors Paul Walker, Philip Goad, Mary Lou Lobsinger, Paolo Scrivano, Antony Moulis, and Peter Scriver. Papers that have been published within the last decade include topics such as Scarborough College (Lobsinger & Scrivano, 2009), Montreal Expo ’67 (Scriver, 2013), Guelph Residences (Goad, 2013), Andrews and Harvard (Walker, 2013), Open Form (Moulis, 2013), Discourses of Ecology (Moulis, 2014), Translation of Practice (Goad, 2014), Educational Projects in Australia (Moulis & Russell, 2015), Brutalism (Walker & Moulis, 2015), Transnational Expertise (Goad, 2016), Architecture Awards (Walker, 2016), Andrews before Scarborough (Walker & Moulis, 2017), Australian Colleges (Goad, 2017), and Intelsat (Walker, 2018).

Of these papers, the most relevant to this thesis is Paul Walker’s 2013 essay, “Reassessing John Andrews’ Architecture: Harvard Connections”, which expanded on the existing understanding of Andrews and his early education at the GSD, as well as his ongoing close relationship to his mentor and educator, Dean Josep Lluís Sert. While these papers provided valuable context as well as leads for interview, they provided surprisingly little understanding of the other factors that contributed to Andrews’s early success. For the most part, readings of Andrews’s work have remained focused on reading Andrews’s work in relation to that of other architects or have otherwise dealt with biographical accounts of the Andrews office as established through the many interviews held with Andrews in the past decade.

The visual materials published by the Andrews office in the architectural press are a valuable and largely overlooked body of source material. By charting the frequency and content of published articles on the projects, a very different picture of the

practice emerges. Cataloguing these made it possible to analyze the kinds of communication utilized by the practice, as a combination of photographs, diagrams, plans, sections, perspectives, axonometric drawings, text, and models, as well as how these different modes of communication matured and developed over time.

## Four Key Sources

Given the constraints imposed on research by the coronavirus pandemic, I have had to depend on materials which could be obtained digitally, which were fortunately bountiful. The first key source was the considerable archive of digitally scanned materials on the *usmodernist.org* website, which hosts the digitized back catalogs of many of the American architectural journals and magazines. Using the publication index at the back of *Architecture, A Performing Art*, I catalogued each individual article published in that period. The index included Andrews’s publishing career from the very first articles on Toronto City Hall (1958) to the publication of *Architecture: A Performing Art* (1982). Subsequent articles and features are not as comprehensively catalogued, and there is no significant index of works published between 1983 and 1996.

The second key source was the existing scholarly writing described above. While the theme of communication is largely absent from the secondary literature, the extant interviews and essays proved indispensable for understanding the larger context in which Andrews operated.

The third key source was what is effectively an oral history project. John Andrews generously agreed to be interviewed weekly over Facetime for a period of three months. I conducted these interviews as informal conversations centered on specific themes or open research questions. Due to the challenges of distance, the difficulty of engagement with visual sources, and the fact that Andrews’s recollections were already distilled in the same manner as his matter-of-fact publications, these were less fruitful than expected.

The fourth and final key source was the Special Collections department at the GSD’s Frances Loeb Library Special Collections department and Harvard University Archives. Both collections were open for remote research, with materials provided



digitally as scanned documents as they were requested. A large part of the original research on the administrative and funding origins of Gund Hall is owed to these libraries.

### Limitations

This thesis is not an exhaustive account of Andrews's career and oeuvre. Rather the archival research centered on the administrative archives of Harvard, with the three professional collections of John Andrews's work remaining largely unexamined. The John Andrews Fonds, a collection of his Canadian projects, is located at the Canadian Architectural Archives, held by the University of Calgary in Canada. Materials include his early North American work and generally reflect the office's output from 1964–73. The second, more recent collection is Design Archive, John Andrews/John Andrews International, held by the Museum of Applied Arts and Sciences (MAAS) in Sydney, Australia. The collection, acquired in 2009, holds only a small selection of work, models, and presentation drawings produced between from 1962–92. The third and most recent collection is the John Andrews Architectural Archive, 1951–2004, which is perhaps the most comprehensive of the collections and contains material donated by John Andrews in February of 2017 and contains material from 1951–2004.

### Three Themes and Three Projects

In the following chapters, Andrews's work is explored broadly in relation to the importance of communication in architectural practice. Part 1 is divided into three thematic chapters: The first describes Andrews's early success as a product of clear communication and a and an environment of total collaboration in practice. The second acknowledges Andrews's difficult legacy and explores the idea that his style of communication proved to be detrimental to the reception of his work in the latter half of his career. The third chapter examines Andrews as an early practitioner of diagram architecture and traces a transition from elaborate rendered drawings of Scarborough College typical of the sixties to an early form of diagram architecture for Gund Hall. Part 2 examines

three projects from the first decade of practice, from 1962–1972, which serves as the best period to understand these early themes. Three projects in particular are the main subjects of analysis: Scarborough College, Miami Port Passenger Terminal, and George Gund Hall.

# Communication



Fig 3. Occupants of the 45-47 Colborne Street Offices

The observation that the success of John Andrews’s practice was the result of clear and constant collaboration is by no means new. Professor Philip Goad, in a paper titled “The Translation of Practice”, examines the very different spatial and cultural qualities of work produced by the two architectural offices John Andrews owned and operated. Goad describes the collaborative environment of the early days of the Andrews’ office in detail, including their co-occupation of two buildings at 45–47 Colborne Street in downtown Toronto with a group of affiliated professionals including other architects as well as lawyers, engineers, landscape architects, and artists. A few professionals were known to John Andrews before the move to Colborne street, having worked together at the offices of John B. Parkin only a couple of years prior. Despite Andrews’s departure for Australia in 1969, the North American contingent of the office remained at Colborne Street until 1974.

Goad underlines the importance of studying the “spatial, social and professional environment of an architectural office”, which he argues is a “necessary part of the examination of an architect’s or firm’s contribution to architecture culture.”<sup>8</sup> Goad compares the office at Colborne Street to Steinway Hall in Chicago, which was home to the offices of Frank Lloyd Wright, Walter Burley Griffin, and other luminaries at various points in time—as well as contrasting it to with the “translation of practice” of the Sydney office to the beachside suburb of Palm beach, which worked in relative isolation.

This chapter assesses the degree to which the working environment of the Colborne Street office shaped and reinforced the collaborative working methods which Andrews established while studying at Harvard and while still engaged on the Scarborough College project, and which were honed during his time in the commercial offices of John B. Parkin. As the architect Jennifer Taylor notes in her opening essay in *Architecture: A Performing Art*, “there is considerable reliance on outside consultants, brought in when their expertise is needed.”<sup>9</sup> These outside consultants were in fact, more often than not, working in the same office as the architects, or at most, in the next building.

In complete contrast, the Palm Beach office Andrews set upon his return to Sydney operated in complete isolation. Goad describes the “sea change” in the environment of the office, in which close proximity to consultants was exchanged for easy

access to the beach. Based on interviews with Andrews, Goad notes that “consultants who travelled up from Sydney arrived in suits but these were invariably exchanged for shorts and short sleeves by the end of the day, and on future trips never worn.”<sup>10</sup>

### Emphazing Communication

“The most important thing in architecture is actually to get buildings built. There’s no use for buildings that are lying around in drawers, as unused drawings. In order to get them built, performance is the essential thing and I really, really believe that architecture is a performing art. In the first instance, the performance is that of the entertainer, if you like, the straw hat and cane routine, and the second instance the performance is that of doing the work, seeing the building built and finally having something physical there as a commitment to your ideas.”<sup>11</sup>

Casual when needed, Andrews could quickly switch between formal and informal modes, drawing from his Australian heritage, American education, and Canadian lifestyle as needed. As one of the few English-speaking international students in his cohort at the GSD, he attributes part of his early success at Harvard to the novelty of his being anglophone yet neither British nor Canadian; he benefited from the exoticism of Australia’s remoteness while paying none of the cost of translation.

In addition to communication in the usual architectural sense—in the form of drawings, diagrams, and photographs—John Andrews committed himself to a kind of performance of a forthright laconic Australian. He admits to playing up his accent and using an informal but calculated register peppered with “bloody”s but not usually expletives.

“A performing art, a straw-hat-and-cane routine. I dress according to the situation; sometimes I look like a piece of wedding cake. Anything to get the building done.”<sup>12</sup>

Performance is only one part of the greater understanding of how much communication would contribute to his early success. A simple way to explain John’s early success is through the use of a

tetrahedron, one that represents a totality of the different means he uses to communicate in architectural practice. Each point would represent a dimension of communication utilized by John Andrews. The first dimension, performance, encompasses all parts of his personality, dress, and character, whether that is drawn from his Australian cultural identity, his American, Harvard training, or the city from which he established his first practice—Toronto.

The second dimension, written, includes the totality of his published writings. The bulk of his writing was published between 1962 and 1982. After *Architecture A Performing Art* in 1982, he only occasionally featured in the architectural press. The majority of what he wrote is in the first person. Andrews never used his writing to argue, speculate, or comment on the work of other architects, and would rarely make reference to literary or scholarly sources. Ever hesitant to cite his influences and inspirations, his accounts of his work were always literal, practical, and matter-of-fact.

The third dimension is verbal. The closest Andrews ever came to presenting a view on architectural practice was in a handful of interviews in the architectural press. It would seem typical for him to respond to questioning, and rarely would he proffer any kind of architectural theory in writing. It is in part due to this that Andrews has become such a difficult architect to contend with. He epitomized the Australian larrikin, always quick to make a joke, and spoke with a warm informality that would have made him at home in certain social circles in North America.

The fourth and final dimension here is visual. This is arguably the most important dimension to John Andrews and the focus to be discussed in this thesis. If there is one early innovation in architectural practice that we can attribute to the office of John Andrews, it would ultimately be the improved visual legibility of problems and solutions, and to a lesser extent, built from, within architectural production—in other words, diagram architecture. A common thread that runs across the Andrews approach to all these dimensions of architectural production is his commitment to transparency, or perhaps, the legibility of his ideas as communicated to those who were involved in the building process. He would frequently remark the importance of open communication to his success, both commercially for his practice but also in terms of outcomes for his clients and builders. Very rarely would he consider them adversaries during the lifetime of a project—and

to withhold information or cultivate an environment based on a need-to-know basis would be counter-productive. To Andrews, the client, builder, and all associated parties were to be brought on along for the ride, with everything to be shown in full.<sup>13</sup>

### Total Collaboration

There is perhaps an underlying Australian sense of camaraderie evident in some of Andrews's earlier projects, between him and his builders, consultants, or professional partners. His success was dependent on the expert advice and skills of others. For instance, he maintained a strong working relationship with Richard Strong (MLA '59), whom he first met at the office of John B. Parkin Associates in Toronto and would collaborate with, on and off, for decades to follow.<sup>14</sup>

The first few years of Andrews's practice would do much to emphasize the professional benefits of total collaboration. Unlike his other contemporaries, who perhaps began with much smaller residential commissions, Andrews's career was launched with a large, public institutional project, which necessitated the expertise and input of other qualified professionals. With Scarborough College, the early and continuous feedback of planners, landscape architects, management consultants, and builders was fundamental to the success of the project.

Andrews would cultivate this interdisciplinary framework in the coming decades. In his 2014 paper titled "The Translation of Practice", Philip Goad describes the multi-disciplinary office Andrews established at 47 Colborne Street, loosely affiliated under the banner of INTEG (integration of the professions), advertising expertise in "law, architecture, engineering, landscape architecture and art". Goad notes that the spirit and modus operandi of INTEG could not be more different to those of John B. Parkins Associates, which by "1960 had become the largest firm in Canada" and maintained a "strict hierarchical nature" and "corporate gloss".

Acknowledging the beginning of the practice in the collaborative environment of INTEG is critical understanding the early development of communication in the Andrews practice. From the office's inception, Andrews had to maintain open channels to other professions, some of which were allied in their education and

culture (landscape, planning, and perhaps engineering), but also with others which were not (building, management consultants, and climatology). In the case of Scarborough, he would readily accept feedback from his clients, who were themselves experts in education, and in effect become contributing consultants on their own projects.

As a result, communication was marked by the need to be understood across disciplines, and not just for the benefit of himself as an architect. The office was more likely to use accessible, widely understood language, and clear diagrams early in the design process. The ethos of the practice was not to navel-gaze or jealously guard the status and privileges of the profession, but characterized by an expansiveness which captured the benefits of total collaboration.

