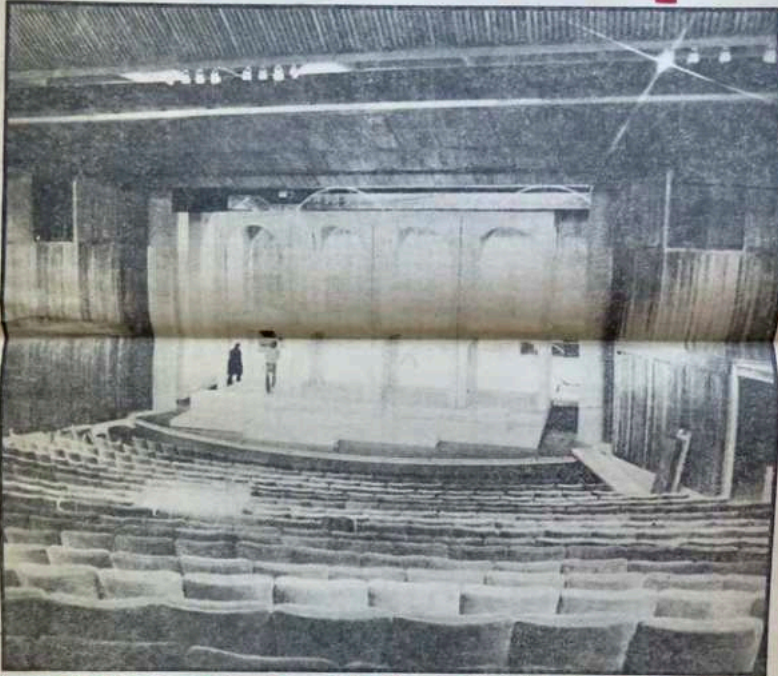




Citadel Theatre 1976
A Canadian Theatre Icon
Edmonton, Alberta

Edmonton Journal

Curtain's up



THE CITADEL

Edmonton Journal

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J. PATRICK O'CALLAGHAN
Publisher

ANDREW SNADDON
Editor

Thursday, November 11, 1976

The play's the thing

The best play in town for the last few years has been put on by Joe Shoctor, impresario extraordinaire and producer-director of the \$6.2 million production, *How to Make A Dream Come True*.

As Mr. Shoctor's — and Edmonton's — showcase Citadel Theatre opens its doors, all concerned have every right to take a bow. The list of players is long. Headed by artistic directors past and present, from John Hulburt through Robert Glenn and Sean Mulcahy to John Neville, it includes business firms, philanthropists, government, and private citizens.

Citadel personnel, many of them volunteers, have played consistently strong supporting roles. Presidents D. Max Ritchie, Ralph Loder and David Bentley; Mrs. Olive Finland, general manager from 1965 to earlier this year — she set a record in Canadian theatre for length of service — deserve special mention. All have been dedicated to two propositions: for Edmonton, only the best is good enough, and no worth-while goal is beyond attainment.

It must be said of Mr. Shoctor that he not only believes in dreams, but has been able to sell his dream to people not given to dreaming. It is one thing to keep alive a spark of interest in the theatre; it is something else to feed it to the point of conflagration.

That Joe Shoctor has succeeded in his mission to mould from the raw clay of theatrical interest a cultural asset that sets the city apart speaks for his belief in Edmonton.

Not that we want to be anything else, but with the new Citadel flanking Sir Winston Churchill Square, we'll never be the same again. We're that proud of it, and of those who starred in its production.

This story is an exploration of the design of the Citadel Theatre that opened in Edmonton in November 1976. It was a precedent-setting design for a regional performing arts theatre in Canada.



Notably, the Citadel Theatre construction was preceded in Canada by:

- The 1957 **Festival Theatre**, Stratford, architect Robert Fairfield
- The 1970 **St. Lawrence Centre for the Arts**, Toronto, Adamson and Associates
- The 1973 **Shaw Festival Theatre**, Niagara-on-the-Lake, architect Ron Thom.

The Citadel Theatre won a **Governor General's Award** in Architecture in 1986.



I was a young architectural graduate in 1974 when I was given the opportunity to work with architect R.L. Wilkin on this project. The official opening of the Citadel Theatre was Friday November 12, 1976. After two years of design and construction, I was able to get tickets to the opening performance of Romeo and Juliet.

| The Citadel Theatre | | | AISLE |
|--|-------------------|-----------------|-------|
| name | MR. DAVID MURRAY. | | |
| date | time | performance | ROW |
| TUES. NOV 16/76 | 8:30pm. | ROMEO & JULIET. | 0 |
| | | theatre manager | SEATS |
| | | | 5 |
| | | | 6 |
| This voucher is issued on the understanding that the presentation of the original tickets shall render void all the privileges granted hereby; and that the Management is not bound in any way by this voucher. | | | ADMIT |
| | | | 2. |

Sparkling new Citadel ushers in new drama era

By GAIL HELGASON

The shimmering, new \$6.3-million Citadel Theatre threw open its doors Friday night in what was called a "cultural milestone" for Alberta.

Premier Peter Lougheed, who officially opened the red brick-and-glass complex, said it was a "joyous" occasion heralding a new theatrical era in Alberta.

"Thanks for a tremendous step forward for our province," he told Citadel organizers, challenging them to start now at making Edmonton "the theatre centre of Canada."

Band music, long-stemmed roses and glittering jewelry added to the festive atmosphere as about 500 persons — including several cabinet ministers and dignitaries — sipped wine and admired the building at a reception following the opening.

Only hours before, carpenters were still erecting walls in two rooms in the theatre, expected to be fully complete by the end of the year.

The three-stage complex, located southeast of Sir Winston Churchill Square, has been termed the best standard theatre facility in North America.

The 684-seat main stage, named the Shocter Theatre, has a standard proscenium arch, continental seating and a substantial slope giving every seat a direct line of vision to the stage.



John Neville was amused

"A tremendous step forward for our province," says Premier Lougheed.

All due to "tears, prayers and perspiration," says fund-raiser Shocter.



Citadel president David Bentley (left) and Joe Shocter



Opening-night crowd mingles in theatre's foyer

A second stage, built for theatre-in-the-round, seats 250 and is fully flexible in terms of seating and performance. It is named the Rice Theatre after Dr. G.R. Rice, president of Sunwapa Broadcasting Ltd., who gave \$250,000 to the building fund.

The still-to-be completed cinema or lecture theatre, named after late city businessman W.R. Zeidler, will hold 230 people.

Skylight glass panels, California redwood and plush red decor highlight the 81,000-square-foot complex which includes a spacious mall and lobby, a special theatre library, a rehearsal hall, stage and workshop facilities, two teaching classrooms, administration offices and special facilities for the handicapped.

The building fund received \$1.5 million each from the federal and provincial government, \$2.8 million from public and private donations and \$500,000 from the city.

Artistic director John Neville told the audience the new building will become not just a theatre but a community place for all Edmontonians.

Aided by its location, it will draw an audience "from all society with no respect of age or class or monetary status."

"And just imagine — it has happened west of the Lakehead," he told a cheering crowd.

Several speakers paid tribute to the driving force of fund-raising chairman Joe Shocter, instrumental in incorporating the Citadel in 1965 and president for five years.

The audience rose twice to applaud the city lawyer who saw the curtain go up on the Citadel's first production in November, 1965, and grew to a nationally-recognized regional theatre.

Recalling the "tears, prayers and perspiration" that went into building the Citadel, Mr. Shocter said the new facility would add a new dimension in the quality of life here.

Other guests of honor included Lt.-Gov. Ralph Storchauer, Senator

Earl Hastings, Mayor Terry Cavanagh, Culture Minister Horst Schmid and Marjorie Johnstone of the Canada Council.

Construction on the building, designed by Barton Myers and R.L.

Wilkin Associated Architects, began Dec. 17, 1974. The contractor was Carlson Construction Ltd.

The new building has been erected over an existing parking lot. Patrons may drive into the parkade and reach

the theatre through a canopied entrance.

The Citadel's new season was to be raised this evening with the performance of the lyrical Shakespearean tragedy, Romeo and Juliet.

The Citadel owes its existence to the "driving force" of Edmonton's prominent theatre patron, Joe Shocter.

John Neville, the great English actor, moved to Canada in 1972 to become the first artistic director.

Opening night was a lavish gathering of Edmonton theatre patrons and the political elite — civic, provincial and federal.

Edmonton's Citadel a great new glass and brass people place

BY KAY KRITZWISER
 EDMONTON — Shakespeare, I
 trust, could only have had Edmonton's
 new \$6.3-million theatre complex in
 mind when his actor Jacques declaimed
 that all the world's a stage and all the
 men and women merely players.
 For the Citadel is a great spacious
 stage and all of us on it are easily re-
 ceived into being ham actors. Inside
 and out, it's a great Edwardian peo-
 ple place for watchers and perform-
 ers. (But not for peccadillies. With as

much glass and open space, where
 could people with naughty Edwardian
 instincts hide?)
 From the street you look in at every
 side and see people swooping up or
 down the airy suspended staircases.
 From the inside you look out to a
 world of views including the Neeth
 Saskatchewan River, the handsome
 buildings on Churchill Square—like
 Edmonton's new public library, its lo-
 cation the jewel of the classic old CN hotel, the
 towers of the classic old CN hotel, the

Macdonald.
 From the glass walls which contain
 the stage door, you can see the old
 (late eighteen-eighties) Alberta Hotel
 on Jasper Avenue with its red brick
 walls, pompous little white-capped
 dome on the roof, and arched windows
 still an architectural delight—even if a
 case of beer props open a window. The
 Alberta is kin to the Citadel because
 its soft-red bricks match the bricks of
 the new theatre which were, in fact,
 made to match by the hundreds at the

same brick kiln in Medicine Hat. A
 nice touch.

