



Society for the Study of Architecture in Canada's 39th Annual Conference

ARCHITECTURE THAT SPEAKS

ARCHITECTURE PARLANTE

39^e congrès annuel de la Société pour l'étude de l'architecture au Canada



Azrieli School of **Architecture & Urbanism**



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[- The SSAC 2012 Conference organizing committee -]
 [- Le comité organisateur du congrès 2012 de la SÉAC -]

Peter Coffman, Carleton University
 Nicolas Miquelon, Parcs Canada
 Stephen Fai, Carleton Immersive Media Studio
 Angela Carr, Carleton University
 Andrew Waldron, Parks Canada

[– I N T R O D U C T I O N –]

In its strictest historical sense, architecture parlante refers to buildings that explain their functions through their forms in a quite literal way. SSAC 2012: Architecture that Speaks/Architecture Parlante invites us to consider the term more metaphorically, as an acknowledgement of the infinite number of ways in which architecture speaks of human needs, values, creativity, conditions, aspirations and limitations. Ottawa, as the national capital, boasts a multitude of government, diplomatic, cultural and recreational spaces intended to convey multiple messages of power, privilege, status, identity, and other human concerns. It is the ideal venue from which to consider how our built environment, throughout history and to the present day, is assigned and conveys meanings.

Au sens historique le plus strict, l'expression architecture parlante se réfère aux bâtiments dont la forme exprime la fonction de manière très littérale. À travers le thème de sa 39^e conférence annuelle, «Architecture Parlante/Architecture That Speaks», la Société pour l'étude de l'architecture au Canada vous invite à vous pencher sur cette expression de manière plus figurée, en abordant les différentes façons dont l'architecture traduit les besoins, les valeurs, la créativité, les conditions, les aspirations et les limites. En tant que capitale nationale du Canada, Ottawa regorge d'une multitude d'espaces gouvernementaux, diplomatiques, culturels et récréatifs ayant pour but de transmettre des messages de pouvoir, de privilège, de statut, d'identité et d'autres préoccupations humaines. Il s'agit de l'endroit par excellence pour étudier la façon dont notre environnement bâti, à la fois à travers l'histoire et jusqu'à nos jours, a été approprié et est porteur de sens.

[– SCHEDULE – HORAIRE –]

[Wednesday, May 23rd | Mercredi 23 mai]

5:30pm | 17h30

Architecture Building Room 204

REGISTRATION ■ INSCRIPTION

AND|ET

OPENING RECEPTION ■ RÉCEPTION D'OUVERTURE

6:15pm | 18h15

Architecture Building Room 204

PHYLLIS LAMBERT PRIZE ■ PRIX PHYLLIS-LAMBERT

6:45pm | 18h45

Architecture Building Room 204

KEYNOTE SPEAKER ■ CONFÉRENCE INAUGURALE

Douglas Cardinal, Architect

[Recognized nationally and internationally as an architect of unique and powerful vision, Mr. Cardinal's many works include the National Museum of the American Indian in Washington, the Museum of Civilization in Gatineau, and the First Nations University in Regina. We are honoured to have him join us. ■

Reconnu tant au niveau national qu'international comme un architecte à la vision unique et historique, les nombreuses oeuvres de monsieur Cardinal comprennent le National Museum of the American Indian de Washington, le Musée canadien des civilisations à Gatineau, ainsi que l'Université des Premières Nations du Canada. Nous sommes très honorés qu'il puisse se joindre à nous.]

[Thursday, May 24th | Jeudi 24 mai]

8:00am | 8h00

Architecture Building Room 204

REGISTRATION ■ INSCRIPTION

8:30am | 8h30

Architecture Building Room 204

PLANNING AND DESIGN IN CANADA'S METROPOLIS: CURRENT RESEARCH ON TORONTO ■ AMÉNAGEMENT ET CONCEPTION DANS LA MÉTROPOLE CANADIENNE: RECHERCHES ACTUELLES SUR TORONTO

Chairs/Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

[Building for Civil Society: Institutional Priorities in the Town of York, Upper Canada]

Angela Carr, Associate Professor Art History, Carleton University

[Housing Ontario's Parliament: Restoring Place to Queen's Park]

Christina Karney, Candidate, M.Arch Architectural Program, University of Waterloo

[Leisure, Pleasure, and the Serious Pursuit of Social Order: Eden Smith's Architectural Responses to the Playground Movement in Toronto]

Geoffrey Simmins, University of Calgary

[Trial By Fire: Heritage, Modernity and St. Andrew's United Church, Toronto]

Laurie Brady, Candidate, PhD in Canadian Studies, Carleton University

8:30am | 8h30

Architecture Building Room 209

CANADIAN GOTHIC I ■ GOTHIQUE CANADIEN I

Chairs/Présidents: Malcolm Thurlby and Jessica Mace, York University

[William Hay's Architectural Theories]

Candace Iron, PhD Candidate, York University

[Second Congregational Church in Unionville]

Olena Korolevych, MA Candidate, York University

[Morningside Presbyterian: The Canadian Context of Cram & Goodhue Gothic]

Cameron Macdonell, PhD Candidate, McGill University, School of Architecture

[Under a Starlit Sky: Thoughts on the Gap in the Discourse on Roofs and Ceiling in Ecclesiastical Structures]

Barry Magrill, Independent Scholar

10:30am | 10h30

BREAK ■ PAUSE

11:00am | 11h00

Architecture Building Room 204

CURRENT RESEARCH I ■ RECHERCHES ACTUELLES I

Chairs/Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

[Making the "Invisible Institution" Visible: The First Baptist Church, Amherstburg and the Formation of Black Baptist Practice in Canada]

Jennifer A. Cousineau, Architectural Historian, Parks Canada

[Crafting Culture]

Mitchell May, M. Arch. Candidate, Ryerson University, Toronto ON

11:00am | 11h00

Architecture Building Room 209

CANADIAN GOTHIC II ■ GOTHIQUE CANADIEN II

Chairs/Présidents: Malcolm Thurlby and Jessica Mace, York University

[Saskatchewan Gothic]

Bernard Flaman, SAA, MRAIC, PWGSC, Heritage Conservation - Western Region

[Optimism and Competition in Saskatchewan's Early 20th Century Rural Gothic Revival Churches: Kaposvar Roman Catholic Church and Bekevar Presbyterian Church]

Kristie J. Dubé, MA

12:00am | 12h00

LUNCH ■ DÎNER

12:30am | 12h30

Architecture Building Room 204

MARTIN ELI WEIL PRIZE ■ PRIX MARTIN-ELI-WEIL

1:30pm | 13h30

Architecture Building Room 204

ROUNDTABLE: THE FUTURE OF ARCHITECTURAL HISTORY IN CANADA ■

TABLE RONDE: L'AVENIR DE L'HISTOIRE DE L'ARCHITECTURE AU CANADA

Chair/Président: Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

[Howard Shubert, independent Architectural Historian
 François Dufaux, Université Laval
 Susan Bronson, Architect
 Christina Cameron, Canadian Research Chair on Built Heritage, Professor Université de Montréal]

1:30pm | 13h30

Architecture Building Room 209

BUILT STRUCTURES ON NATIONALLY COMMEMORATED SITES:
 DICHOTOMIES ASSOCIATED WITH COMMUNICATING THE PAST ■
 STRUCTURES CONSTRUITES SUR DES LIEUX COMMÉMORÉS À L'ÉCHELLE
 NATIONALE: DICHOTOMIES ASSOCIÉES À LA COMMUNICATION DU PASSÉ
*Chair/Président: Peter Berton, B.Arch, OAA, MRAIC, AIA, CAPHC, +VG
 Architects*

[Fort Henry UNESCO Visitor Center]

Peter Berton, B.Arch, OAA, MRAIC, AIA, CAPHC, +VG Architects

[Invigorating National Historic Sites: Creating Contemporary Connections to Experiences of the Past (Using Media
 Environments to Re-Invigorate the Visitor Experience)]

Stephen Petri, B.E.S., B. Arch, Reich-Petch Architects

[The Lost Languages of Architecture]

Christopher Borgal, OAA, MRAIC, CAHP, Goldsmith Borgal & Company Ltd Architects

[The Old Don Jail: The Dichotomy of Rehabilitation Models Past and Present]

Paul Sapounzi, +VG Architects

3:30pm | 15h30

WALKING TOUR OF PARLIAMENT HILL, OTTAWA

*[The Parliamentary Precinct Branch of Public Works and Government Services
 Canada (PWGSC) will lead the tour and offer an "inside look" at the
 restoration works on the iconic buildings of Parliament Hill.] ■*

VISITE À PIED DE LA COLLINE DU PARLEMENT, OTTAWA

*[La direction de la Cité parlementaire de Travaux publics et Services
 gouvernementaux Canada (TPSGC) dirigera cette visite personnalisée sur la
 Colline du Parlement, en s'attardant de près aux travaux de restauration
 effectués sur cette architecture iconique.]*

OR/OU

BUS TOUR OF OTTAWA MODERN

[From official residences to public architecture, Ottawa has a wide variety of modern buildings. The tour will be led by past SSAC president and modern architecture specialist Andrew Waldron.] ■

VISITE EN AUTOBUS DE L'ARCHITECTURE MODERNE D'OTTAWA

[Que ce soit à travers ses résidences officielles ou son architecture publique, Ottawa regorge d'une grande variété de bâtiments modernes. La visite sera dirigée par l'ancien président de la SÉAC, Andrew Waldron, aussi spécialiste de l'architecture moderne.]

[Friday, May 25th | Vendredi 25 mai]

8:00am | 8h00

Architecture Building Room 204

REGISTRATION ■ INSCRIPTION

8:30am | 8h30

Architecture Building Room 204

OTTAWA, THE FEDERAL CITY I ■ OTTAWA, LA VILLE FÉDÉRALE I

Chair/Président: Christopher Thomas, University of Victoria

[Possible special presentation on recent restoration of Library of Parliament: TBA]

[Paramountcy, Protocols and Preservation: The Challenges of working with the Federal Government and Diplomatic Missions in Planning for the Management of Built Heritage in the Nation's Capital]

Stuart Lazear, MCIP, RPP, Planning & Growth Management Department, City of Ottawa

[Design for Responsible Government: Canada's Parliament, 1859-76]

Christopher Thomas, University of Victoria, Victoria, BC

8:30am | 8h30

Architecture Building Room 209

ARCHITECTURE AND REFORM : NEW IDEAS ■ L'ARCHITECTURE ET LA VOLONTÉ
DE RÉFORME : NOUVELLES PROBLÉMATIQUES*Chair|Président: Pierre-Édouard Latouche, professeur, département d'histoire de
l'art, Université du Québec à Montréal***[Architecture and Politics Make Strange Cellmates: The Design Evolution of the Don Jail]***Anthony Hopkins, Associate Professor Emeritus, English, Glendon College, York University***["Society's Most Complex Problem": Shame, Domesticity, and Female Reform Work in Toronto's Humewood House]***Amy Wallace, MA Candidate in Art History, York University***[Le vieillissement physique des écoles secondaires du Québec: une opportunité pour appuyer le renouveau pédagogique]***Carole Després, professeure titulaire, et Mike Doyle, professionnel de la recherche, École d'architecture, Université Laval*

10:00am | 10h00

BREAK ■ PAUSE

10:30am | 10h30

Architecture Building Room 204

OTTAWA, THE FEDERAL CITY II ■ OTTAWA, LA VILLE FÉDÉRALE II

*Chair|Président: Christopher Thomas, University of Victoria***[174-176 Glebe Avenue, Ottawa: A Case Study of l'Architecture Parlante in Urban Intensification, Infill Housing, and Conflicted Interests]***S. Holyck Hunchuck, Architectural Historian and Independent Scholar, Ottawa***[Streetscape by Design: Clemow Avenue Driveway's "Capital Ambitions" Revisited]***Andrew Elliott, Architectural Journalist and Archivist*

10:30am | 10h30

Architecture Building Room 209

ARCHITECTURE THAT SPEAKS IN THE REALM OF CONVERSION: DIALOG OR CONTRAST I ■ ARCHITECTURE PARLANTE ET CONVERSION ARCHITECTURALE I Chair|Président: Luc Noppen, Professor, Canada Research Chair on Urban Heritage, Institut du Patrimoine, Université du Québec à Montréal

[Impressions from the Past]

Dania Ansari and Sylwia Sajdyk, Ryerson Architectural Science Graduate Program

[The Living Past]

Jessica Stanford, Graduate Assistant, Ryerson University

11 :30am | 11h30

LUNCH ■ DÎNER

12:30pm | 12h30

TOUR OF THE PRESERVATION CENTRE, GATINEAU

[Home to Library and Archives Canada, the Preservation Centre is a facility dedicated to the preservation of documentary heritage. This centre of excellence provides collection storage areas with optimum environmental conditions, laboratories for preservation activities, and a mechanical plant. The visit will be about the archives, but it will also be an excellent opportunity to take a closer look at this very interesting postmodern building. The Tour will be led by Preservation Centre's staff and Michel Pelletier, Registrar, Federal Heritage Designations, Parks Canada.] ■

VISITE DU CENTRE DE PRÉSERVATION, GATINEAU

[Appartenant à Bibliothèque et Archives Canada, le Centre de préservation est un édifice conçu pour la préservation du patrimoine documentaire de BAC. Ce centre d'excellence est doté d'installations d'entreposage aux conditions optimales, de laboratoires de pointe servant aux traitements de conservation, à la reproduction et aux activités connexes. En plus des archives, la visite portera également sur l'architecture postmoderne de cet intéressant bâtiment. La visite sera dirigée par le personnel du Centre de préservation, ainsi que Michel Pelletier, Registraire des designations patrimoniales fédérales à Parcs Canada.

OR/OU

WALKING TOUR OF THE CHAUDIÈRE FALLS CULTURAL LANDSCAPE

[Mark T. Brandt, senior conservation architect and urbanist, will talk about a number of key historic, conservation, urbanism and architectural issues, including how the architecture of the Chaudière industrial heritage district “speaks”, and “what it says”. The history encompasses pre-contact through Champlain’s arrival, the voyageurs, the industrial dynasty, to today’s “Brownfield on Confederation Boulevard”. Rain or shine; walking shoes and appropriate clothing required.] ■

VISITE À PIED, DU PAYSAGE CULTUREL DES CHUTE DES CHAUDIÈRES

[Mark T. Brandt, architecte principal en conservation et urbaniste, discutera de plusieurs volets de l’histoire, de la conservation et de l’urbanisme, et plus particulièrement de la façon dont l’architecture de l’arrondissement patrimonial industriel Chaudière « nous parle », et « ce qu’il a à nous dire ». L’histoire va de l’histoire préeuropéenne à l’arrivée de Champlain, des voyageurs, de la dynastie industrielle, à la friche industrielle qu’on retrouve aujourd’hui sur le boulevard de la Confédération. Pluie ou beau temps; chaussures et vêtements appropriés requis.]