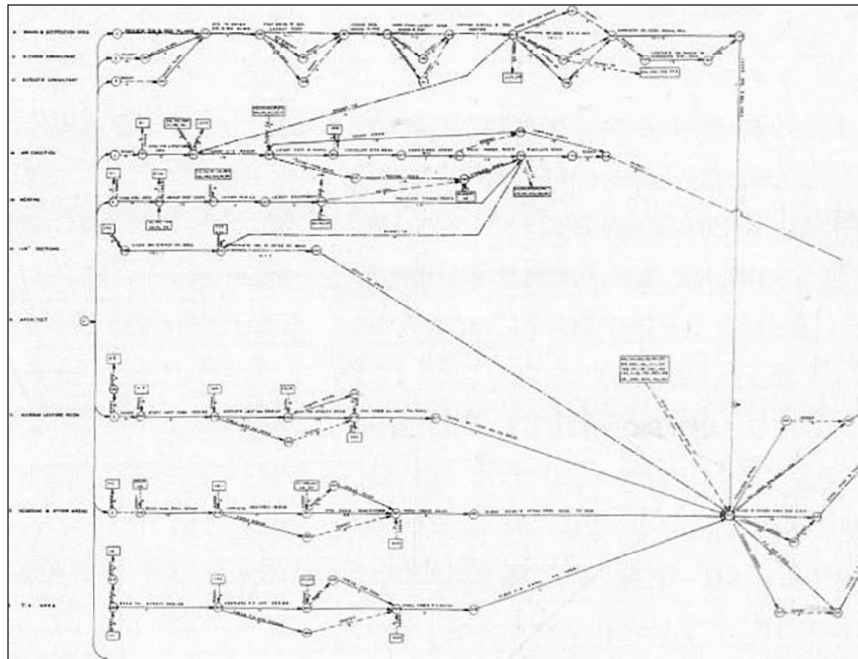
As we'll see later in the example of Gund Hall, Andrews would be frustrated by the fragmentation of the client, overburdened by bureaucratic and administrative documents, committees, and reports which often set no strong direction. The departure of Sert as a central coordinating figure would only aggravate this situation. This fortuitous confluence of factors Andrews enjoyed as part of INTEG was temporary.

### Management Consultants and Communication

A recurring theme which emerges from Andrews's descriptions of this project is that of dialogue. Builders were not adversaries; "We were allies, not enemies." More broadly, clear, and ongoing communication would be key to Scarborough College's success. Diagrams became an essential part of the project and an early contribution by the Page and Steele, the associated architects for the project. Robert Anderson, who was a junior partner at Page and Steele and who would later go on to join the Andrews practice, was assigned early on as partner-in-charge for Scarborough College. He was 10 years senior to Andrews and was the partner responsible for bringing in the professional experience needed for such a young practice.<sup>15</sup> Robert Anderson suggested the engagement of a firm of management consultants, Stevenson and Kellogg Ltd. Together, Anderson and the management consultants made two key contributions to the project.

The first of these contributions was the introduction of

the Critical Path Method (CPM). As Scrivano and Lobsinger describe in *Experimental Architecture: Progressive Pedagogy*, “five areas of responsibility were identified (separately entrusted to the architect, mechanical engineer, the structural engineer, the acoustic consultant, the food service consultant) to determine the order of construction in a process marked by frequent overlaps in design and building actions.”<sup>16</sup> The CPM diagram resembled a spider-web network of actions, actors, timelines and would become a valuable tool in executing such a complex project in a short period as demanded by the university. Although Lobsinger and Scrivano suggest the use of diagrams by the Scarborough team as “noteworthy”, they suggest that the diagrams should be acknowledged within the context of the fifties and sixties as a postwar cultural reaction to “prewar modernism and the changing times”. To them, the “use of ‘schemes’, ‘charts’ or ‘matrices’ was rather frequent: from SOM’s flowcharts to Cedric Price’s diagrams,”<sup>17</sup> but this elides the fact that the diagrams of the sixties were in fact in response to shifting needs of clear communication in a period where the role of the architect and the commission were rapidly changing.



**Fig 4. Critical Path Method Diagram** (reproduced from *Experimental Architecture Progressive Pedagogy*, Mary Lou Lobsinger + Paolo Scrivano (2009))

The second contribution by Anderson and the management consultants was the engagement of a general contractor “at an early stage on a fixed fee basis, with all sub-contracts let on open competitive tendering.”<sup>18</sup> Their early contributions allowed for open communication between the team and the general contractor and allowed for design work to continue concurrently with the foundations being poured. Given the wet Canadian climate, this greatly improved efficiency.

Lobsinger and Scrivano’s analysis is demonstrative of a recurrent problem in legacy of the Andrews office. Although they suggest they are avoiding the “well-worn tropes of Canadian architectural identity based on landscape and materials,”<sup>19</sup> they are still dependent on situating Andrews’s career in relation to more established careers and names. Too often his work is often situated in relation to the work of other architects, especially given his Harvard pedigree and the importance of his early mentors. If Andrews himself was operating locally and somewhat independently responding to contextual problems and concerns, then the important role and contributions of management consultants as well as practice partners tend to be overlooked. Perhaps analyzing Andrews’ as an architect among architects is less informative than analyzing Andrews as a manager.

“Any design is worthless unless it can be built.”<sup>20</sup>

While open and continual communication with clients, builders, and consultants might go some way to explaining Andrews’s early success in his career, the reasons for which he was overlooked later in his career and still today are less straightforward. This chapter presents two possible explanations. One is that the environment of clear and open communication was a feature of the Toronto office, but not the Sydney office. The second is that while Andrews was a savvy communicator with clients, builders, and consultants, he was in reality, he obdurately declined to engage in the kind of communication which might have established his legacy—discussion of his intellectual context and influences, and with other architects and designers.

Following the Harvard commission, Andrews had relatively little control over his practice’s relationships with its consultants, and over the working environment generally. While Scarborough offered him an ideal combination of a committed client and pliant executive board, his experience with Gund Hall would be completely different. Dean Josep Lluís Sert would announce his retirement to take effect in 1969, delegating his responsibilities for the new building to the Dean designate, Maurice Kilbridge, as well as the newly formed building committee who were tasked with the mammoth role of preparing a brief across the different departments at the school.

With Scarborough, William Beckel provided the impetus for the design of a new type of university campus that challenged the existing notions of what an extension school should be. Gund Hall would be the complete opposite. Andrews writes of his experience with the briefing document that was issued to him upon engagement of the project in December 1967: “the program prepared by the faculty was a highly developed, sophisticated planning instrument. What it lacked were meaningful statements about the philosophy behind the new School or the purpose of the building as the environment for a set of educational activities.”<sup>21</sup> He follows with “there was no explicit consensus on what made the Graduate School of Design tick, no reconciliation of the powerful vested interest in the school.”<sup>22</sup> This document produced by the faculty and staff of the GSD in 1967 is itself a fascinating breakdown of the projected spatial requirements of the school, and warrants further study in relation to the resultant building.<sup>23</sup>

One event in 1969 stands out amongst the others while which highlights the problems that Andrews faced against a hostile faculty. Recounted in the chapter on Gund Hall in a section titled “Hassles,” Andrews describes being recalled to Harvard to defend himself in front of a student and faculty body who were demanding a halt of the project. Their ultimatum, titled “Gund Hall: Where Now?”, stated plainly that “we the undersigned ask that work on the present project be halted at once.”<sup>24</sup> Andrews writes of this document: “ironically, the manifesto is the best description available of what the building is about. It was difficult to understand ... why the manifesto was issued.”<sup>25</sup> Andrews was puzzled that the building committee simultaneously approved the design development drawings while also being signatories to this manifesto.

There is also considerable evidence that Andrews was by no means the preferred choice of the faculty at that time. In the years leading up to Andrews being selected as the architect for Gund Hall, a series of memoranda were issued, requesting suggestions and opinions about the ideal architect for the new school building. Andrews was not put forward by any faculty or staff member. Instead, faculty seemed to either be in favor of assigning the project to Dean Sert, or any number of architects who were teaching at the school, or other notable international candidates. Andrews remained an anomalous candidate, and while he enjoyed success in Canada, he never endeared himself to the profession.

### Architecture in Australia

An important part of understanding Andrews’s Australian legacy in print lies in part in the importation of ‘discourse in Architecture’ from the United States. Started in 1979, the architectural magazine *Transition*, was founded in Melbourne in 1979 by Ian McDougall and Richard Munday, who were silently supported by their colleague Peter Corrigan. In short, it brought ‘discourse on architecture’ to Australia, aiming to fill a void in Australian architectural publishing by offering: “historical and critical analysis of architecture.”<sup>26</sup> In their opening editorial they claimed that “the development of architecture in this country has been retarded because architects, both practicing and teaching, have not sufficiently debated or discussed their work with much

candor or profundity, or in a manner that would be of use to others.”<sup>27</sup>

This explains in part the resistance Andrews would find in Australia in the eighties, as the conversation has shifted towards discourse, which he was not a realm that he found himself comfortable in. If we accept that his early success was in part due to the widespread visibility of his completed projects during the sixties and early seventies in the Canadian, American, and international architectural press, then it follows that the decline in the fortunes of the practice be related in part he practice’s decline might have been caused in part by to the dearth of publications in the late seventies, eighties, and nineties.

As documented in “Translations of Practice”, Andrews relocated his family to Australia for several National Capital design projects as well as to return to an Australian lifestyle, while the Canadian partners remained at their Colborne Street office until 1975. Upon his relocation, he established the practice in Palm Beach, a beachside suburb remote from downtown Sydney. Despite this relatively remote milieu, he renamed the practice, “John Andrews International.”

It took some time for his projects to be featured in Australia’s architectural press. Curiously, it took a number of years for his American work to be featured in *Architecture Australia*, and he was featured only several times in the decade following his return to Australia. He was not published widely in Australia prior to his return. By some accounts, he was considered a Canadian architect at that time.

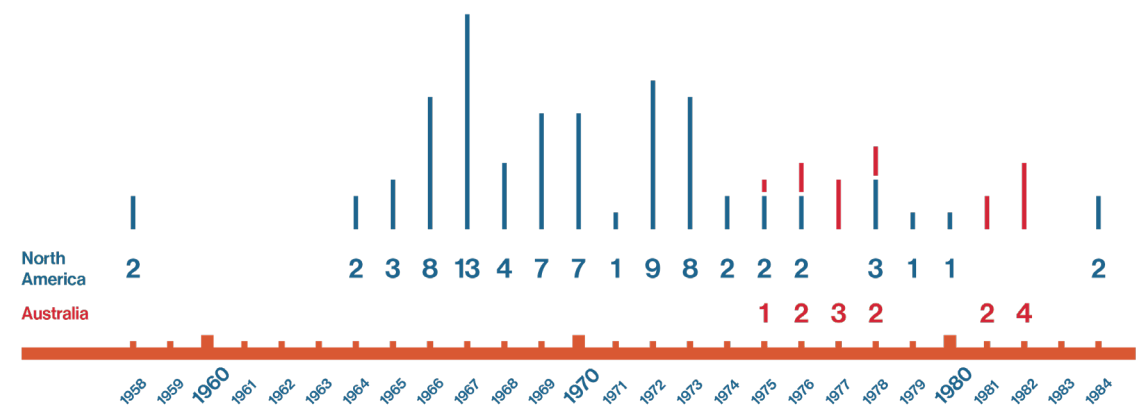


Fig 1. Publishing Timeline

At the root of the Andrews' difficult legacy is his penchant for brevity, and desire for his work to speak for itself. He left the role for others to contextualize his work, which was a boon while his star was rising, and a major vulnerability when his work was ignored or criticized. This is nowhere more apparent than in the chapter on Scarborough College in *Architecture A Performing Art*, in which he laments the failure of his projects to communicate, without embellishment, the solution to the problem. He writes:

Consciously and deliberately we were reacting against the formalization and ritualization by others of the work of men such as Corbusier, Kahn and Aalto; men exploited by disciples who extracted from their work a vocabulary of form. It was our hope that Scarborough College would explain its own forms, that those looking at it would understand the attitudes that went into its design, the reasons why its forms are as they are. Instead, the forms have been formalized as a part of a 'contemporary style' in architecture and the reason for them have been misunderstood or disregarded.

"That is our greatest failure."<sup>28</sup>

A telling example of Australia's tepid reception of Andrews upon his return is a 1982 book review of *Architecture a Performing Art*, featured in the February 1983 issue of the Australian Architecture magazine on discourse, *Transition*. Fellow Australian architect Peter Myers begins: "This is a difficult, combative book"<sup>29</sup> and continues with an aggressive criticism of Andrews's chosen monograph style. To him, "chat is a difficult literary form ... it is hopelessly inadequate as a reference source."<sup>30</sup> The informality of the 'personal view' came at the expense of incisive criticism.