To enter the Citadel you come into a
 street-side corridor—and that's ex-
 actly what it is—a continuing in-
 sight for the public by day and a
 two-story lobby for patrons by night.

This central mall is a continuation of
 Churchill Square where people can
 stroll, protected from whatever Ed-
 monton reserves as weather (apart
 from the high blue skies and clean air
 offered last week for workmen darting
 like ants to finish details for opening
 ceremonies). On the mall will be a
 restaurant like a city sidewalk cafe
 and there's a bookstore yet to come.

Flights of stairs broadloomed to
 match the terra cotta brick walls are
 made for grand entrances. (The fun
 from the new broadloom may eventu-
 ally leave the lovely swishing skirts of
 last week's audience.) Once on that
 top level, you buy your fancy at
 brass-topped bars, then lean elbows on
 lat brass railings to watch the cars
 sweep in below ground to the 800-car
 parking garage.

That underground parking site,
 which already existed, was really the
 challenge for the architects responsi-
 ble for the imaginative new building.

The 36-foot sidewalk as the core of
 the building was the solution to the
 city's conditions laid down when the
 site (valued at something like \$3-million)
 was leased to the Citadel Theatre for
 50 years at \$1 per year. A sidewalk
 had to be part of a walkway system
 linking the important new buildings
 around Churchill Square. Architects
 were invited to submit solutions. The
 plan submitted by Barton Myers Asso-
 ciates of Toronto and R. L. Wilkin, an
 Edmonton architect, was chosen.

Their scheme was to raise the main
 auditorium over the pedestrian mall,
 and use its tiers of seats overhead
 form each sculptured beauty many a
 contemporary sculptor must eye it ap-
 provingly.

But something rather important has
 been given consideration too in this
 30,000-square-foot complex: the dress-
 ings, the seamstress, the wardrobe
 share equally in light, space and
 comfort. These functional areas, often
 as neglected, have been humanely de-
 signed. A sound system purrs its calls
 to the actor. He strides out from
 private dressing rooms with names of
 famous playwrights, not numbers, on his
 door. There's even a frivolous little
 console for morning leading ladies: a
 glass wall enables her to look down to
 the street as the stage-door level to see
 if her stage-door Johnny is Cadillac
 worthy. (Don't laugh. With all those oil
 millimetres in the wings?)

I think it's safe to say that Edmon-
 ton is stage-struck, else how come this



Airily suspended staircases affording unobstructed views are major features.

answer to a dream? In the beginning,
 the dream centred on a 276-seat
 theatre fitted into the old Citadel
 owned by the Salvation Army. A place
 of worship, a soup kitchen, it yielded
 to Citadel Theatre, a non-profit cor-
 poration operated by a board of volun-
 teer directors, and Joseph H. Rooster,
 clearly (from last week's evidence)
 the top dreamer of them all.

When the time for expansion of
 theatre facilities became inevitable,
 Rooster headed a building and cam-
 paign committee as chairman, talking,
 bullying, pleading with Edmonton for
 funds. By December, 1974, the ground
 for the new building was officially
 broken. The final cost of the building is
 estimated at \$6.3-million raised as fol-
 lows: federal Government \$1.5-million;
 provincial Government \$1.5-million;
 municipal Government of Edmonton
 \$300,000; private and corporate dona-
 tions \$2.8-million.

The Citadel has an operating budget
 of \$1.3-million for 1976-77 and a sub-
 scription audience of 15,000. The
 budget contributions included \$200,000
 from Canada Council, \$167,000 from

the province, \$55,000 from the City of
 Edmonton and \$25,000 from corpora-
 te and private donors.

Within the building, three theatres
 will function, including the 604-seat
 Spector Theatre now playing director
 John Neville's production of *Romeo
 and Juliet*. The River Theatre, named
 for Dr. G. H. A. Rice, who gave \$250,-
 000 is a stunning black and purple box
 designed for experimental theatre,
 with a seating capacity that can vary
 from 147 to 235.

Reid Hall, named in memory of W.
 R. Reid, whose family gave \$100,000,
 seats 276 and will be used for movies,
 lectures and recitals.

The names of the Edmonton dream-
 ers are inscribed on plaques and individ-
 ual bricks in the central mall. But
 there are so many others whose
 names are incorporated in every
 smoothly fitted square of brick, in
 every post and bolt.

Between rehearsal the players dream
 up their own tributes to the Citadel
 and director Neville. They were T.
 Swift's emulated J. N.'s Big Brick
 Warehouse.



Built at a cost of \$6.3-million, the glass-enclosed Citadel has three theatres and operating budget of \$1.2 million.

The theatre quickly garnered national attention. It was declared "John Neville's Big Brick Warehouse", and in a tribute to its iconic urban location, "...a spacious stage...a great Edwardian people place for (both) watchers and performers...", which was a tribute to the extensive use of glass to enclose the street-oriented elevated lobby.

Edmonton displays pride in Canada's 'finest theatre'

By GINA MALLET
Star drama critic

EDMONTON — "The finest theatre in Canada" was the most common boast heard here last week. Hyperbole aside, the new Citadel, which was officially opened on the weekend by Alberta Premier Peter Lougheed, invites comparison with the very best — anywhere.

This \$6.3 million airy pleasure dome of pink brick and soaring glass walls is a theatrical statement in itself. Located in the heart of downtown and over an underground parking garage, it

brings the street right into the theatre.

A broad public mall runs under a sculptured roof, the underside of the seating for the main stage. Stairs lapped in rich rust carpet and bounded by brass railing lead you to a vaulting foyer through which the city lights twinkle. And then you reach the hub, a redwood-pannelled, 684-seat proscenium stage theatre that is at once elegant and intimate.

This is the Shctor Theatre, a name forever dinned into your ears in Edmonton. Joe Shctor, 55, the real estate lawyer who in 1965 founded

the theatre in a Salvation Army Citadel, is the man who made possible the creation of this beguiling mixture of Edwardian nostalgia and pop art.

For the past three years he has prodded and provoked his fellow citizens into chipping in \$2.8 million so that the new complex (it includes an experimental space and movie theatre) could open debt free. Twice during the opening ceremonies, Edmonton's elite rose to give an ovation to the man who has been affectionately described as "this city's most admirable pain in the ass."

Friday was Shctor's night

and also the night of Barton Myers, the Toronto architect who designed the complex. On Saturday, the house that Joe built was turned over to the company that John Neville has been nurturing since he was appointed Citadel's Theatre director in 1973.

Any lesser man would have offered a frothy comedy in the circumstances. After all, who can compete with a new building? But Neville prefers to work with explosives. He chose a daunting tragedy, *Romeo And Juliet*, with a cast predominantly of young Canadian actors. The late Sir

Tyrone Guthrie would have cheered.

The production is as honest and familiar as a penny. True, he has cut close to the core of the play, bringing it in at around 2½ hours long. But he has not lost more than the occasional metre of what is a flowing, lyric poem, a tragedy in the classical mode, people doomed not through their actions but through fate.

Romeo And Juliet stand for love, youth and hope against a society of death. Their loss is as sharply poignant as, say, the assassination of Senator Bobby Kennedy just after he claimed victory in the Cali-

fornia primary, his key to the White House.

And it is this sense of loss not the terror of the end the world, that pervades the whole show. Neville prepares us for it with an informal delivery of the prologue; he strolls on stage smoking a cigarette. Then we are in Verona, or rather in Phillip Silver's evocation of Mussolini's Rome: four huge double cubes with punched out arches that rumble back and forth on stage to create different spaces.

Luckily the actors defy such monumentalism. They clamber over the set with

insouciance and handle the verse with easy naturalness. Every one of them speaks as if they know what they're saying. And with more time in the role, Brent Carver is going to be a truly memorable Romeo.

Already he is haunting, coupling a sweetness and grace with energetic passion that carries him with complete conviction from Juliet's arms to the killing of Tybalt.

Carver's peers stand out too. Tom Wood's Mercutio is a sardonic washbuckler, and Ian Deakin an Iago of a Tybalt. Sometimes he seems to have invented the feud himself. But perhaps that is be-

cause Brian Taylor, as head of the house of Montague, is such a mouse. In any case, the sword fights between families, thanks to Jean-Pierre Fournier, put Douglas Fairbanks Sr. in the shade.

Ultimately, however, this is Juliet's play. Unfortunately, the role and the invariably depressing second half find Nicky Guadagni defeated. She is pretty and touching, but she does not mature when love consummated, she realizes she is going to die.

Some of the fault for this lies in the casting of the Nurse who is the play's emotional barometer. Her love for Juliet must build in us compa-

sion. Instead, Candy Kane emphasizes bawdiness. The result is a jolly Madam.

Flawed and uneven, Neville's *Romeo And Juliet* is still a positive experience. Almost everything in it promises something better. Comparisons may be individual; they are also irresistible.

Romeo And Juliet was a cleaner, clearer production than either of the Stratford Young Company productions (*Hamlet* and *The Tempest*) this year.

As for the theatre itself, its warmth and charm makes our own repertory, the St. Lawrence Centre, as cheerful as a prison yard.

Toronto Star

Besides the enormous talent of **Artistic Director John Neville**, the Theatre was nationally recognized as nurturing impressive talent such as designer **Phil Silver** and actors **Brent Carver**, **Tom Wood**, **Ian Deakin**, **Brian Taylor** as well as fight director **Jean-Pierre Fournier**.

