Annual Conference

INFRASTRUCTURES AND/ET INSTITUTIONS

Settings for life / Cadres de vie

May 29 – June 1, 2013 Edmonton, Alberta

Society for the Study of Architecture in Canada

Société pour l'étude de l'architecture au Canada

Infrastructures and institutions emerge and evolve together over time. In an ideal world, optimal results are realized as infrastructures provide needed services and institutions are designed to harmoniously accommodate the required activities. In the real world, a variety of factors come into play – economics, politics, philosophy and technology, to name a few – which may support or undermine this process. Whether it is through tension and conflict – resources decline, processes become obsolete, services are centralized – or innovation and growth – new construction materials become available, demand for services emerge, additional income is realized – architecture reflects this dynamic relationship.

Les infrastructures et les institutions naissent et grandissent ensemble au fil du temps. Dans un monde idéal, les résultats optimaux s'obtiennent quand les infrastructures fournissent des services désirés et que les institutions sont conçues de sorte à accommoder harmonieusement les activités requises. En réalité, c'est le lieu de rencontre d'une panoplie de facteurs : économiques, politiques, philosophiques et technologiques, pour n'en nommer que quelques uns, qui tantôt aident et tantôt nuisent à ce processus. Que ce soit à travers des situations tendues et conflictuelles (ressources s'amenuisant, mécanismes en discontinuité, services se centralisant) ou en périodes d'innovation et de croissance (disponibilité de nouveaux matériaux de construction, émergence de demandes de services, réalisation de revenus additionnels), l'architecture est le reflet de cette relation dynamique.

Table of Contents

Acknowledgements ---- 4
The SSAC ---- 5
Travel Tips ---- 6
Maps ---- 7

PROGRAMME: SSAC Conference 2013 ---- 13

1. Cities Transformed: adaptive reuse and the urban fabric ---- 15
1. Des villes transformées: la réutilisation adaptative (conversion) et le tissu urbain ---- 15

2. Teaching Architectural or Design History in Canada ---- 19
2. L'enseignement de l'histoire de l'architecture ou du design au Canada ---- 19

3. Architectures of Renewal: On the 'New' First Nation Architecture of Canada ---- 24
3. Les architectures du renouveau: la "nouvelle" architecture des Premières nations du Canada ---- 24

4. Current Research: Institutional Influences ---- 28

5. The role of government programs in the conservation and commemoration of the built environment ---- 31
5. La place des programmes gouvernementaux en matière de conservation et de commémoration de l'environnement bâti ---- 31

6. Architecture and the Canadian Fabric: The dimensions of contemporary practice ---- 36

7. Churches at the heart of the community ---- 38
7. Les églises au cœur de la communauté ---- 43

8. "Canada's Master Architect": Arthur Erickson and the Public Realm ---- 48
8. "Le maître architecte du Canada": Arthur Erickson et le domaine public ---- 48

9. Current Research: Urban Planning ---- 54

10. Current Research: Gothic Revival Architecture ---- 57

ACKNOWLEDGEMENTS

The 2013 SSAC Conference Organizing Committee and the Board of the SSAC would like to acknowledge and thank the following for their generous support and assistance:

Organizations and Institutions

- Canadian Forum for Public Research on Heritage
- Canadian Research Chair on Urban Heritage, ESG UQAM
- City of Edmonton, Sustainable Development
- Department of History and Classics, University of Alberta
- Edmonton Heritage Council
- Group 2 Architects, Edmonton
- Heritage Resources Management Program, Athabasca University
- Historic Resources Management Branch, Alberta Culture
- Provincial Archives of Alberta, Alberta Culture
- UBC Press

Individuals

- Allan Partridge, Architect
- David Murray, Architect
- Don Wetherell, Athabasca University
- Gene Dub, Architect
- Jennifer Kirchner, City of Lacombe
- Jesse Weil
- Kathryn Ivany, City of Edmonton Archivist
- Kerry Kilmartin, UBC Press
- Larry Pearson, Historic Places Stewardship, Alberta Culture
- Luc Noppen, Forum canadien de recherche publique sur le patrimoine
- Madeleine Cournoyer, Alberta Culture
- Matthew Wangler, Historic Resources Management, Alberta Culture
- Robin Woywitka (and band!)
- Shirley Lowe, Historian Laureate, City of Edmonton
- Wayne Murdoch, Provincial Archives of Alberta
- Valerie Clark, Alberta Culture

THE SSAC

Members of the 2013 SSAC Conference Organizing Committee

Dorothy Field (Chair)
Robert Geldart
Judy Larmour
Ian Morgan
Frances Swyripa

Board of the SSAC

Officers

Peter Coffman ---------- President
Lucie K. Morisset ---------- Vice President, Conferences
Barry Magrill ---------- Vice President, Membership
Marc Grignon ---------- Vice President, Martin Eli Weil Prize
Martin Drouin ---------- Treasurer
Nicolas Miquelon ---------- Secretary

Luc Noppen ---------- Editor, the SSAC *Journal*
Candace Iron ---------- Editor, *News & Views*

Provincial Representatives

Alberta: ---------- Geoffrey Simmins
British Columbia ---------- Daniel Millette
Manitoba ---------- vacant
New Brunswick ---------- John Leroux
Newfoundland & Labrador ---------- Paul Chafe
Nova Scotia ---------- Steven Mannell
Northwest Territories ---------- Kayhan Nadji
Nunavut ---------- vacant
Ontario ---------- Jessica Mace
Prince Edward Island ---------- vacant
Québec ---------- Alessandra Mariani
Saskatchewan ---------- Bernard Flaman
Yukon ---------- vacant

Administrator

Fran Pauzé

TRAVEL TIPS

Use your ETS pass (good from May 29 through June 1) in your registration package.

Important Addresses:

- Edmonton City Hall — 1 Sir Winston Churchill Square
- Edmonton Clinic Health Academy — 11405 – 87 Avenue
- Metterra Hotel — 10454 – 82 (Whyte) Avenue
- Varscona Hotel — 8208 – 106 Street

Getting from the Airport into Edmonton (and back)

1. For information on travel between the Edmonton International Airport and the city, see the website http://www.flyeia.com/ground_transportation.aspx.

2. A taxi to downtown (which includes the University area) costs a flat rate of $55. The price varies for other parts of the city.

3. The most cost-efficient option for drop-off and pick-up at hotels, including the Varscona and the Mettera, is the skyshuttle (adult fare: $18 one way, $30 return). Tickets can be purchased in the airport on the arrivals level; the kiosk is clearly marked. NOTE: The return trip to the airport must be booked in advance; the above website provides the link to the skyshuttle booking site and instructions. The skyshuttle website also lists all hotel stops.

4. The City of Edmonton also operates Bus #747 (fare: $5 or 2 adult ETS tickets one way, payable on board) from the airport to the southern terminal of the Light Rail Transit or LRT at Century Park. The LRT to the University and downtown costs $3.20 or 1 adult ETS ticket. This option is most convenient for participants staying at a hotel on or near the LRT route (the Varscona and Mettera Hotels are some distance away). This option is also convenient for participants arriving late Wednesday who wish to go directly to City Hall for registration and the opening reception.

Getting around Edmonton

1. It is approximately a 7-minute bus ride or a 2.5 km walk from the Varscona or Mettera Hotel on Whyte Avenue to the Edmonton Clinic Health Academy (ECHA) at the University of Alberta for Thursday's and Friday's sessions.

    - **Catch Bus #4** on Whyte Avenue going west; get off at the University of Alberta Hospital stop on 114 Street; cross the street to the ECHA (the multi-coloured building).
    - **Catch Bus #7, #57, or #94** on Whyte Avenue going west; get off at the first stop on 112 Street; turn left on 83 Avenue; turn right on 114 Street; cross the street to the ECHA.
    - **Walking**, go west on Whyte Avenue; turn right on 112 Street; turn left on 83 Avenue; turn right on 114 Street; cross the street to the ECHA.

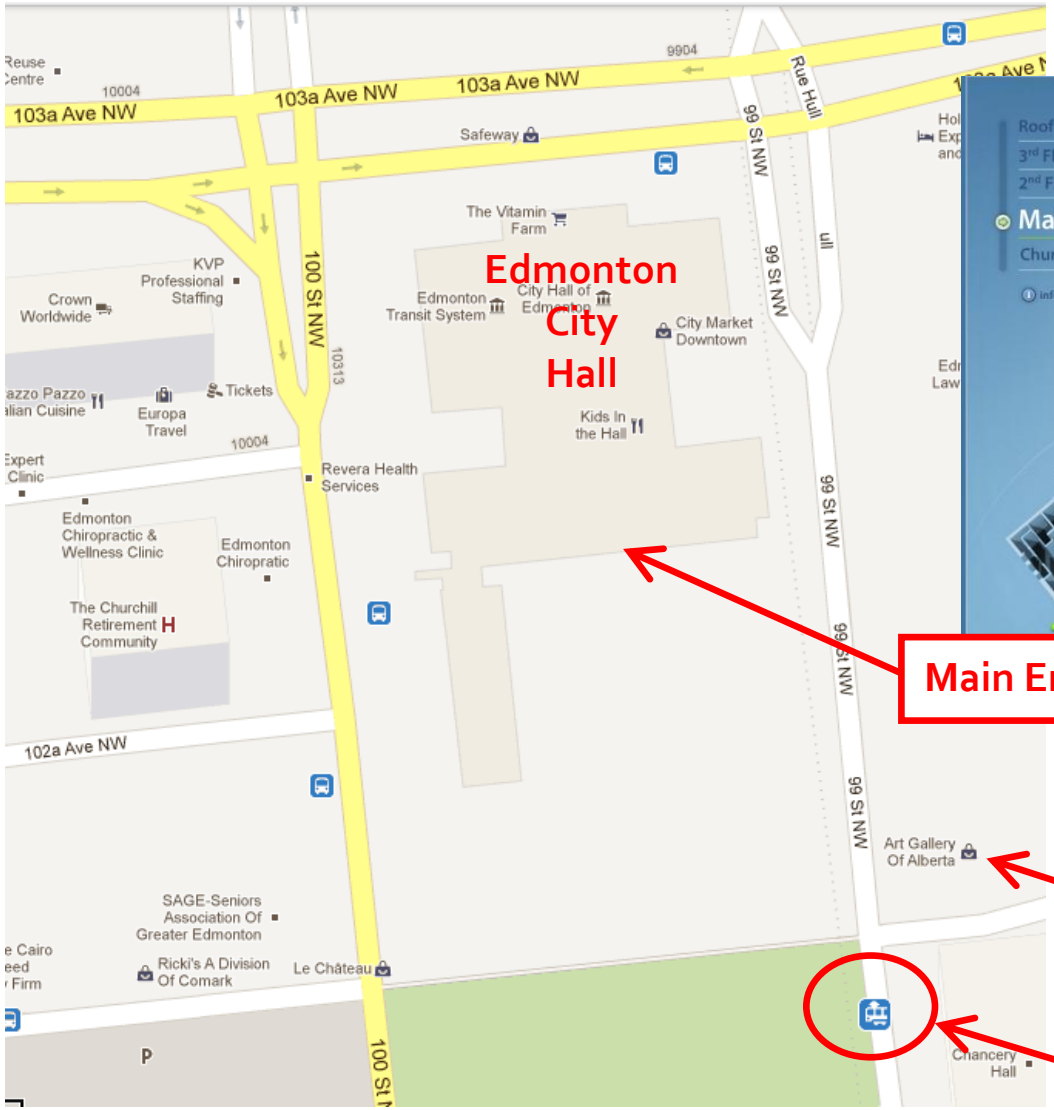
2. There are two LRT stops on campus: the Health Sciences/Jubilee station is right beside the ECHA; the University station is more central. Catching the LRT, going towards Clairview, at either stop will take participants to Churchill station for conference events downtown.