In the May 1982 issue of *Architecture Australia*, book reviewer Shirley Young took issue with the editing of the book, noting that "there is an infinitive split by no fewer than eight words, an achievement which may well qualify for entry in the Guinness Book of Records. Nineteen lines of type are repeated on page 53 ... Perhaps these matters no longer concern publishers."<sup>31</sup>

*Architecture A Performing Art*, still remains the only monograph published for Andrews's. In contrast, his Australian forerunner at Harvard, the modernist architect Harry Seidler, maintained a steady schedule of published books and articles upon

his arrival in Australia. *Houses, Interiors, and Projects (1954)*, was published after only 5 years of practice and included references to Seidler's education and influences, as well as his own declarative statements on the practice of architecture in Australia. He would follow with books such as *Harry Seidler 1955/63: houses, buildings and projects (1963)* and *Harry Seidler: Architecture for the New World (1973)*, publishing a new book roughly every decade.

## New Criticism

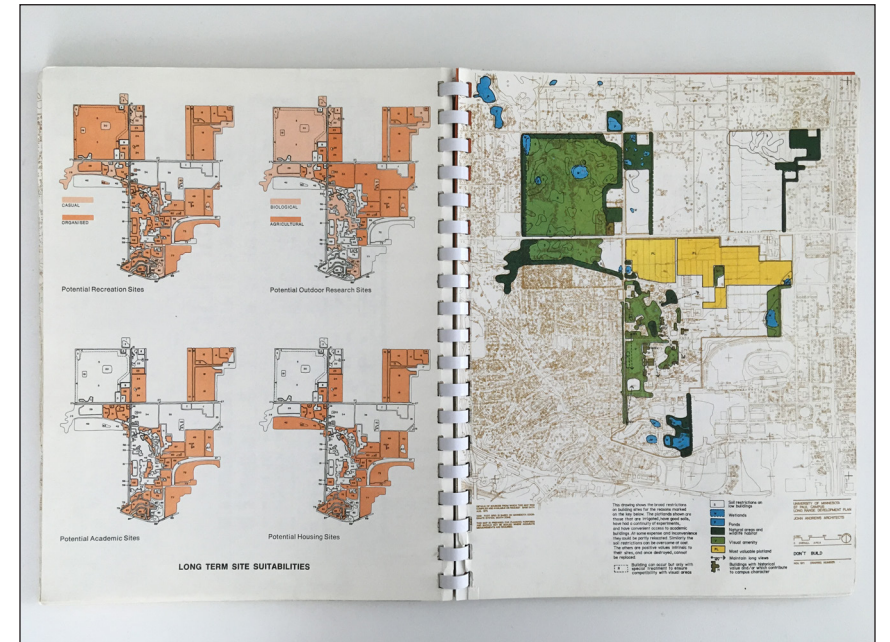
Andrews's terseness would prove to be a liability in the years following the completion of Gund Hall, especially as he, preferred to delegate the publishing as well as communication of built projects to his clients. In the inaugural article announcing the construction of Scarborough College, Andrews deferred the first double column to the vice-president for Scarborough College, Carl Williams. The glowing preface to *Architecture A Performing Art*, was written by Scarborough College president, Claude Bissell. Andrews's biography is a case study in the correlation between the success or failure of a practice and its degree of reciprocated engagement with architectural media.

The reception of Gund Hall was a rude shock. Andrews faced a hostile client and user environment as well as a desultory media, who recognized the crises and difficulties that beset the Gund Hall project. In an article titled "Good architecture—bad vibes,"<sup>32</sup> architecture critic Ada Louise Huxtable described the administrative changes that affected the project, including the appointment of Dean Maurice Kilbridge, and observed that the "architecture profession and the world, was in a state of turmoil and chaos, and the design [for the school] was in a constant state of siege."<sup>33</sup> In the January 1979 issue of the AIA Journal, in an article titled "Evaluation: No One Is Neutral About Gund Hall," editor Nory Miller examines a school "born in turmoil." Instead of the glowing press that Andrews received for Scarborough, he now had to contend with articles that featured critical pieces from his clients like Michael McKinnell, a professor at the school: "Andrews was not interested in the final product. He was interested in process. It shows in the way he designed the building."<sup>34</sup>



Andrews's failure to understand the circumstances that led to his early meteoric success, as well as his subsequent passive role in promoting his own work, would be among the many factors that led to the decline of his practice in its latter years. An unsympathetic public and profession, a retrograde world economy, as well as changing dynamics between clients, architects, and builders would only compound the decline and seeming irrelevance of the Andrews practice in the late-eighties and nineties.

The work produced by the practice in the late sixties and early seventies adopted all the hallmarks of modern graphic design produced during that period. A 1971 long range development report for the University of Minnesota's St Paul campus perfectly demonstrates the office's approach and expertise in assembling and communicating large sets of information. The use of bold spot colors in print, along with modern typefaces (an early variant of Helvetica as well as Courier), aerial photography, photographs of models, matrix tables, charts, and graphs.



**Fig 6. Example spread from the Long Range Development Plan by John Andrews Architects**

When pressed for early graphic design influences, Andrews begrudgingly mentioned that the office had engaged the services of a graphic designer in the early years of the practice, and only after being pressed further, divulged that the designer was his first cousin, noted Australian industrial and graphic designer, Gordon Andrews (1914-2001). According to both of Gordon's and John's accounts, they had not met prior (they were not close), but John had known of Gordon's work through *Architectural Review* and *Domus*.<sup>35</sup> Gordon had also worked closely with John's former employers, Edwards, Madigan, and Torzillo on the NSW Tourist Bureau (1961), which was published internationally while John Andrews was based in Toronto.

It is probably just a coincidence that two of Australia's most famed designers, one an architect, the other an industrial designer, would be linked in such a way. John was junior to Gordon by 19 years, and so by the time John had come into his own as an architect, Gordon had already established his reputation through a string of prominent Australian commissions as well as work in London. The importance of visual graphics must have been well understood by John as he was busy establishing his practice. Both cousins would be responsible for significant contributions to Australia at the national level. In Gordon's case, it would be the set of new graphic banknotes to accompany Australia's move towards decimalization and away from the British pound and towards the Australian dollar in 1966. In John's case, it would be a string of government offices in Australia's capital of Canberra, beginning with the Cameron Offices (1969-1976), a commission which he would begin in 1969 and motivated his eventual return to Australia. They would work together on just one other project, the branding and logo for the King Georges Tower in Sydney (1970-1974).<sup>36</sup>

#### Graphic Collaboration

Their collaboration on the Cameron offices would yield an incredibly modern instance of the plan as the diagram. Given the complex repeating module of the vast 4000 person, 600,000sqft floor plate, there was a need for a wayfinding device that would assist the employees in locating their building and office. The repeating module would be highlighted by a series of gradated colors mapped to unit numbers which would assist the building user in locating their location within the vast sprawling campus. Within each module would be the designation of an area as either a, b, or c. Here, the visual clarity of the diagram found another use as the wayfinding map for the building.

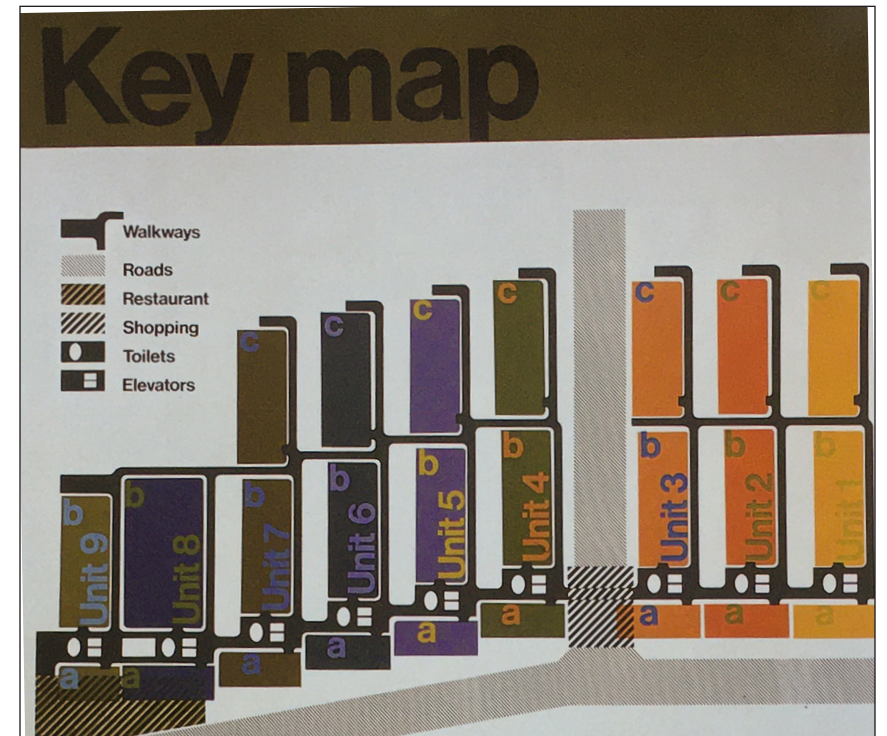


Fig 7. Wayfinding Maps for Cameron Offices by Gordon Andrews.

#### Early Design Work

With Scarborough College, the primary planning diagram used for the project depicted a central courtyard, with two abutting wings oriented at 30 degrees to the level. The concept was that of a centralized hub, linking the two main wings of Sciences and Humanities, each of which could be extended as necessary. Although modular extensibility was prefigured in Le Corbusier's World Museum (1929) and subsequent square-spiral schemes and being intensively applied in the work of contemporary Metabolists such as Tange Kenzō, the application of the idea in Scarborough was notable given the project's modest scale. It nevertheless hinted at the possibility of a continually unfurling extension of the school, rather than a fragment of a partly realized masterplan. The important thing to note about these early diagrams for Scarborough college is that the plan and section remain independent. The plan would stipulate the vector (magnitude and direction) for the extension, of which the section remained largely independent. The Science and Humanities wings both maintained different sections, owing simply to the differences in space and

function. This separation between the section and plan diagram would place the design for Scarborough College much closer in planning to say, Rudolph's plan for the New York superhighway, which was produced a few years later.

As to be demonstrated later, the Miami Port Terminal is the first of Andrews's projects which begins to consider the diagrammatic function of the section and plan in unison. Scarborough College utilizes the section diagram to some degree, but the main circulation routes were established effectively as spokes to direct students towards the central hub. For the Miami Port Terminal, the section enabled an overlap of functions, with the passengers disembarking on a higher level, and the luggage functions occurring on a lower level. The longitudinal plan would be interrupted by a core which would allow for the vertical and horizontal distribution of passengers and luggage.

## Three Projects 1962–1972

The three projects of Scarborough, Miami, and Harvard, constitute a sequence of North American projects that best defines the early period of the John Andrews Office. As his first project, Scarborough College would establish the collaborative and communicative template for his later projects. Miami Passenger Port Terminal would be the first of eight projects he would undertake in the United States. The last of these, and arguably the most important of his career, George Gund Hall at Harvard, would cap off an already impressive start and coincide with John Andrews's departure from the Colborne Street Offices in Canada to return to Australia for the Federal Capital works.

These three projects capture a particularly exciting period within the Colborne Street Office—as well as demonstrative of an evolving unique graphic and communicative style. This wasn't a period of careful, considered, and sustained development either, as the office was incredibly busy during this period, with many other commissions that were undertaken alongside these three projects. In the space of 4 years between Scarborough and Gund, they also received at least 7 other commissions: Bellmere, Guelph, D.B Weldon, Metro Centre, Brock, Smith College, and the Expo projects, which ranged from small school developments to what was to be a substantial masterplan for reimagining the Toronto waterfront.

The speed and energy of this period suited Andrews's character. Given the flurry of activity, there was little time to curate, revise or reassess the direction of the project. There was little priority given to publishing or exhibiting unbuilt speculative projects—the office had more than enough on their hands already. In a way, the intense workload of this period induced a kind of honesty in the practice, one that he would espouse as critical to the profession later in his career.