The Toronto Star article concluded that,
"As for the theatre itself, it's warmth and charm makes our own repertory, the St. Lawrence Centre, as cheerful as a prison yard."

steel design

A DOFASCO PUBLICATION

Vol. 7 No. 3, 1975

Square tubing means good looks in theatre complex

More than a mile of square steel tubing has been called for in the construction of Edmonton's \$5 million Citadel Theatre complex. Destined to become one of Canada's most versatile theatre facilities, the designers of the Citadel have also put other construction materials to imaginative use, such as an open glass menagerie effect for the building's west half, pre-stressed concrete and visual effect brick and tile.

It was the Edmonton structural engineering firm, Morrison and Berretti Ltd., however, which came up with the idea of using about 6,000 ft of square steel tubing in 3, 3½ and 4 in. sizes to fabricate roof trusses and joists. The tubing, of varying gauges, was supplied by Tubeco Ind. Ltd., of Edmonton. Steel grade is 50,000 lb/sq in.

"When we realized roof members would be visible to people in the main auditorium, we had to come up with a visually-appealing metal system. So we

chose tubing for the members, instead of I-beam and angle steel, the usual materials," said Allen Waldie, engineer with Morrison and Berretti.

There will be eight main and eight angle trusses, plus an open web steel joist system, above the 700-seat main auditorium. Main beams will act as a grid cat-walk for access to fixed and travelling spotlights.

Only part of the beams will be visible to the theatre patrons, because wood acoustical panels will be attached to help tune the auditorium for maximum audio response.

One reason for such a strong roofing support system, capable of handling more than 50 lb/sq in. snow load, is the Edmonton Industrial Airport. The theatre is located less than one mile from the airport, directly under the flight path of a busy runway. When the city's prevailing northwesterly wind is blowing, this runway is opened to all traffic coming to the airport, so the designers of the theatre, Diamond, Myers, Wilkin Associated Architects, had to contend with eliminating jet and turbo-prop noise of aircraft landing and taking off.

The beam and truss system holds a floating pad of 2 in. of concrete acting as a brute force sound deadener and has

a built-in snow load capability of 50 PSF.

Where beams are exposed, the architects have tentatively called for them to be painted black to minimize distraction they could have on the people in the auditorium.

The finished visual effect, as seen by a theatre patron, will be a series of black lines going around the perimeter of four 'Y' sections — the acoustical panels — making up the main body of the ceiling.

Beams have not been fabricated yet, but officials of C.W. Carry Ltd. of Edmonton, say they will be putting the roof system together in September, for delivery in late October and November. Officials of the company say there has been no problem obtaining tubing and that work on the trusses and joists will be on schedule, with delivery on time.

One other place steel tubing is called for, to do double duty of decoration and function, is a 350-ft belt of 8 in. square steel tubing to hold up and stabilize a giant window section for the west half of the building. This long tube will hold window supports interconnecting nearly 1,000 glass panels giving the theatre its open, glass menagerie look.

When finished, the theatre will have two stages, a cinema-lecture room, full workshop facilities, classrooms and



More than one mile of square steel tubing will be used in the construction of Edmonton's Citadel Theatre complex

The Citadel is an important reflection of Intelligible structural expressionism, recognized at the time by the steel industry for its honest and revealing portrayal of the building structural systems that also included the extensive use of cast-in-place concrete.

The refined, structural expression of the Theatre was, at the time, an early example of industrial-influenced design that had been pursued by **Charles and Ray Eames** in California in post-WW2, and later by American architect **Louis Kahn** who extended the exposed structure idiom with the sensuous use of cast-place-concrete.

Both these influences are visible in the Citadel Theatre.



Photographs: © Eames Office
References: Eames Office,

The 1949 Charles and Ray Eames Case House and Studio #8 in Pacific Palisades California, now a National Historic Landmark, was widely published at the time in conjunction with the Eames reputation as icons of mid-20th century design. “Its charm and appeal are perhaps best explained by Case Study House founder John Entenza, who felt that the Eames House represented an attempt to state an idea rather than a fixed architectural pattern.” One of their ideas was the use of off-the-shelf industrial products of mass production to construct their house.

The honest expression of structure and materials was revolutionary at the time, probably an early influence on the young architectural students, Barton Myers and Jack Diamond.



The Theatre was featured in the July 1977 Issue of the Canadian Architect.

The design of the Theatre did not happen without a history. There were important early indicators of how this design would evolve. The back story of the evolution of the design is an important account of what was happening nationally, starting in the 1960s.

The 1960s was a period of cultural advancement in Canada – experimental, internationally-influenced and, in the case of the Citadel and its creators and precedents, an advancement of popular and inclusive democracy.

Joe Shocter of Boyle Street: mastermind of a coming-of-age for Edmonton theatre

The glittering, gala opening of the Citadel Theatre's *Romeo and Juliet*, the first production of its new season last weekend, marked more than just the opening night of a play in a three-quarters-finished building. What the evening signified to the tuxedoed men and gowned women, and indeed to Edmontonians at large, was the coming of age of professional theatre in their

The Cover

city. And one man, more than any other, was responsible for its gestation, birth and nurturing. He is Joseph Harvey Shocter, Queen's Counsel, executive producer, building campaign chairman and fund-raiser extraordinaire. Blunt, crusty and intensely persistent, Mr. Shocter has succeeded, in his own words, in "begging, pleading, stealing and cajoling" some \$6.5 million from all three levels of government, business and private individuals. How did he do it? Says one of his close friends, "Joe is a very sincere person, but a very strong one. He used a sales approach: he let the product sell itself — with a little urging."

To Mr. Shocter, the "product" — the Citadel — was more than just "a theatre that does plays." It was "part of the fabric of life in this town. A community has to have more than just office buildings." The Citadel, in Mr. Shocter's view, is not just a luxury; it is a necessity. "We had to raise the money. It never occurred to us that we wouldn't. But," he adds succinctly, "it was bloody hard work."

Hard work was, however, something the energetic Mr. Shocter was used to. Born in the Boyle Street area of Russian Jewish immigrant parents — "my father was a junk dealer" — he attended Alex Taylor and McCauley schools and Victoria Composite High School. His keen interest in the theatre began while he was in elementary school and persisted into the University of Alberta, where he took one degree each in arts and law. A determined man, with more than a touch of old-fashioned impressario, Mr. Shocter co-produced several plays after entering law practice in Edmonton. "Then one day," he recalls, "I got a call from Irv Shore, who was doing a call-in program called *Beefs and Bouquets* on CFRN. A woman had called in and asked, 'Why is Joe Shocter wasting his



WORK PROCEEDS AT THE CITADEL
Not a luxury, but a necessity.

time in New York? Why doesn't he do something about theatre here?" So Mr. Shocter and a friend, now dead, bought the vacant Salvation Army Citadel building across 103 Street from the old Petroleum Building, where Mr. Shocter had his law office. "Then I made a list of 13 people who I thought could start a theatre. I asked them to a meeting at my house. Twelve showed up; those 12 became the first board of directors." That was in February, 1965. On Nov. 9, Citadel Theatre opened its first season with Edward Albee's controversial *Who's Afraid of Virginia Woolf?* The converted Salvation Army building held 277 people; that first season, 800 season tickets were sold. For the next six seasons, the Citadel stayed primarily with 20th-century plays, like Tennessee Williams' *The Glass Menagerie*, Berthold Brecht's *Threepenny Opera*, Tom Jones and Harvey Schmidt's *The Fantasticks* and Neil Simon's *The Odd Couple* and *Barefoot in the Park*. The main Citadel proved so successful that in 1968 another company was started, Citadel-on-Wheels, which tours the schools. In 1972, Mr. Shocter successfully wooed renowned actor-turned-director John Neville from the Nottingham Playhouse in England. The following year, when it became apparent that a new building was sorely needed, yet another company, Citadel Too, was begun with an eye to attracting patrons who would eventually buy season tickets in the new building. Throughout, the Citadel has managed to stay in the black. "We've always played pretty close to the vest," says Mr. Shocter. "We don't

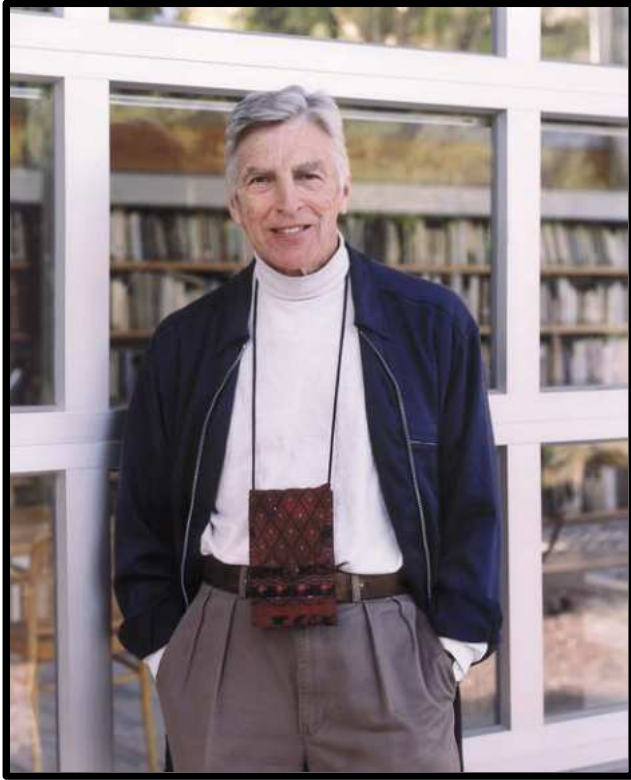


FUNDRAISER SHOCTER
Begging, pleading, stealing and cajoling.

Joe Shocter was a lawyer, showman and a visionary. His father was a Jewish immigrant "junk dealer" when Joe was born in Edmonton. Always with an interest in the theatre, Joe led the formation of the theatre in the vacant Salvation Army Citadel in 1965.