OR/OU

TOUR OF THE PLACE DU PORTAGE COMPLEX, GATINEAU

[This brutalist Government of Canada architecture speaks about the political context of the Trudeau years, and, along with the Gouvernement du Québec offices and the Gatineau City Hall nearby, contrasts with the low income, working class neighbourhood. The visit will be led by PWGSC architect Susan Ross. An excellent opportunity to see the grandeur of “Hull Modern.”] ■

VISITE DU COMPLEXE PORTAGE, GATINEAU

[Visite à pied, complexe Place du Portage, Hull. Ces immeubles du gouvernement du Canada de style brutaliste, témoignent du contexte politique des années Trudeau et, avec les bureaux du gouvernement du Québec et l'hôtel de ville de Gatineau à proximité, contrastent avec le voisinage ouvrier et à revenu modeste. La visite sera dirigée par l'architecte de TPSGC Susan Ross. Une excellente occasion de saisir toute la grandeur de Hull à l'époque moderne.]

3:00pm | 15h00

Architecture Building Room 204

CURRENT RESEARCH II ■ RECHERCHES ACTUELLES II

Chairs/Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

[The articulation of jurisprudence: two case studies in the American Dominion]

Rhodri Windsor-Liscombe, Associate Dean Graduate Studies, UBC Vancouver

[The devolution of the hockey arena: From architecture that speaks to silence]

Howard Shubert, M.A., M.Phil., Independent Architectural Historian, Curator, Lecturer, Author

3:00pm | 15h00

Architecture Building Room 209

ARCHITECTURE THAT SPEAKS IN THE REALM OF CONVERSION: DIALOG OR CONTRAST II ■ ARCHITECTURE PARLANTE ET CONVERSION ARCHITECTURALE II
Chair/Président: Luc Noppen, Professor, Canada Research Chair on Urban Heritage, Institut du Patrimoine, Université du Québec à Montréal

[Stories of House and Fire]

Timea Jakab, BAS, M.Arch, Adjunct Professor, University of Waterloo School of Architecture Cambridge

[Between Running and Dwelling: The Purdy A-Frame as the Architecture of an Uneasy Nomadism]

Duncan Patterson, HBAS, MArch, KAVE Architects

4:00pm | 16h00

BREAK ■ PAUSE

4:30pm | 16h30

Architecture Building Room 204

SITES AND SOUNDS (AND OTHER SENSORY ENGAGEMENT WITH THE DESIGNED ENVIRONMENT) ■ DES SITES ET DES SONS (ET AUTRES RECONTRES SENSORIELLES AVEC L'ENVIRONNEMENT CONÇU)
Chair/Président: Michael Windover, Assistant Professor, School for Studies in Art & Culture: Art History, Carleton University

[Expressive Power of Sound in Architecture: Peter Brook's Orghast at Persepolis]

Negin Djavaherian, PhD Candidate, School of Architecture, McGill University

[Touchy, feely space: Let the yarn come in]

Alla Myzelev, PhD, Assistant Professor, CLA, University of Guelph

4:30pm | 16h30

Architecture Building Room 209

ARCHITECTURE THAT SPEAKS IN THE REALM OF CONVERSION: DIALOG OR CONTRAST III ■ ARCHITECTURE PARLANTE ET CONVERSION ARCHITECTURALE III
Chair/Président: Luc Noppen, Professor, Canada Research Chair on Urban Heritage, Institut du Patrimoine, Université du Québec à Montréal

[The Architectural Conversation, what is the John Street Roundhouse Talking About?]

Don Loucks, BLA, BA, OALA, OAA, RAIC, CAPH, LEEP AP. IBI Group

[Que sont devenues les églises de Montréal?]

Lyne Bernier, Doctorante en urbanisme, Institut de géoarchitecture, université de Bretagne occidentale, Brest, France

6:00pm | 18h00

FREE EVENING ■ SOIRÉE LIBRE

[Saturday, May 26th | Samedi 26 mai]

8:00am | 8h00

REGISTRATION ■ INSCRIPTION

Architecture Building Room 204

8:30am | 8h30

CANADIAN GOTHIC III ■ GOTHIQUE CANADIEN III

Architecture Building Room 204

Chairs/Présidents: Malcolm Thurlby and Jessica Mace, York University

[Queen Street United Church and Gothic Revival in the Kingston Area]

Jennifer McKendry, PhD, Independant Consultant, Kingston

[St. John's Anglican Church, Portsmouth, and the Gothic Revival in Canada West, 1849-63]

Paul Christianson, PhD, Professor, Department of History, Queen's University

[The Romanesque Saint Mary Magdalene, Toronto]

Loryssa Quattrociocchi, Prospective MA Candidate, University of Guelph

8:30am | 8h30

MODERN LANGUAGES: ARCHITECTURE SPEAKING OF THE 20TH CENTURY ■

Architecture Building Room 209

LANGAGES MODERNES: LE DISCOURS DE L'ARCHITECTURE AU XX^E SIÈCLE

Chair/Président: Steven Mannell, Dalhousie University/docomomo Canada – Atlantic

[The Language of Deco: Seven categories of Decoration in Canada's Art Deco]

Tim Morawetz, Artdecotoronto.ca; Author: Art Deco Architecture in Toronto (2009)

[Modern or Not Modern, Canadian Architecture in the 1950's]

Bernard Flaman, SAA, MRAIC, Heritage Conservation - Western Region/ Conservation du Patrimoine - Region Ouest, PWGSC – TPSGC

[Obscured Brilliance: Fredericton's Modern Stained Glass Heritage]

John Leroux, AANB, MRAIC, Fredericton NB

[Brutalism as Language]

Margaret Hodges, Department of Art History, Concordia University, Montreal, Quebec

10:00am/10:30 | 10h00/10h30

BREAK ■ PAUSE

10:30am | 10h30

Architecture Building Room 204

CURRENT RESEARCH III ■ RECHERCHES ACTUELLES III

Chairs|Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

[Repenser le centre-ville de Rimouski]

Geneviève Béliveau, Marc-Olivier Blouin et Louis Mazerolle, étudiants à la maîtrise en design urbain, Université Laval

[L'architecture de paysage comme discipline de fabrication du paysage moderne de l'Expo 67]

Nicole Valois, professeure agrégée à l'École d'architecture de paysage de l'Université de Montréal et Jonathan Cha, doctorant à l'Université du Québec à Montréal / INRS / Institut d'urbanisme de Paris de l'Université Paris-Est

11:00am | 11h00

Architecture Building Room 209

CURRENT RESEARCH IV ■ RECHERCHES ACTUELLES IV

Chairs|Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

[The parallel worlds of technology and architecture]

Ted Cavanagh, PhD, Professor, School of Architecture, Dalhousie University

11:30am | 11h30

Architecture Building Room 204

ANNUEL GENERAL MEETING, ONLINE JOURNAL PRESENTATION AND LUNCH ■

ASSEMBLÉE GÉNÉRALE ANNUELLE, PRÉSENTATION DU JOURNAL EN LIGNE ET DÎNER

2:00pm | 14h00

Architecture Building Room 204

CANADIAN GOTHIC IV ■ GOTHIQUE CANADIEN IV

Chairs/Présidents: Malcolm Thurlby and Jessica Mace, York University

[Remodel or Rebuild? Some examples of late 19th-century remodeling of earlier Methodist and Presbyterian churches in Ontario]

Malcolm Thurlby, PhD, Professor, York University

[A liberal Gothic? Arthur Buies's visions of Quebec]

Nicholas Roquet, PhD, Associate Professor, School of Architecture, Université de Montréal

[Beautifying the Countryside: Rural and Vernacular Gothic in Canada West]

Jessica Mace, PhD Candidate, York University

[The Canadian Arts and Crafts Movement Then and Now: Tracing the Evolution of Domestic Space in Canada, 1900 – Present]

Adrian Gamble, PhD Candidate, York University

2:00pm | 14h00

Architecture Building Room 209

MODERN LANGUAGES: ARCHITECTURE SPEAKING OF THE 20TH CENTURY II ■

LANGAGES MODERNES: LE DISCOURS DE L'ARCHITECTURE AU XX^E SIÈCLE II

Chair/Président: Steven Mannell, Dalhousie University/ docomomo Canada – Atlantic

[The Endless Speech of Architecture]

Angeliki Sioli, PhD Candidate, McGill University School of Architecture, History and Theory Program

[The National Arts Centre and Canadian Identity]

Mitchell May, M. Arch. Candidate, Ryerson University, Toronto ON

[Architect Stanley M. Roscoe (1921–2010): Pioneering Innovations]

Sharon Vattay, Ph.D., University of Toronto/Goldsmith Borgal & Company Architects

[Concrete Voice]

Paula Popa, M.Arch., Toronto ON

4:00pm | 16h00

FREE TIME ■ TEMPS LIBRE

5:00pm | 17h00

DEPARTURE FOR TOUR AND BANQUET AT THE DIEFENBUNKER ■

DÉPART POUR VISITE ET BANQUET AU DIEFENBUNKER

[Built at the height of the cold war on the orders of Prime Minister John George Diefenbaker, the four-story underground shelter was to become the seat of the government of Canada in the event of a nuclear war. This massive complex of office spaces, sleeping quarters, broadcasting facilities and decontamination chambers will provide an unforgettable location for our closing celebrations. A tour of the facility will be included in our evening. ■

Construit au beau milieu de la guerre froide à la demande du Premier ministre John George Diefenbaker, cet abri souterrain de quatre étages devait devenir le siège du gouvernement du Canada en cas d'attaque nucléaire. Cet imposant complexe d'espaces de travail, de quartiers de repos, de salles de diffusion et de chambres de décontamination offrira un endroit inoubliable pour nos célébrations de clôture. Une visite du complexe sera également offerte au cours de cette soirée.]

[– A B S T R A C T S – R É S U M É S –]

[PLANNING AND DESIGN IN CANADA'S METROPOLIS: CURRENT RESEARCH ON TORONTO]

Session Chairs: Nicolas Miquelon, Architectural Historian, Parks Canada Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

With the double identity of an international city and Canada's current metropolis, Toronto has been bursting with architectural ideas and has occupied the forefront of many fields of design over the years. The papers presented in this session explore various aspects of architectural identity, planning and design in 19th and 20th Century Toronto.

[AMÉNAGEMENT ET CONCEPTION DANS LA MÉTROPOLÉ CANADIENNE: RECHERCHES ACTUELLES SUR TORONTO]

Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

Possédant à la fois l'identité d'une ville internationale et celle de métropole canadienne actuelle, Toronto a été la plaque tournante de nombreuses idées architecturales, en plus d'occuper l'avant-scène de plusieurs disciplines connexes au fil des ans. Les communications qui font partie de cet atelier se penchent sur différentes facettes de l'identité architecturale, de l'aménagement et du design au sein de la ville aux XIXe et XXe siècles.

Building for Civil Society: Institutional Priorities in the Town of York, Upper Canada

Angela Carr, Associate Professor Art History, Carleton University

In his introduction to *Rethinking Architecture: A Reader in Cultural Theory* (1997), Neil Leach suggests that:

Architecture is not the autonomous art it is often held out to be. Buildings are designed and constructed within a complete web of social and political concerns. To ignore the conditions under which architecture is practiced is to fail to understand [its] full social import . . .

This offers a starting point for an analysis of colonial settlement in the town of York, now the city of Toronto, where skills and resources were at a premium, but decisions about which structures to build and the respective allocation of funds implied a system of value based upon conceptual ideals rather than practicality. Specifically, a great deal of effort was expended on the construction of brick parliament buildings, a project that appears to have claimed precedence over even the most fundamental needs of the populace for shelter. What “social and political concerns” account for this seemingly improbable priority? This paper suggests that a document associated with the planning of Osgoode Hall and post-dating the settlement of the town by nearly four decades holds a key to understanding this reality. In those first lean years, personal comfort and security took a back seat to what the educated professional class later articulated as “the best ends of Civil Society.”

Housing Ontario's Parliament: Restoring Place to Queen's Park

Christina Karney, Candidate, M.Arch Architectural Program, University of Waterloo

If it's true that “you can't really know where you are going until you know when you've been”, Toronto's forgotten origins and unknown future will continue to limit its creative potential. It is therefore not surprising that at Toronto's ceremonial core, Queen's Park, remains a neglected space. Over its 100+ years of history, the park has seen the disappearance of Taddle creek, alterations in the landscape, the collection of monuments and memorials and the demolition and construction of several buildings including the Ontario Legislative Assembly. All of these manipulations, deletions, and additions reveal a society supplicant to greater powers, disconnected from its environment and unsure of its identity. While situated in the centre of the city, it somehow feels forgotten.

The equestrian statue of King Edward VII which sits authoritatively in Queen's Park is emblematic of this struggle for meaningful representation. Drawing from a tradition of symbolically placed monuments, one would expect that King Edward VII would have been central in the Park's formation given its position and scale within it. In reality, this monument is an invader. Acquired from India, a formally colonized nation, this monument was re-installed in 1969 with no apparent sense of irony with respect to its current location. This statue reveals a broader uncertainty and confusion Canadians feel when representing historical figures and events. It begs the question of how we use such objects in symbolically charged spaces to tell our stories, and conversely, how are these stories read by the public.

Leisure, Pleasure, and the Serious Pursuit of Social Order: Eden Smith's Architectural Responses to the Playground Movement in Toronto

Geoffrey Simmins, University of Calgary

As is noted in the Call for Papers, architecture "speaks of human needs, values, creativity, conditions, aspirations and limitations" in many different ways. This paper argues that the early 20th-century playground movement, which originated in the United States and also had strong representation in Canada, stimulated Toronto's Eden Smith to include playgrounds in his Toronto social housing projects. These playgrounds constitute a form of spoken architecture that provides visual evidence of increased social stability.

During the first decade of the twentieth century, the city of Toronto, like many large cities in North America, attracted tens of thousands of new immigrants. While some progressive-minded reformers tried to assimilate these newcomers, others feared the new immigrants and felt certain that civic standards of civility and morality were bound to decline. Well-meaning reformers worked from several angles to improve the lot of newcomers. Some reformers worked to establish public boards of health, so as to improve standards of health; others worked to improve conditions of housing; still others worked to improve opportunities in the public sphere, by developing parks and playgrounds. The Playground Movement militated for the inclusion of playground spaces in public settings.

While it might be argued that most major urban planning initiatives, particularly those associated with the City Beautiful and Garden City Movements, had at their core a shared belief that improved standards of housing and the provision of more generous public spaces would result in improved health, better citizens, and overall prosperity, the playground movement is nonetheless quite distinct from other urban planning concepts. The playground movement was particularly devoted to the young, who were felt to be malleable in both a positive and a negative sense. In a negative sense, it was widely believed that children who did not have an outlet for constructive activities were

susceptible to all kinds of negative influences. (Photographs of the time show early-onset cigarette smokers harassing local citizenry, for example.) Playgrounds offered just the kinds of socially approved (and also highly controlled) activities that demonstrate the extent to which the concept of “pleasure” with respect to childhood is a modern social construction.

Informed by literature from recreation and leisure theory, and drawing on archival photographs, Toronto Guild of Civic Art papers, and illustrations of Toronto housing projects designed by the Manchester-born and –trained architect Eden Smith as a case study, this paper raises questions about how architecture speaks to issues social reform associated with the provision of spaces devoted to leisure.