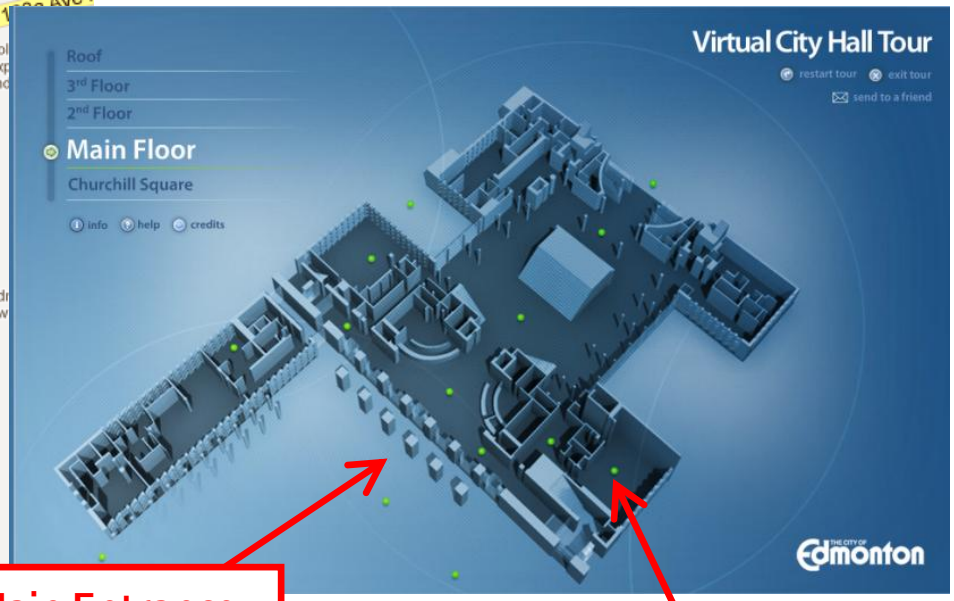
3. To go to City Hall and the Edmonton Art Gallery from the Varscona or Mettera Hotels, catch Bus #7, #52, or #57 on Whyte Avenue going east; get off on 102 Avenue; walk two blocks.

4. The adult fare on Edmonton Transit (bus or LRT) is $3.20 per trip.
   Use your ETS pass (good from May 29 through June 1) in your registration package.

MAPS

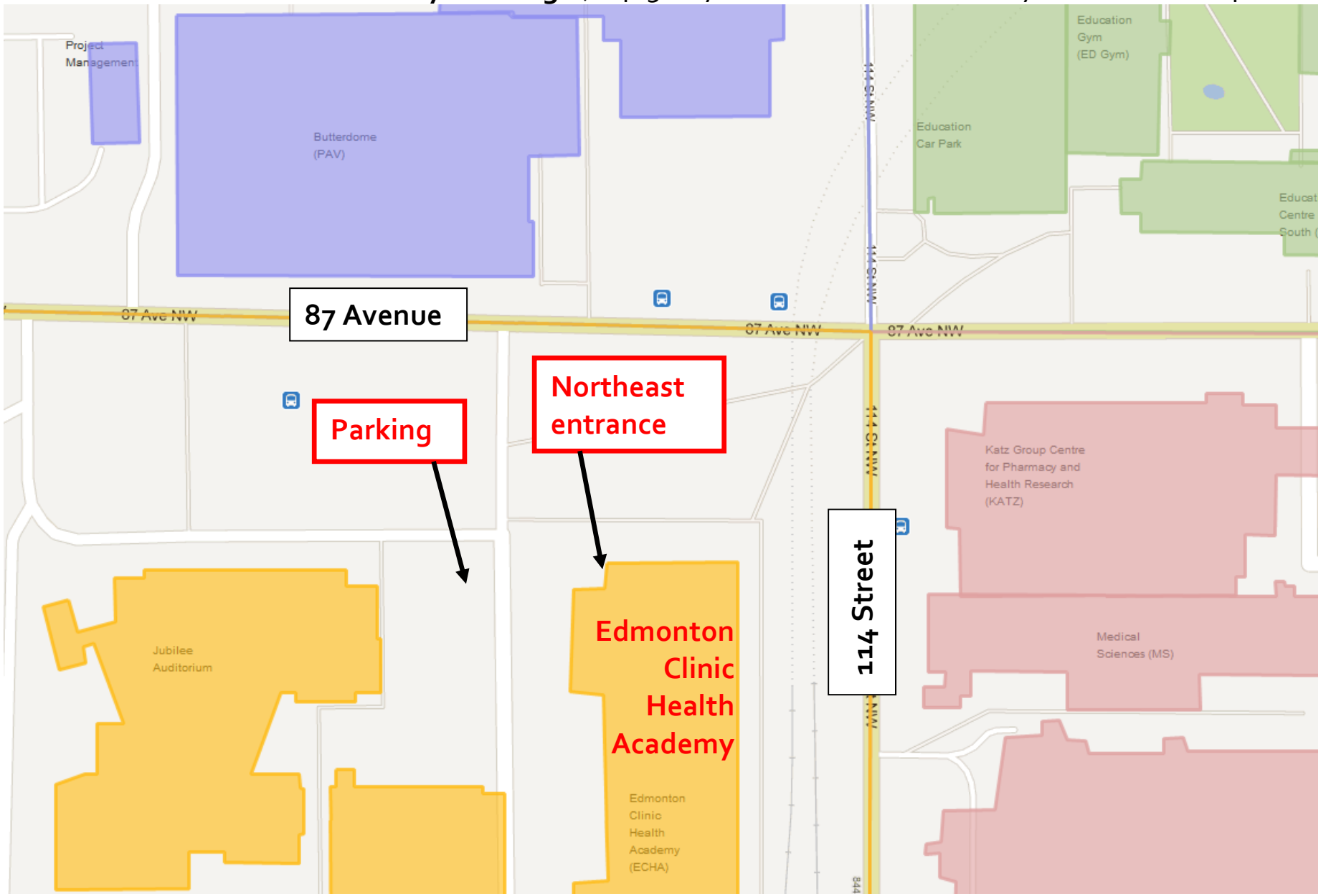
Edmonton City Hall (1 Sir Winston Churchill Square) **Art Gallery of Alberta** (2 Sir Winston Churchill Square)



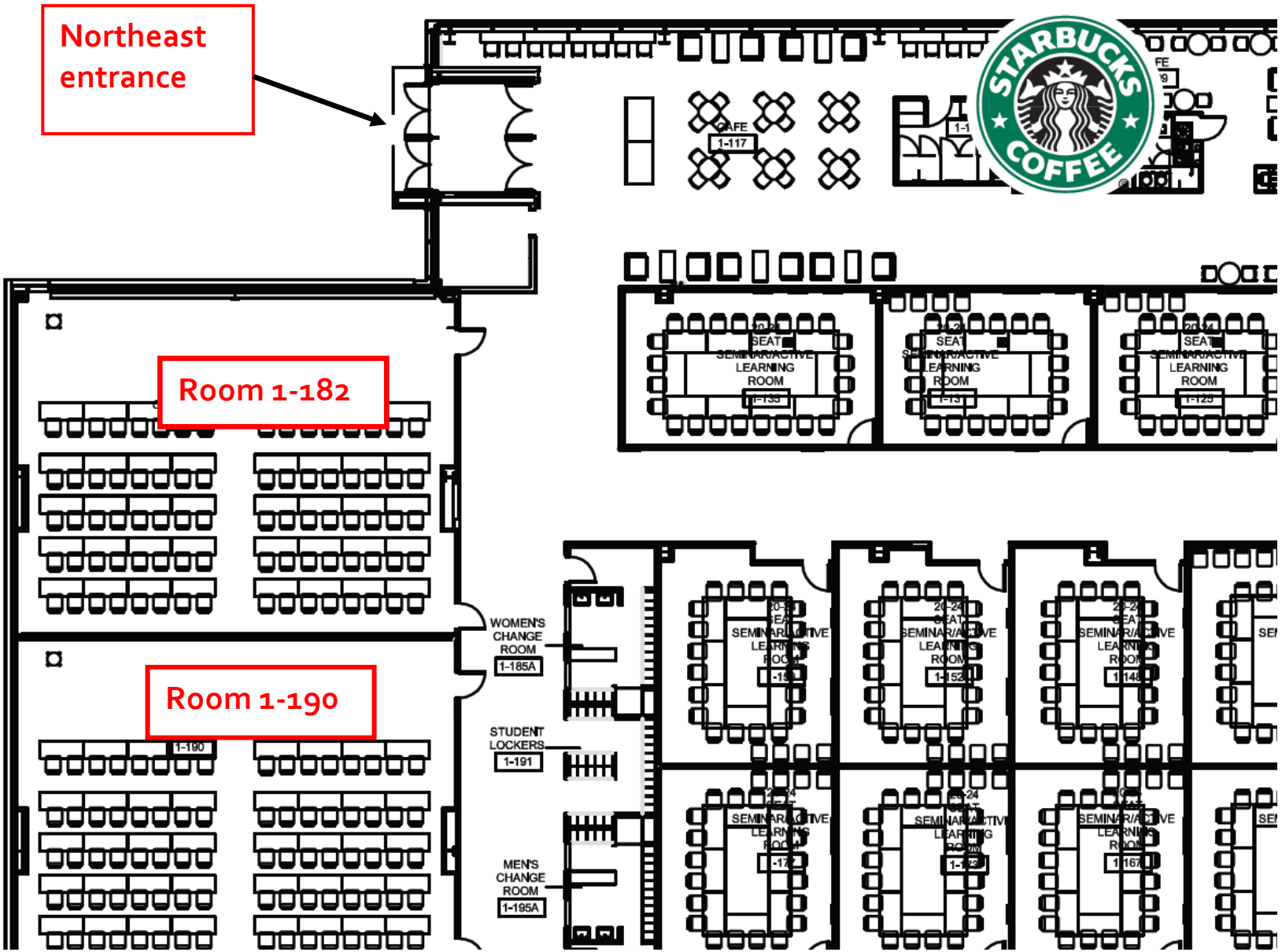


Varscona Hotel (8208 – 106 Street) **and Mettera Hotels** (10455 – 82 Avenue)