The Citadel Theatre was a success and in 1972 he "wooed" John Neville to Edmonton to be the artistic director. With an eye to a new theatre facility that would satisfy the enthusiastic Edmonton audiences, he set out with an ambitious Board to finance and hire the architects for a new building. His interest to hire the best architects for this prestigious commission was a strategic triumph, because the theatre became internationally recognized and was a continuing influence on theatre design for decades to come.

Saint John's Edmonton Report



Barton Myers



Rick Wilkin



Jack Diamond

In 1973, Joe Shoctor conducted architectural interviews that resulted in the youthful architects **Diamond and Myers**, with **R.L. Wilkin**, winning the commission.

This was an insightful choice, because they brought their international experience to the design of the theatre, which was deeply influenced by their education and work experience in the United States and their early and innovative buildings in both Toronto and Edmonton's University of Alberta.

Barton Myers: b.1934

1956 BSc US naval Academy, Jet Fighter Pilot; 1964 M.Arch U of Penn

1968-75 Diamond and Myers; 1980 Barton Myers Associates, Toronto

Jack Diamond: b.1932-2022

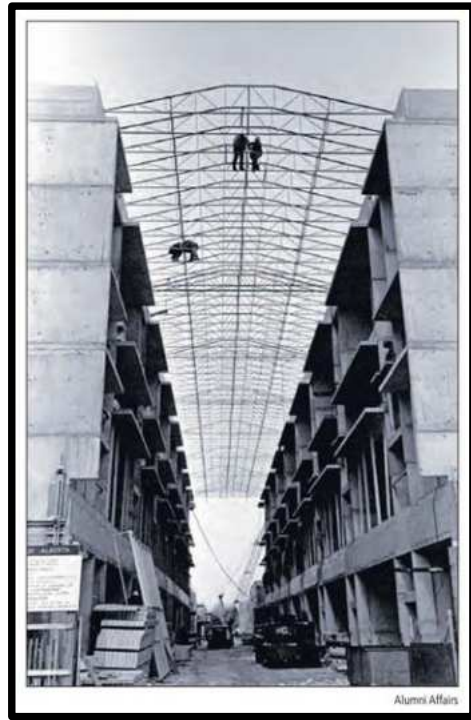
1956 B. Arch, U of Capetown; 1965 M.Arch U of Penn

1968-75 Diamond and Myers; 1975 Jack Diamond Architects, Toronto

R.L. Wilkin

B. Arch, U of Washington

1968 R.L. Wilkin Architects, Edmonton



Housing Union Building, University of Alberta,

Diamond, Myers & Wilkin Architects
under construction circa 1969

In 1967 Dr. Walter Worth was the first to hold the position of vice-president, planning and development at the University of Alberta. **Diamond and Myers** were hired by the U of A to prepare the university's Long-Range Plan. They were recently registered architects in Ontario, educated in the US. They authored two long-range plans, which included a climate-controlled “**enclosed pedestrian walkway system**” and restricted the use of cars on campus.

R.L. Wilkin, an architect recently registered in Alberta, was working for the newly opened Campus Development Planning Office. It was here that these young architects met and joined forces to start implementing the campus plan. They were hired by the Students' Union to design the **Housing Union Building** in the late 1960s, incorporating the first elevated pedestrian walkway system on campus.

Housing Union Building (HUB) 1970

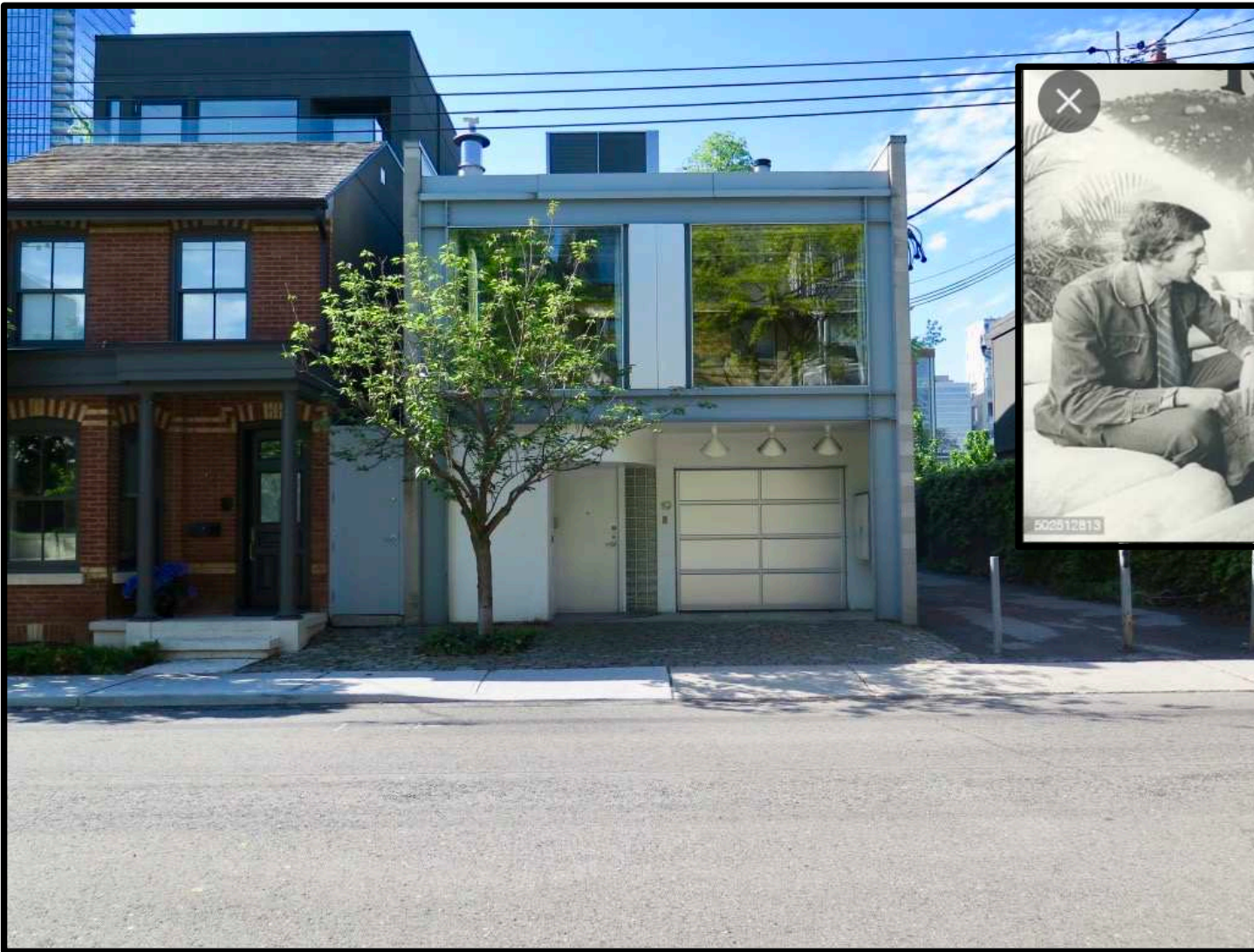


Photo: James Dow



The complex itself was a response to the serious lack of affordable student housing in the late 1960s and early 1970s, a time when the University's enrolments were climbing rapidly. Buoyed by its success with the design and construction of the 1966 SUB, the Students' Union turned its attention to developing affordable apartment-style housing on campus.

HUB was the result, and its development was enthusiastically spearheaded by Jim Humphries, a third-year chemistry student, who chaired the Student Union Housing Commission.



1970 Myers Residence 19 Berryman Street, Toronto

We see the origins of the HUB design aesthetic in the 1970 house that Barton Myers designed and constructed for his family in Toronto, while HUB was being designed.

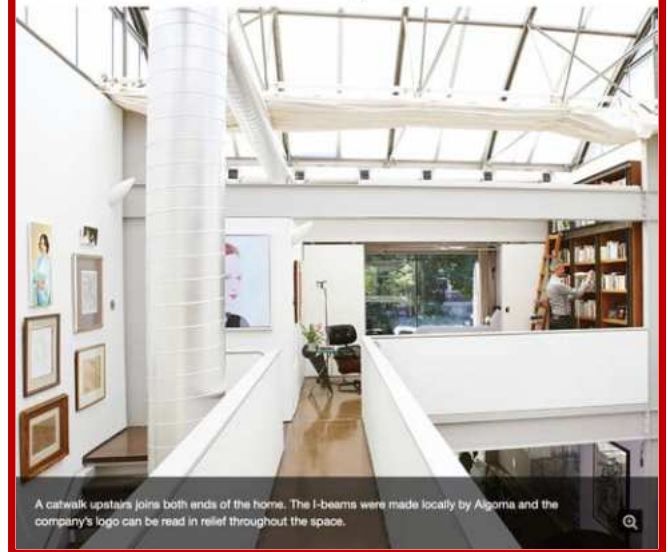
It was Toronto's first glass and steel residence.

