

# COLLEGE SYSTEM INSPIRES DISTINCTIVE ART

The following works of art have been or will shortly be installed on York Campus of York University (these are a permanent part of the Campus; in addition, various works of art and exhibits from time to time are lent to the University);

**THE FARQUHARSON LIFE SCIENCES BUILDING.**

**ILLUMINATED PANEL** by David J. Chavel. The basic theme is "The Unity of the Sciences". Mr. Chavel describes the work as follows: "At the top of the panel, a representation of space and the celestial is seen with the symbolic constellation of Cancer (illuminated) appearing at the upper left. The lower portion, with symbolic circle and cross, represents earth, man's station in the universe from which he soars heavenwards in development and the evolution. On the left, the sun is represented controlling the nucleus of life. The DNA symbol (a basic chemical controlling life on earth) and the red disc are appropriately illuminated. The indirect light from the centre of the left panel effects a relief of materials used in the centre portion of the work. The centre and nucleus of life, with stylized S and M symbols for the finite and the infinite, reflect man's unified spirit and inspiration to continued search in the sciences. In addition to the theme of the work, it should be remembered that art is one of man's oldest and most valid expressions. It has evolved in Canada, as elsewhere, in contemporary idioms. It is suggested by the artist to the individual that the work be viewed as representing itself. It is with this hope and insight that the artist communicated and compliments the educational programme realized here at York.

**SOLAR CLOCK.** Outside the south entrance, there is a solar clock, as a focal point of the quadrangle which will emerge south of this building as the Behavioural Sciences Building and other buildings in the science complex come into being.

**THE SCIENCE LIBRARY**

There are sculpture courts on the east and west sides of the library, already partially landscaped. The cement plinths are

locations for pieces of sculpture to be added as time and finances permit.

**FOUNDERS COLLEGE**

**THE BANNERS.** Founders College Dining Hall. The key design for Founders College is its banner designed by Harold Town, using the theme that this College is the first of an expected 12 to be built on York Campus by 1980. As described by the artist, the figure forms radiating from the centre represent man, the people each college, and the fact that the colleges are all related to each other. The centre white circle within the blue circle, at the nodal point of the banner, represents Founders College, and again the smaller circles surrounding it represent the future colleges. The design has intentionally been created in this manner in order that visual sections can be divorced from the total design and applied to other works of art as well as other aspects of College life.

Each college of the University will have its own banner designed by an outstanding Canadian artist. The intention of the banners is to recall in contemporary fashion some of the traditional art forms which have gone into some of the Old World's more traditional institutions, such as the Henry the Eighth Chapel in Westminster Abbey.

In addition to the Harold Town banner, there is hanging in the Founders College Dining Hall a banner designed by Jack Bush for the Vanier College, Jack Bush describes Vanier's banner as an extension of his current painting, expressing with simple, good colour, the feeling of a new beginning spreading up and outwards in the centre column and suggesting the expanding future of the University and the students' learning and accomplishments. Mr. Bush says, "I feel the design has a strong sense of NOW, and by purposeful implication, a sense of the heraldic past, a wonderful heritage".

The two banners are deliberately different—even clashing in their colours—to express the different character which will undoubtedly develop for each College.



**THE YARWOOD SCULPTURE ENTRANCE FOUNDERS COLLEGE**

The third artist commissioned by the University to design a college banner is Yves Gaucher, and he is currently working on it.

Each college will in its Dining Hall hang the Banners of the other colleges of York. The Colleges' own banner will predominate and be repeated in heraldic devices, crests, and so on.

**DECORATIVE WALL**

**SCULPTURE** by Walter Yarwood. This is a sculptural interpretation of the Harold Town banner for Founders College. It consists of 12 "figures" representing the 12 colleges, cast in aluminum and mounted on boxes, or "banners". The top left banner carries 12 blocks of cast aluminum re-

presenting the campus.

**OPTICAL MURAL** by Zbigniew Blazeje. This is located at the end of the ramp leading to the servery in Founders College and its title is "Contrapuntal Structure". It is described by the artist as a constructivist painting done in eight sections, 19' high by 12' wide by 6" relief. "It deals with the relationship of time and space, using pure form and colour. It has a musical quality both in the basic composition, as seen from the front, and in its variations when one moves about it. The aim of my work," says Mr. Blazeje, "has been to achieve a visual musical quality." The materials used are plastic and wood."

## University Education

Most of the world is in the midst of a new and permanent scientific technological revolution. This has a number of direct implications for Canada.

One is that if we are to occupy a place at the frontier of technological discovery and innovation, our universities must educate the best scientists in the world and the country must create research opportunities for these scientists after they have completed their formal studies.

This in turn means at least tripling the present lever of government financing of university scientific teaching and research and ensuring that private corporate industry in Canada allocates more funds to research in Canadian centres.

A second implication is that we will not be able to exploit fully the production and productivity possibilities of our scientists without a highly educated labour force which reflects the sophisticated manpower requirements of the new economy. This again puts a burden in our universities (and government financing in technological fields such as communications, engineering, and management).

A third implication is that the social, political and economic power and influence of the specialized scientists and experts in technology will increase

tremendously and quickly. They must be able to use this power wisely.

Only a few have had an opportunity to study the humanities and the ideal values of humanity. Only a few have combined a liberal education and a scientific education.

While it is not inevitable that we will be faced with 'tyranny of technology', and the tyranny of those who understand the new technology, the least we can do is to insist that our education system develop humanity-oriented scientists'.

This last implication leads to the fear of the sinking of the humanities in two counts; one, the dehumanization of scientists and technologists, who will undoubtedly have much greater power in tomorrow's scientific age; and two, the loss of the individual's ability to enjoy life, leisure and the savouring of knowledge and civilization. Ironically, it was the development of humanistic universities that laid the basis of science. Humanism was the negation of the attitude that knowledge was finite; it represented the search for truth and knowledge that led to scientific experimentation and discovery.

In the post-Medieval university, from the Renaissance to the 19th century, Humanism was not a

discipline, not a field of study, it was the heart and soul of the university, it was a way of life.

With this history, it is wrong to separate what we now designate as humanistic subjects from another group called science and say that they are two cultures, two separate streams of education.

The purpose of university education is a humanistic purpose; the scientist can no longer deny the impact he has had and will have on the future of mankind. The responsibility of the humanist is to take the whole of contemporary civilization accessible, in fact to help give civilization its purpose and function.

In survival terms, we must allocate more money to neglected humanities in our universities. We could give them more emphasis in our general process of education. We must not let the scientists forget their beginnings.

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