“I had found that practice in North America was pervaded by an atmosphere where anything was possible. Technology was at a level where anything an architect conceived could be built. Wealth was enormous. There was no need to think. No need to ask “Why?” Only the need to dream.”<sup>37</sup>

Yet this intense work rate would prove to be unsustainable and would falter in the years after directly after the completion of Gund Hall. The economic circumstances of Australia during the seventies would not be as fruitful for the practice, in addition to Andrews effectively fracturing the collaborative environment

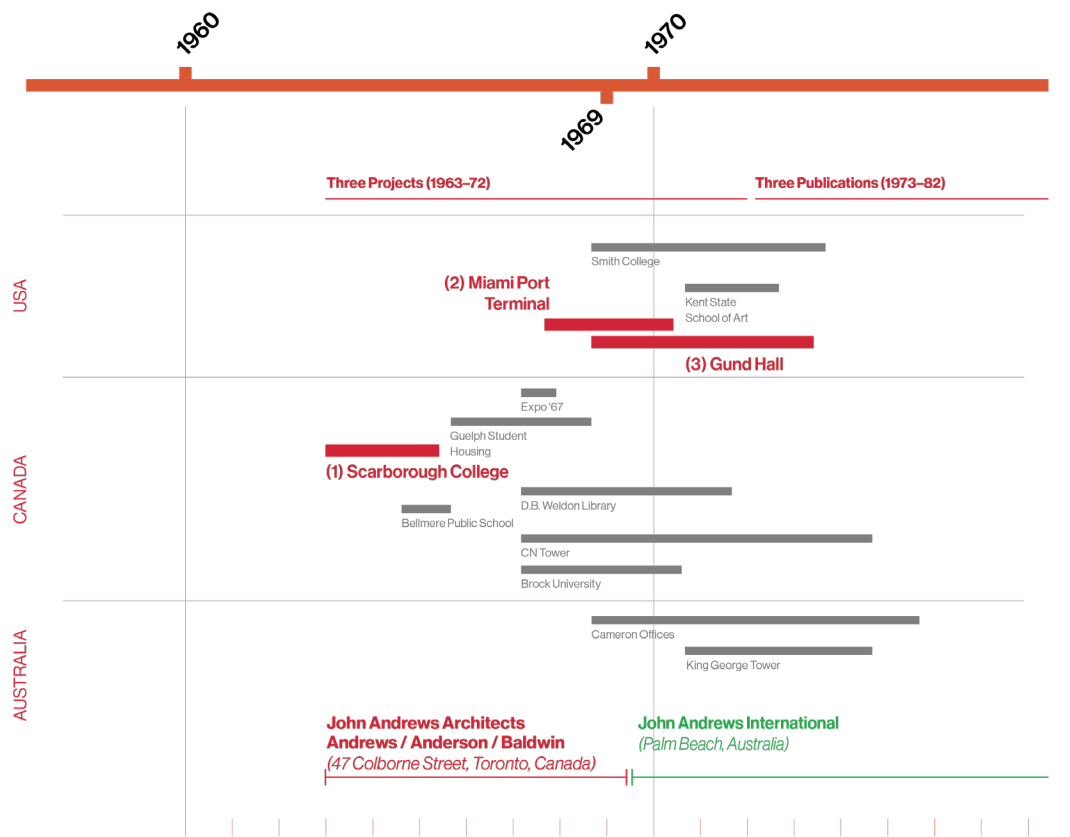


Fig 8. Three Projects Timeline, showing other commissions

of the Colborne Street studios with his relocation to Australia in 1969.

The communication produced within the office as well as those published elsewhere demonstrates an office moving with the times, adjusting quickly to client expectations and meeting project demands. These three projects also demonstrate the importance of an engaged and supporting client with respect to clear communication, which in this case would shift from committed and contributory in the case of Scarborough College, to supportive with Miami Port Passenger Terminal, and finally to fragmented and hostile for George Gund Hall. The implication of this is ultimately in understanding the reception of the communication devices employed by the John Andrews office. In which instances were the model and the diagrams a sufficient communicative device for a client to understand the building? And subsequently, how would this differ to an architectural audience within the architectural press?

#### University of Toronto: Scarborough College (1963-1965)

Scarborough earned Andrews a place on the cover of the RAIC Journal in 1964, Architectural Forum and Canadian Architect in May of 1966, followed by Architecture d'Aujourd'hui in 1967. It would appear in Perspecta 11, be a recipient of a 1967 Massey award, featured in a four-page color spread in Time magazine, and regularly be included as an exemplar of best new contemporary Canadian architecture or otherwise. In only four years after its completion, it would be featured no less than 15 times across Architectural Record (US), Architectural Forum (US), Progressive Architecture (US), Architectural Review (UK), Architectural Design (UK), Canadian Architect (CA), and the RAIC journal (CA).

The features would include additional spreads on the new burgeoning market of campus designs and projects. Suddenly, architects were encouraged by the opportunities inherent in having a new market to enter, as these education projects were suddenly critical parts of new city and town masterplans across North America. Scarborough would become the poster child for a profession bursting with excitement at the possibilities for new opportunities. An untested young architect, barely established, in

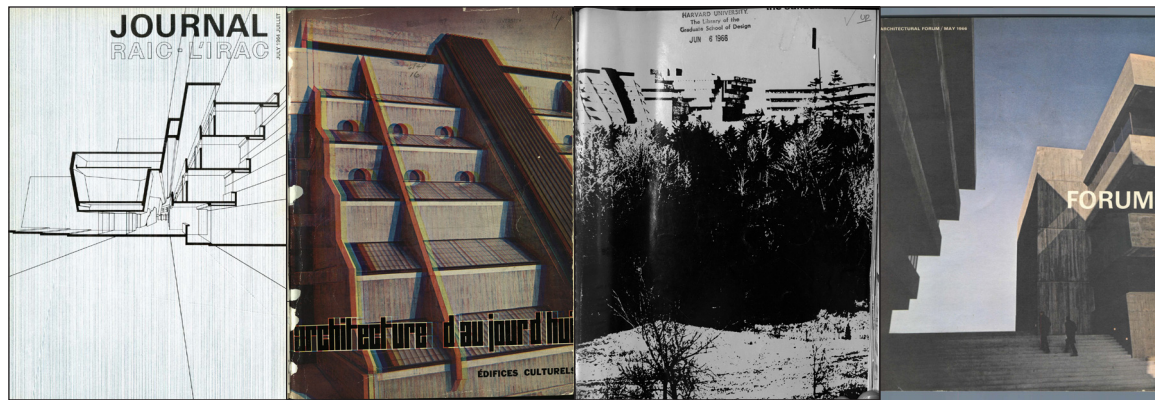


Fig 9. A selection of Scarborough College covers

charge of a 400,000 sqft campus design project with full creative control proved to be an exciting narrative to publish.

One of these articles would be written by Oscar Newman, who was then an associate professor and director of the Urban Renewal Design Center at Washington University in St Louis. In *Architectural Forum* in May of 1965, Oscar Newman would pen a 26-page long feature on Scarborough College, titled “The New Campus”, exploring Scarborough College as well as situating the impact of the building in the context of education projects being undertaken worldwide.

In this feature, Newman explores five other projects including the design for the Berlin Free University (Candilis, Woods & Josic), Forest Part Community College, (Harry Weese & Associates), Philipps University (Marburg Planning Department, under the direction of Kurt Schneider), and University of Illinois (Skidmore, Owings & Merrill, under Walter Netsch). He suggests that these projects are “characterized by urban density, stress on circulation, and the mixing of disciplines.”<sup>38</sup> Viewed together, these projects are representative of two changes occurring broadly in North American society: first, is a profession seeking a more relevant role in society, and the second, is the changing nature of higher education.

## Miami Port Passenger Terminal 1967-1970

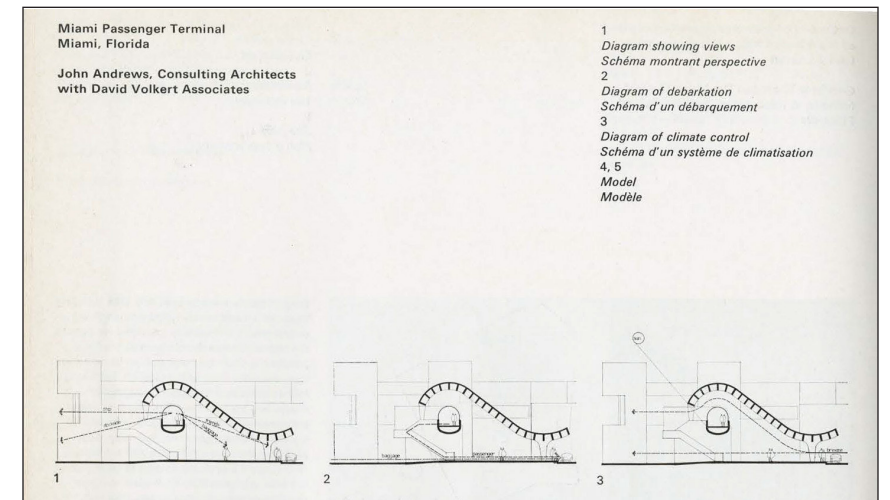


Fig 10. Miami Port Passenger Terminal Sections

In complete contrast to Scarborough, his very first American commission would receive relatively little attention from the North American press, eliciting a handful of articles between its commission in 1967 and after its completion three years later in 1970.

The first of these articles appears in *Architecture Canada*, September 1967, within a special feature titled “Canadian Architecture Abroad.”<sup>39</sup> These are single-page project sheets with a handful of images, drawings, or photographs. The Miami Port Terminal was still under construction, so the page focuses instead on presentation drawings and construction photographs. Arranged on the page are three sectional diagrams, notated as 1) Diagram showing views, 2) Diagram of debarkation, and 3) Diagram of climate control. There are two also two photos: Image 4) is a plan view of the model, and image 5) is a perspective view of the model.

These sections are essential in understanding the turn towards diagrams for Andrews’s office because they are remarkably straightforward in their representation of the building. Gone are the textured surfaces and section perspectives of later published drawings from Scarborough College. Instead, the style is reminiscent of a stripped-back design development section, emphasizing annotation rather than the communication of space. Here we are presented with two dominant elements: 1) the “aerofoil roof”<sup>40</sup> and 2) the longitudinal gangplank, with the context and

background buildings lightly indicated behind. The relationship of both elements is most important here, allowing the diagram to indicate the three main solutions presented here in the project: views, circulation, and environment. These three would become recurring diagrammatic motifs in sections drawings of later projects, most notably for Gund Hall.

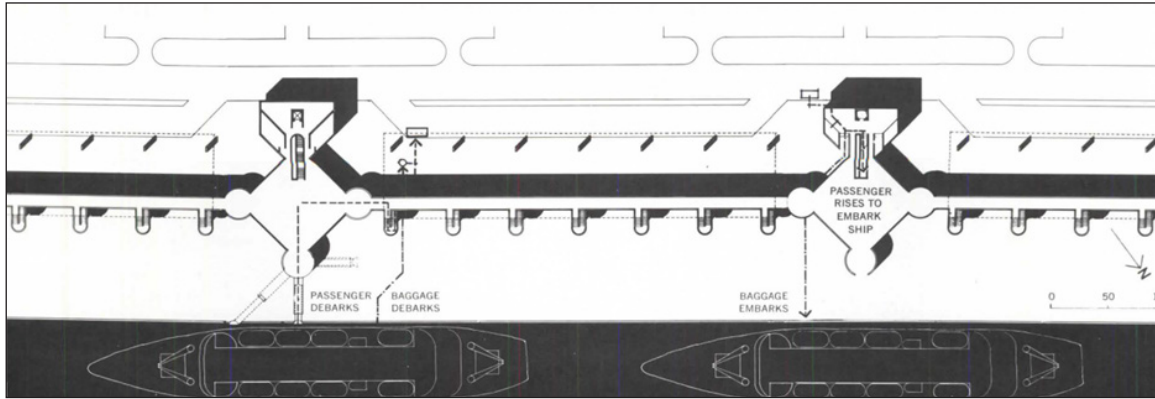


Fig 11. March 1970 Architectural Forum Plan

In February 1970, the editor of Architectural Forum, Peter Blake, would include a four-page feature on the newly finished project. In contrast to the *Architecture Canada* feature, there would instead be a dominant focus on black and white photography. There would be no diagrams, no model photos, and just a single plan drawing showing two of the five nodes, indicating general passenger flows through the terminal. Peter Blake would draw similarities to Scarborough College, noting: “Like Scarborough College, this building is really a multilevel street, half a mile long, and interrupted, at regular intervals, with points of special function or special interest.”<sup>41</sup> The building is likened to a “simple machine,” with passengers handled through “nodes,” with the plan drawing highlighting the longitudinal importance of the repeating plan, which would be at the expense of a cross-sectional understanding of the building as communicated earlier. The port terminal would be featured one last time in 1970, with a ten-page feature in the April issue of *The Canadian Architect*. The tone of this feature is remarkably different from that of Architectural Forum, with the text unattributed and details supplied by the practice written entirely in the third person. The introduction is perfunctory, including only the barest of details to describe the project aims. A short paragraph describes the research that

entailed “to understand these problems, the architects analyzed the physical operations of a port, and the subsequent analysis (shown in this article) helped the project team and consultants to fully understand the problems.”<sup>42</sup> The introduction is followed by cost information, noting contract stages and amounts, the project team, consultants, builders, and client. It appears that little editing occurred, with the magazine publishing most of the materials submitted by the office.