Myers Residence (City of Toronto Archives, via OfHouses)



/ Get Inspired / Spaces

A 1970s Glass-and-Steel Home by Architect Barton Myers

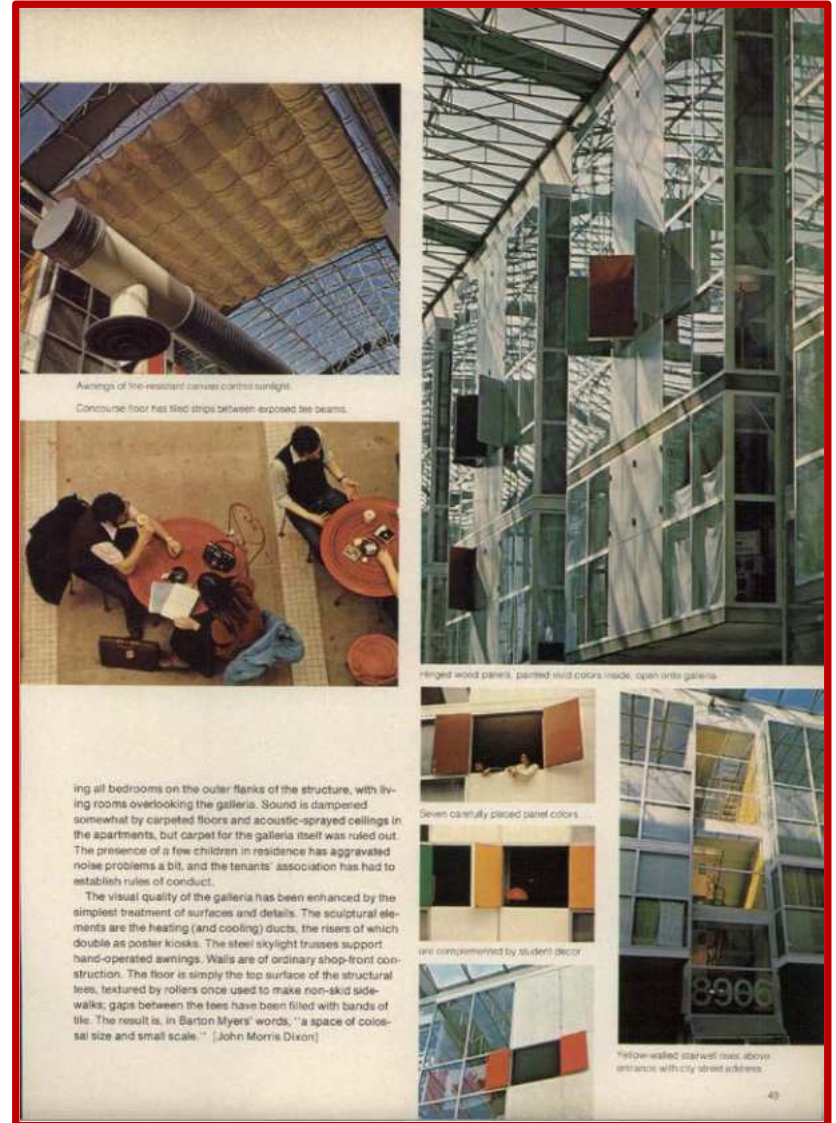


In the Myers Residence, we see the design elements that became the basis of the design of HUB – exposed steel structure and ductwork, massive skylights and ceiling-mounted roll-back canvas sunshades.



Progressive Architecture

February 1974 A Reinhold publication



Arrangings of fire-resistant canvas control sunlight.

Concourse floor has steel strips between exposed tee beams.

Hinged wood panels, painted vivid colors inside, open onto galleries.

Seven carefully placed panel colors.

are complemented by student decor.

*low-walled starwell riser, above entrance with city street address.

ing all bedrooms on the outer flanks of the structure, with living rooms overlooking the galleries. Sound is dampened somewhat by carpeted floors and acoustic-sprayed ceilings in the apartments, but carpet for the galleries itself was ruled out. The presence of a few children in residence has aggravated noise problems a bit, and the tenants' association has had to establish rules of conduct.

The visual quality of the galleries has been enhanced by the simplest treatment of surfaces and details. The sculptural elements are the heating (and cooling) ducts, the risers of which double as poster kiosks. The steel skylight trusses support hand-operated awnings. Walls are of ordinary shop-front construction. The floor is simply the top surface of the structural tees, textured by rollers once used to make non-skid sidewalks; gaps between the tees have been filled with bands of tile. The result is, in Barton Myers' words, "a space of colossal size and small scale." [John Morris Dixon]

The elements of the Myers Residence are reflected in the design of the University of Alberta HUB Mall, completed in 1971.

HUB has often been likened to a skyscraper turned on its side. By day it resembles a living wall; its sunlit interior is a centre of vitality on campus. At night, the great windows exude light from the building's heart, while a motley of bedroom windows pierces its concrete flanks. Bernard Wood, when he was president of the Royal Architectural Institute of Canada, pointed to HUB as a "well known" demonstration that "low-rise, high-density housing can provide an adequate alternative to high-rises, with perhaps more desirable sociological implications."

The innovative design that prompted these remarks was provided by Toronto architects Jack Diamond and Barton Myers in association with Richard Wilkin of Edmonton. Diamond and Myers; who were also the prime consultants for the University's long-range development plan, had first attracted attention for their lively renovation of Yorkville Square in Toronto. In designing HUB, they once again combined old ideas and new, and also kept a close eye on the student lifestyle. The housing units provide tenants the privacy of their own cooking and bathroom facilities, a departure from traditional dorms, while features such as windowed stairwells and shutters opening from the housing units out into the commercial arcade, encourage openness and a sense of community.



Photos courtesy R.L. Wilkin and James Lavoie

2008 Myers Residence in Santa Barbara

Barton Myers moved to California in 1984, where for the rest of his career he employed his industrial aesthetic.

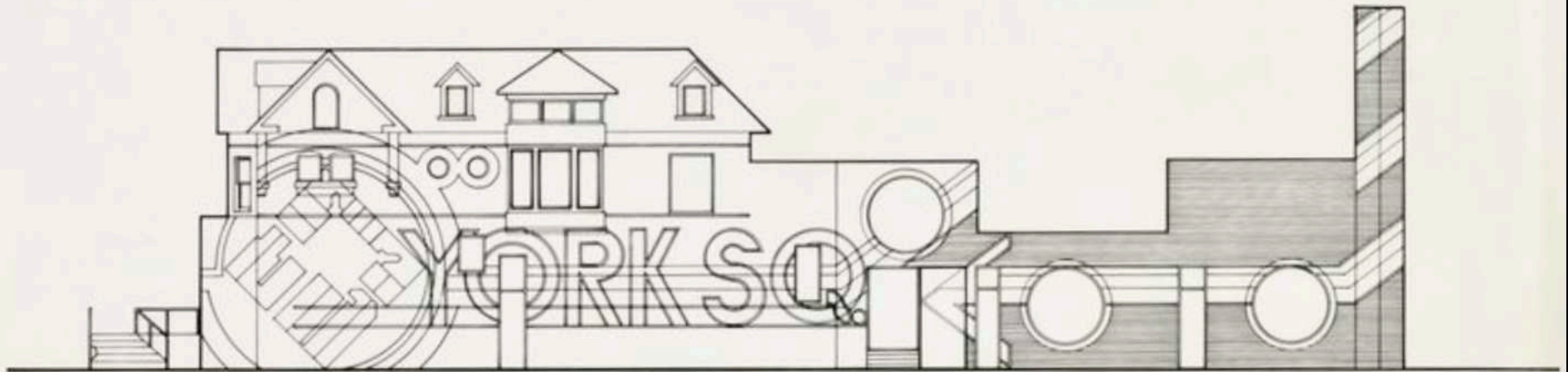
Many of Myers's papers are already held at the Art, Design & Architecture Museum at UC Santa Barbara, near his iconic glass and steel Toro Canyon home. The Museum organized a 2014 exhibition of Myers's work that was also presented at the Architectural Archives Kroiz Gallery. The University of Pennsylvania and UC Santa Barbara have agreed to collaborate in preserving the Myers archives.

It was in Toronto that Myers developed his architectural philosophy built on responding to urban context, pioneering the use of steel in residential housing design, which became the hallmark of his later career. In 2020, Myers agreed to donate an important collection of records from that fertile decade-and-a-half in Toronto to the University of Pennsylvania Weitzman School's Architectural Archives.

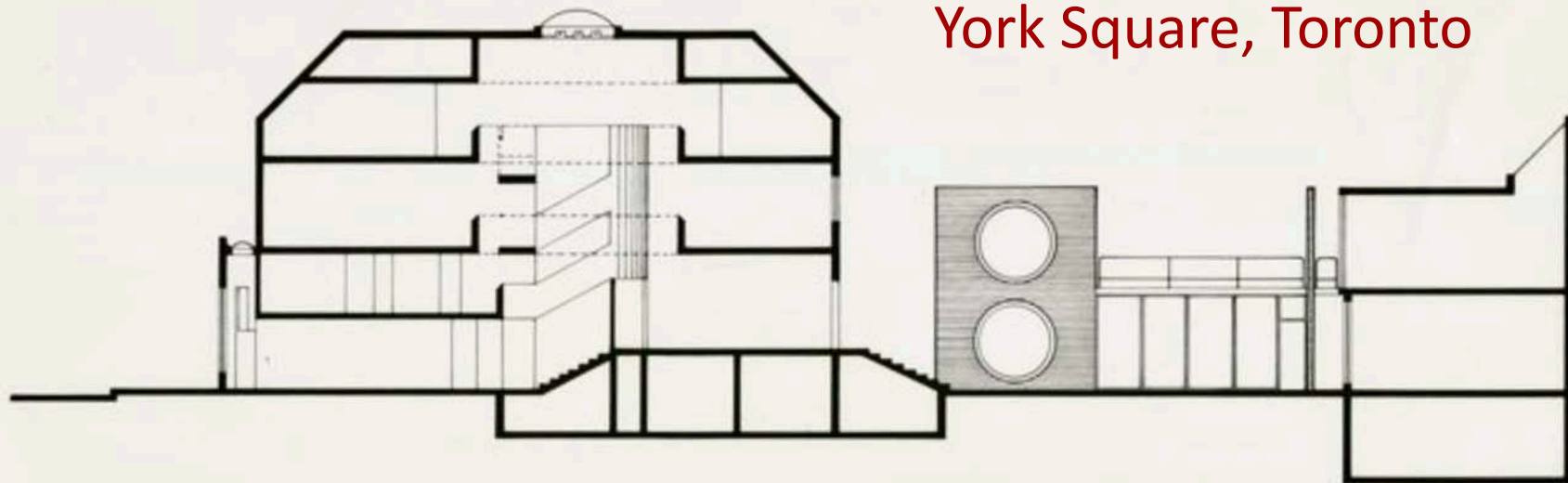
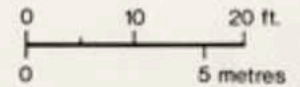


York Square, Toronto 1968

The early training of both Jack Diamond and Barton Myers displayed the influence of their architectural mentor, American Louis Kahn (1901-1974). Their first project involved the iconic circular display windows and, importantly, the preservation of these Victorian-era houses, incorporating them into a new commercial development, the preservation of which was precedent-setting in its day.