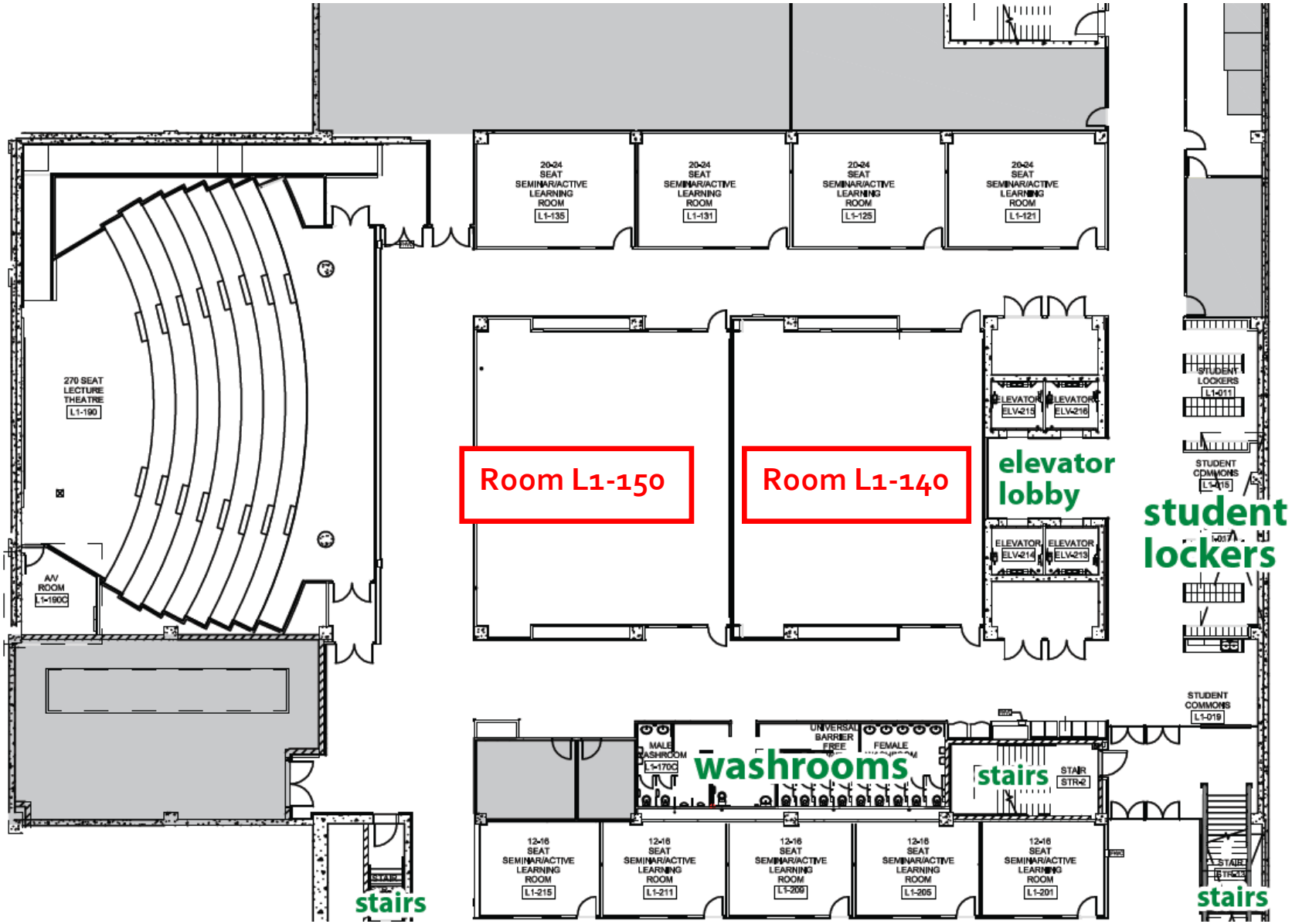
Edmonton Clinic Health Academy Building (11405 – 87 Avenue - SE Corner of 87 Avenue and 114 Street)



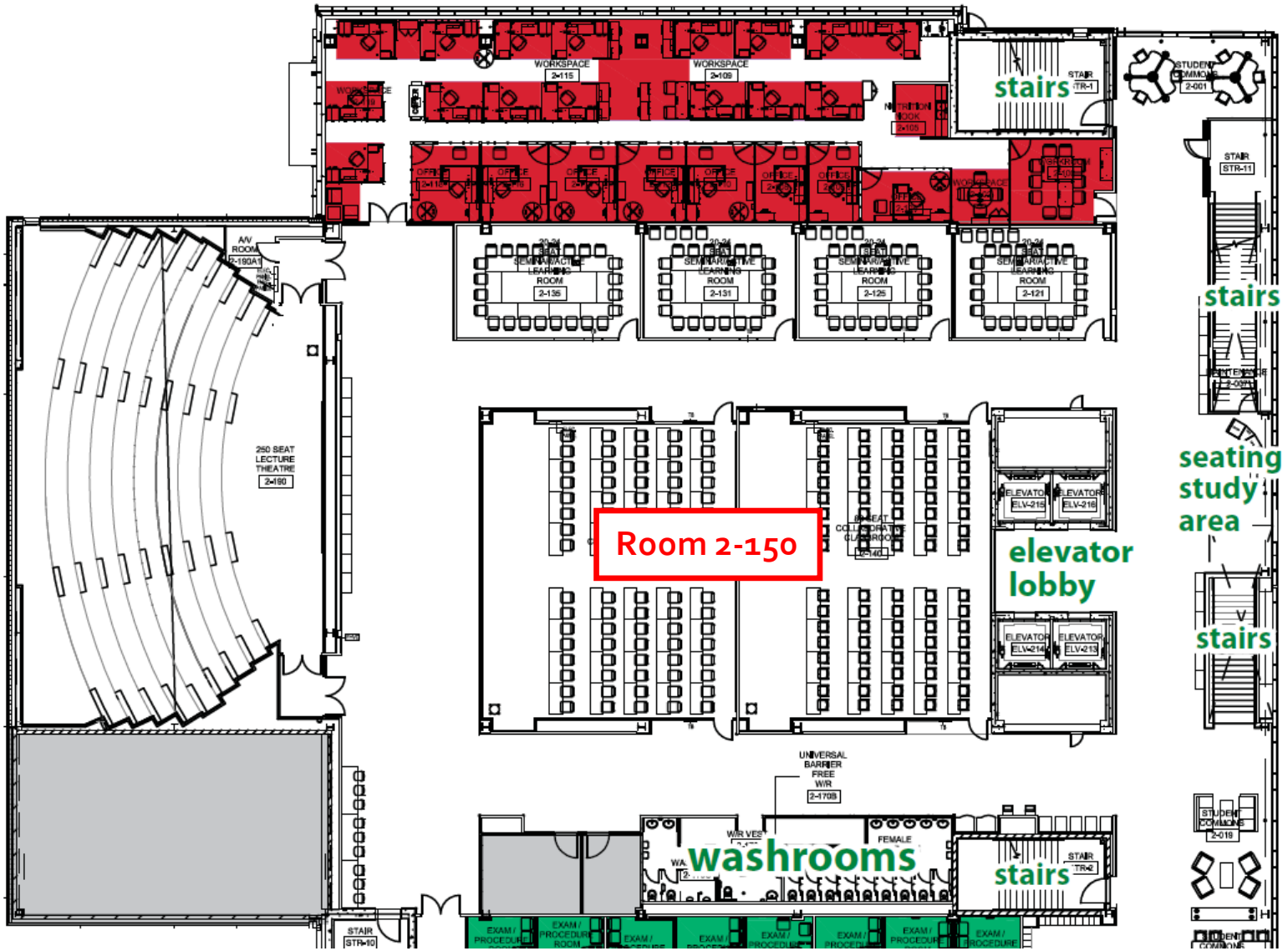
Main Floor Rooms, Edmonton Clinic Health Academy (All Sessions, except Afternoon Sessions, May 30)



Basement Rooms, Edmonton Clinic Health Academy (Afternoon Sessions, Thursday, May 30)



2nd Floor Room, Edmonton Clinic Health Academy (Lunches, Annual General Meeting on Friday, May 31)



PROGRAMME SSAC CONFERENCE 2013

Wednesday, May 29

18:00-21:00	Conference Registration & Reception
18:30	Welcoming Remarks
19:00-19:30	Presentation of Phyllis Lambert Prize
19:30-20:00	Keynote Address by Chris Thomas
20:00-21:00	Reception continues
20:30	City Hall Presentation & Tour by Gene Dub

Thursday, May 30

07:30	Registration & Coffee
08:15	**Session 1: Cities Transformed** (4 papers) ---------- Room 1-190, ECHA
	Session 2: Teaching Architecture (5 papers) ---------- Room 1-182, ECHA
10:15	Coffee
10:30	**Session 3: Architecture of Renewal** (3 papers)---------- Room 1-190, ECHA
	Session 4: Institutional Influences (4 papers)---------- Room 1-182, ECHA
12:00	Lunch (sandwiches) – Room 2-150, ECHA
13:30	**Session 5: Pecha Kucha**---------- Room L1-140, ECHA
	Session 6: Architecture Panel (UBC) ---------- Room L1-150, ECHA
15:00	Walking Tours
18:00	Tour of Art Gallery of Alberta by Allan Partridge