The following double-page spread is perhaps the most straightforward set of explanatory diagrams published by the office.<sup>43</sup> With a symbolic legend denoting lobbies, baggage containers, ships, customs, and modes of transportation, the nine diagrams describe the typical process of passenger embarkation and debarkation. The focus here is on the user experience, addressing the length of their wait times, baggage movement, and the sequence of international customs.

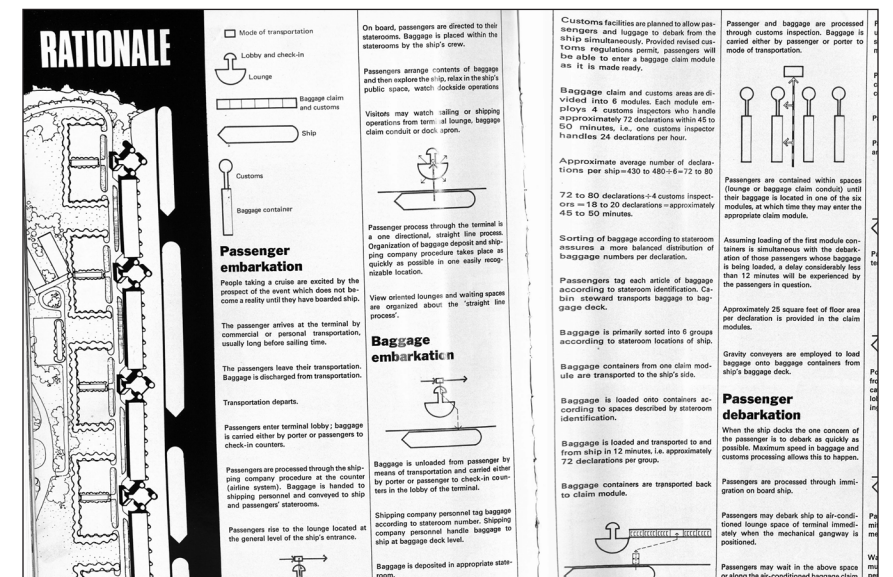


Fig 12. April 1970 Canadian Architect Diagrams

The wording is curt and to the point, with descriptions like: “people taking a cruise are excited by the prospect of the event which does not become a reality until they have [sic] boarded ship”<sup>44</sup> and: “approximate average number of [customs] declarations per ship=430 to 480÷6=72 to 80”<sup>45</sup> typical for this article. Such brief writing may have been suitable and invaluable for the project team and client, but the reality of seeing such an unedited feature results in something less than compelling. The rest of the



article describes the project in detail, complete with an expanded selection of photographs and architectural drawings, including a site plan, floor plan, and three sections. However, the three sections here have lost the communicative quality of the earlier three diagrams, being more prosaic in their representation of the sections and without the arrows to establish the intent behind those spatial relationships. The last page features a loose conceptual drawing, an unhelpful inclusion to describe the passenger experience.

Reflecting now upon these three published articles for the Miami Port Passenger Terminal, it does raise the question of exactly how much control the practice maintained over the materials chosen to print, including the tone and content of their feature articles. Although of a completely different building typology, Scarborough College would receive a much different kind of reception in the architectural press, with much more comprehensive coverage, along with opinion pieces penned by other architectural critics. Miami Port Passenger Terminal, on the other hand, seems far less consistent, with *Architectural Forum* demonstrating a preference for photography over drawings and diagrams; and the *Canadian Architect* presenting an exhaustive set of unrelated photographs, drawings, and diagrams. While the first article in *Architecture Canada* would hint at a shift towards the diagram section as an explanatory tool, the following two articles would not feature these diagrams at all. Project photography appears to be inconsistent with a staff photographer and the Miami-Metro Department of Publicity and Tourism providing passenger-less photographs of a completed building in *Architectural Forum*, focusing on form, texture, and quality of light. Whereas in *Canadian Architect*, the photographs are from another unattributed photographer, focusing more on the users' experience of an occupied building and capturing the overall siting of the building.

Harvard Graduate School of Design:  
George Gund Hall 1968-1972

If there is a single item that perfectly epitomizes the Andrews's office move towards a diagrammatic mode, and one which completely embodies his tone and approach to architecture, it is this: an invitation to a groundbreaking ("sod turning") party to be hosted at the Cambridge tennis club on November the 8th,

following the official groundbreaking ceremony to take place earlier that day.

It is a small invitation, printed in black and white on a piece of silver foil card. In lowercase, in an elaborate type, the card reads:

"john andrews' sod turning part for george gund hall"

Below this is the singular sectional diagram of Gund Hall, enclosed in an explosion bubble with the onomatopoeic "FZOPP!" above it. To the side is a facsimile of Michelangelo's *The Creation of Adam*, with Andrews's face superimposed on one of the figures around God.

The invitation is cavalier and a confusing mix of American and Australian influences and social mores. On the one hand, the offhand comedic gesture of including graphic novel conventions would suggest Australian self-deprecation.

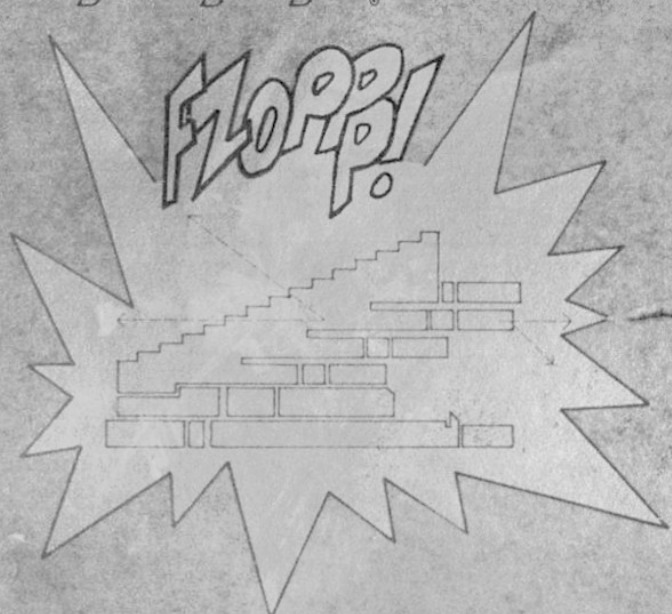
On a purely facile reading, the invitation might suggest that John is adjacent to God, who wields the divine power to conjure up FZOPPS of architectural projects, represented by singular sectional diagrams. The creation of Gund Hall, not Adam. Perhaps Andrews is not the singular author of the project, but his proximity to this divine power would place him beyond many others in the practice, or perhaps even in the profession. And the audacity to make such a bold statement!

This is a literal reading of the invitation. And perhaps an interpretation also made by his practice partner, Ned Baldwin<sup>46</sup>, who recalled in a recent email that he had assumed the invitation was in some way derogatory, produced by students based in Cambridge who wanted to embarrass or criticize John Andrews and his newly assumed self-importance.

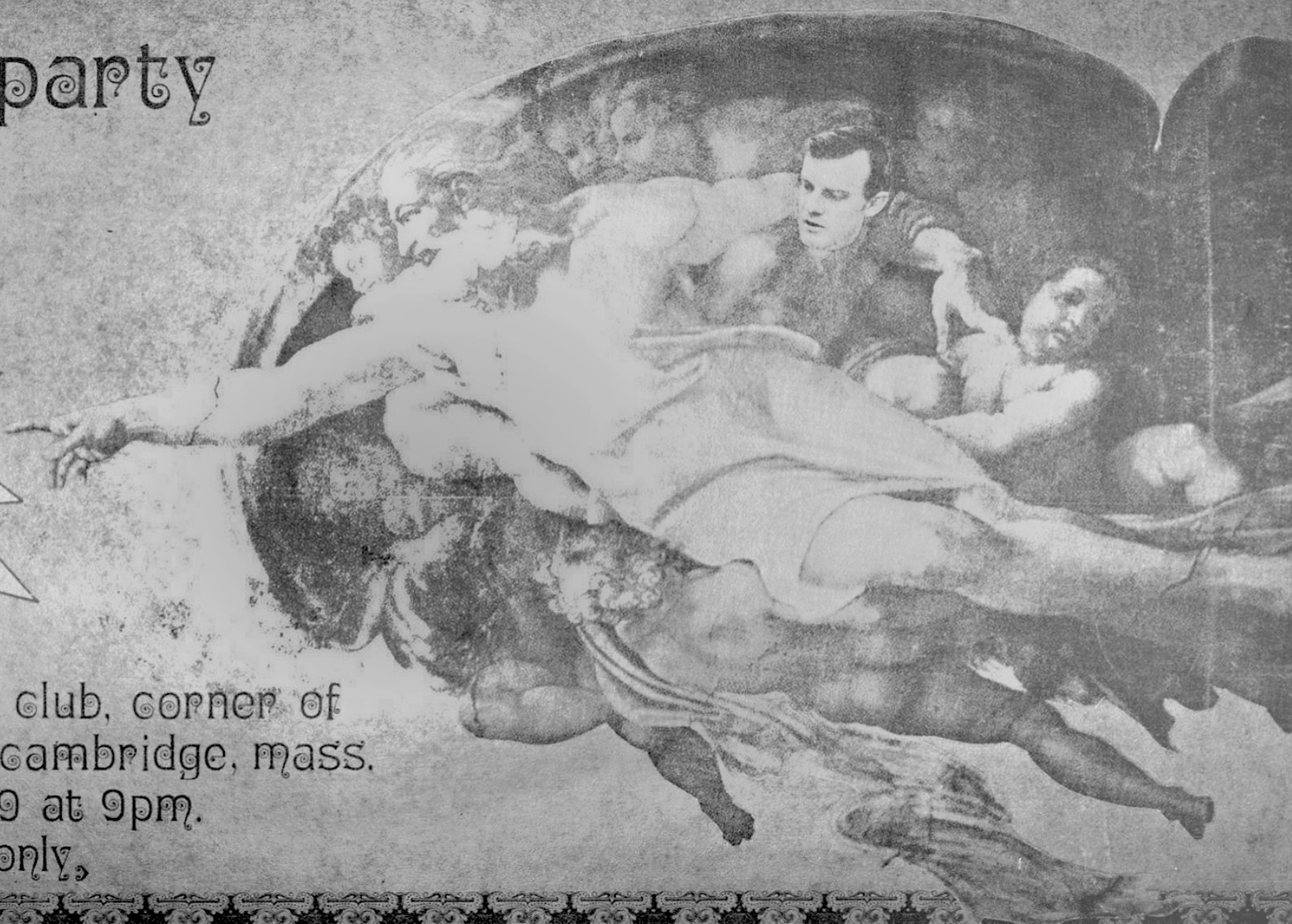
Perhaps an Australian interpretation of the invitation would be that this was a way for the staff at the office to lambast their employer, a tongue in cheek reminder that he might be getting ahead of himself in the office. This interpretation only makes sense in the Australian tradition of self-deprecation, and the freedom to readily criticize one's employer without fear of retribution. This underscores some of the cultural tensions that may have existed within the office; what was some lighthearted fun for some people could be interpreted as harsh criticism by others.

The fact that the invitation in its current form was issued

john andrews'  
Sod turning party  
for george gund hall



at the cambridge tennis club, corner of  
mt. auburn & willard st. cambridge, mass.  
on sat. november 8 ~ 1969 at 9pm.  
admission by invitation only,



out at all, whether derogatory or in jest, was remarkable in itself, and despite being a private invitation, it speaks volumes about the attitudes in the office at that time. Andrews was 36 by the time of the groundbreaking for Gund Hall, and not all that much senior to many of his employees or other partners (perhaps with the exception of Robert Anderson, who would have been in his forties at that time).

### The Reception

Unlike Andrews's experience at Scarborough College, he did not have a great relationship with the head of school. By 1969, Josep Lluís Sert had already resigned, amidst the political turmoil at the school in 1968–69. Maurice Kilbridge, was brought into the school from the Business School to act as temporary Dean, a post that would be made permanent as he held that role until 1980, when he retired. He was not sympathetic to the building project and was in fact belligerent based on his correspondence to the school in the following years.