York Square, Toronto
South Elevation



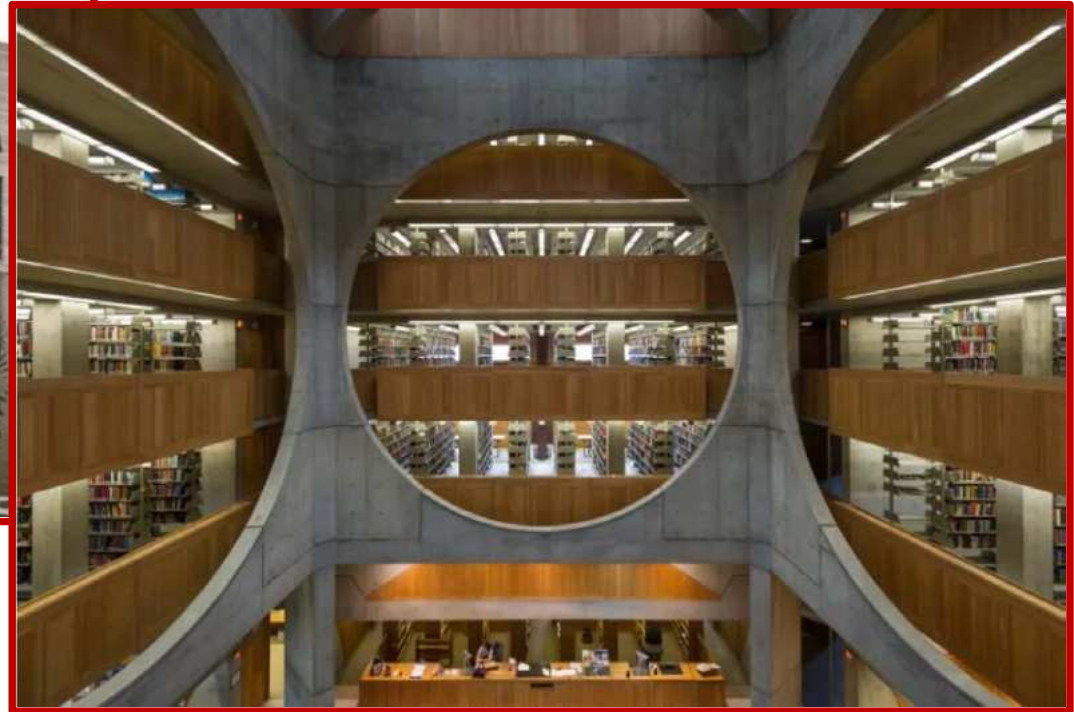
Section through Courtyard (looking north)

York Square, Toronto

Architect Louis Kahn



Parliament Buildings Dhaka, Bangladesh



Exeter Library, New Hampshire

Louis Kahn, as their teacher and employer, influenced Diamond and Myers in many ways – the celebration and honest expression of building materials, as well as the building organization: “**served**” spaces, which are those spaces in a building that are utilized; “**servant**” spaces being those spaces that serve the utilised spaces.

These were important principles in the design of the Citadel Theatre.

Kahn's infill wood panelization, revealing the structure, is apparent in the Citadel design.



Citadel Theatre



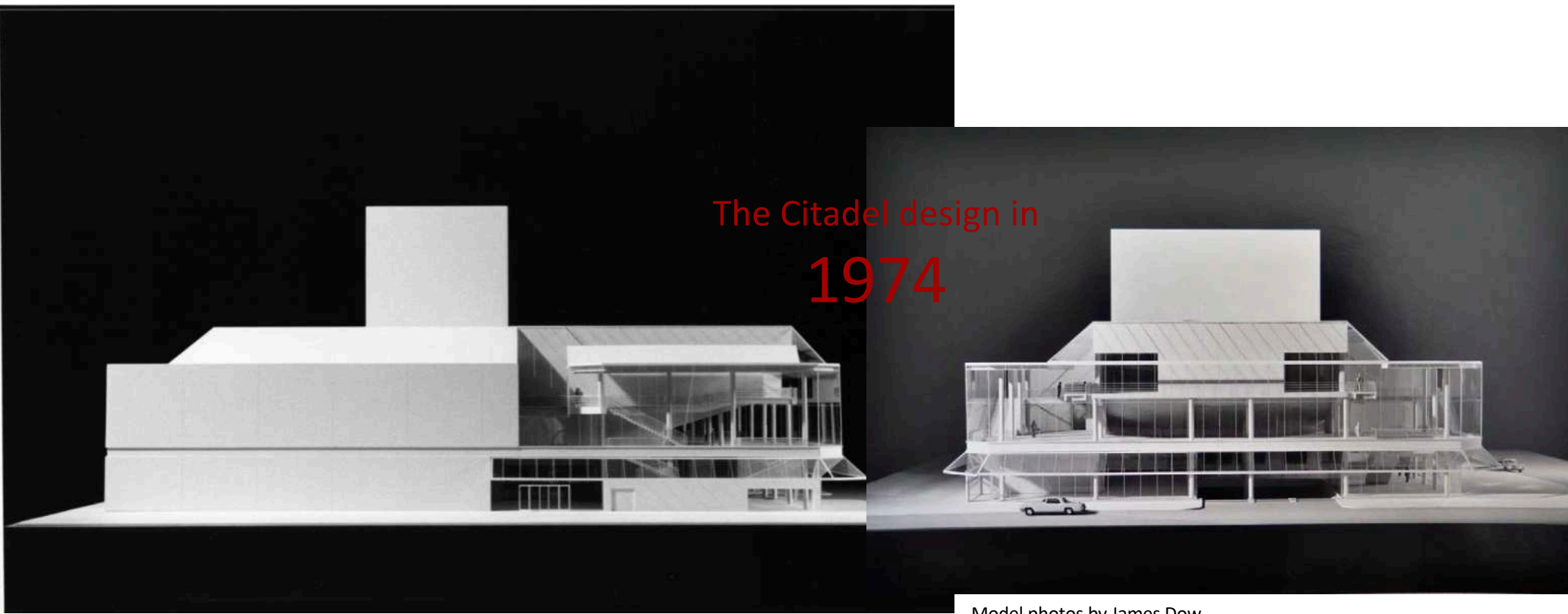
Photography by Elizabeth Daniels, the Getty Conservation Institute.



The 1965 Salk Institute in La Jolla, California by architect Louis Kahn

The original design principles of this building – the non-specific entrance; the dual building masses separated by a common public space and the 'democratic' multiple entrances – are fundamental to the design concept of HUB.

The Citadel design in
1974



Model photos by James Dow

Kahn's influence – the front of house being the **served** space, clearly defined by its extensive use of glass, visually opening to the street. The rear of house being the **servant** space, carefully designed as a solid-appearing composition where the use of the space is intended to serve the public functions of the theatre .



Front of house – theatre for the street

Back of house - serving the public functions

Citadel Theatre: Critique

Ron Thom

The salvation of theatre in Edmonton might be said to have started in a little Sully Ann Citadel about 12 years ago, with a production of "Who's Afraid of Virginia Woolf?" Not only did this production come as somewhat of a shock to Edmonton, but a theatre saga had begun that was to have many parallels with those other heroic and unlikely enterprises at Stratford and Niagara-on-the-Lake.

Today, and armed with hindsight, it is now evident that all three places were ready for what was about to happen. All had driving figures in the wings with the passions and the wits to crystallize the ideas and nurse them through the stages of development that would lead to the creation of three major theatre complexes. These successful theatre companies were to have a profound and lasting effect on the acceptance and awareness of theatre in their regions.

Tom Patterson was seen by many as an eccentric visionary when he battled not only for a theatre at Stratford, but for the establishment of international theatre standards hitherto nonexistent in Canada. But undaunted, he proceeded to involve such people as Tyrone Guthrie and Tanya Moiseiwitsch and set up a tent, 24 years ago.

Brian Doherty triggered a similar situation at Niagara-on-the-Lake, involving talented professionals such as Andrew Allan, Barry Morse and Paxton Whitehead; production started in an old courthouse seating 300 people.

Edmonton's driving force was



lawyer-cum-theatre aficionado, Joe Shochtor. There, Shochtor began first with Sean Mulcahy followed by John Neville of Old Vic fame, using the old Salvation Army Citadel which provided a 270-seat house.

In all cases it was this establishing of viability and the accompanying striving for excellence in theatre that attracted their communities to theatre in areas where serious theatre had not existed previously, and with that, made possible the major funding from both public and private sectors required for the establishment of permanent, full-scale theatre centres.

One further observation on these three pioneer theatres could be perhaps the most significant: when ready to become full-scale theatre centre developments, all three had functioning theatre establishments, staffed by professionals in everything from management to artistic direction, who had had the time required to establish their artistic goals (and therefore their needs), and who were available to give very specific instruction to their architects.