Friday, May 31

08:00	Coffee
08:30	**Session 7: Churches at the Heart** (5 presentations) ---------- Room 1-190, ECHA
	Session 8: Arthur Erickson (6 papers) ---------- Room 1-182, ECHA
10:00	Coffee
10:15	**Session 7** (continued)---------- Room 1-190, ECHA
	Session 8 (continued) ---------- Room 1-190, ECHA
11:45	Presentation of Martin Eli Weil Award
12:30	Luncheon (hot lunch), AGM – Room 2-150, ECHA
14:00	**Session 9: Urban Planning** (4 papers ---------- Room 1-190, ECHA
	Session 10: Gothic Revival (3 papers) ---------- Room 1-182, ECHA
16:30	Reception at RATT (Room at the Top) hosted by UBC Press
18:00	Evening on your own

Saturday, June 1

09:00	Coffee
09:15	Depart by bus – drive through Wetaskiwin
11:00	Tour of Lacombe & Lunch at Lacombe
13:00	Depart for Stettler
14:30	Steam train to Big Valley
16:00	Tour of Big Valley (train station and grain elevator)
17:30	Bus to Rowley
18:00	Banquet and wander around Rowley
21:30	Depart by bus for Edmonton

SSAC 2013

Session 1

Cities Transformed: adaptive reuse and the urban fabric

Chairs: Candace Iron & Jessica Mace

1. CITIES TRANSFORMED: ADAPTIVE REUSE AND THE URBAN FABRIC

Chairs: Candace Iron & Jessica Mace

Canadian cities are in a constant state of flux and with changing demographics buildings often become redundant and fall into disrepair. In crowded cities where real estate is at a prime, the adaptive reuse of these superfluous buildings has become a common solution. All types of buildings are affected by these changes, from churches to factories to houses. The change in function of a building, however, changes our interpretation of it, which in turn affects the nature of the cityscape. These shifts in use lead us to ask: How does changing the function of a building change our interpretation of it? What are the implications of these changes on our reading and understanding of the urban environment? This session seeks to explore these questions and more in relation to adaptive–reuse projects of all kinds in Canadian cities of the past, present and future.

1. DES VILLES TRANSFORMÉES: LA RÉUTILISATION ADAPTATIVE (CONVERSION) ET LE TISSU URBAIN

Présidentes: Candace Iron et Jessica Mace

Les villes canadiennes sont dans un état de changements constants et en raison des fluctuations démographiques les bâtiments deviennent souvent excédentaires et tombent en ruine. Dans les villes surpeuplées où l'immobilier occupe une place capitale, la réutilisation de ces bâtiments superflus est devenue une solution routinière. Tous les types de bâtiments sont touchés par ces changements, des églises aux usines en passant par les résidences. Le changement d'utilisation d'un bâtiment, cependant, modifie l'interprétation que nous avons de celui-ci, qui à son tour a un impact sur la nature du paysage urbain. Ces changements d'utilisation nous amènent à nous demander comment la modification de la fonction d'un bâtiment modifie l'interprétation que nous avons de celui-ci? Quelles sont les implications de ces changements sur notre lecture et notre compréhension de l'environnement urbain? Cette séance vise à explorer ces questions et plus encore en ce qui concerne la réutilisation adaptative des projets de toutes sortes dans les villes canadiennes passées, présentes et futures.

Bow Valley College Redevelopment – A Case Study in Adaptive Reuse and (Re-)Urbanization

Martin Jones, Architect, MEnvDes, AAA, AIBC, SAA, MRAIC

Bow Valley College, in Calgary's Downtown East Side, was constructed as the Alberta Vocational College in 1972 – a no-frills 'Public Works' building, designed in a stripped-down Brutalist style. Over the next 30 years the College's vastly changing educational mandate and academic program rendered their building both grossly undersized and increasingly ill-suited to its purpose. Further, the existing building was wholly designed within a concept of urbanism that disconnected people from the ground plane in favour of raised plaza spaces connected to the city's fabric through Calgary's burgeoning network of '+15' bridges.

In 2005, GEC Architecture undertook a three-phase project involving the redevelopment and expansion of the existing building, along with construction of a new building across the street. Together, these two buildings form a gateway to downtown Calgary that resulted in an additional 80,000 square feet of 'found' space connecting the original building to the street, while simultaneously renewing its connection with the +15 network, incorporating a new LRT station and completing the first phase of redevelopment of an entire City block through a partnership and shared-facility arrangement with the City of Calgary.

Martin Jones, a Partner with GEC Architecture, and the Design Director of the Bow Valley College Redevelopment project will present the project including the many challenges that come with a major redevelopment and ambitious, often competing goals of urban revitalization.

FLEXIBILI-CITIES - a case study for building a more adaptive urban fabric

Ryan Coghlan, Graduate Landscape Architecture Student, UBC

In recent years demographics shifts, economic uncertainty, and climate change have made it increasingly difficult to predict the demands that will be put on Canadian cities fifty, twenty, or even ten years into the future. In light of this our current approaches to architecture are no longer able to cope, where a building's form and function are defined during construction and kept that way though restrictive municipal zoning. One consequences of this are cities that are no longer affordable due to changing demographics and housing needs. With this in mind this paper asks: how can we change the way we design our cities so that what works today can adapt and change to the needs of the future? In order to help answer these questions this paper looks to the Vancouver neighbourhood of Marpole as a case study, an area that is remarkable only for its lack of distinction. Examining this place I aim to identify what are the barriers to this area adapting to changing needs and what changes are needed to create a more adaptable and affordable urban fabric? From the answers to these questions we can then begin to build a better, more responsive urban fabric.

Rebuilding Cities and Urban Art Hotels

Michelle Veitch, PhD, Art History, Queen's University

This paper examines urban art hotels in the context of city rebuilding from 1980 to the present focusing on Embassy Hotel in London, Ontario and Gladstone Hotel in Toronto, Ontario. I examine the shifting urban environment in which business entrepreneurs readapted the buildings that historically served as boarding houses for low income tenants. With the assistance of artists, the owners converted the formally run down establishments into cultural community centres and incorporated restaurants, bars, performance venues and exhibition spaces into the premises. Whereas the proprietors of Embassy Hotel maintained the pre-existing residents, the managers of Gladstone Hotel evicted the lodgers.

I argue that shifts in the urban economy impacted tenancy rights in the hotel buildings. Embassy Hotel was located in the working class neighborhood of Dundas Street East meanwhile Gladstone Hotel was situated in the gentrified district of Queen Street West. Changes in real estate markets either decreased or increased the cost of managing and operating the hotels. In assessing Embassy Hotel and Gladstone Hotel I argue that the owners changed the function of the buildings in response to social, economic and political conditions. They established the premises as alternative art venues while addressing urban planning, eviction processes and community politics occurring in city regions.

Rejecting the New Era of Collaboration: An Alternative Reading for the Future of Ontario Place

Ryan Ferko, Master's Candidate, OCAD University

This paper will explore identity and cultural geography, as it relates to contemporary, multicultural, post-industrial Toronto. This exploration will emerge as a critique of the Ontario Place Revitalization Panel's recent report commissioned by the Government of Ontario, which, in July 2012, recommended a rapid redevelopment of Ontario Place in time for the 150th anniversary of Canadian Confederation in 2017. Recognizing the ideological, and self-reflexive significance of such an anniversary, this paper will criticize the report's recommendation for "A New Era of Collaboration," which outlines a shift that "must include a move away from the identity of Ontario Place as primarily a public sector entity," calling for a more diverse revenue stream from "living spaces to company offices, to private donations and corporate sponsorships." In response, this study offers an alternative, neglected, and critical approach to understanding the past and the future of the site, viewed through the spatial theories of Sigfried Giedion, via Marshal McLuhan, via Henri Lefebvre, while considering new structures of spatial power related to post-ideology, and posthegemony. Such an unpacking of the site of Ontario Place will offer an alternative reading for its future.

SSAC 2013

Session 2

Teaching Architectural or Design History in Canada

Chair: Michael Windover

2. TEACHING ARCHITECTURAL OR DESIGN HISTORY IN CANADA

Chair: Michael Windover

This session seeks to address the challenge of teaching architectural or design history in post-secondary institutions in Canada. How has pedagogy changed to respond to new learner-instructor interfaces? How do we meet the needs of students studying architectural or design history today? What kinds of resources are being used in and out of the classroom? How do we encourage the study of the designed environment? What is unique to teaching in our related disciplines and how might we exploit these aspects in developing challenging yet invigorating learning environments?

In keeping with the theme of this session, respondents may submit proposals for teaching demonstrations, position papers about new directions in pedagogy or resources, review and analysis of historical teaching techniques, or (and not limited to) papers describing best practices elsewhere. The hope is to generate a discussion about how we might best share knowledge and resources to produce engaging and dynamic learning environments in Canada.

2. L'ENSEIGNEMENT DE L'HISTOIRE DE L'ARCHITECTURE OU DU DESIGN AU CANADA

Président: Michael Windover

Cette séance s'intéresse aux défis soulevés par l'enseignement de l'histoire de l'architecture ou du design dans les établissements postsecondaires au Canada. Comment la pédagogie s'est-elle transformée pour s'adapter aux nouvelles interfaces apprenant-enseignant? Comment pouvons-nous répondre aux besoins des étudiants en histoire de l'architecture ou du design de nos jours? Quels types de ressources sont utilisés dans la salle de classe et à l'extérieur? Comment pouvons-nous encourager l'étude de l'environnement conçu? Qu'est-ce qui est unique à l'enseignement dans nos disciplines connexes, et comment pourrait-on exploiter ces aspects dans la mise en place d'environnements d'apprentissage à la fois ambitieux et stimulants?

S'appuyant sur le thème de cette séance, les participants peuvent soumettre (sans s'y limiter) des propositions pour des présentations pédagogiques, des communications dirigées vers de nouvelles orientations en matière de pédagogie ou de ressources, des examens et des analyses de techniques d'enseignement historiques, ou des communications décrivant les meilleures pratiques employées ailleurs. L'objectif est de susciter une discussion sur la façon dont nous pourrions mieux partager les connaissances et les ressources pour produire des environnements d'apprentissage engageants et dynamiques au Canada.