He would issue two memoranda to the school's building committee in 1970, both in contradiction to the established brief and approved plan for the new school. In January he described his concerns about the school's air conditioning budget and its burdensome annual operating costs, suggesting ways of increasing enrolment from the original 350 students to 500, as well as investigating means of renting out space across the school, and establishing extension, summer, and evening classes to maximize rental return from the newly constructed spaces. He would also include his initial thoughts on "Humanizing Gund Hall", suggesting exercise rooms, nap spaces, free public telephones in lounges and individual choice of furnishings. In December, he penned a memorandum titled "Further thoughts on humanizing Gund Hall", in which he outlines some strategies to "humanize the surroundings of the building, to provide some interest, some activity – to get some there there, as Gertrude Stein might have put it."

The financial and administrative changes that occur as a result of the move to the new building warrant further investigation, especially how the school was forced to increase enrollments to address budgetary shortfalls within the school.

Communication is a productive lens through which to analyze Andrews's work and legacy. While his laconic register in speech and writing hamstrung his later career, his practice was continually engaged in producing diagrams and other visual media which helped steer contemporary design but remain underexamined in scholarship.

The legible section diagram, in the built form of Gund Hall (1968–1972), is Andrews's most important contribution to the Harvard Graduate School of Design. This contribution has since been overlooked in part because of it's the building's poor reception in the decades after completion, but also due to Andrews's reluctance to engage in the forms of communication necessary to sustain an understanding and reception of his work. The communication that he enjoyed extended only as far as to getting the building built. He largely eschewed marketing, self-publishing, writing or speculative projects that otherwise might sustain a greater understanding of his career. If his method of identifying problems and posing solutions was not self-evident or communicated through built form, Andrews typically considered this a flaw in the work itself.

So, what exactly is the legacy of John Andrews today? Next year, October 12th, will mark the 50th year anniversary of the dedication of George Gund Hall. The history of the GSD after the completion of Gund Hall remains underexamined. in the collective memory of the GSD terminates in 1969, following the passing of Hudnut and Gropius in 1968 and 1969, and the resignation of Sert in 1969; closely followed by the resignation of influential Harvard President Nathan Pusey in 1971, 1969 was the passing of the guard, the history following which is largely unwritten. But the GSD of the seventies would be very different to the sixties. Sert was replaced by Kilbridge, who steered the school out of financial hardship and contended with a series of crises in the seventies, including the oil crisis which would have a significant impact on the day-to-day cost of heating and cooling of the school.

The three projects examined here could be neatly mapped on a linear scale of client communications and relations, in which Carl Williams's enthusiastic and committed involvement in Scarborough (vice-president of Scarborough College) would be diametrically opposed by Maurice Kilbridge's hostile or antagonistic manner. We could also contrast the highly centralized client

(Scarborough) to a highly fragmented client (Gund), close collaboration, (Scarborough) to remote and distant collaboration (Gund), and so on.

There remain many unturned stones in this history of the GSD. A satisfactory explanation for the engagement of Andrews for Gund Hall remains elusive. While the review presentation (see appendix) suggested one reason for why John Andrews was considered the most suitable candidate for the project prior to the commission in 1967, the thesis has not touched upon the construction of the GSD building, nor how the school was unified in its presence after its completion in 1972. The style of communication largely espoused and practiced by John Andrews in his personality and practice was highly dependent on a degree of openness, humility, and generosity as a prerequisite from all engaged parties. When this model of collaboration was adopted in his design for the GSD, he presumed that this open environment would encourage a friendly and collegiate working environment. Perhaps the negative environment caused by a new administrative dean along with budgetary pressures may in part explain the difficult reception of the building within the school in the decade after its completion. The effect of the administrative burden on the reception of the school warrants further investigation.

Perhaps part of the explanation is that Andrews was never the singular figure in the history of the school as Gropius was. Instead, Andrews is a deeply revealing figure who was in the front seat during a turbulent and difficult transitory time in the history of the GSD—a period which dredges up uncomfortable recollections about how the school changed in response to the sixties.

There are a number of other promising avenues of inquiries into Andrews's work: the influence of his forthright attitude towards builders and construction on construction contracts; his early recognition of environmental concerns and the role architecture might play in response to crises like the oil crisis of 1973, or the role of a transnational education, and how this highlights the commonalities and differences between American, Canadian, and Australian practice, specifically the differences that communication plays within the practice of architecture.

Andrews's is a most unusual case in the sense that he set up practice twice, in two different countries; in effect, he dealt with growing pains twice, the second time with much less success. How does this differ to an architect who establishes a practice in

one locale but then engages with international projects abroad, but still operates under a specific national identity?

I hope that I have been able to communicate at least in part the reason for my continual fascination with Andrews, a project that I hope to take further.

# Appendix

# Presentation

Provided here are slides of the presentation given during review on Wednesday, May 12, 2021.

Reviewers included: Philip Goad, Jason Nguyen, Sarah Nichols, Michael Osman, Laila Seewang, Lisa Haber-Thomson, John May, K. Michael Hays, and Sarah M. Whiting.



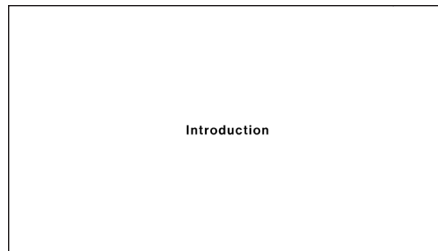
**01** Good afternoon everyone. Thank you to everyone for joining us today, those of you from afar, and especially those of you phoning in from Australia—what an ungodly hour to be awake. Good morning to you all.

I'll begin with a short introduction. This is a project about the one architect—who, like me, was born in Sydney, studied Architecture at the University of Sydney, and then departed on a North American adventure to Harvard for further study.

His name is John Hamilton Andrews, and my name is Kevin Liu, and I'll be presenting my thesis today, titled: *John Andrews's Laconic Legacy: from drawing to diagram, Scarborough to Gund Hall*.



**02** I hope that most of you are well-aware of one of his most well-known and visible buildings—George Gund Hall, at the Harvard Graduate School of Design, which was dedicated on October 12th, 1972.



**03** Ultimately, this entire history research project was motivated by a single burning question: how the bloody hell did he land the commission for Gund Hall in 1967?

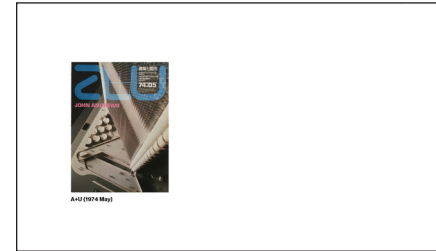
It's a well worn narrative by now—John Andrews, was a bit of a rising star, and became an Australian hero to have made it that far, at such a young age, in an international setting. For a country mired in its own anguished parochialism, the idea that someone could rock up to Harvard in 1957, graduate only a year later, and in just under 10 years, at the young age of 35, be asked to return to the same school and design the new building for one of the United States' most highly regarded architecture schools? Bloody unheard of.

So this project started there and these questions kept coming up. Did he lie? Did he steal? Did he pretend that he was someone else? Did he overstate his professional experience? What kind of malfeasance or backroom dealing had to have occurred for this school to handed a plumb \$6.5 million dollar commission to such a young Australian?



**04** Now I just want to quickly talk about sources. He only published one book in his life—*Architecture, A Performing Art*, which he co-wrote with fellow Australian architect, Jennifer Taylor.

But it's a pretty straightforward account of his career. Each project is neatly broken down into sections where he describes the problem and solution, followed by a short comment. Sometimes he includes a section called Hassles.

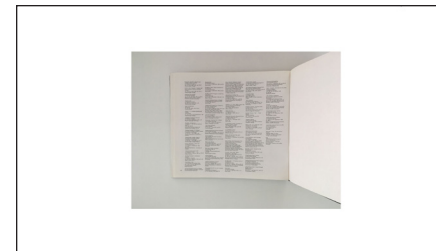


**05** There is also this special full issue of *A+U* published in 1974, dedicated to profiling his work, but like *A Performing Art*, it doesn't offer much either.

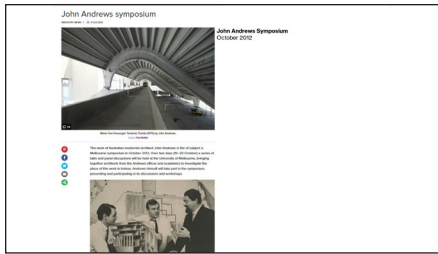
As a beginning, it was not great—so I had to look elsewhere for materials. By the end of the process, my sources could be sorted into four main areas of research.



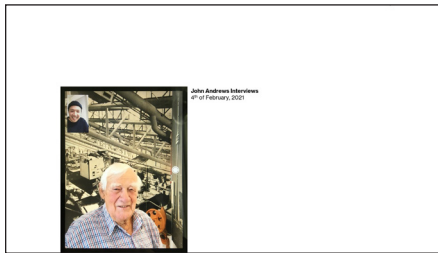
**06** So the beginning of the project necessitated a career cataloguing effort. I brought in the digital back catalogue of the scanned magazines and journals available on the *US Modernist* website. This includes most of the American sources you see here today.



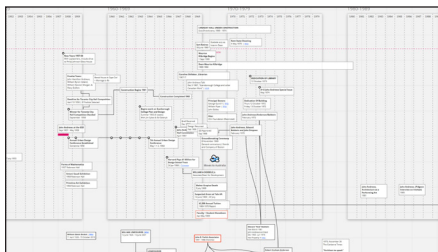
**07** I also used the directory at the back of *Architecture, A Performing Art* as a guide to all the printed sources on his work. However, there were some later unfavourable articles that were omitted. What might be uncovered by collecting all published materials in the architectural press featuring Andrews's work? These formed my first set of sources.



**08** The second set of sources is the recent scholarly work on John Andrews—a collection of papers published within the last decade. This came after a Symposium in Melbourne in 2012 that was held on the career of John Andrews. This project was funded by an Australian federal research grant, and included a cast of international contributors such as Professors Paul Walker, Paolo Scrivano, Mary Lou Lobsinger, Antony Moulis and Peter Scriver, as well as Professor Philip Goad, also from the University of Melbourne, who is joining us here today.



**09** The third source was really an oral history project. Thankfully, I was able to get in touch with John's son, Craig, at the end of January. He kindly put me in touch with John Andrews through the magic of Facetime. At first, we met regularly, an hour at a time. But as the weeks passed, I grew increasingly frustrated with some of the answers I was getting, and after a while I realized he was repeating parts from his book verbatim. So now we just hang out on Sunday nights and simply check-in on each other. He lives in Orange, which is about 160 miles west of Sydney.



**10** The fourth source involved the opening up of Harvard Libraries Special Collections for digital scanning. I was able to access both the GSD's administrative affairs archive in the Loeb Library as well as the Harvard University Archives—both were provided through special request, with the materials scanned and forwarded to me.

From all four sources, I pieced together a chronological history of John's early career, to understand the main players in his story.



**11** I am indebted to the generosity of everyone here—from John and his family, to Professors Paul Walker and Philip Goad who spent much of their time in conversation with me, as well as the generosity of access to the library resources. The *US Modernist* database was indispensable—indexed text enabled me to locate tangentially related pieces, such as a series of advertisements for the roofing material that was used on Gund Hall in the '70s, but mostly helped me check for any missing articles.

Now, for a little bit of context: John often speaks like this:



**12** To some—he embodies the quintessential laconic Australian character. Not one to shy away from toilet humor, his brevity in speech is matched by his brevity in writing.

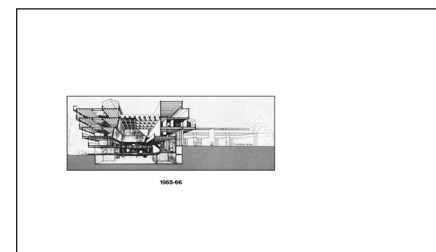
Other than the recent writing on Andrews, and the persistent work of Jennifer Taylor in the 1980s, there isn't all too much out there on Andrews considering his impact on architectural education. Over the course of his career—there are about 100 or so different articles I've located of his work, but these are mostly write ups of his projects, and don't provide much substance in terms of being able to establish a theoretical or historical framework informing his work.

Sometimes we write about whether his work is Australian, or perhaps Canadian, or American, Brutalist, Modernist, late-modernist or perhaps if we might consider him a Megastructure architect.