Trial By Fire: Heritage, Modernity and St. Andrew’s United Church, Toronto

Laurie Brady, Candidate, PhD in Canadian Studies, Carleton University

Near the bustling intersection of Yonge and Bloor Streets in Canada’s largest city is an unassuming four-storey building tucked between two high-rises, one an office tower and the other a condominium. Visually, St. Andrew’s United Church (steel and brick; 1981-83; David E. Horne of Page & Steele, architect) harmoniously blends into its surroundings, with its reflective blue windows, buff brick exterior and Late Modern style. It is quite distinctive, however, when compared to neighbouring churches. Not so long ago, St. Andrew’s United Church conformed in appearance to its ecclesiastic neighbours’ fashionable neo-medieval dress. It is common to see modern and postmodern churches in the suburbs of Greater Toronto, but not so much in Toronto’s inner city (an area within King, Bloor, Bathurst and Parliament streets), where there is a surplus of large, lofty houses of worship erected in the nineteenth century.

The leaders of St. Andrew’s saw redevelopment of its site in the late 1960s as a solution to problems of declining membership and an aged, oversized church which needed significant repairs. The distress apparent in St. Andrew’s building mirrored that of the shrinking but determined congregation. The forward-thinking, creative leaders of the church proposed a radical redevelopment plan which would involve the demolition its historic building, a plan that would prove unacceptable to the City of Toronto and its new “tiny perfect mayor.” How the modern St. Andrew’s came to be, what it represents and why it is the way it is, is an extraordinary story which has remained untold until now. By doggedly pursuing modernism, the Church of St. Andrew experienced nothing short of a trial by fire.

[CANADIAN GOTHIC]

Session Chairs: Malcolm Thurlby and Jessica Mace, York University

The Gothic Revival is one of the most influential architectural movements to have ever arrived in Canada. Touching every type of building in one way or another, its effects were mostly felt in the middle of the nineteenth century, though certain principles can still be seen in the architecture of today. This is due to its innovations in planning, in architectural principles and the application of ornament, but also to the ways in which it was aggressively promoted as an ethical and sometimes even as a nationalistic style. In Canada, the style was disseminated in a variety of ways from publications to architects of British, American and Canadian descent. What then are the iconographic implications of the style? When the Gothic style was used in Canada, why was it chosen over other styles? What were the ramifications of this movement on the built environment? This session seeks to explore the Gothic Revival in all of its manifestations, from its origins to its lasting effects up until the present day.

[GOTHIQUE CANADIEN]

Présidents: Malcolm Thurlby and Jessica Mace, York University

Le néogothique est l'un des mouvements architecturaux les plus influents à avoir pris pied au Canada. Appliqué à chaque type de bâtiment d'une façon ou d'une autre, ses effets ont été surtout ressentis au milieu du XIX^e siècle, bien que certains principes architecturaux soient encore d'actualité. Cette popularité et cette longévité du style peuvent s'expliquer par ses innovations dans les domaines de la planification, des principes architecturaux et de l'ornementation, mais aussi en raison de la promotion agressive qu'on en fait tantôt pour vanter sa dimension éthique et tantôt pour l'utiliser à des fins nationalistes. Au Canada, le style néogothique a été diffusé de maintes façons allant de la publication à la pratique d'architectes d'origine britannique, américaine et canadienne. Toutefois, quelles sont ses répercussions iconographiques? Lorsqu'il a été utilisé au Canada, pourquoi a-t-il été préféré à d'autres styles? Quel a été le prolongement de ce mouvement sur l'environnement bâti? Cette session vise à explorer les différentes manifestations du style néogothique, de ses origines à ses influences contemporaines.

William Hay's Architectural Theories

Candace Iron, PhD Candidate, York University

In his obituary, which was printed in the July 1888 *Canadian Architect and Builder*, the Scottish-born architect William Hay (1818-88) was credited with introducing the revival of medieval architecture to Toronto and its surrounding area. Hay was trained as a joiner, but became skilled as an architect gaining experience in the Edinburgh office of John Henderson (1804-62). In 1846 Hay left for London to work for Sir George Gilbert Scott (1811-78), who contracted him as clerk of works for St. John the Baptist Cathedral, Newfoundland, Canada.

Besides being an architect, Hay was a loyal follower of A.W.N. Pugin (1812-1852) and a writer on architecture, publishing in both Canada and Britain. This paper will examine Hay's articles and his Canadian churches to evaluate his influence on early Canadian architecture and theory.

Second Congregational Church in Unionville

Olena Korolevych, MA Candidate, York University

19th century Canada was an age of architectural revival and an adaptation of features. It was also a time when architecture, as a profession, was being established while architects were trying to find a way to balance the strict stylistic demands of the period with the needs of the society. In the area of church design, it was crucial to conform to the proper architectural canon of Gothic, which became to be accepted as the only true Christian style by the middle of the century. The success of the structure in this period was judged by its ability to parallel the architectural principles, which were outlined by A.W.Pugin and zealously guarded by the Ecclesiologists of the Cambridge Camden Society. In the last quarter of the century, even the non-Conformists were demanding Gothic buildings in order to propagate Christian unity through architecture.¹

This paper will examine the Second Congregational church in the town of Unionville, as an example of a non-Conformist ecclesiastic structure in the context of the last quarter of the 19th century. Designed in 1879 by a young E.J. Lennox, the church has several peculiar features, such as the proportions of the tower in relation to the rest of the structure, as well an unconventional use of the windows in the nave. This church stands as a great example of

¹ Kilde, Jeanne Halgren. *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth-Century America*. London: Oxford University Press, 2002.

the last quarter of the 19th century, a period when an experimentation with architectural features was starting to take place.

Morningside Presbyterian: The Canadian Context of Cram & Goodhue Gothic

Cameron Macdonell, PhD Candidate, McGill University, School of Architecture

The Canadian Gothic Revival was largely the construct of Anglo-Canadian identities. Even though the models were not exclusively from England, the trends were mostly based on British taste. As Mathilde Brosseau argued, however, the last phase of Canadian Gothic took its inspiration largely from the rising power of the United States and, above all, from the Boston and New York firm(s) of Cram & Goodhue. The problem with Brosseau's argument is the assumption that the Chicago World's Fair (1893) and its Beaux-Arts emphasis were the catalysts for Canadians to consider Cram & Goodhue Gothic. With Cram in particular, the World's Fair was inconsequential and his attitude toward the École des Beaux Arts was ambivalent, at best. Instead, this paper will show that the last phase of the Canadian Gothic Revival embraced Cram & Goodhue's Gothic because Cram and Goodhue structured their practice(s) around an emphatically Anglo-American discourse, one that could translate across the Canadian border among the many Anglo-Canadian denominations of churches built in their manner.

This paper will use Morningside Presbyterian Church, Toronto, to buttress that argument. Through the appropriated detail of the tower from Cram & Goodhue's repertoire, Morningside Presbyterian exposes how Cram & Goodhue Gothic was evaluated in the popular and professional Canadian press as being both emphatically English and intrinsically (North) American. Anglo-Canadians could thus extend their Gothic architectural identities through the latest trend of Cram & Goodhue Gothic, regardless of the firm's American origin.

Under a Starlit Sky: Thoughts on the Gap in the Discourse on Roofs and Ceiling in Ecclesiastical Structures

Barry Magrill, Independent Scholar

Roof and ceiling, conceived together as a unit in construction, are integral to sound building but often omitted from late nineteenth and early twentieth century discourse on religious architecture. Raphael and J. Arthur Brandon's *Open Timber Roofs* (1862) is virtually the only text devoted to the subject. By the turn of the century the situation

was completely changed. Ralph Adams Cram's 1899 evaluation of the state of religious architecture in the US published as *Church Building* covered every aspect of design except roofs and ceilings. Both texts were available to Canadians. This paper aims to analyze the void in the discourse on roofs and ceilings from both an aesthetic and a structural perspective. Neglecting roofs was clearly not an option, and so, how was it that church builders had the confidence to proceed given the lack of architectural dialogue on the subject? Was ceiling design consequently a hold-back to previous fashions and a consideration of last resorts? Owen Jones' *Grammar of Ornament*, in re-publication from 1856 to at least 1910, paid particularly close attention to the design possibilities on timber ceilings. An examination of the motifs in Jones' text in a Canadian context is contemplated.

Saskatchewan Gothic

Bernard Flaman, SAA, MRAIC, PWGSC, Heritage Conservation - Western Region

The voice of Gothic architecture in Saskatchewan has spoken in various dialects and accents from the oldest building in Saskatchewan, the Holy Trinity Anglican Church at Stanley Mission dating from 1860 to the recently completed "D" Wing of the Medical Health Sciences Complex at the University of Saskatchewan. The presentation will consist of a visual survey of key buildings to illustrate how Gothic has evolved in Saskatchewan over the last 150 years. The first building presented will naturally be the Stanley Mission Church accompanied by a discussion of the design origin and an examination of the sketches produced by Reverend Hunt. The second part of the talk will explore the work of Brown and Vallance at the University of Saskatchewan and the Regina College. The first University Board of Governors embarked on a Gothic fact finding tour and traveled to McGill University; then ventured southward stopping at Princeton University and ending up at the newly constructed Washington University in St. Louis, MO. Based on what they observed, they engaged Brown and Vallance to complete a number of projects and brought a well resolved Collegiate Gothic to Saskatchewan. The third portion of the talk will look at the work of Shore and Moffat and John-Holliday Scott at the University of Saskatchewan in the 1950's, 60's and 70's. Shore and Moffat designed both Collegiate Gothic and Modernist buildings for the University within the space of a few years. Holliday-Scott's buildings, a series of three over 15 years, illustrate how a contemporary building can be added to a Collegiate Gothic environment in a sensitive and compatible way. The last portion of the talk will investigate recent interventions at both the University of Saskatchewan and University of Regina with special attention paid to a the new "D" Wing of Health Sciences, where a brutalist façade of the 1970's has been masked with a Collegiate Gothic façade.

Optimism and Competition in Saskatchewan's Early 20th Century Rural Gothic Revival Churches: Kaposvar Roman Catholic Church and Bekevar Presbyterian Church

Kristie J. Dubé, MA

Saskatchewan's religious architectural history has often been overlooked for a variety of legitimate reasons. Not the least of which is that the vast majority of its early churches reside in remote sections of rural prairie and have thus remained a secret to all but the local residents. These rural churches are quite varied in the manner and scope of their construction. However, they do share a few common traits, namely a general sense of optimism and competition. No two Saskatchewan churches better display this than Kaposvar Roman Catholic Church and Bekevar Presbyterian Church. The harsh and limited conditions that were common in Saskatchewan's rural landscape during the early 20th century hampered church construction. However, the optimism and competition that arose from the "boom" period also inspired grand church structures. The Kaposvar and Bekevar church committees dealt with these conflicting factors and created two distinctive structures that embody the prairie spirit characteristic of Saskatchewan's religious architectural heritage.

Queen Street United Church and Gothic Revival in the Kingston Area

Jennifer McKendry, PhD, Independent Consultant, Kingston

"Queen Street Church Burned! – Imposing Methodist Edifice Became a Prey to the Flames!" proclaimed the Kingston headlines in the spring of 1919, when the Methodist (now United) church suffered yet another disaster. But eleven months later, it was rebuilt incorporating the surviving stone walls and tower and made even "more beautiful and commodious" in the interior. Thus Sidney R. Badgley's exterior design of 1886 is still with us, although the church no longer functions as such, and plans are under way to convert it into a commercial and residential complex.

The history of the church can be traced to 1864 as a design of architect John Power whose son, Joseph, was successful in 1882 in winning the competition to enlarge the church. His building burnt only four years later leading to the opportunity for a new structure, for which he seemed certain to be chosen as the architect. At the last moment, however, S. Badgley from St Catherine's was selected.

Power's loss in 1886 was balanced by his gain two years later as the architect of St Andrew's Presbyterian Church, kitty-corner to Badgley's church. Arguably, St Andrew's had to be in Romanesque Revival style to contrast with the Queen Street church.

The story of the church's complex history, various architects and designs, possible pattern book influence, style within the Methodist tradition and influence on other buildings will be examined in this presentation.

St. John's Anglican Church, Portsmouth, and the Gothic Revival in Canada West, 1849-63

Paul Christianson, PhD, Professor, Department of History, Queen's University

The 1840s witnessed a vast increase of church building in Canada West. In the immediate Kingston area, four Gothic Revival Anglican churches were built during that decade. Designed by an anonymous architect, the construction of St. John's started in 1849 and it opened for worship in 1850. (fig. 1) The original nave, constructed of local limestone, had interior dimensions of 42 by 28.5 feet, making it the smallest of the stone Anglican churches in the Kingston area. The exterior took an unusual shape for the 1840s, displaying many of the characteristics prized by the Ecclesiologists. The first of a number of small parish churches built in Canada West with a south entrance porch, low walls, robust buttresses, a high pitched roof, and a simplified western belfry (or belfries), St. John's took a serious and pleasing step away from the previously ubiquitous model of historically-derived North American Gothic Revival churches, buildings with the main entrance situated on the ecclesiastical west façade, most often through in a central tower. This proposed paper would examine the social setting and the architectural design of St. John's church.

The Romanesque Saint Mary Magdalene, Toronto

Loryssa Quattrociochi, Prospective MA Candidate, University of Guelph

This study examines the architectural peculiarities of Saint Mary Magdalene on Ulster Street, Toronto, a Romanesque styled church in a century dominated by the Gothic Revival architectural style. I trace Saint Mary Magdalene's history from its inception in 1888 as a mission of Saint Matthias, founded in 1873 and located on Belwoods Avenue, Toronto, to its present state as an independent parish. In establishing a context through which I can present Saint Mary Magdalene's history, I have consulted scholarly material regarding the changing state of

Anglicanism and Anglican church building in Canada. Moreover, emphasis is placed on the church expansion design of architect Frank Darling, who chose to deviate from the Gothic style despite receiving Gothic training by Henry Langley, in Canada, and Sir George Edmund Street, in England. My research is comprised of information obtained from the church archives, speaking to members of the church, and from a book written by the church's historian David Greig. From the church archives I have retrieved Darling's original 1892 floor plan, as well as drawings and photographs of the church from 1888 onward, capturing different periods of construction. Through access to the church's well preserved primary documents, in combination with scholarly sources, I speculate that Darling's architectural influences lay in English Romanesque building traditions, which separates Saint Mary Magdalene from its Gothic contemporaries.

Remodel or Rebuild? Some examples of late 19th-century remodeling of earlier Methodist and Presbyterian churches in Ontario

Malcolm Thurlby, PhD, Professor, York University

From about 1870 numerous Methodist and Presbyterian churches in Ontario were constructed anew on a grand scale unprecedented in earlier churches of these denominations. Henry Langley's Metropolitan Methodist in Toronto (1870-2), Smith and Gemmell's Wesleyan Methodist in Port Hope (1874-5), and T.J. Rutley's First Presbyterian in Chatham (1892), are fine examples of this trend. Be that as it may, many congregations opted to retain the core of earlier churches and remodel the fabric to provide more space in the sanctuary and/or introduce rooms for Sunday Schools and other meetings. This paper introduces various ways in which the remodeling was achieved with specific reference to St Andrew's Presbyterian in Guelph, St Andrew's Presbyterian in Chatham, Wall Street Methodist in Brockville, Knox Presbyterian in Perth, St Andrew's Presbyterian in Peterborough, and Parliament Street Primitive Methodist in Toronto.