Nation and Nature: Contextual Interpretations of Canadian Modernist Architecture

Jeffrey Thorsteinson, MA Art History, Queen's University

In the late nineteenth and early twentieth centuries, substantial effort was given to establishing a style (or styles) of architecture which could justly be called Canadian. More recent scholarship has examined the degree to which this project was carried forward within histories of the nation's architecture and art. It has been argued that such efforts at demarcating a Canadian approach to architecture subsided with the advent of modernism in Canada. However, this judgement is belied by a frequent reliance upon nationalistic forms of interpretation within the scholarship on this subject. Often, these analyses have centred upon a more oblique means of characterizing architecture as Canadian – in particular by emphasizing patterns of nature-Romanticism and contextualism. My paper will serve as a historiography of such interpretations of modernist Canadian architecture and, furthermore, will attempt to derive its origins. Recent critical works of Canadian art history and histories of nationalism will function as models for this process. At the same time, I will suggest broader frameworks within which to examine such architecture and the scholarship upon it, including those bio-centrism, organicism and critical regionalism.

Siting Resources: Designing Digital Artefact(s) for University Teaching

Michael Windover, Assistant Professor, School for Studies in Art & Culture, Carleton University
Paul Shannon, Assistant Coordinator, Systems/Cataloguing Audio-Visual Resource Centre
Carleton University

This paper examines a case study of using online collection software in undergraduate teaching of architecture and design history. We argue that using online collection software encourages learner-centred education, teaches emerging researchers valuable skills in classification, and promotes dissemination of undergraduate research. The project to be discussed was undertaken at Carleton University in the winter term of 2013 and involved firsthand engagement with architecture and objects, literature review, and the creation of online exhibits. The items were entered into a searchable database, which ultimately could be used by other researchers. In building an open source archive as part of undergraduate research, we contend that students and educators, not to mention members of an interested public, can benefit and help create greater awareness of the impact of the designed environment in Canadian society.

Architectural and Design History Teaching and Social Change Practice

Steven Mannell, School of Architecture & College of Sustainability, Dalhousie University

How does good academic practice in design history intersect with the creation of social agency in students and teachers? The role of university classes in building general student awareness of a subject area, and in developing research and critical skills, is well understood in our academic traditions. If we think about "practices" in architectural and design history, it is mostly in the realm of the practices of this history itself, and oriented in its highest aims towards a perfection of academic practice. This presentation proposes approaching architectural and design history teaching in the tradition of the "teach-in;" orienting study towards direct application to the world beyond academia, in the practices of daily life and social change. The presentation draws on experience of undergraduate and graduate classes in modern architectural history and heritage conservation, and undergraduate classes in sustainability, to explore some possible shifts in the orientation and intended outcomes of the study of architectural and design history.

Architecture, pushing at the margins

George Thomas Kapelos, Associate Professor, Ryerson

A 2013 school-wide exercise at Ryerson University challenged students to consider how architecture could change existing norms and conventions of practice. Collaborative Exercise 2013, explored architecture's spatial agency suggesting that designers, pushing at the margins of their discipline, could expand the concept of what architecture may be in the future. Embracing civic space as fundamental to the construction of community, the exercise invited students to invent a new urban type – a form of social connector – which would provide amenity to citizens, while engaging with new technologies. This project arises from current debates among educators and practitioners about intelligence-based practice, focused on innovation and creating opportunities that otherwise, cannot be predicted through conventional models in teaching or praxis.

On the theme of civility, 400 architecture students developed proposals for an urban infrastructure aspiring to provide refuge, comfort, safety, security, social interaction and connectivity. Further, given the city's multi-cultural diversity and a desire for equity and inclusion, students designed a new type of structure / place / building / infrastructure that would be visionary and functional.

The panellist proposes to discuss issues of design education and practice at the margins and ways in which this exercise, inter alia, affords opportunities for architecture to reassert its positive role in social engagement.

Architectural History in the Age of Technological Revolution

Peter Coffman, Assistant Professor, Carleton University

The integration of new information technology into the classroom is rich with opportunities, risks, and anxiety for the architectural historian. Technology has, in fact, long played a central role in the study of all forms of art history, from the Cast Courts in the Victoria and Albert Museum to Heinrich Wolfflin's twin projectors. By providing as many questions as answers, this paper will explore some of the possibilities – good and bad – opened up by the wave of new technology that has swept over the discipline of architectural history. Specifically, it will focus on technologies that have become ubiquitous in the classroom (data projection, audio, presentation softwares, etc.), and how these may inform, enhance, limit or alter how teachers interact with students.

SSAC 2013

Session 3

Architectures of Renewal: On the 'New' First Nations Architecture of Canada

Chair: Daniel Millette

3. ARCHITECTURES OF RENEWAL: ON THE 'NEW' FIRST NATION ARCHITECTURE OF CANADA

Chair: Daniel Millette

This session will highlight the very positive nature of what could be called an emerging segment of Canadian architecture: The architecture of First Nations. In spite of woefully inadequate institutions and infrastructure persisting within *Indian Act* administration, many First Nation communities are currently embarking on ambitious, energetic and optimistic architectural design endeavors that in many ways are transforming lives. New architectural typologies, both for traditional practice and for contemporary purposes, are emerging throughout Canada. Examples such as pit houses, long houses, community centers, learning spaces, healing spaces, elder centers and health facilities, are appearing throughout the First Nation landscape. The intent of this session is to highlight and contextualize examples of the latter, both on reserve, and off reserve.

The ensemble of examples reveal culturally sensitive responses to specific challenges that result in what can only be called unique cultural spaces. Paper proposals should address the uniqueness of the architecture, whether designed by professional architects, or by community members. Papers should be less descriptive and more analytical: How do these new typologies 'fit' within current architectural discourse? And how might specific examples inform the broader design community?

3. LES ARCHITECTURES DU RENOUVEAU: LA "NOUVELLE" ARCHITECTURE DES PREMIÈRES NATIONS DU CANADA

Président: Daniel Millette

Cette séance mettra en valeur le caractère très positif de ce qu'on pourrait appeler un segment émergent de l'architecture canadienne : l'architecture des Premières Nations. En dépit d'institutions gravement inadéquates et d'infrastructures qui continuent d'être enchâssées par la Loi sur les Indiens, de nombreuses communautés de Premières Nations entreprennent à l'heure actuelle d'ambitieux, dynamiques et optimistes efforts de conception architecturale qui transforment des vies de bien des façons. De nouvelles typologies architecturales, tant pour les pratiques traditionnelles que pour les besoins contemporains, voient le jour à travers le Canada. Des exemples tels que des maisons semi-souterraines, des maisons longues, des centres communautaires, des lieux d'apprentissage, des lieux de guérison, des centres pour les aînés et des établissements de santé, émergent dans le paysage des Premières Nations. Le but de cette séance est de mettre en lumière certains de ces exemples et de les placer dans leur contexte, à la fois à l'intérieur et à l'extérieur des réserves.

Mis en commun, ces exemples révèlent des réponses culturellement sensibles à des défis précis qui prennent manifestement la forme d'espaces culturels uniques. Les propositions de communications devraient répondre à la spécificité de l'architecture, qu'ils soient conçus par des architectes professionnels ou par des membres de la communauté. Les communications devraient être plus analytiques que descriptives : de quelle façon ces nouvelles typologies s'insèrent dans le discours architectural actuel? Et de quelle manière certains exemples précis pourraient renseigner la plus vaste communauté de concepteurs?

First Nation Architecture and Planning in a Contemporary World

Daniel Millette, Adjunct Professor, UBC

Canadian First Nation reserves do not exist in architectural and planning vacuums. Building and community planning activity has persisted for millennia, and while during the past centuries, colonial pressures have seemingly led to architectural and planning amnesia, recent affirmations and new directions in architectural design and community planning have come to light. Extending from distant cultural memories, and melded within present-day traditions, is the design of new spaces of cultural practice and community use. All are embedded within long-standing mores related to a complex set of environmental considerations welded to tradition knowledge; the whole can be seen as representing cultural and traditional renewal, married to cutting-edge, purpose-built design. This paper will highlight examples of the latter while providing a synthesis of what these affirmations suggest.

The use of Indigenous place-based knowledge in architectural design

Luugigyoo Patrick Stewart

As Indigenous Peoples we have a responsibility to respect life and our cultural/sacred duties. Within the context of the reality of everyday life, each and every one of us as Indigenous Peoples has the responsibility to become a warrior, to be responsible for ourselves, our cultures, our languages, our families, our communities, our Nations, our World. It is our responsibility to protect our peoples. Life as an Indigenous person in this country is a life of struggle for freedom. Life as an Indigenous architect is a life of asserting Indigeneity, so people will know, we as Indigenous peoples, haven't died. This paper will argue that the nature of place-based Indigenous knowledge and Indigenous traditional forms of architecture support the principle of design inquiry as resistance.

"Strong like two people" – the Tlicho Government Buildings in the Northwest Territories

Kayhan Nadji, Architect, MAIBC, OAQ, NWTAA, MRAIC

This paper first deals with the history of traditional territory of the Tlicho Nation and then explains the design concept of the building designed by Nadji Architects and recently built Tlicho Government buildings in Tlicho Territory of the Northwest Territories of Canada. Included are some suggestions that how incorporating several design features such as Tipi and Drum into contemporary architecture could echo Tlicho culture and heritage.

This new design is being constructed to house the Tlicho Government offices in four different communities of the NWT. The structure is a unique design that incorporates tradition of Tlicho culture and values. It reflects the Tlicho principle of "Strong like two people."

The paper offers some suggestions, concepts, ideas regarding design methodologies and construction techniques used for this project with respect to the aboriginal culture, northern environment, suggestions are provided for foundation systems, structure, building envelope and energy efficiency.

Haida Gwaii Hospitals From the Ground Up: Negotiating Culturally Appropriate Design in Provincial Care Facilities

Jenni Pace, PhD Candidate, UBC

Community-based design offers the promise that local citizens can work together to set and achieve goals, while also removing the barriers to direct communication with public and private stakeholders in building projects. This paper will investigate two new hospitals on Haida Gwaii, one at the entrance to Old Masset, by architects Nairne + Associates, and the second, currently in-process design-build competition to replace the aging health and emergency care facility in Queen Charlotte City. It will analyze the specific community-based design approach as employed in each example, to understand how local input is enabled and translated to design and built form. It will also highlight discussions on specific features, such as the on-site crematorium in traditional longhouse form proposed for Queen Charlotte City.

These case studies will be situated within the British Columbia provincial mandate to expand specialized health care, along with medical education and training, to remote locations with often complicated and divisive institutional histories. I will consider the extent to which culturally-informed design has succeeded in addressing the challenges of isolation and long-term neglect of these island communities, while negotiating the demands of multiple parties involved in and impacted by health care administration.