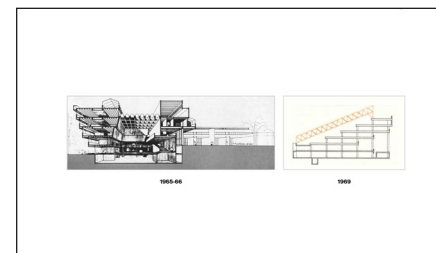
His Australian work is underappreciated, with several buildings already demolished and a few others facing demolition in the future.

Ultimately, and I will say candidly—he is a frustrating architect to study. If you look—there's appears to be little meat to grab on to. He often describes exactly what he is doing at any given time, the people he speaks to, the clients and builders he deals with. His projects are simply put, solutions to problems, addressed by way of Common Sense. This is not to say I wasn't warned—both Paul Walker and Philip Goad had suggested as much at the start.

The cataloguing project also brought up another curiosity for me: as I assembled sources I began to see a change in the drawings produced by the office between the years of 1966 and 1969—this turned out to be a clue in the wider mystery of John Andrews.



**13** We move from drawings that look like this.



**14** To this.

For the longest time I was searching (much like others) for a hidden breadcrumb, or a trail that would help unlock his deepest secrets. Perhaps he maintained some kind of effigy of Kahn, or Van Eyck or something that he kept near his heart that he would not mention ever in public or in conversation. I thought that over our conversations he might come to trust me and let me in on his little secret.

It took me a while to circle back to his writing, in part because I struggle with my own writing, and maintained some high expectations as to what I was looking for and as to what constitutes evidence within research. If he doesn't cite any architectural influences in his writing—is his work still valid? If he wasn't influenced by time spent in a canonical architect's office, are his projects still worthy? Did he publish any significant manifestoes that we continually cite in our day-to-day work? Did he teach? Exhibit?

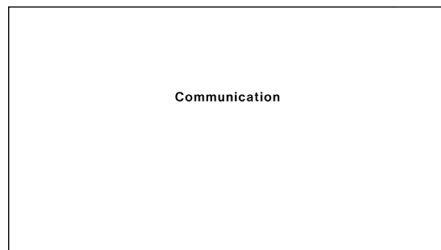


At the end of the day—what exactly is his legacy—other than his buildings, some of which we have lived and worked in every day? Is that enough to warrant further study?

To be frank—if it weren't for the fact that we are all experiencing a significant collective nostalgia for Gund Hall—I would probably argue he might not. But as it stands, he is still responsible for the design of one of the most significant architecture schools in the United States. And perhaps a subtle influence on generations of designers and scholars who have worked in that building.



**15** So the one aspect I want to focus on today is this:

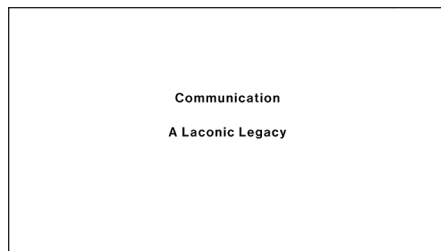


**16** Communication.

He was a terrible communicator ... to other architects.

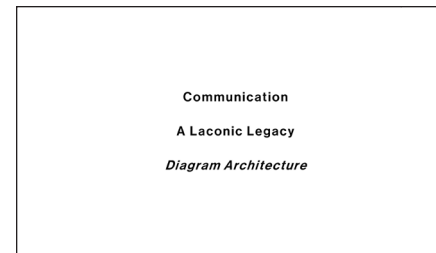
But to everyone else—he is about as clear, honest, and straightforward as you could possibly get. Ultimately, the reason for his success comes down to his ability to communicate clearly and effectively to anyone, just not architects. His coming of age coincided with an expansionary period of optimism and wealth in Canada, and his no-nonsense, forthright attitude paid dividends for his career.

So I am proposing to cover three main arguments today: *one*—that communication was the main innovation of the early John Andrews's office. His success is partially due to the fact that the office fostered a total collaborative environment and was able to communicate effectively with a new kind of client that would emerge in the 60s. Namely the rise of committees, schools, governmental departments and universities. He could break down a problem so that anyone could understand it.



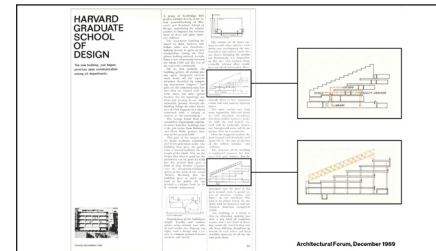
**17** This, in part, also leads to argument *two*—his difficult legacy. He was a terrible communicator within the architecture profession. He didn't take much care to foster the relationships that were necessary to sustain the later part of his career. And unlike say, his Australian contemporary, Harry Seidler, he didn't take care to manage the image of his practice within architecture media. He didn't publish regularly, he didn't have consistent photographers for his projects, he didn't write essays or cultivate the image of a public intellectual. I guess also relocating from Canada back to Sydney at the height of his career probably didn't help either. But ultimately to him, the users and clients mattered most.

And finally ...



**18** And I think this is the fun one: *three*—that he made an early shift towards a diagram architecture, in the 60s, a style that we are all too familiar with today. This was part of his effective communication strategy—to be able to diagram both the problem as well as the solution, and for that diagram to serve as the conceptual driver for form.

He shifted from seeing the diagram as limited to either plan or section, and was able to simultaneously design with both of those in mind.

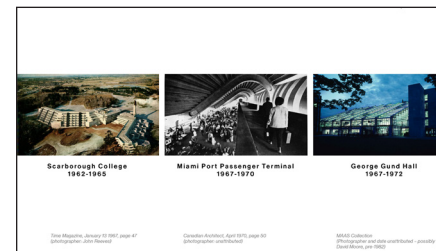


**19** The clarity of these diagrams was a means of effective communication to clients—in his words: a diagram that a 5 year old could understand.

These diagrams were not for the benefit for other architects and the architecture media—the diagrams often fall a little flat when published alongside the exquisitely illustrated drawings produced by other offices.

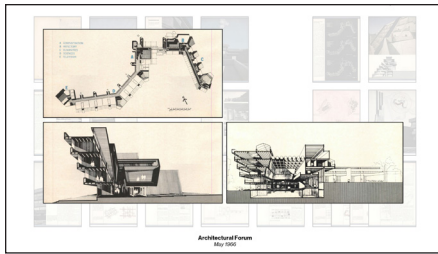


**20** So this thesis examines three projects, which I will only outline in brief today. These three he considered to be the most fun to do as well as his best work.

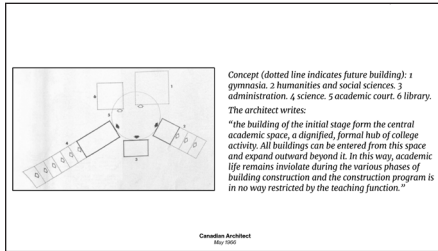


**21** We have Scarborough College, for the university of Toronto, Miami Port Passenger Terminal and George Gund Hall, at the Harvard Graduate School of Design. These three projects from start to finish occupy a period of almost exactly 10 years, from 1962-1972. The visual and textual analysis here relies heavily on the direct reading of published materials in the journals and magazines, as well as *Architecture a Performing Art*.





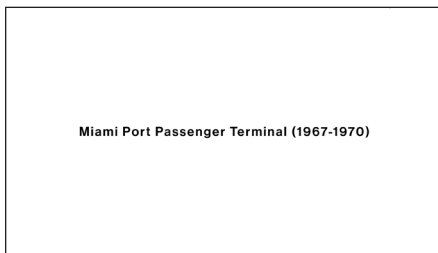
**30** But what I want to focus on is here: the drawings here turn to a style of textured, rendered surfaces. The single point perspective from the earlier drawings remain, but now there are hints of light, contrast, materials, people and the building behind. The building was already completed so there was little point of embellishing drawings for the client—so presumably these were produced for the architectural media or other architects.



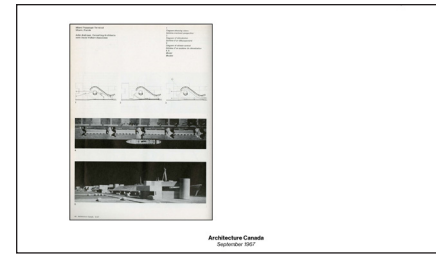
**31** The May 1966 issue of *Canadian Architect* features one of the iconic diagrams for Scarborough College, published for the first time. We can see the Humanities and Science wings were intended to be expanded as required—stretching out without impacting the core of the building.



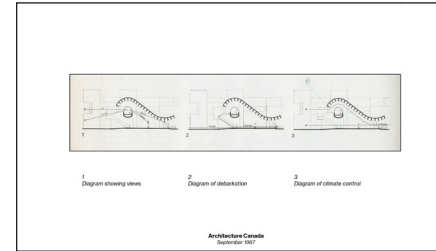
**32** The last of these that I would like to quickly mention is the 1967 feature in *Time* magazine—which to him, elevated him onto a world stage. He withheld his contribution until they agreed to publish in color.



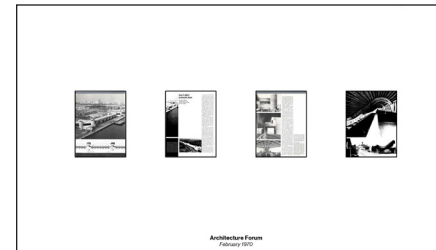
**33** Now I'd just like to quickly bring up Miami Port Passenger Terminal, because as well as it being one of John's favourite three projects, it is also his first American project and there are some key points that mark the mid-point of the transition from Scarborough to Gund.



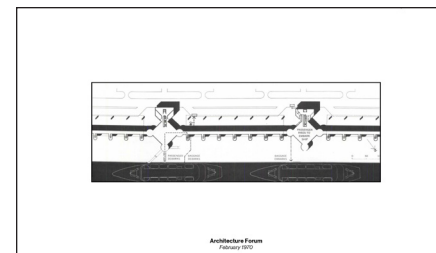
**34** In September, later that year, the Terminal is included in a special feature on “Canadian architecture abroad” (note that his work is claimed as Canadian at this point). It's a simple single page, with two photographs of the presentation model, and three simple diagrams.



**35** So having published those heavily elaborated drawings just eight months prior, they publish these diagrams. Three simple section diagrams showing the relationships between the gangway and the roof. The diagrams are annotated as such: 1) Diagram showing views; 2) Diagram of debarkation, and; 3) Diagram of climate control.

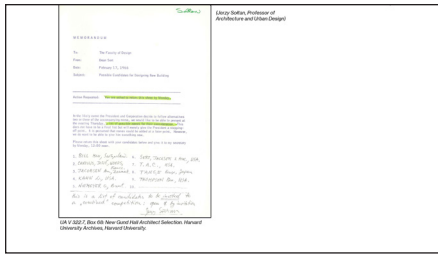


**36** Three years later, after its completion, the project is written up in *Architectural Forum* in the February 1970 issue.

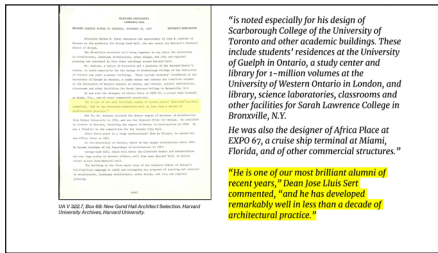


**37** Gone are the section diagrams—instead, this singular plan is selected by the editor and architectural critic, Peter Blake. The rest of the feature consists of photos.





**46** Screw that. Only a week later the school faculty issue a memorandum, requesting the top 10 suggestions for the architect for Gund Hall or if they want to go through the process of a competition. There is basically no consensus across the school on what to do or who to choose. There are dozens of these sheets—and it’s a fascinating insight into the who’s who of that time. Obviously, John is not on anyone’s list.



**47** With time running out on the federal funds—and Pusey’s restrictions still in place, the school has to make a difficult decision—and quickly.

Johns’ proven track record as a university architect to deliver on budget and on time means he is an obvious choice to meet the requirements of federal funding.

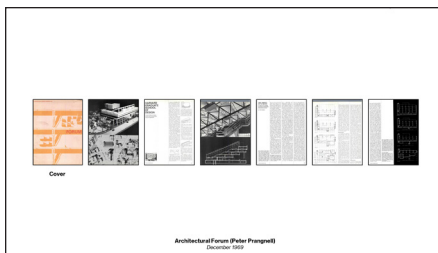
Nathan Pusey then announces John as the architect at the end of November, 1967. The news release reads: “He is one of our most brilliant alumni of recent years,” Dean Jose Lluis Sert commented, “and he has developed remarkably well in less than a decade of architectural practice.”