A liberal Gothic? Arthur Buies's visions of Quebec

Nicholas Roquet, PhD, Associate Professor, School of Architecture, Université de Montréal

Drawn up in the middle of the 1870s, and only partly realized in ensuing years, the so-called Dufferin embellishments have long been described as a visionary plan to rescue Quebec City's threatened fortifications, and indeed as the first conservation project on Canadian soil.² More recently, this standard interpretation has come into question. Pointing

² Achille Murphy, "Les projets d'embellissement de la ville de Québec proposés par Lord Dufferin en 1875," *The Journal of Canadian Art*

out the discrepancies between the city's historical fabric and the building program set out by Lord Dufferin and architect William H. Lynn, Georges Drolet has argued that the project's true aim was to create an emblem of the new Canadian nation—one that reconciled Quebec's conflict-ridden history with British imperial values.³ In this view, the project's connection to the past was mythical rather than material.

In contrast, this paper will argue that the conciliatory nature of Dufferin's embellishments is itself something of a myth, and that the project might be better understood as a locus of conflict. It will focus on the writings of one of Lord Dufferin's unlikeliest allies: the radical journalist Arthur Buies (1840-1901), a committed republican and anticlericalist. In a series of articles spanning twenty years (from 1864 to 1893),⁴ Buies repeatedly used Quebec City's fortifications as a fictional site, placing himself as narrator of a dismal present against the backdrop of Durham Terrace. Where Dufferin sought to appropriate the city as his personal estate, Buies envisioned the remaking of Quebec as a collective act of liberation—a dismantling of the “circles of stone” that held its citizens captive in body and mind.

Beautifying the Countryside: Rural and Vernacular Gothic in Canada West

Jessica Mace, PhD Candidate, York University

The Gothic Revival in Canada is typically perceived as a style for churches. Its motifs and principles, however, were translated to many different types of buildings including small rural homes. This is particularly true of the mid-nineteenth century when many books began to include designs for small cottages and farmhouses in rural settings with the goal of improving the general appearance of the countryside. How did these ideas differ from those that were used in cities? How were the motifs adapted from church architecture and mansions to houses with limited finances? What concessions were made for farmers in particular? This paper will examine these small rural homes and farm houses in Canada West (1841-1867) in relation to the ideas that were circulating at the time, particularly those that were featured in unexpected places, such as in popular periodicals like the *Canada Farmer*.

History 1, no. 2 (Fall 1974): 16-29; André Charbonneau, Yvon Desloges, and Marc Lafrance, *Quebec the Fortified City: From the 17th to the 19th Century* (Ottawa: Parks Canada, 1982); Christina Cameron, *Charles Baillairgé, Architect & Engineer* (Montreal: McGill-Queen's University Press, 1989); Gordon W. Fulton, “Policy issues and their impact on practice: heritage conservation in Canada,” *APT Bulletin* 29, no. 3-4 (1998), 13-16.

³ Georges Drolet, “The Mighty Empire of the Past: Lord Dufferin's 1875 Embellishment Proposals for Quebec City,” *Bulletin of the Society for the Study of Architecture in Canada* 21, no. 1 (March 1996), 18-24.

⁴ “Lettres sur le Canada” (1864, 1868, 1869); “L'ancien et le future Québec” (1876); “Québec en 1900” (1893).

The Canadian Arts and Crafts Movement Then and Now: Tracing the Evolution of Domestic Space in Canada, 1900 - Present

Adrian Gamble, PhD Candidate, York University

Every city in Canada, from Victoria to Saint John's, has had its brush with the Arts and Crafts Movement, the twentieth-century offspring of the Gothic Revival that this country embraced as its own for the better part of a century from the mid-1800s to the Second World War. This paper seeks to outline and discuss my efforts, via my ongoing doctoral research, to track down and record the physical remains of the domestic examples of Canadian Arts and Crafts homes built across the country from the turn of the last century, up to the 1940s. From their first honourable mentions in contemporary print sources, such as, *Canadian Architect and Builder*, and the once-popular, *Canadian Homes and Gardens*, to their present state of affairs in the twenty-first century, I endeavour in this paper to speak to the legacy that these uniquely Canadian homes have left behind. A home-grown twist on an English ideal, Canada's Arts and Crafts homes and neighbourhoods represent a very special case study of nationalism through architecture, and through my research I hope to connect the past to the present with a mixture of archival research and present-day interviews with homeowners. My paper will thus provide a window into the mindset and ongoing legacy that Canada's connection to the craft ideal has bequeathed to us all - a message that hopefully can shed some light on Canada's aesthetic, national character.

[CURRENT RESEARCH]

Session Chairs: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

This session invites papers on any aspect of the built environment in Canada that is not covered by other sessions.

[RECHERCHES ACTUELLES]

Présidents: Nicolas Miquelon, Architectural Historian, Parks Canada and Peter Coffman, PhD, Assistant Professor and Supervisor, History and Theory of Architecture Program, Carleton University

Cet atelier invite les communications qui s'adressent à un aspect ou à un autre de l'environnement bâti au Canada et qui n'a pas été couvert par les autres ateliers.

Making the "Invisible Institution" Visible: The First Baptist Church, Amherstburg and the Formation of Black Baptist Practice in Canada

Jennifer A. Cousineau, architectural historian, Parks Canada

While the centrality of faith and the black church in the historical experience of African Americans has been widely studied in the United States, very little has been written on the black church in Canada. Using the First Baptist Church in Amherstburg, Ontario, constructed in 1848-49, as a case-study, this paper will examine the role of the black church in the lives of refugees from bondage, and the ways in which that role was expressed in the built environment.

It is telling that churches were the first communal buildings to be constructed by new African Canadians after they settled in southern Ontario between 1820 and 1850. These churches were most often built by members of the black community, and they were both a local/regional phenomenon and a transnational type of architecture. Materials, patterns of use, and appearance in the landscape might be products of the builders' immediate circumstances, but church builders also brought skills, aesthetic knowledge, tastes, and experiences of religion from many different parts of the United States to bear on the churches they built in their new homeland.

Drawing on phenomenology and ritual theory, this paper will analyze oral histories, journalistic accounts, fiction, and most centrally, the plan, exterior, and interior of one of a small group of early black churches in Ontario as means of understanding the first communal religious structures black communities made for themselves in Canada. At the core of this research is an interest in the use space. This paper will therefore engage questions such as: What elements of Baptist practice were prioritized by these communities? What style of worship were these buildings made for? What functions might they have had beyond communal worship? What role did the black church play in accommodating the settlement of self-liberated African Canadians in Ontario?

The First Baptist Church in Amherstburg was selected for this study because it is an early example of its type and one of the few to remain in continuous use by the same congregation between its founding and the present day. It was also the Mother Church of the Amherstburg Regular Missionary Baptist Association, one of the most important black organizations in Canada West, later Ontario. The First Baptist Church was central to the establishment and development of the black Baptist church tradition in Ontario. As the material expression of the practices and the beliefs of the early black Baptists who settled in the region, it made visible what some historians have called "the invisible institution," in reference to the black church in North America under slavery.

Crafting Culture

Mitchell May, M. Arch. Candidate, Ryerson University, Toronto ON

Craft is dead. As labour and intellect in architecture have become separated, so too have the fields of design and building. Design carried on into what we know as “architecture,” whereas craft became the domain of the vernacular. As architecture has become separated from craft, it has become generic in terms of its dialogue with place and culture. The architecture of the past tells us much about the time in which it was situated; people knew how to build, built with materials readily available and was a product of the technologies of the day.

The history of Canadian building is entrenched in wood. It is a material that has remained readily available through time, and was essential to survival for the people of Canada, including the First Nations and early Canadian settlers. Our early architecture tells stories of survival and immigration, trades and craftsmanship.

How can we reinterpret the past so as to continue the narrative?

Technology can be the catalyst in the reintroduction of place, culture, and craft. Digital fabrication can be used to reunite craftsmanship and design through the hand of the architect, and reinvigorate dying building conventions through the digitization of traditional forms of craft. Old forms of building can become a part of our architectural vocabulary once again, evolving and changing, rather than stagnate as a relic of our past. In the future, the architecture of today can speak of our rootedness in place, as well as the technologies which allowed us to change the way we built.

The articulation of jurisprudence: two case studies in the American Dominion

Rhodri Windsor-Liscombe, Associate Dean Graduate Studies, UBC Vancouver

Jurisprudence as both the legitimation and the practice of hegemonic legal system has been central to the assemblage of the later modern nation state and the elevation of architecture as central agent in the secular definition of official culture. The courthouse has served as monumental presence in major urban centres and architectural lynchpin in newer settlements, representing the projection and broad reception of systems of legal management of governmental, commercial, communal and individual practice. The external design and iconography of the courthouse embody social messaging of ethos and tradition that act in concert with the regulatory regime

enacted within – factors that have been examined in humanist as well as deconstructivist scholarship but only to a limited degree. First examining the broader context, especially at the outset of British imperial strategy in the north Americas, the paper will then investigate two case studies from either side of the 49th parallel in order to tease out the actual relationship between articulation and agency.

The devolution of the hockey arena: From architecture that speaks to silence

Howard Shubert, M.A., M.Phil., Independent architectural historian, curator, lecturer, author

Whether called rink, arena, Forum, Garden or Coliseum, as they were from the 1860s to the 1960s, or Place and Centre (preceded by a corporate moniker), as they are named today, buildings for skating and hockey always have been defined by multi-functionality. By economic necessity they were required to be transformable. In the days before artificial ice this change occurred seasonally, mirroring the ephemeral nature of the original spaces of skating and hockey, frozen ponds that literally disappeared with the spring thaw.

What we mean by the hockey arena is an identifiable purpose-built structure serving the requirements of the sport and its spectators. Early hockey buildings announced their underlying purpose, the spanning of the ice surface, through shed-like roofs or domes as at Toronto's Maple Leaf Gardens. When the Montreal Forum was renovated in 1968 it gained a set of side-illuminated escalators, resembling crossed hockey sticks, which branded the building with its primary function. As the twentieth century came to an end however, a new slate of NHL buildings broke ground and broke company with their predecessors in fundamental ways. The architectural brief for these buildings would most likely describe an adaptable, multi-functional space capable of seating large audiences for diverse events. Today little distinguishes buildings in which the primary tenant plays basketball from those in which hockey is played. The hockey arena has been reduced to a change of surface. The building itself has virtually disappeared; it no longer speaks to us.

«Repenser le centre-ville de Rimouski»

Geneviève Béliveau, Marc-Olivier Blouin et Louis Mazerolle, étudiants à la maîtrise en design urbain, Université Laval

Afin de soutenir ses ambitions de développement urbain, Rimouski désire renouer avec la mer et s'affirme comme ville maritime. Dans le cadre d'un projet de maîtrise en design urbain, l'étude «Repenser le centre-ville de Rimouski» s'appuie sur une démarche typomorphologique.

Historiquement, la croissance économique de ville de Rimouski s'est basée autour de l'industrie forestière, l'agriculture et les différentes institutions religieuses, caractéristiques de la ville québécoise catholique traditionnelle.

Le Grand Feu de 1950 entraîne non seulement la disparition d'un patrimoine bâti érigé depuis le XIX^e siècle, mais aussi la reconstruction rapide d'une modernité architecturale et urbaine caractéristique des années 1950. Empiétant sur le fleuve, un vaste remblai a créé de nouveaux espaces, dont une nouvelle voie rapide de contournement au centre-ville. Ces nouveaux ilots sont encore aujourd'hui marqués par une signature moderne, ignorant le littoral maritime et la trame historique.

Depuis un demi-siècle, Rimouski a connu une croissance importante tout en constatant, comme dans plusieurs autres villes, le déclin de son centre-ville au profit de la périphérie.

L'étude en cours pose des enjeux qui intègrent des questions de sauvegarde, de mise en valeur et de revitalisation pour le centre-ville de Rimouski. Elle aborde des questions d'urbanisme et d'architecture afin de mener à la création d'un projet identitaire, conséquent avec les ambitions locales, et favorisant l'attractivité du milieu.

Quels sont les éléments permettant de comprendre les raisons du déclin du centre-ville pourtant toujours central d'un point de vue géographique? Quelles devraient être les interventions à faire?

L'architecture de paysage comme discipline de fabrication du paysage moderne de l'Expo 67

Nicole Valois, professeure agrégée à l'École d'architecture de paysage de l'Université de Montréal et Jonathan Cha, doctorant à l'Université du Québec à Montréal / INRS / Institut d'urbanisme de Paris de l'Université Paris-Est

La contribution des architectes paysagistes à l'aménagement des sites de l'Expo 67 a été déterminante pour lier les composantes et créer une unité esthétique sur tout le territoire d'intervention. De l'organisation spatiale générale aux détails de plantation, leurs réalisations ont façonné le paysage et l'expérience de l'exposition universelle.

La conférence a pour but de mettre en lumière la contribution des architectes paysagistes à la fabrication du paysage moderne de l'Expo 67. Quelle était la nature de leur participation ? À quel niveau de planification sont-ils intervenus, depuis la configuration des îles, du tracé des canaux, des routes et des sentiers, jusqu'à l'aménagement de secteurs particuliers? Quelles-sont les firmes impliquées? Pour mettre de l'avant la réelle contribution des architectes paysagistes au paysage de l'Expo 67, il sera démontré 1) que les principes d'aménagement déterminée par l'architecte en chef de l'Expo 67 était favorable à l'implication de l'architecture de paysage, 2) Les différentes échelles d'interventions et les rôles variés occupés par les architectes paysagistes sont représentatifs de l'étendue de la profession et enfin 3) que l'événement, qui est parmi les réalisations les plus iconiques de cette période, coïncide avec la naissance des spécialisations des professions de l'aménagement, notamment l'institutionnalisation de l'architecture de paysage au Québec et ailleurs au Canada.

Près de cinquante ans après la réalisation de cet événement d'envergure internationale, la présentation exposera pour la première fois l'apport des architectes paysagistes dans la mise en œuvre de l'Expo 67 et sera une contribution à l'histoire de son aménagement.

The parallel worlds of technology and architecture

Ted Cavanagh, PhD, Professor, School of Architecture, Dalhousie University

Most architectural programs have a several courses in history. The study of architectural history emerged from art history, and to a large extent architecture is studied as if it were a fine art. Since architecture is technology (according to the definition of Thomas Hughes), students would benefit from studying architecture as technology.

This paper discusses how a theory from the history of technology can be applied to the history of architecture. A series of well known examples from the history of architecture are depicted to illustrate the principles of the social construction of technology (SCOT). Architectural examples in this paper concentrate on innovative moderns, already current in the design studio and a subject of study in courses in architectural history.

Amongst other things, the examples attempt to explain architectural innovation and the process by which innovation becomes popular. For instance, the application of the concept of rhetorical closure helps to reframe the Museum of Modern Art's 1932 exhibition and book, *International Style*. Similarly, architects would benefit from understanding the debate about whether technological problems lead to inevitable or best solutions and whether agreements about technologies are socially constructed.