SSAC 2013

Session 4

Current Research: Institutional Influences

Chair: Frances Swyripa

4. CURRENT RESEARCH: INSTITUTIONAL INFLUENCES

L'architecture médicale du XIXe siècle et le plan de Thomas S. Kirkbride : le cas de l'asile Saint-Jean-de-Dieu à Longue-Pointe (1875-1890)

Andréanne C.-Desfossés

Résumé : Contrairement aux lieux traditionnels où l'on s'occupait d'aliénés, notamment les demeures familiales, les hôpitaux et les prisons, les premiers asiles « modernes » furent construits spécialement pour leur vocation médicale. À l'époque, les experts voyaient l'architecture comme étant un élément clé de la guérison de la folie. De la collaboration entre les architectes et les élites médicales concernés naquit un nouveau type de bâtiment.

Nous allons montrer qu'au cours de la seconde moitié du XIXe siècle au Québec, les gestionnaires d'asiles étaient au courant des avancées théoriques médicales en ce qui concerne l'architecture de ces établissements. En effet, notre recherche démontre que les dirigeantes de Saint-Jean-de-Dieu à Longue-Pointe, c'est-à-dire les Soeurs de la Providence, ainsi que les médecins employés, faisaient partie d'un réseau de savoir à l'échelle nord-américaine. Un réseau qui ouvrit les portes de bâtiments modèles américains pensés selon certains préceptes, dont le déterminisme environnemental et l'utopie du progrès.

Ainsi, nous présenterons nos comparaisons formelles et historiques entre l'asile Mount Hope Retreat à Baltimore (1870) et l'asile Saint-Jean-de-Dieu (1875-1890), tous deux découlant du plan linéaire Kirkbride. Nous espérons que notre étude de cas fera avancer le savoir sur l'architecture des asiles au Québec.

Haifa: the Canadian connection

Hagit Hadaya, MA, Carleton University

Nestled on the slope of Mount Carmel in Israel sits the Shrine of the Báb, and its golden dome has become the iconic structure that readily identifies the city of Haifa. Part of the Baha'i World Centre, the superstructure of the shrine was design by renown Canadian architect William Southerland Maxwell (1874-1952) in the 1940s. (It was completed in 1953, a year after his death.) W.S. Maxwell, together with his brother Edward (1867-1923), designed many of the homes of the Montreal's elite, as well as many well known major public structures such as the Musee Des Beaux Arts in Montreal.

Further, in the area south-east of the Shrine, known as the Arc, is the Seat of the Universal House of Justice, a building designed by Vancouver based architect Hossein Amanat. This structure was completed in 1983.

This paper will look at the above mentioned buildings in context of the body of work of the architects that created them.

Stones of Justice: Three Upper Canada Gaols/Jails

Antony David James Hopkins, Associate Professor Emeritus, York University

In the 1830's, as Upper Canada developed, any new District (county) had to have – already erected – a court house and a jail before the new District could be officially Proclaimed.

Three of these complexes, constructed primarily in 1840, illustrate the problems and achievements generated by the requirement. One could not get funding; the site selection of another was driven by a private company; in one case the architect was fired.

In all three cases the architect was the same man – Thomas Young . In all three the same plans were used. These plans were, essentially, 'Radial" in nature, reflecting English design and construction practices for penitentiaries based on principles enunciated by John Howard in *The State of the Prisons.* Although typical for the period in England, in Upper Canada, these jails were, and remain, unusual, perhaps exotic in design.

These buildings each had long service. The Guelph jail was used until demolished and replaced in 1911; the Barrie jail, which still stands, much encrusted with additions and modifications, remained in use until 1970, as did the Goderich jail, which then became a museum.

These edifices embodied noble intentions of justice, civic administration, and the rule of law. They also served humanitarian functions, often serving as houses of refuge, as orphanages, as asylums, as hospitals.

La militarisation de l'espace urbain

Pierre-Édouard Latouche, UQÀM

S'il est indéniable qu'au début du 18e siècle l'architecture de Montréal est majoritairement à pans de bois, ce phénomène ne résulte pas d'une accumulation progressive de ces structures depuis la fondation de Ville-Marie en 1642. En fait, la surreprésentation des maisons à pans de bois par rapport à celles en maçonnerie (ces dernières sont présentes dés les débuts et représentent, jusqu'à la fin des années 1680, un tiers des maisons édifiées) est un phénomène relativement tardif, propre à la dernière décennie du 17e siècle, et particulièrement à la courte période 1689-1693, qui voit en quelques années une très rapide augmentation de ces constructions. Dans ma présentation, je tenterai de rapporter cette augmentation soudaine et rapide aux conséquences directes de la militarisation de l'espace urbain à partir de 1688. Je pense en particulier aux effets de l'ordonnance de l'intendant Bochart de Champigny astreignant les propriétaires à n'avoir, au maximum, qu'un arpent dans les limites de la ville et d'y construire une maison «d'ici un an». En analysant la quantité, la forme et l'emplacement de ces maisons, j'espère contribuer à une meilleure connaissance de cette période peu connue de l'histoire architecturale de la Nouvelle-France.

SSAC 2013

INFRASTRUCTURES AND/ET INSTITUTIONS

Settings for life / Cadres de vie

Session 5

Pecha Kucha: The role of government programs in the conservation and commemoration of the built environment

Chair: Nicolas Miquelon

5. THE ROLE OF GOVERNMENT PROGRAMS IN THE CONSERVATION AND COMMEMORATION OF THE BUILT ENVIRONMENT

Chair: Nicolas Miquelon

Government heritage programs can be the responsibility or the initiative of the municipal, provincial, territorial and federal authorities. With the mandate to provide specific services to a wide range of audiences, they are associated with activities such as funding, business opportunity, regulation, conservation, research, and presentation of historic places. For decades, they've been a considerable influence on the study of built environment in Canada, while being transformed and redefined by its evolution in return. How did these government programs evolved through the years, and what lessons did they learn from the past? What are the challenges in the present context? And what is their role, in 2013?

This session will be in a Pecha Kucha format: the various panellists will have to address a specific question relating to the roles of government programs in about 5 minutes.

5. LA PLACE DES PROGRAMMES GOUVERNEMENTAUX EN MATIÈRE DE CONSERVATION ET DE COMMÉMORATION DE L'ENVIRONNEMENT BÂTI

Président: Nicolas Miquelon

Ils sont tantôt la responsabilité, tantôt l'initiative d'autorités municipales, provinciales, territoriales et fédérales. Avec pour mandat de fournir des services définis à une multitude de publics, les programmes gouvernementaux offrent du financement, instiguent des opportunités d'affaires, définissent des réglementations, encadrent des activités en matière de conservation, stimulent la recherche et mettent en valeur des lieux. Depuis quelques décennies maintenant, ils marquent le domaine de l'étude de l'environnement bâti au Canada, s'inspirant de l'évolution de celle-ci pour ensuite se redéfinir. Comment les programmes gouvernementaux se sont-ils modifiés et qu'ont-ils appris du passé? Quels sont leurs défis dans le contexte actuel? Et quelle est leur place dans le Canada d'aujourd'hui?

Cet atelier se déroulera sous une formule Pecha Kucha, où les présentateurs devront adresser brièvement (environ 5 minutes) un angle précis ou une question attenante au rôle des programmes gouvernementaux.

Managing Alberta's Historic Places

Larry Pearson, Director of Historic Places Stewardship, Historic Resources Management Branch, Alberta Culture

The legal protection of historic resources in Canada is the responsibility of provincial governments. In Alberta the relevant legislation is the *Historic Resources Act*. This presentation will outline Alberta's programs to identify, protect and conserve the province's significant historic places.

Built relationships in Alberta between Alberta Culture and Alberta Infrastructure for government owned historic places

Tom Ward, Manager, Heritage Conservation Advisory Services Program
Alberta Culture

In 2009 Alberta Infrastructure initiated two new internal directives: a policy dealing with government owned historic places already designated as Provincial Historic Resources and a departmental procedure for the management of mature buildings owned by the Government of Alberta. The session will examine, with examples, how the directives have fostered interdepartmental communication and cooperation regarding best approaches for designated and mature buildings.

"RETROactive - Creating a Future for Alberta's Historic Places"

Matthew Francis, Manager, Municipal Heritage Services, Alberta Culture

While municipalities in Alberta were empowered in 1978 to legally protect their own historic places, many were not well prepared to take this important step. Few communities understood or valued the history and heritage of the significant historic places all around them. Older government models for conserving historic places often contributed to certain types of places being ignored, and lost. Alberta's "boom/bust" economic cycles have not been friendly to a culture of conservation. Nevertheless, between 2004-2006 a new way of working with communities was envisioned that has been a game-changer. Since the introduction of our Municipal Heritage Partnership Program, over 1000 locally significant historic places have received indepth study, and hundreds have been legally protected.

"Shifting from Service Delivery to Service Management"

Bernard Flaman, Conservation Architect, Public Works and Government Services Canada

In the 1970's, Parks Canada assembled a team of professionals (architects, engineers, landscape architects, canal specialists, etc) to implement conservation work on National

Historic Sites that Parks manages. At a certain point, this group was moved from Parks Canada to Public Works and Government Services Canada (PWGSC), aligning with its role as a common service provider to government. The result has been that the client base for Conservation Directorate has expanded beyond Parks to include any government department who is the custodian of a designated property under Treasury Board Policy on heritage. The mode of working with its clients was one of "service delivery" where assessment work, drawings, specifications and site services, among others, were delivered directly by the group. Current government policy seeks to leverage the private sector for services, which has shifted the work of the group from one of "service delivery" to "service management". The session will briefly identify how it has changed the nature of the work of the Conservation Directorate and how they now relate to their clients. It will also identify issues related to federal government procurement of services and the expertise, capacity and standards for heritage conservation within the private sector.

Disseminating Government Knowledge: Web 2.0 and Beyond

Andrew Waldron, Federal Heritage Manager and Canadian Registrar, Parks Canada

As a generation of government expertise in architectural history and conservation of built heritage retires, the question for their successors is how to remain relevant in Canadian society for the future. This crossroad has resulted in challenges that are being met by evolving methods of disseminating government knowledge, being more transparent and forging partnerships where government may not have the necessary resources. As a result, a more integrated planning and educational model must be applied now if there is to be a strong conservation presence in decision-making processes. This Pecha Kucha-style presentation will profile four recently taken actions by Parks Canada to engage Canadians and remain relevant in a digital society.