The effect of this long and sometimes mysterious process in Edmonton has been to produce a performing arts complex that is not only a highly visible theatrical monument, but a system of theatres knit into the fabric of the central city to a degree unequalled in Canada. It has prompted one theatre critic, Gina Mallet, to equate the Citadel Theatre with Toronto's St. Lawrence Centre by saying the latter "appears as cheerful as a prison yard."

The consensus in Edmonton, une-

quivocally conveyed to the architects, is that people from all walks of life (including the so-called culturally unwashed) are to participate in rather than be onlookers of the theatre's activities.

If the openness of the theatre's lobbies, its connection with the normal to and fro traffic of the central city, its visual links with its surroundings, both inwards and outwards, can make the point that the arts and artists are not Olympian configurations to be approached with awe, it will have taught an invaluable lesson.

The image of the Citadel in the fabric of downtown Edmonton is singular. As with Toronto's City Hall, it is a strong enough reference point to become an easy topic of conversation in bars. On a sunny day, the combination of glass walls and continuous skylights create magic tricks. Light flashes through the interior plants in the lobby which are seen in chiaroscuro against bright red brick walls behind. The effects are ephemeral, changing every minute as the sun moves around. Yet, in spite of its ephemerality the Citadel remains an isolated monument in itself.

But what about the theatres themselves? It was a wise choice not to pursue the route of producing a "theatatorium", that performs (most often badly) every kind of theatre function in a single adaptable space. Instead, three distinct forms of theatre house have been kept separate and the architects have been able to address the distinctly different configurations required by each one.

The Shochtor Theatre is a 685-seat proscenium house with continental seating wrapping in a curved pattern around the thrust of the orchestra pit. There are no cross or centre aisles and the distance from back of house to apron is 65' — all factors that enhance the relationship of actor and audience. Lighting positions in the ceiling of the house have ideal access through catwalks suspended between a double truss structural system — making for greater efficiency in setting up.

The wing lights are less successful. These have very steep cutoff angles to the stage because of two structural columns that define the edges of the proscenium opening. These columns would have better been placed further apart or removed altogether and tormentors used to determine the proscenium width flexibly.

The house itself is well-scaled, and contains good colour, with its

use of California redwood walls and ceiling and maroon seats. It is both very warm and sufficiently neutral to not detract from the stage.

The stage has generous wing space with good access to workshop and wardrobe areas. The dressing rooms would have been improved by a crossover to stage right, and by not having the incursion of the passenger elevator opening into their midst.

The Rice Theatre is a small theatre in the round, seating up to 200 people with the balcony in use. Like the Shochtor, it too creates a very good feeling for the audience. It was pointed out by the users that people are happy staying in it for any length of time. As in the Shochtor Theatre, lighting is very flexible and accessible. The only complaint about flexibility in the Rice is the central columns supporting the balconies, which cause limitations



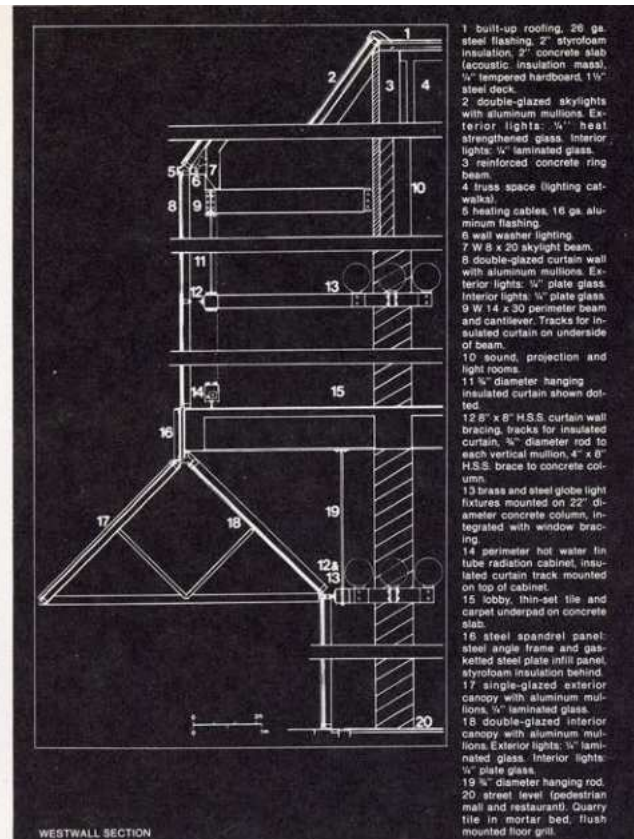
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on the number of arrangements possible with sets and seating.

It is too soon to judge the Zeidler Hall, which is to house such things as cinema, public affairs and music.

One factor that must be noted by any appraiser of a theatre is the degree of complexity contained in the circulation patterns in a multi-house theatre. The Citadel is no exception. Circulation problems are the basis of most of the users' criticisms. Complications exist in the lobby spaces because there is in fact

- 1 Original Salvation Army Citadel.
- 2 Citadel site, looking north. Library on left.
- 3 Citadel Theatre, 101 A Street side, showing canopied sidewalk.
- 4 View toward Citadel from Library plaza.



4



2

Architect Ron Thom had recently completed the Shaw Theatre when he wrote this national critique of the Citadel. Clearly the Citadel Theatre was getting significant professional attention.

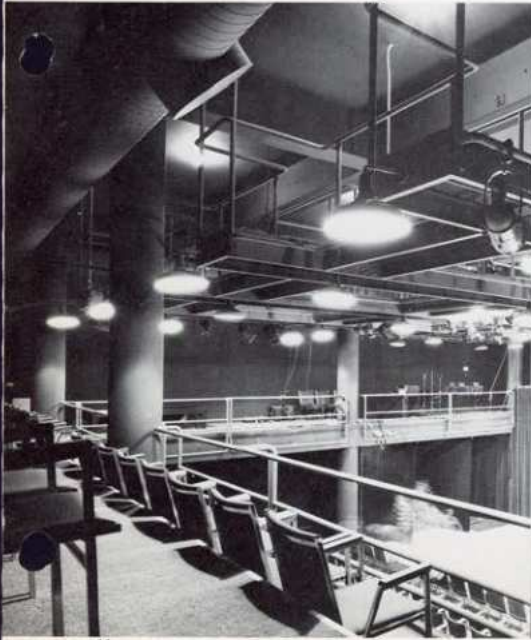
achieved represents a *tour de force* in many ways. The Citadel walks a narrow path between functioning for the centralization of culture and being a place for open pluralistic cultural practices. The evidence already shows that it has provided a focus and encouraged the growth of an endless list of cultural activities including ballet, symphony, dance, theatre, as well as the work of many ethnic groups.

It has created a tremendous element of civic pride, and a feeling that Edmonton has come of age.

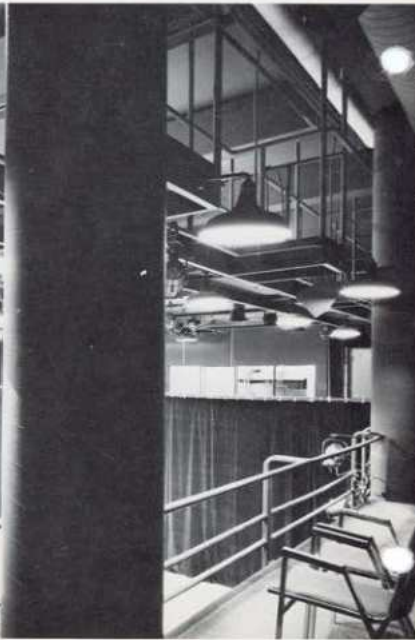
The project team included Barton Myers and Don Clinton of Barton Myers Associates, with Rick Wilkin and David Murray of R.L. Wilkin Architect. Structural engineers were M.B. Eng. Ltd.; D. Panar & Associates Eng. Ltd. were mechanical engineers; Allsopp Morgan Eng. Ltd. electrical engineers. Quantity surveyors were A.J. Vermeulen Inc.; theatre consultant was Andis Celms, and acoustician was Valcoustics Ltd. The general contractor was Carlson Management Services Ltd.



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27

Rehearsal spaces (right) are spacious and have natural light. The Rice Theatre (facing page, bottom) is 50' x 60' and seats 200, mostly on steel bleachers that can be rearranged for numerous stage shapes. A perimeter balcony has removable floor for audience-stage flexibility.

main theater through the glass-and-metal lobby.

The color for a monument is a major decision for an architect, and the color for a theater interior is an equally difficult decision, perhaps because there seem to be so few innovative and appropriate choices left. Rust is the color of the Citadel Theatre exterior and interior. The brick color is complemented by unglazed red clay tile floors, by ribbed rust-red carpet, and by wine-rust plush upholstery for the theater seating. These are traditional and accepted uses of the same color.

But the architects have continued that color by painting or enameling rust virtually all other elements: the metal framing of the greenhouse lobby and sidewalk awning, the exterior metal panels on the upper levels, the steel decking of the ceilings, and the exposed ductwork throughout the front of house. The monochromatic scheme is monumental.

Myers has made what some may consider a mistake in this use of color at the Citadel; others will see it as an advance or, at least, as a different direction in the use of color for a building in its idiom. The aesthetic question at issue concerns the use of a single color in a Functionalist building where all the structural and mechanical elements are individually expressed.

Myers' use of industrial elements exposed as decorative items in elegant surroundings has been established before—in the Wolf and Myers residences and at the HUB building in Edmonton. He feels the use of these elements in this way owes more to his work with Louis Kahn and to his own Navy background than to the Pop aesthetic or to Charles Eames. Clearly it puts him in the rank with other second generation Kahnians.

At the Citadel, however, the monochromatic effect de-emphasizes definitions between elements of different materials and different functions, so that the building is Functionalist in its exposure of services but non-Functionalist in its expression of them. That is a bold, post-Modernist move.