The art historical approach concentrates on the point of view of the designers, whereas SCOT extends further into the past to include the social construction of the need for and description of a new technology. SCOT also widens agency from innovators and adaptors to other social groups including bystanders, advocates and users. The repositioning of architecture as a social and technological pursuit from its current emphasis on individual intention and creativity brings the study of the history of architecture much more in line with the reality of practice.

[ROUNDTABLE: THE FUTURE OF ARCHITECTURAL HISTORY IN CANADA]

*Session Chair: Peter Coffman, PhD, Assistant Professor and Supervisor,
History and Theory of Architecture Program, Carleton University*

As the first generations that founded and sustained the SSAC reach or approach retirement, their succession is not guaranteed. Cutbacks, hiring freezes, and an apparently diminishing interest in the humanities mean that the future of the discipline of architectural history in Canada is far from assured.

Are there any ways to resist this trend? Does the discipline need to reconsider or re-position itself in order to maintain its viability? Would greater integration with other disciplines (heritage studies, architecture, etc.) be a way forward? Would public outreach and political lobbying serve a useful function? And, can or should the SSAC take a proactive role in any of this?

This roundtable invites speakers to present brief (5-10 minute) presentations on the topic, followed by a dialogue with fellow panelists and audience members.

[TABLE RONDE: L'AVENIR DE L'HISTOIRE DE L'ARCHITECTURE AU CANADA]

*Président: Peter Coffman, PhD, Assistant Professor and Supervisor,
History and Theory of Architecture Program, Carleton University*

Tandis que les premières générations qui ont fondé et soutenu la SÉAC ont pris leur retraite ou s'en approchent, leur relève n'est pas garantie. En raison de compressions, de gels d'embauche et d'un intérêt général déclinant pour les sciences humaines, nous sommes portés à croire que l'avenir de la discipline de l'histoire de l'architecture au Canada est loin d'être assuré.

Existe-t-il des façons de résister à cette tendance? Est-ce que la discipline devrait plutôt réexaminer ses positions de sorte à conserver sa pertinence? Est-ce qu'une plus grande intégration à d'autres disciplines (études du patrimoine, architecture, etc.) est une avenue probante? Est-ce que la sensibilisation du public et le lobbying politique s'avèreraient utiles? Et, finalement, est-ce que la SÉAC peut ou devrait jouer un rôle proactif dans tout cela?

Cette table ronde invite des conférenciers à faire de brèves présentations (5 à 10 minutes) sur le sujet, suivi d'un échange avec les autres présentateurs et les membres du public.

[BUILT STRUCTURES ON NATIONALLY COMMEMORATED SITES: DICHOTOMIES ASSOCIATED WITH COMMUNICATING THE PAST]

Session Chair: Peter Berton, B.Arch, OAA, MRAIC, AIA, CAPHC, +VG Architects

Through architectural form, Canada's designated built heritage represents some of the finest examples of "Architecture that Speaks". Built heritage provides evidence of human conditions, identities, values, power, aspirations and limitations. In turn, these precious commodities contribute to collective national identity and provide invaluable insight to the development of Canada. The importance of protecting Canada's built heritage is at the forefront of all levels of Canadian heritage policy and UNESCO's mission statement. Yet over the last 30 years, one in five pre-1920 buildings have been demolished—a rate of loss comparable to some endangered species.

Protecting designated historic places often entails supplementing them with new interventions, structures and visitor programs. These strategic interventions and investments are vehicles for achieving heritage policy mandates which entails, "*fostering public understanding, appreciation, and enjoyment of heritage sites in ways that ensures commemorative integrity of these places for present and future generations*" (Parks Canada). New interventions provide the environment to engage, attract and retain visitors, and to help generate revenue which is required to extend the site's life cycle.

However, these interventions create a series of contradicting design criteria. How does one re-develop a designated heritage site to be viable in the long-term while not interfering or impacting the living artefact? This session invites paper presentations that expand upon the dichotomies associated with interventions within Canada's designated built heritage sites.

**[STRUCTURES CONSTRUITES SUR DES LIEUX COMMÉMORÉS À L'ÉCHELLE NATIONALE:
DICHOTOMIES ASSOCIÉES À LA COMMUNICATION DU PASSÉ]**

Président: Peter Berton, B.Arch, OAA, MRAIC, AIA, CAPHC, +VG Architects

De par sa forme architecturale, le patrimoine bâti désigné du Canada illustre certains des plus beaux exemples d'«architecture parlante». Le patrimoine bâti témoigne de la condition humaine, des identités, des valeurs, du pouvoir, des aspirations et des limites. En retour, ces précieuses ressources contribuent à définir l'identité collective nationale et à fournir un aperçu inestimable du développement du Canada. L'importance de protéger le patrimoine bâti canadien est identifiée de manière importante sur tous les niveaux de la politique fédérale en matière de patrimoine ainsi que dans l'énoncé de mission de l'UNESCO. Malgré cela, au cours des trois dernières décennies, un bâtiment construit avant 1920 sur cinq a été démoli – un déclin comparable à celui des espèces en voie de disparition.

Protéger les lieux patrimoniaux de niveau national exige souvent d'y faire des interventions, d'y ajouter de nouvelles structures ou des programmes destinés aux visiteurs. Ces interventions stratégiques et ces investissements sont des moyens pour réaliser des mandats de politiques du patrimoine qui impliquent de « favoriser chez le public la connaissance, l'appréciation et la jouissance de manière à en assurer l'intégrité commémorative pour les générations d'aujourd'hui et de demain » (Parcs Canada). De nouvelles interventions fournissent l'espace pour impliquer, attirer et captiver les visiteurs, et pour aider à générer des revenus nécessaires pour prolonger le cycle de vie du site.

Cependant, ces interventions provoquent une série de critères de conception contradictoires. Comment peut-on redévelopper un lieu désigné pour qu'il soit exploitable à long terme sans nuire à la vie de l'artefact? Cet atelier souhaite recevoir des communications qui traitent des dichotomies associées aux interventions sur des lieux patrimoniaux commémorés au niveau fédéral.

Fort Henry UNESCO Visitor Center

Peter Berton, B.Arch, OAA, MRAIC, AIA, CAPHC, +VG Architects

Our paper presentation expands upon the theme “*Architecture that Speaks*” and is an area of particular interest to SSAC and SAH members.

Built between 1832-1840 Fort Henry fortifications and surrounding landscape is the most intact military historical site in Canada which is recognized by Parks Canada as a National Historic Site of Canada.

In 2007, the site gained international recognition as a UNESCO World Heritage Site (as a part of the Rideau Canal) thus boosting its global heritage status and the importance of protecting and communicating the values of these cultural resources.

To augment the new UNESCO World Heritage Site classification, +VG Architects were retained to design a new Visitors Centre. The Visitor Center furthers both Parks Canada and UNESCO’s mission which entails “*fostering public understanding, appreciation, and enjoyment of heritage site(s) in ways that ensures commemorative integrity for present and future generations*” and “*building inclusive knowledge societies through information and communication*”.

The challenge involved in designing a UNESCO Visitor Center involved two fundamental issues:

- 1) How does the +VG team design a UNESCO Visitor Center that does not interfere or negatively impact Fort Henry’s architectural messages of power, politics, war, social status, history, identity and human conditions?
- 2) How does +VG convey the story of Fort Henry through architectural communication and human interpretation in a quite literal way?

We welcome the opportunity to share the infinite number of ways in which this site’s unique architecture speaks of human needs, values, creativity, conditions, aspirations and limitations.

Elaborating upon how this site conveys meanings throughout history and to the present day, the proposed session compliments the 2012 SSAC Conference theme, “*Architecture that Speaks*”.

Invigorating National Historic Sites: Creating Contemporary Connections to Experiences of the Past (Using Media Environments to Re-Invigorate the Visitor Experience)

Stephen Petri, B.E.S., B. Arch, Reich-Petch Architects

CONTEXT: Contemporary research into historic sites and living history environments demonstrates that heritage sites have been suffering from a 25-year decline in attendance and popularity. Even though visitor research continually expresses that audiences are interested in leisure time activities that provide authenticity and education, the actual attendance at living history sites often demonstrates dwindling attendance, year over year. Why is this? High quality television documentaries, the Internet, and theme parks have all challenged the traditional realm of Heritage sites (and these challengers are not beholden to a limited summer season).

While preserving Heritage Sites and Heritage Architecture is a vital responsibility for our collective future, experts in this field agree, that living history sites are a brand that is in need of new life.

RESPONSE: The design of the visitor experience at Fort Henry will help re-invigorate the Living History brand. The Visitor Centre, conceived as a prelude to the Fort, will offer up-to-the-minute media environments and object installations where visitors will gain deep perspectives on Fort Henry. Visitors will engage in a series of surprising and delightful “virtual encounters” with various individuals whose lives were deeply connected with the Fort. The Fort will be seen as a piece of high tech 19th century military architecture. But it will also be seen through the varied perspectives of many different individuals. Portals to history will allow visitors to gain glimpses into the diverse lives and experiences of the Fort. For example, a Kingston barmaid, an enlisted British soldier and his wife, The Duke of Wellington, amongst others, will all speak to the visitor and answer questions. Beyond the heritage architecture of the Fort itself, media environments will open doors to history and enhance the visitor experience.

Borrowing from film production and digital media technology, a contemporary experience has been developed that honors the heritage of Fort Henry, while addressing the interests of today’s discerning audience.

The Lost Languages of Architecture

Christopher Borgal, OAA, MRAIC, CAHP, Goldsmith Borgal & Company Ltd Architects

This paper will expand on a previous paper written several years ago called “Of Bridges and Poems”. The paper discussed the loss of richness of our world through attenuation of the lexicon describing now obsolete or disused things. It also made a case for how poetry and music are missing parts of an only partially developed engineered society. There used to be, for instance, a number of words that, in a very succinct manner, could describe architectural features. A verbal description of mouldings using words such as a cyma, or cyma reversa, or egg and dart or ogee could provide a craftsman all that was needed to create a moulding or a cornice without illustration. Few architects today know this glossary of detail. As well, buildings expressed their meaning by their form – and were instantly recognized as banks, churches, or domestic structures in a more overt manner than today. The paper’s object is to discuss loss of meaning and to open a discussion on how such meaning might be found today and where and in what manner the missing richness of our experience can be brought back through architecture and its allied arts.

The Old Don Jail: The Dichotomy of Rehabilitation Models Past and Present

Paul Sapounzi, +VG Architects

Originally constructed in 1865, the Old Don Jail is an architectural treasure in the City of Toronto. At the time of construction, the jail was the largest of its kind in North America, boasting a plan of reform and rehabilitation rather than incarceration for its inmates.

For over 30 years, the jail has sat vacant and unused in the Riverdale neighbourhood, waiting for its own renewal, to be a relevant and useable building once again.

Through an alternative financing and procurement model established by Infrastructure Ontario, Bridgepoint Health will give new life to the Old Don Jail. The rehabilitation scheme, being implemented by the Plenary Health team of contractors, architects and building specialists, maintains a harmonious balance between the conservation / interpretation of original building fabric and artifacts, and the adaptive re-use of spaces as administrative offices for Bridgepoint Health.

This presentation examines the dichotomy of architectural rehabilitation models 150 years apart.

The story unfolds through the development of the interpretation plan and its challenges to:

- Cast the jail in a positive light through its adaptive re-use while accurately and objectively recounting its history, design, construction and use;
- Raise public awareness of the history associated with the jail;
- Encourage the public to become engaged with the site and the jail in its new adaptive re-use through individual personal encounters and organized public tours.

[OTTAWA, THE FEDERAL CITY]

Session Chair: Christopher Thomas, University of Victoria

As suits the setting of the Annual Conference, this session invites proposals for papers that address aspects of federal architecture or design in the National Capital Region – subjects not previously addressed or fresh treatments or interpretations of more traditional subjects. Papers dealing with any part of the region are encouraged, as are treatments of diplomatic buildings erected by foreign governments, or Ontario or Quebec government architecture built in either province. The goal is that papers contribute to our understanding of the region and its distinctive role in Canadian life.

[OTTAWA, LA VILLE FÉDÉRALE]

Président: Christopher Thomas, University of Victoria

S'inspirant directement de l'emplacement du congrès annuel, cet atelier invite des propositions de communications qui traitent des différents aspects de l'architecture et des designs fédéraux dans la région de la Capitale nationale – que ce soit des sujets n'ayant pas été abordés précédemment ou de nouvelles analyses et interprétations de sujets bien connus. Seront considérées toutes communications touchant à un aspect ou à un autre de la région, de même que les communications qui s'intéressent aux bâtiments diplomatiques érigés par des gouvernements étrangers et aux édifices des gouvernements du Québec et de l'Ontario construits dans la région. L'objectif de cet atelier est de présenter des communications qui contribuent à bonifier notre compréhension de la région et de son rôle distinctif dans la vie canadienne.

Paramountcy, Protocols and Preservation: The Challenges of working with the Federal Government and Diplomatic Missions in Planning for the Management of Built Heritage in the Nation's Capital

Stuart Lazear, MCIP, RPP, Planning & Growth Management Department, City of Ottawa

Competing visions, policies, jurisdictions make Ottawa a unique environment in which to deal with the built character of the City. These creative dynamics have influenced the design and evolution of Ottawa for over 150 years since it was first identified as the Capital of Canada. The purpose of this paper is to discuss the dynamics, tensions and opportunities created by the interface of municipal, federal, and even foreign jurisdictions in the management of Ottawa's built heritage resources. This will contribute to the session's goal of contributing to an understanding of the capital and the factors that influence its form. Several questions and issues will be discussed and illustrated through case studies including :

What happens when federally owned heritage buildings identified by the Federal Heritage Buildings Review Office (FHBRO) are sold and leave federal jurisdiction? (Case Study – Wallis House , Forintek Building).

What happens when federal buildings are leased to the private sector by the federal government or its agencies ? (Case Studies – Sparks Street, Sussex Drive).

How does the federal government interact with the municipal government on major interventions to its heritage properties ? (Case Studies – The Museum of Nature, Canadian Portrait Gallery, Bank of Montreal).

How do foreign embassies interact with municipal heritage planning approvals? (Case Study – The Brunei High Commission).

Design for Responsible Government: Canada's Parliament, 1859-76

Christopher Thomas, University of Victoria

Long recognized as an exemplary Victorian legislative complex and celebrated for their cliff-top location and bold neo-Gothic character, the Canadian parliament buildings at Ottawa (1859-76, rebuilt 1918-27) have nevertheless not been well understood in cultural, economic, and governmental terms. Something of a paradox – an advanced

exercise in Ruskinian Gothic in a famously wild location and an expensive public work built at a time when French-English sectional strife and heavy public debt combined to threaten to topple the government of the United Province of Canada – the complex of public buildings at the new capital nevertheless represented startling progress in liberalism and modernity in Canada, which until shortly before had been operated as a chain of garrison colonies rigidly ruled by imperial martinets. Parliament’s symmetrical layout – different from that of Westminster – around two chambers of equal size and its pavilioned, frontal character facing a public square above the town signaled the pioneering in Canada, in the previous decade, of the principle of “responsible” government, with representative parliamentary institutions, which continued to guide the organization of the self-governing “dominions” – a term coined in Canada – within the British Empire into the 20th century. It is this cultural and political content of Parliament that previous treatments in architectural history – even my own articles and papers – have tended to overlook. Consequently, the real novelty of the Ottawa parliament, as the symbolic and administrative headquarters of a politically and culturally British province on the rich, expansive, and relatively liberal North American continent, has been missed. Bridging form and context, this paper will straddle the boundaries between several histories – of government, partisan politics, economy, society, education, ethnicity, and architecture – and will make comparisons with legislative complexes in other countries.