Novel Computing and Information Technologies for Architectural Conservation: the West Block Rehabilitation Project

Stephen Fai PhD, Associate Professor, Azrieli School of Architecture and Urbanism, Carleton University

In this presentation, we will provide a brief overview of an ongoing research collaboration between the Carleton Immersive Media Studio (CIMS) and the Heritage Conservation Directorate, Public Works and Government Services Canada (HCD/PWGSC). We will discuss our work in developing novel applications of digital acquisition, modelling, and fabrication technologies for architectural conservation in the context of the West Block rehabilitation.

The digital world and architectural records: the challenges and opportunities for archives and architectural professionals

Jill Delaney, Archivist, Library and Archives Canada

Digital architectural records present specific problems for archives because their format is most often based on the layering of data from different files to create a single readable but mutable image. Resource requirements for the acquisition, archival storage and the presentation of this information to researchers are a major challenge for archives big and small, especially when resources for archives are under restraint. At the same time, the presentation of born-digital and digitized analogue records on archival website, which could be of considerable benefit for the conservation movement, presents its own challenge, and raises questions about how best to present such archival sources. There has been some discussion of both of these issues in the archival literature over the last 10 to 15 years, and this presentation will aim to present these challenges to one user community for further discussion.

The Effect of Funding Cuts to Canadian Archives

Michael Gourlie, Government Records Archivist, Provincial Archives of Alberta, and
Braden Cannon, Private Records Archivist, Provincial Archives of Alberta

As researchers seek records to support the conservation and commemoration of the built environment, they will run up against the backlog of unprocessed archival resources that are essentially unavailable for use. Recent cuts to federal granting programs have delayed or cancelled numerous projects across the country that would have aided the conservation, organization, and digitization of all types of records. The presentation will provide the background to the cutbacks and their impacts on the archival and researching communities.

SSAC 2013

INFRASTRUCTURES AND/ET INSTITUTIONS

Settings for life / Cadres de vie

Session 6

Architecture and the Canadian Fabric: The dimensions of contemporary practice

Panel Discussion
Sponsor: UBC Press

6. ARCHITECTURE AND THE CANADIAN FABRIC: THE DIMENSIONS OF CONTEMPORARY PRACTICE

The panel will seek to understand the historical dimensions of current practice in architecture and planning and thereby open up discussion on both professional and policy development levels, especially in light of the environmental factors that have guided design, from an indigenous beginning, to contemporary practice.

The sophistication and evolving innovation in Canadian urban and architectural design is usually under-recognized. The colonial origins of the nation, the primacy of resource over manufacturing or technological development, and the significant impact of major external economies have tended to stress narratives of dependency. Indeed, the architectural and planning professions achieved particular prominence in the post- 1945 Reconstruction era. During the decades leading up to Expo '67, a new sense of independent national policy and prestige emerged, the fabric of which remains as the foundation of more contemporary urban expansion. Much of the infrastructure completed in that period is still in operation and the imprint of its design thinking still resonates in debates about planning and architectural futures.

What has changed most are the ideological and economic conditions in which planners and architects operate. The past is no longer acknowledged as a source of design inspiration. It could be argued, for example, that while new directions in regenerative design theory are narrated through a western-style mode, they derive from an unacknowledged indigenous knowledge. This is the central focus of our panel discussion.

Panellists

- Rhodri Windsor Liscombe
- Daniel Millette
- Peter Coffman
- Michael Windover
- George Kapelos

SSAC 2013

Session 7

Churches at the heart of the community

Chair: Luc Noppen

7. CHURCHES AT THE HEART OF THE COMMUNITY

Chair: Luc Noppen

In neighbourhoods, parishes and villages, churches have always served as community infrastructures. Even when they were still being used for worship, churches provided the community with a whole set of services. It is often said that church basements are hives of activity, whereas the large naves are emptying out. In this regard, the *Partners for Sacred Places* organization (Philadelphia) refers to the "public value" of this heritage.

Closing a church for worship should not therefore mean that the church building will cease to be used for community services (sociocommunity, cultural and sports). Indeed, the opposite is often the case.

All across Canada, a number of former places of worship have been converted into community centres, offering spaces and services in neighbourhoods and villages. This workshop will explore the situation in various Canadian provinces in this regard and highlight the most typical examples of conversion. Ownership status, the renovations required to ensure a viable conversion process, and the ways in which these new church uses contribute to heritage sustainability (architectural, artistic and immaterial) will be addressed in the workshop.

Presentation by Luc Noppen

Public value in changing society. Dutch religious heritage: the challenge and changes

Guest speaker: Lilian Grootswagers, Chair of *Erfgoed Nu*, consultants on religious heritage (The Netherlands) and member of the board of *Future for Religious Heritage*, an international society created to network on this topic

Zion Church Cultural Centre, Toronto: a case study in adaptive reuse

Candace Iron, PhD candidate, York University

In 1873, Zion Primitive Methodist Church was built to serve the Methodists of the L'Amaroux community on land donated by Henry Scarce, at the corner of Don Mills Road and Finch Avenue in Toronto. Designed by architect Silas James (1834-1915), Zion Primitive Methodist Church was a typical "preaching-box" style of church. However, while early Primitive Methodist churches in Ontario express a simplicity in design, Zion demonstrates how Primitive Methodist churches of the last quarter of the 19th century became more elaborate, likely under the influence of other non-conformist denominations, who had embraced the high Victorianism.

Like many of the religious buildings in Canada, Zion Primitive Methodist became redundant and closed; however, it was acquired by the Borough of North York in 1971, and in 1998 it reopened as a cultural centre.

This paper will examine Zion Primitive Methodist Church as it was in the 19th century and how it currently functions as a cultural centre, while paying particular attention to its value as a heritage building designated under the Ontario Heritage Act.

Planning for sacred space: preserving the "special nature" of Edmonton's Church Street

Jennifer Laforest, MPl, Ryerson, and David Holdsworth, Heritage Planner

The City of Edmonton is currently implementing a heritage area in the eastern edge of the downtown core. Like all "heritage" or "special character" areas, this one is unique—it has an astonishing density of churches (13) within a five-block area dating from the beginning of the 20th century or well into the period known as the "age of settlement" in Alberta.

These sacred buildings demonstrate a great diversity of religions, co-existing along a linear corridor in small neighbourhood parishes. Over the past 100 years these churches have been built, re-built and transformed to serve the needs of the community. The value of these

buildings is therefore not only measured in their architecture but in their social function as the centre of religious and cultural life for many Edmontonians over the past 100 years.

This presentation will explore the role of planning in maintaining a "spiritual" and "community-focused" function of these properties. The presentation will review the social role of these Churches over the past 100 years and discuss their current use in light of the efforts to revitalize the neighbourhood. The discussion will examine both "hard" and "soft" solutions brought forward from the community during interviews, meetings, survey responses and workshops and expand on the feasibility of use-transitions given the building typologies and limitations of the current framework for preservation.

Property right and right of user, multifunctionality and shared use: the various aspects of the transfer of ownership of a Quebec church. A case study: Saint-Anicet Church

Alain Castagner, Mayor of Saint-Anicet, and Édith Prégent, PhD candidate, UQAM

Quebec churches are an exception as regards the management and property rights of churches, because they are subject to and governed by various laws. The Code of Canon Law, the Quebec Civil Code, the *Loi sur les Fabriques* (vestry law), and the late *Loi sur le patrimoine culturel du Québec* (Quebec cultural heritage law) find their meaning when the time comes to sell a church with its goods and chattels.

Because in the interpretation of legal matters everything that is not specifically provided for or based on a particular clause is allowed, the actual context of selling or converting a church leaves ample room to creativity when negotiating or writing legal documents related to the transfer of property.

However, the Catholic Church's precepts and the notion of "sacrality" of the sites and objects still have their place in these transactions and each diocese provides its own interpretation.

Therefore, the diverse conceptions of property transfer are revealed in different forms, especially when a church is acquired by a city. Then the concept of shared use by the community and the cult becomes possible, and may even be a beneficial solution.

The case of Saint-Anicet Church is representative of this new concept of shared use and partners' creativity.

The new ownership status of converted churches in Quebec—a few examples from Montreal

Lyne Bernier, PhD student in urban planning, Institut de géoarchitecture, Université de Bretagne occidentale, Brest, France

Church ownership has long been an ambiguous notion, at least in the collective imagery. This confusion mostly derives from the special fiscal status of churches, due to their public use, even though they are private property according to their legal status. And such vagueness likely emphasizes the specificity—and sometimes the difficulties—when these monuments are converted.

Beyond the new uses of churches, this paper proposes to demystify the strategies deployed by the various players involved in the new property status that now govern some of these identity-related and symbolic high places. During the pre-conversion period, which includes the choice of a new and adequate use, the search of a new owner and a new innovative property status remains the basic element—if not the keystone—that will strengthen or weaken the protection of this proximity heritage for future generations.

The analysis of the contractual strategies raises questions about the accountability, but mostly the long-term survival of Quebec's religious buildings. Frictions between the requirements of the sellers and the apolitism of some buyers are a threat to the transmission of this heritage to the civil society, in the more or less long term. Beyond the description of the situation, this paper will expose some examples taken from the Metropolis of Quebec, whose idiosyncrasy has often been established with regard to its peripheral regions.

Question period and conclusion

SÉAC 2013

INFRASTRUCTURES AND/ET INSTITUTIONS

Settings for life / Cadres de vie

Session 7

Les églises au cœur de la communauté

Président: Luc Noppen

7. LES ÉGLISES AU CŒUR DE LA COMMUNAUTÉ

Président: Luc Noppen

Que ce soit dans les quartiers, les paroisses ou les villages, les églises ont toujours servi d'infrastructures communautaires. Même quand elles servaient toujours au culte, les églises offraient à la communauté toute une gamme de services. On dit souvent que les sous-sols d'églises bourdonnent d'activité, alors que les grandes nefs se vident. À ce sujet, l'organisation *Partners for Sacred Places* (Philadelphie) renvoie à la « valeur publique » de ce patrimoine.

La fin de la pratique du culte dans une église ne devrait pas signifier la fin de son utilisation pour des services communautaires (qu'ils soient sociocommunautaires, culturels et sportifs). En effet, c'est souvent l'inverse qui se produit.

À travers le Canada, plusieurs anciens lieux de culte ont été transformés en centres communautaires, offrant des espaces et des services dans les quartiers et les villages. Cet atelier se penchera sur ce phénomène à travers le cas de différentes provinces canadiennes et présentera les exemples les plus typiques de conversion architecturale. Régime de propriété, travaux nécessaires pour assurer le processus de conversion, ainsi que les différentes façons dont ces nouveaux usages d'églises contribuent à la pérennité du patrimoine (à la fois architectural, artistique et immatériel), seront autant d'aspects abordés au cours de l'atelier.