**48** Why is all of this important?

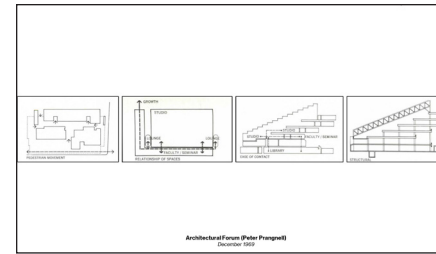
It has to do with establishing that John was not popular amongst other architects. His easy communication style would benefit him greatly, especially with committees, and boards, but when it came to having to communicate to a school of architects and designers, the simple straightforward communication method didn’t fare so well.

That point, combined with his permanent relocation to Australia in 1969 after the groundbreaking ceremony would mean that he couldn’t quite keep up the pace of commissions after Gund Hall. Without him nor the media doing the hard work of showcasing his work to the world—1973 would be his last ‘big’ year in media, after which he begins to fade from view.

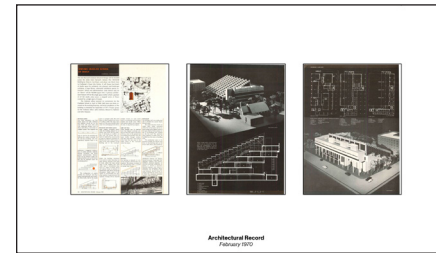


**49** Returning now to publications. In the December issue of *Architectural Forum*, John’s colleague at the University of Toronto and fellow Harvard alum, Peter Prangnell, publishes a 6-page write up of the new project, which has just begun construction on site.

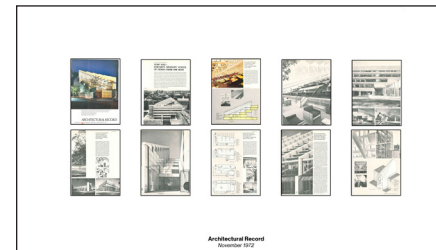
Note the materials here. Just photographs of the model, a basic section, plans, and diagrams of the building.



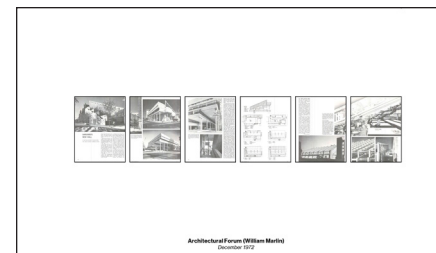
**50** But also note here, that unlike in Scarborough and Miami—the diagrams presented here are both in plan and in section. Previously the office would have used a hybrid of both, switching depending on the scheme.



**51** A few months later—the same diagrams appear in February 1970 in *Architectural Record*. Now featuring the characteristic orange highlights from the practice.

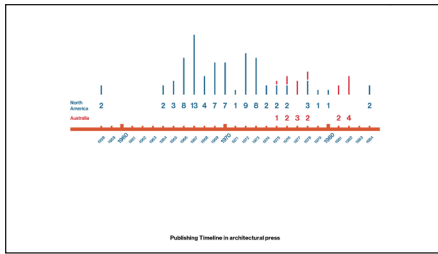


**52** After the building’s dedication, in November 1972 a full write up is included in *Architectural Record*, minus the diagrams but now with a full set of black and white photographs along with a technical axonometric.



**53** Similarly in the December 1972 issue of *Architectural Forum*—the same photographs, section and plan drawings.

I was able to get in touch with the photographer, Cambridge based Steve Rosenthal to ask him about the photographic commission. From what I can gather between him and Ned Baldwin, the partner in charge for Gund Hall—John was not very particular about these photographs, preferring to go with whoever was most convenient at that time. Project staging was clearly not a priority, and neither was controlling his public image or opinion.



**54** With Scarborough now far in the rear view mirror, and the phones no longer ringing from the architectural press—the features in the architectural media fall away pretty quickly.

It would only be in 1982 that he would make the effort to self-publish his own book, but by this time in Australia, the emergence of discourse and theory was well on its way.



**55** There is just one final bit of visual evidence I would like to leave you with that perfectly encapsulates Andrews's move towards a diagrammatic mode of representation, as well as his Australian brand of laconic humour. It is ...



**57** This. An invitation to a party to be held at the Cambridge Tennis Club, on the evening of Saturday, November 8th, 1969, to follow the official 'groundbreaking' on the site of the new GSD.

It reads: John Andrews' Sod Turning Party for George Gund Hall. This is a curious collage of the creation of Adam, with John's face pasted on the right side of God, whose hand extends out to the left and with a FZOPPP!—produces the diagram of Gund Hall.

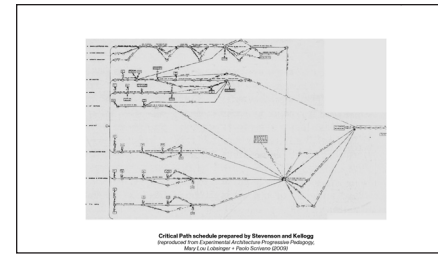
Ned Baldwin, when asked about this invitation, mentioned he was always puzzled by it, the invitation was produced by an employee within the office and he couldn't tell if it was derogatory, along with that he always thought that it read as FLOPP.



**58** I want to return to these three arguments. For me—this has been an incredibly project rich in understanding communication, and its importance—either as spoken, drawn, performed, and published, and how this affects their ability to communicate their work, but also the impacts on their reception and their legacy. This also raises the question of audience—and who we are communicating to as well—either as an architect to the client, architect to architect, or architect to historian.

The project started in frustration, driven in part by John not being a very eloquent communicator. He doesn't like much of history, and he doesn't speak much theory.

But in the end it turns out it was much simpler than what I was searching for, with the evidence mostly in front of us all along. He even pointed it out!

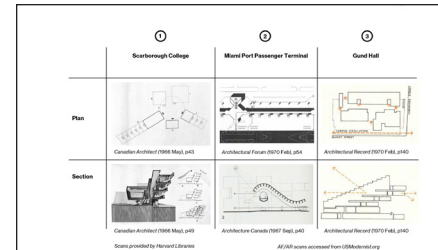


**59** I'd like to end with three takeaways I come out from this. I overlooked the value of communication—especially when documents can be so forthright, and words to be so deceptively simple. Obviously the materials produced for clients differ greatly from the materials produced for other designers. But we tend to place too much emphasis on one and sometimes not enough on the other, or undervalue the relationship between the two dimensions.



**60** Understanding how communication is tied directly to an architect's legacy. Evidently John is an extreme case in that he is a reluctant promoter of his work, but he still remains a valuable case study in the importance of the production of architecture media and culture.

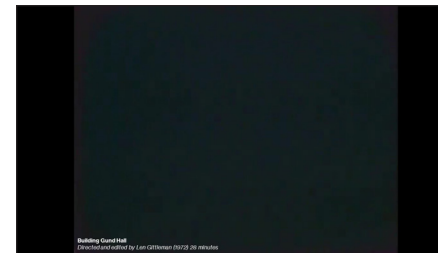
This image here is perhaps another story for another day—but I present it here to show how John's own communication style was unfit for the emergence of architecture theory. Shown here is the 10th issue of Australian journal—*Transition*, which was a journal modelled in part after the American *Oppositions*, where Peter Myer absolutely trashes John Andrews's new book. Peter Myer, like me—heavily criticizes John for his simplistic, matter of fact writing,



**61** And as for the last point: I am not arguing that the diagram was not used at all by any of Andrews's contemporaries, on the contrary there was widespread use of planning diagrams for decades, especially in campus planning. But these were always supplementary, provided in support of other drawings such perspective sections, or richly rendered illustrations.

The big shift for John Andrews in 1969 is the move towards both a diagram section as well as the plan, and the move towards communicating the concept of the building only in diagram, and without the support of those other illustrations.

It would take another decade for us to start to conceive of architecture in the diagrammatic turn—where buildings can be represented so simply and succinctly with arrows and lines.



**62** So I hope I have shared enough to at least convey only a part of my ongoing enthusiasm for John Andrews. What had started in frustration at the dearth of leads from John Andrews has turned into excitement at so many other levels.

It has become such a larger project of communicating history, of sources, collections, and visual materials that are not only written sources.

# Endnotes

## Introduction

1. As detailed by Jennifer Taylor in Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 40.
2. Mumford, *Defining Urban Design*, 180.
3. Kapelos, *Competing Modernisms*, 54-55. It is also unclear whether Andrews's team was a second-prize winner in the Toronto competition, or rather a second-stage finalist.
4. Mumford, *Defining Urban Design*, 180.
5. Alofsin, *The Struggle for Modernism*, 263. See also page 299 for note 52 which recounts the factual details of the commission.
6. Pearlman, *Inventing American Modernism*, 236-238.
7. Burder, "John Andrews Symposium 2012: Australian Centre for Architectural History, Urban and Cultural Heritage."

## Communication

8. Goad, "The Translation of Practice: The Offices of John Andrews in Toronto (1962-74) and Palm Beach (1969-90).", 693.
9. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 15.
10. Goad, "The Translation of Practice", 699.
11. Michael Robertson, *Architecture: A Performing Art* (Australia: Michael Robertson Film Productions, 1979).
12. Craig McGregor, "John Andrews: Ginger Meggs of Oz Architecture," in *The Australian People* (Sydney ; London: Hodder and Stoughton, 1980), 133
13. In conversation with John Andrews. John spoke of early work on developing a set of unique contracts in the practice that would emphasize this open relationship between architect and builder.
14. Goad, "The Translation of Practice", 695.
15. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 40.
16. Scrivano and Lobsinger, "Exerimental Architecture Progressive Pedagogy", 16.
17. Ibid., 16.
18. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 40.
19. Scrivano and Lobsinger, "Exerimental Architecture Progressive Pedagogy", 6.

### Laconic Legacy

20. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 64.
21. Ibid., 95.
22. Ibid.
23. The GSD History Collection, Administrative Affairs. DA007, Gund Hall Opening and Related Materials. Complete Building Program, December 4, 1967
24. The GSD History Collection, Administrative Affairs. EB016, Building Services, Date:1966-1969, Manifesto.
25. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 103.
26. McDougall and Munday, "Editorial", 3.
27. Ibid.
28. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 47.
29. Myers, "Backstage with John - A review of 'John Andrews - Architecture as [*sic*] a Performing Art'", 41.
30. Ibid., 42.
31. Young, "John Andrews: Architecture as a Performing Art [by] Jennifer Taylor and John Andrews", 39.
32. Huxtable, "Good Architecture, Bad Vibes", 38.
33. Ibid.
34. Miller, "Evaluation: No One Is Neutral About Gund Hall", 60.

### Diagram Architecture

35. Gordon Andrews, *Gordon Andrews: A Designers Life*, 158.
36. Ibid., 153.

### Three Projects 1962-1972

37. Andrews, "AS Hook 1981", 70.
38. Newman, "The New Campus", 43.
39. Andrews, "Canadian Architecture Abroad", 40.
40. Andrews and Taylor, *John Andrews: Architecture a Performing Art*, 79. These diagrams are reproduced again in this book, but with additional annotation, overlaid with colour and larger arrows to reinforce the relationship between the aerofoil and the gangplank.
41. Blake, "Half-Mile Gangplank", 56.
42. Andrews, "Passenger Terminal, Port of Miami", 42.

43. Only the diagram showing all 5 nodes with tie up sequence would make it to print in *Architecture A Performing Art* and would be the only time these diagrams would make it to print.
44. Ibid., 44.
45. Ibid., 45.
46. Ned Baldwin is an American architect, who finished the MArch program at Yale in 1961. He worked for some time in New Haven under John Johansen before moving up to Canada to work with John Andrews. He and Robert Anderson were made named partners for the Gund Hall commission, Anderson because of his experience, and Baldwin because of his architects' registration in Massachusetts as required by the state. He was the partner in charge of the project during construction and was the primary contact for the project after John Andrews' return to Australia at the end of 1969. The construction documents for Gund Hall were finalized prior to Andrews's departure, so any changes and selections made on site are most likely his. Baldwin's contribution to the history of the GSD has so far since been overlooked by Australian researchers, owing mostly to the omission and underplaying of his involvement by John Andrews in interviews. Baldwin was responsible for commissioning fellow GSD graduate Steve Rosenthal for photography of the newly completed building, as well as organizing for the time-lapse video to be taken by Len Gittleman, who was a lecturer at the Visual and Environmental Studies department at Harvard at the time.



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