174-176 Glebe Avenue, Ottawa: A Case Study of l’Architecture Parlante in Urban Intensification, Infill Housing, and Conflicted Interests

S. Holyck Hunchuck, Architectural Historian and Independent Scholar, Ottawa

Infill housing in older residential neighbourhoods can be said to be a balancing act of competing interests: Existing residents and heritage conservators for example, may wish to preserve the community as much as possible, but can be opposed on one hand by municipal dictates to intensify land use and build social housing, and on the other hand by architects and developers whose main priorities are to maximize profits through luxury construction, increased scales and densities, and provision of private amenities.

While one may expect the resulting infill houses to be something of a hybrid l’architecture parlante that speaks of these conflicting interests, the experience in several historic neighbourhoods in Ottawa has been the “signature” new home whose architecture speaks disproportionately of the interests of one party to the exclusion of others.

This paper addresses the following questions: What has influenced this state of affairs? Where do these homes appear, in what numbers, and in what forms? Can these new homes be said to be a new genre, and if so, what is the affect of this genre on historic neighbourhoods in the city?

The answers are explored through a case study of 174-176 Glebe Avenue, a pair of Queen Anne Revival houses. Built in 1910, they housed a nursing home that closed in 2010; they have stood abandoned for two years, and are slated for redevelopment in 2012.

Streetscape by Design: Clemow Avenue Driveway’s “Capital Ambitions” Revisited

Andrew Elliott, Architectural Journalist and Archivist

A little over a century ago, the Ottawa Improvement Commission set out to beautify Ottawa, in order to make it look more like a capital city. In keeping with the ideals of Frederick Law Olmstead, and the model for architectural and landscape design that had worked wonders in Washington D.C., the OIC built landscaped scenic driveways along the Rideau Canal and other prominent Ottawa roads. An overlooked feature of the “federal” system of beautification was Clemow Avenue, which was first conceived in 1903, and went through many stages of design improvements through the 1920s. Clemow Avenue Driveway – which included a section of Monkland Avenue – extended west from the Queen Elizabeth Driveway near the canal to Bronson Avenue and Dow’s Lake. Intended as a ceremonial route – but never used in this way – it was set up as a wide boulevard, with rows of trees and large houses set well back from the street. The intention was to create a park-like setting, with interplay between the architect-designed homes, landscaping, and the street helping to create an aesthetic of beauty. This paper will look how the OIC’s work here set a high standard for design and ask whether this standard still works today. Should architectural and landscape planning in Ottawa return to these early ideals, where entire streetscapes speak to their citizens? Is this street worthy of heritage protection? Should it also receive commemoration as a National Historic Site or District?

[ARCHITECTURE AND REFORM: NEW ISSUES]

*Session Chair: Pierre-Édouard Latouche, professeur, département d'histoire de l'art,
Université du Québec à Montréal*

In the history of architecture, the concept of reform, understood as a fast transformation of behaviors in a specific area and within an existing framework, is habitually associated with a religious context. We know that from the eighteenth century, and more specifically the nineteenth and twentieth centuries, educational, industrial, criminal, medical or hygienic reforms have also transformed the architecture of educational institutions, factories and offices, prisons, hospitals, asylums and homes. Yet almost 40 years after the publication of *Discipline and Punish*, a book which initiated critical thinking about these changes, and despite excellent studies on specific reforms, "reformed" architecture as a field of study has never caught on. Would the discipline of architectural history be resistant to pursuing a line of enquiry in which the architect was frequently subordinated to the dictates of another professional: hygienist, criminal lawyer, teacher or doctor? This session invites papers seeking to rethink the relationship between architecture and reform from a particular Canadian context (typology, building, architect, site), or through historiography.

[L'ARCHITECTURE ET LA VOLONTÉ DE RÉFORME : NOUVELLES PROBLÉMATIQUES]

*Président: Pierre-Édouard Latouche, professeur, département d'histoire de l'art,
Université du Québec à Montréal*

En histoire de l'architecture la notion de réforme, entendue comme une mutation rapide des comportements dans un domaine spécifique et à l'intérieur de cadres existants, est spontanément associée au contexte religieux. Or, on sait que dès le XVIII^e siècle, puis de manière plus évidente aux XIX^e et XX^e siècles, des réformes pédagogiques, industrielles, pénales, médicales ou hygiéniques, ont aussi transformé l'architecture des institutions d'enseignement, des usines et bureaux, des prisons, des hôpitaux, des asiles et des logements. Pourtant, près de 40 ans après la publication de « *Surveiller et punir* », un ouvrage qui donnait un cadre conceptuel permettant de penser ensemble ces transformations, et malgré d'excellentes études sur des réformes spécifiques, l'architecture « réformée » en tant que champ d'étude, ne semble pas s'être imposée. L'histoire de l'architecture serait-elle réfractaire à formaliser une catégorie où la figure de l'architecte a été, plus souvent que moins, appelé à travailler sous la dictée d'un autre professionnel : hygiéniste, criminaliste, pédagogue ou médecin? L'atelier que nous proposons souhaiterait recevoir des projets de communication cherchant à repenser les rapports entre architecture et réforme à travers l'étude d'un contexte monographique particulier en architecture canadienne (typologie, bâtiment, architecte, site), ou d'une réflexion historiographique.

Architecture and Politics Make Strange Cellmates: the Design Evolution of the Don Jail

Anthony Hopkins, Associate Professor Emeritus, English, Glendon College, York University

In 1857 the Toronto City Council directed their architect, William Thomas, to design a new jail based on the design of Pentonville Prison in England. Pentonville, still in use, is a “radial” prison, with four wings extending, fan-shaped, from a single focus point.

Plans were drawn, and approved by the Governor-General of Canada. Construction began in 1858. In 1860, the newly-created Board of Prison Inspectors descended on Toronto demanding extensive, even radical, changes.

Two of these – relocating the cells and eliminating two wings – receive some consideration by McArthur and Szamosi in their book on Thomas. But there is more to be said about these topics, and there are several more significant – and regressive – alterations away from the Pentonville model to be examined. The inspectors were enabled by legislation passed after the original plans had been approved. The changes seem predicated on certain American innovations associated with Auburn penitentiary in New York.

Tracing the design trajectory of the Don is enhanced and complicated by forty sheets of architectural drawings held by the City of Toronto archives. These show at least two phases of Pentonville-style design. None fully reflect the building (which still stands) as it was when completed in 1864.

“Society’s Most Complex Problem”: Shame, Domesticity, and Female Reform Work in Toronto’s Humewood House

Amy Wallace, MA Candidate in Art History, York University

Humewood House is a young parent resource centre located at 40 Humewood Drive, Toronto. Opened in 1912, the centre—then described as “a maternity home for unwed mothers”⁵— is located in a historic building designed by Toronto architect William Rae and was conceived as a site of reform intended to “to bring [residents] to a sense of the degradation of their sin, and the reality of God’s Presence in their lives, that they may go into the world again, self-respecting God-fearing women.”⁶ In this paper I investigate how shame and domesticity as distinct affects were

⁵ Humewood House Archives, “Humewood House fonds level description,” 1.

⁶ Second Annual Report, Board of Directors sous-fonds, Series 8 “Reports”, File 3, Humewood House Archives, Toronto, Ontario, Canada.

institutionalized and managed in maternity homes, using Humewood House in Toronto as a case study. Specifically, I will argue that domesticity was used as a mitigating counter-affect to shame, and that it was this relationship that propelled the transformation, most often described in a Christian framework of redemption, that maternity homes sought to foster. I focus on a series of promotional photographs taken throughout the 1940s to 1960s depicting residents of Humewood House engaged in daily activity. My discussion of these images is supplemented by analysis of the home's building plans dating from 1924, when a new and purpose-built residence was being designed for Humewood House, as well as through discussion of textual documents—in particular, the institution's annual reports—related to the home.

Le vieillissement physique des écoles secondaires du Québec: une opportunité pour appuyer le nouveau pédagogique

Carole Després, professeure titulaire, et Mike Doyle, professionnel de la recherche, École d'architecture, Université Laval

Hérité de la réforme pédagogique que proposait le rapport Parent en 1963, le parc immobilier des écoles secondaires du Québec est vieillissant. Ces écoles dites « polyvalentes » visaient à regrouper sous le même toit les formations générale et technique, et à laïciser et démocratiser le système éducatif à travers le Québec. L'année 2004 sonnait l'heure d'une autre importante réforme : le Nouveau pédagogique. Cette réforme visait cette fois à stimuler les jeunes à apprendre, le rehaussement culturel, social et identitaire, l'intégration des savoirs, et la prise en compte de changements sociaux comme les nouvelles technologies, les préoccupations environnementales et la participation citoyenne. Cette 2^e réforme ne s'est toutefois pas accompagnée de la mise à jour des normes d'allocation d'espace du ministère de l'Éducation des Loisirs et du Sport (MELS) du Québec dont les derniers ajustements remontent ... à 1989! Ainsi, de nouvelles écoles sont construites chaque année avec peu d'égard pour les objectifs visés, sans compter les écoles existantes qui ne peuvent compter sur des octrois que si leur clientèle est en hausse. Or, effet, le nombre d'adolescents ne cesse de diminuer dans la société québécoise. En outre, l'étalement urbain des familles en périphérie fait en sorte que plusieurs élèves habitent loin de leur secteur scolaire et ne retournent pas à leur domicile le midi. Pour être compétitif dans le recrutement de leur clientèle, les écoles offrent dorénavant des programmes à vocation particulière. Au fil des ans, ces transformations sociales ont entraîné la sous-utilisation des certains locaux, les classes par exemple, et la sur-utilisation d'autres comme les cafétérias ou les équipements sportifs. Pour rentabiliser l'utilisation d'infrastructures surdimensionnées ou en accueillir de nouvelles,

les commissions scolaires acceptent de partager leurs équipements avec les municipalités, conférant à leurs écoles une identité de plus en plus communautaire. Malgré ces efforts pour dynamiser ces milieux, la désuétude architecturale de plusieurs de ces établissements scolaires est observable, à l'intérieur comme à l'extérieur. En outre, la majorité des polyvalentes a été construite à l'époque où il était admis que les vues sur l'extérieur constituaient une distraction pour les élèves et que les ordinateurs portables n'existaient pas! La modernisation des polyvalentes représente à la fois un défi et une opportunité pour les architectes. Cette communication rapporte le travail accompli par 24 étudiants des programmes de maîtrise en architecture et en design urbain de l'Université Laval à l'automne 2011 pour revoir la programmation architecturale et urbaine de trois polyvalentes de l'agglomération de Québec et proposer des scénarios de requalification transférables à d'autres écoles. Cette exercice de design collaboratif a été mené avec la participation d'experts des directions d'écoles et des commissions scolaires concernées, du MELS, ainsi que de la Direction de la Santé publique, du Réseau de Sport étudiant du Québec, de Québec en forme, de chercheurs en nutrition et en activité physique, ainsi que du personnel et des élèves des écoles.

[ARCHITECTURE THAT SPEAKS IN THE REALM OF CONVERSION: DIALOG OR CONTRAST]

*Session Chair: Luc Noppen, Professor, Canada Research Chair on Urban Heritage,
Institut du Patrimoine, Université du Québec à Montréal*

The nineteenth century has devised speaking architecture, an evocative—through the association of ideas, symbolism—architecture. In the twentieth century, the rationalist movement (and later modernism) has established the expression of function as a formal system. Other trends followed, always searching for expressions of semantic values related to a building or complex that would be something other than and beyond the simple “construction.” The built environment thus speaks to us, and makes sense.

However, the heritagization of architecture or of built environment usually occurs right after the disaffection of the economic and functional use-values. We indeed refer to an old school, and old church, an old smelter. It is the obsolescence of its function that suggests the re-use of a disaffected site, in the name of economical values. This is the invention of the historic monument or site, an object whose only use is that of bygone evocation or commemoration (of its use, users, time).

The more recent habit of endowing architectures with new uses derives from an obvious necessity: the explosion of the heritage corpus surmises that the legacy is useful or related to our societal development project. But do the new uses that give a real economic value to converted buildings and sites let these historic architectures speak? What can an old bank now a restaurant be telling us, or an old prison now a youth hostel, a church converted into an indoor climbing centre? The dispute is due to the fact that the new vocation, just as was the former, must be expressed via an effective marketing of its revamped image, otherwise the conversion project will not succeed in keeping its promise in terms of economic use-value.

How can these two languages—the one that expresses symbolic values associated with the initial use and the one that unfurls following the conversion to a new use—be reconciled? What would be an “appropriate” type of use for a building/heritage site? What are eloquent examples of what would/would not be adequate? How and why?

[ARCHITECTURE PARLANTE ET CONVERSION ARCHITECTURALE]

*Président: Luc Noppen, Professor, Canada Research Chair on Urban Heritage,
Institut du Patrimoine, Université du Québec à Montréal*

Le XIX^e siècle a inventé l'architecture parlante, une architecture qui évoque par association d'idées, par symbolisme. Puis, au XX^e siècle, le mouvement rationaliste (le modernisme ensuite) a consacré l'expression fonctionnelle comme système formel. D'autres tendances ont suivi, toujours en quête d'expression de valeurs sémantiques pour un édifice ou un ensemble qui serait autre chose et plus que de la simple « construction ». Le paysage construit nous parle, il fait du sens.

Or, la patrimonialisation de l'architecture ou du paysage construit intervient généralement au lendemain de la désaffectation de la valeur d'usage économique et fonctionnelle. On parle en effet d'une ancienne école, d'une ancienne église, d'une ancienne fonderie. C'est l'obsolescence de l'usage qui suggère une reprise du lieu désaffecté, au nom de valeurs de témoignage. C'est l'invention du monument ou du site historique, objet qui ne sert à rien sinon à évoquer, à commémorer tout ce qui est révolu (son usage, ses usagers, son époque).

L'habitude plus récente de confier à ces architectures de nouveaux usages découle d'une nécessité évidente: l'explosion du corpus patrimonial suppose que l'héritage soit utile, soit associé à notre projet de développement sociétal. Mais, les nouveaux usages qui donnent une réelle valeur économique aux édifices et sites convertis laissent-ils la parole à ces architectures historiques? De quoi peut bien nous parler une ancienne banque devenue restaurant, une ancienne prison devenue auberge de jeunesse, une église devenue centre d'escalade? Le conflit tient au fait que la nouvelle vocation doit être signifiée (signalée?), comme l'était l'ancienne, sans quoi le projet de conversion ne tiendrait pas sa promesse en termes de valeur d'usage économique, via un marketing efficace de son image revampée.