To those who believe that functional expression demands color differentiation, the architects' monolithic rust may seem overly decorative—an all over whitewash, or rustwash. To those who feel the architects have made a new step in this area of expression, Myers' words are persuasive: "When you have so much going on, you can choose to color code each element. We chose to downplay it all to create a more subtle stage set for the action of the audiences."

Whatever that verdict may be, the Alberta brick makes an urban analogy to the historical tradition of that building material, and it evokes, at the least, the *memory* of the spirit of the place. To Myers, who has demonstrated a concern for historical preservation over the past decade—most notably at York Square and the Dundas Sherbourne housing in Toronto—this recall of the traditional brick color also "reinforces the already established tradition of the young theater company" in the continuity of the community. That is the best kind of bold move for a client. □



Data

Project: The Citadel Theatre, Edmonton, Alberta.
Architects: Barton Myers in association with R. L. Wilkin (formerly Diamond, Myers & Wilkin, Associated Architects).
Theater Consultants: Andis Celms and Phillip Silver.
Program: resident theater company facility to permit flexibility of productions in three distinct theaters with all back-of-house facilities in one building.
Site: a downtown lot of 90,000 sq ft leased by the city for \$1 per year; underground parking garage existed; pedestrian right-of-way to bisect the site from north to south.
Structural system: reinforced concrete column, beam, and slab construction throughout back-of-house area and in main theater. In front-of-house lobby, concrete columns and slabs are enclosed by exposed structural steel framing and glass. Steel stairs and walkways are suspended from large hollow steel beams, which double as ducts. Finished ceiling is structural steel decking. A deep concrete ring encircles main theater at roof level; double trusses, made up from hollow sections, span the theater. Checker plate spans between bottom chords for catwalks.
Mechanical system: gas-fired hot water; forced air and fin tube convectors beneath glazing. Air supply to theaters is high volume, low speed, and acoustically silenced. Ductwork exposed throughout.
Electrical system: lobby areas have globe lights and spotlights suspended from ceiling deck. Stage lighting is controlled by Strand Century's MMS computer system, which has a memory of 260 cue settings controlling 120 dimmers.
Consultants: M. B. Engineering Ltd (structural), D. Panar & Associates Ltd (mechanical), Allsopp Morgan Engineering Ltd (electrical), V. L. Henderson (acoustical), Carlson Management Services Ltd (construction manager and general contractor).
Client: The Citadel Theatre Company.
Costs: \$6.3 million.
Photography: John Fulker.

The aesthetic of the Citadel is an evolution from the design of HUB, but displays the characteristics of honest structural and material celebration more elegantly. Very little is hidden from view. The industrial elements are highly refined. The building can be clearly read like a book.

Monochromatic contextualism

C. Ray Smith

For a new theater building in Canada, architects Barton Myers and R. L. Wilkin have turned two major urban amenities into positive esthetic factors.

It is a long way from the barn red of summer theaters to the rust color lacquer of Edmonton, Alberta's Citadel Theatre. And it is a similar distance from the Citadel Theatre company's first home—in a former Salvation Army "citadel" of charity and worship—to the \$6.3 million civic monument that is the resident performing troupe's new playhouse.

Designed by architects Barton Myers and R. L. Wilkin (formerly Diamond, Myers & Wilkin, Associated Architects) and by theater consultants Andis Celms and Philip Silver, the Citadel Theatre is a notable drama facility in which all the basic functional decisions have been correctly made—so far as has been revealed. It is also notable aesthetically for its monochromatic use of color in a building with exposed, expressed structural and mechanical elements.

Opened last November, the Citadel contains three separate theaters to accommodate the flexibility required by the performing company. As the architects say, "A key decision by the client was to avoid trying to achieve flexibility within one theater space." The first of the three theaters is the principal, 685-seat, single-form, proscenium stage facility, which has a deep forestage and continental seating without cross aisles. No seat in the 19-row auditorium is farther than 65 ft from the stage (still the maximum acceptable distance for good viewing of live drama).

The second theater is a 147- to 208-seat, nonmechanized, multiform, experimental "black box" studio theater; it has a second level on the perimeter that can alternate as performance or audience area. The third is a 270-seat cinema and lecture hall.

Backstage facilities—shops as well as offices, dressing rooms, and rehearsal spaces—have a front-of-house spaciousness (some of them have a front-of-house elegance of finish) and in many cases are open to natural daylight. Also in the single-building complex are a restaurant, bookshop,

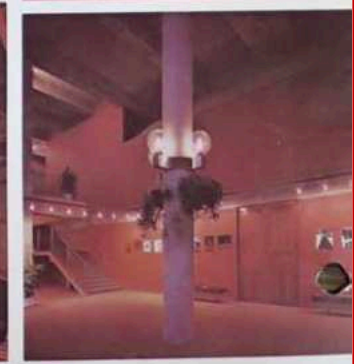
classrooms; and a greenhouse-like lobby that gives the Citadel a kind of front porch facing the city.

The combination of these facilities and amenities puts the Citadel Theatre forward as a solid candidate for an ideal Theater award of the year, and certainly makes it a model for other architects who design similar facilities.

The theater is also a model of real estate and funding negotiations. Spearheaded by Joseph Shocter, an indefatigable Edmonton lawyer who has been the prime mover and executive producer of the theater company, the fund-raising program tapped seemingly every available public re-



Mail, entered at sides, connects front of house to back (detail below)



Author: C. Ray Smith, AIA, is author of *Supermodernism: New Attitudes in Post-Modern Architecture*

Progressive Architecture Magazine

The choice of Citadel brick, to reflect the historic red brick that was traditionally used in historic downtown Edmonton, reflects the architects' interest in contextual conservation, earlier observed at Toronto's York Square. From there, this contextual colour reference carries throughout the entire building, creating a calm and serene architectural experience.

THE SHOCTOR THEATRE

BOX OFFICE
HOURS: Mon. - Fri.
11 a.m. - 6 p.m.
Sat.
11 a.m. - 4 p.m.
425-1820

TICKETS: SUNDAY, TUESDAY, WEDNESDAY \$6.75
THURSDAY, FRIDAY, SATURDAY \$7.50
SUNDAY MATINEE SOLD OUT

ROMEO & JULIET by William Shakespeare

Directed by John Neville
Starring Brent Carver & Nicky Guadagni
November 14 - December 4
Tickets on sale now

EQUUS by Peter Shaffer

Directed by Kurt Reis
Starring Ian Deakin and Kenneth Haigh
December 18 - January 8
Tickets available November 29

OH COWARD! words, music Noel Coward

Directed and Devised by Roderick Cook
Starring Diane Stapley, John Neville, Brian McKay
January 22 - February 12
Tickets available December 27

THE RICE THEATRE

Tickets: Adults \$3.50, Students & Seniors \$2.00

THE MASTER BUILDER by Henrik Ibsen

Directed by John Neville
Starring Maurice Good
December 6 - December 18
Tickets available Nov. 15

CRABDANCE by Beverley Simons

Directed by Malcolm Black
Starring Florence C. Paterson
January 10 - January 22
Tickets Available December 20



Opposite The Central Library
across from Sir Winston Churchill Square

THEATRE DIRECTOR: JOHN NEVILLE

THE COMPANY

- SUSAN ANDRE
- LORRAINE BEHNAN
- PATRICIA BELL
- DOREEN BROWNSTONE
- JOYCE CAMPION
- BRENT CARVER
- IAN DEAKIN
- KEITH DINICOL
- JAMES FORSYTHE
- JEAN-PIERRE FOURNIER
- RICHARD GISHLER
- MAURICE GOOD
- BARBARA GORDON
- LYNNE GRIFFIN
- NICKY GUADAGNI
- KENNETH HAIGH
- THOMAS HAUFF
- MICHAEL HAWRYLECHKO
- ROLAND HEWGILL
- RONALD HOLGERSON
- MICHAEL HOYT
- CANDY KANE
- OREST KINASEWICH
- GREG LIGERTWOOD
- DAVID MANN
- PAUL MCGAFFEY
- BRIAN MACKAY
- JOHN NEVILLE
- BARNEY O'SULLIVAN
- ANTONY PARR
- FLORENCE C. PATERSON
- E. KELLY RUDE
- HOWARD SIEGEL
- DIANE STAPLEY
- WARREN SULATYCKY
- BRIAN TAYLOR
- RAY WALLIS
- ROBIN WARD
- TOM WOOD

The Citadel Theatre is
**beautiful, visually coherent
and iconic.**

It has proven to be a much-loved
cultural institution as well as an
important element in Edmonton's
downtown Arts District street life.

*The Edmonton Journal, Thursday November 11, 1976,
the most expensive ticket being \$7.50!*



Photo: Diamond Schmitt

The 2006 Four Seasons Centre, Toronto by Diamond Schmitt Architects

This building displays the design principles of urban design transparency that originated with the Citadel Theatre in Edmonton in 1976



ARTS FOR ALL.

AROUND THE CLOCK.

Image: St. Lawrence Centre for the Arts

2024 Proposal for St Lawrence Centre, Toronto

The winning design is called **Transparence** and features a high-performance transparent façade that wraps the existing structure. The design of this theatre re-vision (original building 1970) follows the remarkable precedent of transparency for theatrical urban design that was set by Myers and Wilkin's Citadel Theatre in 1976.

References and Credits:

A Century of Campus Maps by Ellen Schoeck, 2008

Vitra Design Museum: Louis Kahn – The Power of Architecture, February 2023

Weitzman School of Design, University of Pennsylvania – Barton Myers Collection

University of California, Santa Barbara, AD&A Museum – Barton Myers Collection

Architectural Conservancy of Ontario – Myers Residence, York Square

City of Toronto Archives – Myers Residence

Model Photography – James Dow

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