Comment donc concilier ces deux langages, celui qui exprime les valeurs symboliques liées à l'usage initial et celui qui se déploie du fait de la conversion vers un nouvel usage? Que serait un type d'usage « approprié » pour un édifice/un site patrimonial? Quels sont les exemples éloquentes de ce qu'il conviendrait de faire/ne pas faire? Comment et pourquoi?

Impressions from the Past

Dania Ansari and Sylwia Sajdyk, Ryerson Architectural Science Graduate Program

Toronto as a city has developed over time, and even now it is in a state of flux. Developments are happening across the city, making, uncovering and destroying history all at once. The past has disappeared and neighbourhoods do not easily reveal what they have lost. Heritage becomes transparent in developments that persist, an inadvertent legacy shaping the forms that follow. Thus our legacy revives and shapes our collective identity while ensuring a link with our past. Layers of history transcend and peer through today's urban landscape. Instead of leaving the process unattended, heritage under threat should be guarded and maintained by us as residents, us as neighbours, us as benefactors. This will guide future developments and strengthen our connection to our past identity.

The Dupont Corridor in Toronto is populated with abandoned and underutilized buildings, exhibiting a diverse range of architectural styles. These influence and differentiate the unique character of the Annex. Treasures are being lost and threatened with demolition through multi-faceted development that affects the area. Prior to urban settlement, the area was shaped by several creeks, ponds and the Glacial Lake Iroquois. Traces of these features can still be felt, echoing the years of history that define today's landscape. This part of Toronto brilliantly exemplifies the struggles of modern urban expansion against natural and built heritage. This begs the question for architectural conservationists and heritage planners: What is the best way to represent our heritage in current times?

The Living Past

Jessica Stanford, Graduate Assistant, Ryerson University

The built form is a physical representation of time; it is a tangible palimpsest of the essence of an era. It possesses the power of memory and, as Vincent Scully describes, it's a dialogue between generations – a glimpse into the past. Most importantly, however, historical buildings have a particular consciousness to them, a lingering presence of what once stood within its walls. They are buildings that have lived. These are necessary artifacts to our lives since they detail the changes of our own society or culture over time. A building is only what we make it and it cannot live unless it is experienced. These experiences are responsible in creating the memories that define a place and that ultimately create the identity of a space itself. Cities are embedded with these experiences, like Aldo Rossi describes, they are nothing more than the collective memory of its citizens. The beauty of this concept lies in the living architecture; in an architecture that speaks; in those spaces that give us life and meaning. As such, it is historical

architecture that embodies the power of memory that impacts the identity and the culture of a people through its association with space and place. This idea will be analyzed through getting lost in the historical fabric of one of the oldest cities on the North American continent: St. John's, Newfoundland.

Stories of House and Fire

Timea Jakab, BAS, M.Arch, Adjunct Professor, University of Waterloo School of Architecture Cambridge

Fire was the “first and most important, the moral element of architecture.” The symbol of the soul of the city and of the house, it has become a fundamental element in the rituals of urban and domestic foundation.

Fire is intimately associated with construction not only in our immediate histories, but also in our myths of origin. In the classical world, fire was worshipped within the city and the home. For Greeks and Romans, the sacred fire in the centre of the city was the primary altar, the origin of its identity and the seed for religious life. And the tradition endures: Frank Lloyd Wright's homes revolve around the hearth, as both a thermal and a compositional focus around which life within the home is created.

Centering our homes on fire involves a paradox; fire, whether transforming our food or warming us, is also a menace. As fundamentally as the house was built around fire, it can also be destroyed by fire. Fire is a threat, yet we invite it into our homes.

Our story of the hearth is a satire; an account of our attempt to domesticate the magical and ethereal. From these attempts, we are left unsure of our true perceptions of fire. Storytelling is deeply rooted in the gathering around a fire, and the story of architecture ultimately begins with fire. Through the selection of ten stories that chronicle of the relationship between fire and the home, we can begin to examine our ineffable relationship with fire, vacillating between function and symbol, coloured by with themes of fascination, temptation and fear.

Between Running and Dwelling: The Purdy A-Frame as the Architecture of an Uneasy Nomadism

Duncan Patterson, HBAS, MArch, KAVE Architects

There are many parts of the world where people continue to live in the same cities as their distant ancestors did, sometimes in the same neighbourhoods, sometimes even in the same buildings. Canada, on the other hand, is a country of immigrants and nomads. Homo sapiens did not evolve in Canada, we wandered here. And, from the very first wanderers to set foot in this country, we have remained more or less nomadic. Whether new to the country or a seventh generation Canadian, this nomadism underpins our Canadian psyches. As Dennis Lee once put it, “we are half spooked and half at home here”⁷. This paper points to the ramshackle A-frame house of the poet Al Purdy as an important architectural manifestation of our uneasy nomadism, a house that, in its form, in its history, and in its treatment in Purdy’s poetry, speaks of the struggle we all face of making our place in the world. The paper presents the house in all of its physical and metaphorical glory, and describes both why it needs to be maintained as an artefact but also why either a narrow heritagization or a practical restoration would be its ruin. The paper then proceeds to outline an innovative program of adaptive re-use that would, if implemented, allow the house to persist as a living example of an architecture of uneasy nomadism.

The Architectural Conversation, what is the John Street Roundhouse talking about?

Don Loucks, BLA, BA, OALA, OAA, RAIC, CAPH, LEEP AP. IBI Group

Described as “the best surviving example of a roundhouse in Canada”, Toronto’s John Street Roundhouse was designated a National Historic Site.

Through a series of rehabilitation projects, beginning in 1994, the complex today houses three very different uses; Steamwhistle Brewery, The Toronto Rail Heritage Centre and Leon’s Urban Furniture.

The embodied text of the original Roundhouse was a simple statement of function. With its roots in farming and barn construction, the medium is the form of the semi-circular ‘Engine Barn’ that speaks of moving and repairing large, steam engines while the size expresses the importance of the railways in 1929 Canada.

⁷ Lee, “Running and Dwelling: A Homage to Al Purdy” in *Saturday Night*, 87.7, 16.

During its active life and once the last engine was serviced and the doors were closed in 1982, an accumulation of other meanings have occurred. This layer of text spoke about wear, coal smoke, neglect and abandonment.

The reinvention of the roundhouse has created another accretion of meaning. This new semiotic construct overlays and illuminates the original 'signs', while erasing those of neglect and disuse.

Our objective with the adaption of the Roundhouse was to create a balance that fosters an enriched 'dialog' between visitors and this 80 year old icon. This conversation is not in 'contrast' with the values of the "iron horse" and their upkeep, it speaks to the pride and confidence of the builders, their hand-crafted spaces and the emerging machine age. The preservation and reuse of the Roundhouse, its central downtown location and visibility, speaks to its value and importance today.

Que sont devenues les églises de Montréal?

Lyne Bernier, Doctorante en urbanisme, Institut de géoarchitecture, université de Bretagne occidentale, Brest, France

À la question posée par l'atelier, c'est-à-dire : comment concilier la valeur symbolique liée à l'usage initial d'un bâtiment à celle qui se déploie par son nouvel usage du fait de sa conversion ? On pourrait répondre spontanément que peu d'églises au Québec, et plus précisément à Montréal, semblent jusqu'ici avoir réussi cette transmission de sens. Dès lors, notre communication propose de présenter, dans le corpus des églises montréalaises, les cas de conversions les plus éloquentes de réussite et d'échec, eu égard à leur signification patrimoniale.

Si l'on adhère à la notion qui veut que le patrimoine soit avant tout une construction sociale, l'église est de ce fait, non pas un patrimoine de la nation, mais bien de proximité. En prenant pour terrain d'étude l'île de Montréal, les églises deviennent partie prenante de son patrimoine urbain, complexifiant un peu plus leur signification dans une société sécularisée et de plus en plus diversifiée.

Notre analyse portera sur les nouveaux usages dévolus aux églises de Montréal construites depuis le démembrement de l'unique paroisse, Notre-Dame, au cours de la deuxième moitié du XIXe siècle, en confrontant les données à la qualité de ce corpus composé en majorité d'églises érigées après la Seconde Guerre mondiale⁸.

⁸ Près de 58 % des 425 églises de l'île de Montréal ont été construites entre 1940 et 1970.

Toutefois, le plus grand défi en regard de la pérennité de ces monuments phares, à la figure architecturale distinctive, est sans doute le devenir des églises érigées entre les années 1900 et 1930, lesquelles représentent 30 % des églises de Montréal, et les 47 construites aux XVIIIe et XIXe siècles. Jusqu'ici, la plupart de ces églises historiques, reconnues pour leur valeur patrimoniale, ont été conservées, mais la tendance actuelle ne permet pas d'affirmer qu'elles soient exclues d'une transaction immobilière et d'un changement de vocation.

À Montréal, très peu d'églises ont été converties afin d'accueillir un usage autre que cultuel. En effet, depuis le début du XXe siècle, plus de 40 % des 245 églises à avoir fait l'objet d'une transaction immobilière ont été acquises par une autre tradition religieuse que celle d'origine, et près de 30 % ont disparu du paysage urbain. Outre celles qui sont actuellement à vendre, 23 % ont été converties et sont dorénavant dévolues à un nouvel usage. À cet égard, à l'inverse de ce qui a été observé ailleurs au Québec, très peu d'églises montréalaises ont été réaménagées à des fins communautaires et culturelles, et rarement ont-elles fait l'objet d'une intervention architecturale soulignant leur nouvelle signification. De même, contrairement à la croyance populaire, il est faux d'affirmer que les églises deviennent des appartements en copropriétés, bien que de telles conversions aient été réalisées depuis une trentaine d'années à Montréal et au Québec. Notre analyse traitera de ce changement de signification induit par ces nouveaux usages, en regard de leur compatibilité avec leur forte valeur symbolique d'origine, en présentant des exemples éloquentes de ce qu'il conviendrait de faire, ou ne pas faire, avec « nos châteaux ».

[SITES AND SOUNDS (AND OTHER SENSORY ENGAGEMENT WITH THE DESIGNED ENVIRONMENT)]

*Session Chair: Michael Windover, Assistant Professor,
School for Studies in Art & Culture: Art History, Carleton University*

If architecture speaks—as the conference theme suggests—how do we hear it? What happens when we listen to buildings or smell interiors? As architecture and design mark the landscape they become part of what cultural studies scholar Ben Highmore calls “sensescapes”. This perspective asks us to consider the interface of users and the designed environment. With this in mind, this session calls for papers that investigate the impact of architecture on sensescapes of modernity (following in the footsteps of Marshall McLuhan and more recent examples of Emily Thompson and David Howes). Papers may address any aspect of the built/designed environment and might probe questions around the historicity of perception, about how architecture affects perception, about how design responded to “sensory” problems (e.g., noise, foul odours, etc.), or of heritagizing sensescapes.

[DES SITES ET DES SONS (ET AUTRES RENCONTRES SENSORIELLES AVEC L'ENVIRONNEMENT CONÇU)]

*Président: Michael Windover, Assistant Professor,
School for Studies in Art & Culture: Art History, Carleton University*

Si l'architecture nous parle – comme le thème du congrès le suggère – de quelle façon sommes-nous à l'écoute? Que se passe-t-il lorsque nous écoutons les bâtiments ou respirons leur intérieur? L'architecture et le design participant à notre environnement et contribuent à ce que Ben Highmore, chercheur en études culturelles, appelle des « paysages sensoriels » (sensescapes). Cette perspective nous invite à mettre en relation l'interface des utilisateurs avec l'environnement conçu. Dans cet esprit, cet atelier invite des communications qui examinent l'impact de l'architecture sur le paysage sensoriel (en suivant les traces de Marshall McLuhan et, plus récemment, d'Emily Thompson et de David Howes). Les communications peuvent aborder n'importe quelle facette de l'environnement bâti / conçu et peuvent approfondir les questions tournant autour de l'historicité de la perception, sur l'incidence de l'architecture sur la perception, sur la façon dont la conception s'est penchée sur une problématique « sensorielle » (par exemple, le bruit, les odeurs nauséabondes, etc), ou sur des paysages sensoriels patrimonialisants.

Expressive Power of Sound in Architecture: Peter Brook's Orghast at Persepolis

Negin Djavaherian, PhD Candidate, School of Architecture, McGill University

The paper investigates how sound can enhance spatial experience of an observer and evoke an invisible world in an architectural environment. As a paradigmatic place of public involvement and emblematic revelations, theatre has always served as a suggestive source of inspiration for architects. This study examines the sensuous presence of sound in a theatrical creation called *Orghast* directed by Peter Brook (1925-) in the ancient tombs of Persepolis in 1971. "Orghast", a non-verbal language specifically designed for this event, was based on virtues of pure sound and its forgotten expressive and communicative power that can engage human feelings and evoke dramatic senses within the space. An emphatic endeavour was made to uncover not only visual but also invisible aspects and sound qualities of the place that can address an architect's attempt to unearth potentials inherent to the site.

The paper explores how *Orghast* creates an architecture that speaks to its inhabitants through their senses, aiming to create an experience that would be more participatory than in proscenium-divided theatres. The dramatic and resonating expression of sounds between the walls, cliffs and crags of the place offer auditory experience that engages evocatively with the imaginative faculties of spectators. The exploratory work of *Orghast* reaches beyond formal and visual discourse and situates the audience momentarily in contact with the invisible world, disclosing means of discerning and interacting with it. Brook's experiments in *Orghast* reveals that meanings are not created in one's mind (opposite to Cartesian philosophy), but they are 'out there' and can be discovered not only visually but with all one's external senses and internal feelings about the place and performance. The sound-based performance *Orghast* draws attention to the qualities and characteristics embedded in the site, reminding the spectator of his or her capacity to engage with and respond to them.

Touchy, feely space: Let the yarn come in

Alla Myzelev, PhD, Assistant Professor, CLA, University of Guelph

The natural impulse of the museum audience is to touch anything that is textured, yet the galleries often put objects under protective layers of glass, surround them with monitoring technologies, or simply put a real-life security guard to safeguard these precious objects. Museums and galleries often privilege visual senses over others, especially over the sense of touch. At the centre of many discussions on the subject of this emphasis on visuality is one seemingly simple question: when displaying and using objects such as textiles, how can one provide an opportunity to explore and engage with the objects and yet limit the ability of haptic interaction? My paper examines several case studies of transforming the white cube of a gallery space to what Highmore calls 'sensescape' by exhibiting textile objects. I am looking at several case studies that relate to the Hyperbolic Crochet Coral Reef project, started by Margaret and Christine Wertheim. Invented as a way to interpret hyperbolic geometry for students, the knitting technique repeats the natural mechanism of coral reef creation. In the last few years this approach developed from a teaching tool to become a strategy of raising awareness of dying coral reefs. Created by as collective efforts of many craft enthusiasts, this project found exhibition venues in places such as the Smithsonian National Museum of Natural History and Smithsonian Cooper-Hewitt Design Museum. Using various exhibition strategies and audience responses, this paper analyzes the transformation of the spaces of the exhibitions when mounds of crocheted reefs are displayed. What can one learn about engaging the senses yet preserving the displayed objects? How does the space of the exhibition affect the interaction between objects, audiences and the space itself?

[MODERN LANGUAGES: ARCHITECTURE SPEAKING OF THE 20TH CENTURY]

Session Chair: Steven Mannell, Dalhousie University/ docomomo Canada – Atlantic

Do modern buildings speak to the public? Do they murmur only to their creators, and to a select group of initiates who can decode a secret language of abstract forms with ever- shifting meanings? Are they mute robots, accommodating uses while expressing nothing through their forms but the functions they contain?

This session invites papers and case studies that examine specific 20th century modern buildings around these questions. What were their designers trying to say? How did the buildings speak it? And how have they been heard, by other architects and by the public, both at the time of construction and at present.

[LANGAGES MODERNES: LE DISCOURS DE L'ARCHITECTURE AU XX^E SIÈCLE]

Président: Steven Mannell, Dalhousie University/ docomomo Canada – Atlantic

Est-ce que les bâtiments modernes parlent au public? Ne murmurent-ils qu'à leurs créateurs et à un groupe restreint d'initiés capable de décoder un langage secret de formes abstraites aux significations en perpétuel changement? Sont-ils des robots muets qui servent différents usages, mais qui n'expriment rien par leur forme au-delà de la fonction qui les habite?

Cet atelier souhaite recevoir des communications et des études de cas qui se penchent particulièrement sur les bâtiments modernes du XX^e siècle et qui explorent ces questions en général. Qu'essayaient de nous dire les concepteurs? De quelle façon les bâtiments évoquent-ils ce discours? Et quels messages ont-ils transmis aux autres architectes et au public, que ce soit au moment de la construction ou de nos jours?

The Language of Deco: Seven categories of Decoration in Canada's Art Deco

Tim Morawetz, Artdecotoronto.ca; Author: *Art Deco Architecture in Toronto* (2009)

While such motifs as frozen fountains and zigzags can be found on Art Deco buildings around the world, others are very specific to their location. Here in Canada, the legacy of our British, French and First Nations heritage, the resource-based focus of our economy, and the variety of native flora and fauna have yielded a rich and diverse legacy of architectural decoration. Right across the country, structures large and small are enlivened by bas-relief carvings, metalwork, stained glass and other decorative elements.

In this paper, the author will propose a six-part system for classifying the decoration found on Canadian Art Deco buildings, as follows:

1. 'Universal' Deco motifs (*e.g., lotus leaves; sunbursts; step-backs*)
2. Pure Geometry (*e.g. zig-zags, step-backs, repetition*)
3. Classical symbols (*e.g., Greek or Roman deities; the 'wise owl'*)
4. Canadian history and geography (*e.g., sailing ships; First Nations symbols; Rocky mountains*)
5. Local flora and fauna (*e.g., beavers; pine cones*)
6. Transportation and technology (*e.g., airplanes; hydro-electric towers*)
7. Expression of building occupancy (*e.g., religious crosses; industrial activity; firemen*)

Through photographs and commentary, the author will provide a series of examples from across the country for each decorative category, and discuss how this decoration ultimately reflected the story of life in Canada during the period.

Modern or Not Modern, Canadian Architecture in the 1950's

Bernard Flaman, SAA, MRAIC, Heritage Conservation - Western Region/ Conservation du Patrimoine - Region Ouest, PWGSC – TPSGC

What happens when a familiar language goes through a major change? While there were important examples of Modernist buildings completed in Canada during the 1930's, the immediate postwar period and the early 1950's saw a curious retreat from the Modernist position with what can be described as contemporary, but not Modern, design. Modern or Not Modern became the architectural question in Canada during the 1950's. The talk will present an overview of Canadian architectural production beginning with a brief look at milestones that shaped the decade

including the Massey Report and ending with landmark Modernist buildings of the early 1960's. The paper identifies the decline of representational carved stone architectural sculpture and the rise of abstracted building and public art forms as an indicator of the disappearance of traditional architecture and the ascendance of the new language of Modernism.

The paper relies on Royal Architectural Institute of Canada Journals of the day and selected secondary sources to provide a visual tour through the architecture of the 1950's, including student work, which at the start of the decade, appeared more advanced than the work of established practitioners. The Royal Saskatchewan Museum completed in Regina in 1956 will serve as a case study. The reaction, particularly by Alan Jarvis, at the time the director of the National Gallery of Canada, to this contemporary building liberally embellished with representational sculpture, clearly encapsulates the Modern or Not Modern debate of the 1950's.

Obscured Brilliance: Fredericton's Modern Stained Glass Heritage

John Leroux, AANB, MRAIC, Fredericton NB

Fredericton is home to hundreds of notable stained-glass windows dating from the mid-nineteenth century through to the present day. From decorated historic church windows to modern secular examples that aim for boldness and simplicity, New Brunswick's capital city abounds in unique examples of the glazier's craft.

While they are exceptional artworks, many sit virtually unknown with unidentified designers and craftsmen. Their aesthetic and historical value far outweighs this lack of attention as a number of them are genuine Canadian treasures. This oversight is most palpable with regards to the city's post-1950 Modern glass work; not surprising in a city so closely tied with architectural tradition and a number of eminent 19th century Gothic Revival monuments.

Considered as a whole, the diversity of themes Fredericton's Modern windows depict is astonishing, ranging from religious and historical subjects through to a bestiary of animal figures, stylized portraits and abstract fields of colour and pattern.

As much of Canada's post-war architecture embraced new materials and measured ornament, its character and treatment of "decoration" can be aligned with the period's enthusiastic use of graphic techniques these windows employ - from traditional coloured and painted glass, to Tiffany-like opalescent panels, Frank Lloyd Wright-inspired

compositions, glass block walls, 1960s fractured slab ‘dalles de verre’ surfaces and even a riverside house made entirely of scavenged bottles.

Fredericton’s Modern stained glass embodies the paradox of being both a connected visual/craft legacy to past centuries as well as a direct aesthetic refute of traditional practices, all the while needing to physically embody the soul and character of this particular place.

Far from a city shackled by its Victorian past, the illuminated richness of its enduring post-war glass embodied the multifaceted ideological and spiritual character of Fredericton – a city striving for a new progressive face at a time of rapid change.

Brutalism as Language

Margaret Hodges, Department of Art History, Concordia University, Montreal, Quebec

Does architecture express only its functions? It was a question of deep importance to the members of Team Ten, who wanted to extend the meaning of the architecture of the modern masters to develop a new architectural language. Alison and Peter Smithson were leaders in the new field in Brutalism; they hailed the everyday in an attempt to improve upon the austere modernism of the post-war period. They believed that patterns of human behavior could be discovered and used for building and planning to make surroundings readable as a language of form and movement. This involved the search for identity and the patterns of human associations at various levels of the urban environment. Their focus was ethical not elitist, deeply concerned with the everyday use of the environment. But how does a visual language work aesthetically for users of space in a setting such as a school, especially designed to enhance educational values? At Pierrefonds Comprehensive High School (1971), Montreal, Brutalism was selected as an experimental form to enhance the Open Concept pedagogical approach of the day. Based on the extremes of openness at the core, and closed, windowless classrooms, the design resulted in chaotic experience at one level, and excessive control at another. Brutalism as a style and as an organizing system led to an unpleasing environment that required many changes. The aesthetic failure of Brutalism at PCHS was not merely in the visual sense, but also in the sense of fittingness to purpose—in Kant’s sense, its finality.

The Endless Speech of Architecture

Angeliki Sioli, PhD Candidate, McGill University-School of Architecture, History and Theory Program

The modernistic glass boxes seemed to have been transported directly from New York's Park Avenue to Montreal's suburbia.

- F.Kiesler, *Inside the Endless House*, 1959

Engaging the compelling modern example of Frederick Kiesler's *Endless House*, this paper examines how meaningful architecture that transmits its creator's intentions to the public and allows them to be heard, can be influential even if only communicated through few published drawings and the architect's words.

Starting with a brief description of the project's innovative ideas and components, a polemic reaction against the prevailing trend of architectural functionalism in the 1960s, the paper focuses on the way the project influenced some of Kiesler's contemporaries in Montreal and gave rise to the first steps of a communication and collaboration.

The project's publication in New York Times (1959) was the reason for Kiesler's travels to Montreal on different occasions. On the one hand he was invited by a client as a potential architect for the development of two possible projects inspired by the uniqueness and architectural creativity of the *Endless House*, while on the other hand he visited a lot near the city owned by a client interested in the building of the *House* itself.

In a period that Kiesler's architecture was mainly understood and valorised by a small avant-garde group of architects and surrealist artists in New York, his communication with potential clients in Montreal reinforced a number of his architectural believes and helped him develop them in a more tangible level, as for Kiesler architecture should only start from the people's real needs allowing the form to derive from them and serve them instead of being randomly chosen by the architects.

The National Arts Centre and Canadian Identity

Mitchell May, M. Arch. Candidate, Ryerson University, Toronto ON

The cultural identity of a young country is an elusive concept; an enormous expanse of varying landscapes and diverse populations at a glance appear to be inhibiting the formation of a national coherence. The centennial celebrations, with its accompanying surge of national pride, offered a key moment to unite people behind a Canadian identity.

Architecture can be read as one of the key indicators of the state of a society, and the architecture of Canada's centennial exemplified this notion. Rather than metaphorically align ourselves with the successes of other nations through the way we build, it public policy that an architecture should be created in order to attempt to forge a unique, modern, Canadian identity. Architecture, at such a significant time in Canada's history, gained the role of culture creator.

What then, does our own period of National building projects say about our society? The Centennial Projects represent a significant point in Canada's Architectural history, and Ottawa's National Arts Centre was the centrepiece of Canada's building opus. What were the architects attempting to state about Canadian society? Is the Canadian Identity rooted in the landscape that they aim to evoke? Or are they attempting to portray that there is no Canadian identity, and that we are simply piling stones. As we approach the fiftieth anniversary of Canada's Centennial year, it is time that we re-examine the National Arts Centre's role in the formation of a Canadian identity.

Architect Stanley M. Roscoe (1921–2010): Pioneering Innovations

Sharon Vattay, Ph.D., University of Toronto/Goldsmith Borgal & Company Architects

An article about Canadian-trained architect Stanley Roscoe in a 1960 edition of *Time Magazine* introduced this little-known designer to the country. While many of the municipal structures in the City of Hamilton, Ontario bear his signature, Roscoe's bold and innovative designs are not generally acknowledged outside of this particular Southern Ontario locale.

Perhaps it was his practice in a relatively minor metropolis on the outskirts of Toronto that afforded him the opportunity to become somewhat of a pioneer in materials and construction techniques. In designing more than 50 municipal buildings, including medical buildings, fire stations and, perhaps most importantly, a new City Hall, Roscoe brought to Hamilton architectural designs that belonged to the lexicon of modernist midcentury designs. A champion of art-in-architecture, he also pushed the envelope by introducing modern art into public spaces.

This paper will examine the historical and critical positioning of Roscoe. Using primary sources, such as the architects' files (which until recently were left forgotten in a basement of the Hamilton City Hall), Roscoe's innovations will be uncovered.

Ultimately, this paper will pose the question of whether a better understanding of modern architecture would facilitate a broader acceptance of Roscoe's buildings by the current owners and users, who view them as anachronistic anomalies in an otherwise Victorian, working-class city. This is a particularly timely discussion as the recent controversial renovation of Roscoe's Hamilton City Hall brought up much debate about the preservation of the unique building, including several threats of demolition.

Concrete Voice

Paula Popa, M.Arch., Toronto ON

In the midst of typical negative public discourse on obsolete modernist hospitals, the former Princess Margaret Hospital in Toronto recently demolished its first home after relocating to the pedigreed University Avenue address. With the exception of few canonical cases, Canadian modernist construction usually faces a similar fate. If developers or heritage organizations are not interested in salvaging the structures, there is no alternative to demolition.

Due to the neo-liberal rhetoric promoting the privatization of the costs associated with 'creative destruction', the presence or absence of private interest is the only denominator of the value of an institutionally obsolete building. This trend speaks more about the mindset befitting contemporary political and societal attitudes towards Canadian architectural modernism, than about the actual inability of the buildings to be re-valued. What gets occluded is not necessarily an orchestrated conspiracy but mainly the product of the current deeply habituated way to do and see architecture.

Using Giorgio Agamben's concept of 'bare life' in relation to the existing built environment, I propose a revaluation of modernist construction by removing it from its current over-politicization (and gripping instrumental stories of demonization). Developing both a language and an adequate methodology to address the ubiquitous concrete mass will create a stronger normative framework that will emphasize their capacity to carry 'architectural potential', i.e. 'voice'. Being 'heard' this way, will allow the architectural practice to engage with them in different terms.

	Wed May 23	Thursday May 24	Friday May 25	Saturday May 26
8:00		Registration	Registration	Registration
8:30		Current Research on Toronto	Canadian Gothic	Modern Languages
9:00				
9:30				
10:00			Break	Break
10:30		Break	Ottawa, the Federal City	Break
11:00		Current Research	Canadian Gothic	Current Research
11:30				Current Research
12:00		Lunch		Annual General Meeting, Online Journal Presentation and Lunch
12:30		Lunch Martin Eli Weil Prize		
1:00		Gatineau Preservation Centre Tour or Chaudière Falls Cultural Landscape Tour or Place du Portage Complex Tour		
1:30		Roundtable: Future of Architectural History in Canada	Built Structures on Nationally Commemorated Sites	Modern Languages
2:00				
2:30				
3:00			Current Research	Conversion: Dialog or Contrast
3:30		Walking Tour of Parliament Hill	Bus Tour of Ottawa Modern	Free Time
4:00				
4:30			Sites and Sounds	Conversion: Dialog or Contrast
5:00				Departure for Tour and Banquet
5:30	Registration			Tour and Banquet at the Diefenbunker
6:00	Phyllis Lambert Prize		Free Evening	
6:30	Keynote Speaker: Douglas Cardinal			
7:00				
7:30				
8:00				

	Mercredi 23	Jeudi 24 mai	Vendredi 25 mai	Samedi 26 mai
8h00		Inscription	Registration	Inscription
8h30		Recherces actuelles sur Toronto	Gothique canadien	Langages modernes
9h00				
9h30				
10h00			Pause	Pause
10h30		Pause	Ottawa, la ville fédérale	Pause
11h00		Recherches actuelles	Gothique canadien	Recherches actuelles
11h30				
12h00		Dîner		Assemblée générale annuelle, présentation du journal en ligne et dîner
12h30		Dîner Prix Martin-Eli-Weil		
13h00		Visite du centre de préservation ou Visite du paysage culturel de la chute des Chaudières ou Visite du complexe Portage		
13h30		Table ronde: l'avenir de l'histoire d'architecture au Canada	Structures construites sur des lieux commémorés à l'échelle nationale	Langages modernes
14h00				
14h30			Recherches actuelles	Conversion architecturale
15h00		Visite à pied de la Colline du Parlement	Visite en autobus de l'architecture moderne d'Ottawa	Temps libre
15h30				
16h00			Pause	
16h30			Des sites et des sons	Conversion architecturale
17h00				Départ pour visite et banquet
17h30	Inscription		Soirée libre	Visite et banquet au Diefenbunker
18h00	Prix Phyllis-Lambert			
18h30	Conférence inaugurale Douglas Cardinal			
19h00				
19h30				
20h00				

[– S P E C I A L T H A N K S | R E M E R C I E M E N T S S P É C I A U X –]

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