Présentation par Luc Noppen

La valeur publique dans une société en évolution. Le patrimoine religieux en Hollande : défis et changements

Conférencière invitée: Lilian Grootswagers, présidente d'*Erfgoed Nu*, conseillers en patrimoine religieux (Pays-Bas) et membre du conseil de la société internationale *Future for Religious Heritage* créée dans le but d'échanger sur le sujet

Zion Church Cultural Centre, Toronto : étude de cas d'une réutilisation adaptative

Candace Iron, candidate au doctorat, York University

Construite en 1873 dans le but de desservir les méthodistes de la communauté de L'Amaroux sur un terrain donné par Henry Scarce, au coin du chemin Don Mills et de l'avenue Finch à Toronto, la Zion Primitive Methodist Church (architecte Silas James, 1834-1915) était une église typique du style *preaching-box*. Bien que le design des premières églises méthodistes primitives en Ontario exprime la simplicité, la Zion montre bien comment les églises méthodistes primitives du dernier quart du XIX^{e} siècle se sont raffinées, sans doute sous l'influence d'autres dénominations non conformistes qui avaient adopté le haut victorianisme.

Comme plusieurs bâtiments religieux au Canada, l'église Zion Primitive Methodist, devenue excédentaire, a dû fermer ses portes. Elle a cependant été achetée par le district de North York en 1971 et a rouvert comme centre culturel en 1998.

Cette présentation examine la Zion Primitive Methodist Church telle qu'elle était au XIX^{e} siècle ainsi que sa nouvelle fonction en tant que centre culturel, en s'attardant plus particulièrement à sa valeur après sa désignation comme bâtiment patrimonial aux termes de loi ontarienne sur le patrimoine.

La conservation des espaces sacrés : préserver la « nature spéciale » de la rue Church à Edmonton

Jennifer Laforest, MPl, Ryerson, et David Holdsworth, planificateur en conservation du patrimoine

La Ville d'Edmonton met présentement en place un secteur patrimonial dans la partie est du cœur du centre-ville. Comme tout secteur « patrimonial » ou « à caractère spécial », celui-ci est unique : il concentre dans un secteur de cinq blocs une densité importante d'églises (13) datant du début du XX^{e} siècle ou d'une bonne partie de la période dite de « colonisation » en Alberta.

Ces bâtiments sacrés illustrent la grande diversité de religions qui coexistent dans des petites paroisses avoisinantes, le long d'un corridor linéaire. Au cours des cent dernières années, ces églises ont été construites, reconstruites et transformées pour répondre aux besoins de la communauté. Leur valeur n'est donc pas seulement « mesurée » par leur architecture, mais par leur fonction sociale comme centre de la vie religieuse et culturelle de nombre d'Edmontoniens et Edmontoniennes au cours de cette période.

Nous explorerons le rôle de la planification dans le maintien de la fonction « spirituelle » et « communautaire » de ces propriétés. Nous examinerons aussi le rôle social de ces Églises au fil des cent dernières années et aborderons leur usage actuel à la lumière des efforts de revitalisation du quartier. Tous les types de solutions offerts par la communauté au cours d'entrevues, de rencontres, d'enquêtes et d'ateliers seront considérés – qu'ils soient drastiques ou modérés – et nous discuterons plus à fond la faisabilité de l'utilisation-transition eu égard à la typologie et aux restrictions du cadre actuel de préservation.

Droit de propriété et droit d'usage, multifonctionnalité et usage partagé : les différentes facettes du transfert de propriété d'une église au Québec. Une étude de cas : l'église de Saint-Anicet

Alain Castagner, maire de Saint-Anicet, et Édith Prégent, candidate au doctorat, UQAM

Les églises du Québec font figure d'exception en matière de gestion et de droit de propriété en ce sens qu'elles sont encadrées et régies par différentes législations. Le Code canonique, le Code civil du Québec, la Loi sur les Fabriques et la récente Loi sur le patrimoine culturel du Québec trouvent leur application quand vient le moment de vendre une église et les biens mobiliers qu'elle contient.

Parce que, en matière d'interprétation d'une loi, tout ce qui n'est pas strictement prévu et défendu par une disposition est permis, le contexte actuel de vente et de conversion des églises laisse une grande place à la créativité quand vient le temps de négocier et de rédiger les documents légaux concernant le transfert de propriété.

Cependant, les préceptes de l'Église catholique et la notion de « sacralité » des lieux et des objets trouvent encore leur place dans ces transactions et chaque diocèse a sa propre interprétation.

Ainsi, ces différentes conceptions du transfert de droit de propriété prennent différents visages, principalement dans les cas où l'église est acquise par une municipalité. Dès lors, le concept d'usage partagé entre le communautaire et le culte devient une possibilité, voire une solution avantageuse.

Le cas de l'église de Saint-Anicet est représentatif de ce nouvel usage partagé et de la créativité des partenaires.

Les nouveaux régimes de propriété des églises converties au Québec – quelques exemples montréalais

Lyne Bernier, doctorante en urbanisme, Institut de géoarchitecture, Université de Bretagne occidentale, Brest, France

La propriété des églises s'avère depuis longtemps une notion assez ambiguë, du moins dans l'imaginaire collectif. Cette confusion tient surtout au statut fiscal d'exception des églises, en raison de leur usage public, bien qu'elles soient une propriété privée eu égard à leur statut juridique. Cette confusion accentue sans doute la particularité – et parfois les difficultés – au moment de la reprise de ces « monuments ».

Au-delà des usages nouveaux dévolus aux églises, cette communication propose de démystifier les stratégies déployées par les acteurs concernés dans les nouveaux régimes de propriété qui encadrent dorénavant certains de ces hauts lieux identitaires et symboliques. En effet, en amont de la conversion, qui suppose le choix d'un usage approprié, trouver un propriétaire et un nouveau régime de propriété innovant demeure un des éléments fondamentaux – sinon la clé de voûte – qui consolidera ou fragilisera la sauvegarde de ce patrimoine de proximité pour les générations futures.

L'analyse des stratégies contractuelles interroge alors la prise en charge, mais surtout la pérennisation des « bâtiments-églises » au Québec. Les tensions entre les exigences des vendeurs et l'apolitisme de certains acquéreurs menacent la transmission, à plus ou moins long terme, de ce patrimoine à la société civile. Au-delà de l'état de la question, cette communication exposera quelques exemples puisés dans la métropole du Québec, dont l'idiosyncrasie a fréquemment été établie à l'égard de ses régions périphériques.

Période de questions et conclusion

SSAC 2013

INFRASTRUCTURES AND/ET INSTITUTIONS

Settings for life / Cadres de vie

Session 8

"Canada's Master Architect": Arthur Erickson and the Public Realm

Chairs: **Michelangelo Sabatino & Linda Fraser**

8. "CANADA'S MASTER ARCHITECT": ARTHUR ERICKSON AND THE PUBLIC REALM

Chairs: Michelangelo Sabatino & Linda Fraser

As "Canada's Master Architect", Arthur Erickson (1924-2009) achieved fame by designing groundbreaking university campuses, courthouses, and museums for Canada and beyond. During Erickson's coming of age as an architect, Canada was envisioning a new architectural identity in the wake of the seminal contribution of the Massey Report (Royal Commission on National Development in the Arts, Letters and Sciences, 1951) and in response to the centenary celebrations of 1967 held in Montreal to worldwide acclaim. Our session explores Erickson's contribution to shaping Canada's postwar infrastructures and institutions. Each paper discusses Erickson's specific contribution during the 1960s to the 1970s to rethinking conventional building types including university campuses, courthouses, and museums, in the wake of Canada's new social, political and cultural landscape.

8. "LE MAÎTRE ARCHITECTE DU CANADA": ARTHUR ERICKSON ET LE DOMAINE PUBLIC

Présidents: Michelangelo Sabatino & Linda Fraser

En tant que « maître architecte du Canada », Arthur Erickson (1924-2009) a atteint la célébrité en concevant des campus universitaires révolutionnaires, des palais de justice et des musées au Canada et à l'étranger. Au cours de cette période où se dessinait la carrière d'architecte d'Erickson, le Canada embrassait une nouvelle identité architecturale dans le sillon de la contribution séminale du rapport Massey (Commission royale sur l'avancement des arts, des lettres et des sciences, 1951) et en réponse à la célébration du centenaire en 1967, organisé à Montréal et atteignant une renommée mondiale. Notre séance se penchera sur la contribution d'Erickson dans le façonnement des infrastructures et des institutions d'après-guerre au Canada. Chaque communication traitera d'une contribution spécifique d'Erickson des années 1960 aux années 1970 à repenser les types de bâtiments traditionnels, y compris les campus universitaires, les palais de justice et les musées, en écho à l'éveil d'un nouveau paysage social, politique et culturel au Canada.

Arthur Erickson and Canadian Modern Architecture

Michelangelo Sabatino, PhD, Associate Professor, Gerald d. Hines College of Architecture

In seeking to reinvigorate modernism after the disorientation caused by the devastation of World War Two, Arthur C. Erickson (1924-2009) distinguished himself among his peers in Canada and around the globe, by seeking to expand the scope of design beyond architecture to include landscape and urban design. His multifaceted and interdisciplinary approach allowed him to shape, in spatial, visual and programmatic terms, innovative and nuanced responses to the changing social, political, and cultural fabric of Canada from the 1960s through to the late 1980s. Despite his status as Canada□s "Master architect," (to quote the expression *Time Magazine* used to describe him in 1972), Erickson□s life and work have not received the same level of in-depth historical and theoretical analysis received by a number of his contemporaries such as Pietro Belluschi, Phillip Johnson, Denys Lasdun, Kevin Roche, and Paul Rudolph, just to name a few. Although surveys of modern architecture and urban planning published in Europe and North America occasionally mention his contribution (L. Benevolo, 1971; A. Drexler, 1979; H. Kalman, 1994; J-L. Cohen, 2012), they rarely provide anything other than cursory considerations. Even in his native Canada, scholarship on Erickson is scant, as it is on many other important figures that contributed to the development of architectural modernism. Although he self-authored two monographs, only three overviews have been published on Erickson without his direct involvement (E. Iglauer, 1981; R. L. Castro, B. Shapiro and R. Liscombe, 1985; and N. Olsberg et al., 2006). Yet, during the key decades of Erickson□s ascendancy, his oeuvre served as a litmus test for a number of broader issues impacting the country□s modern identity in architecture and the allied arts such as its difficult relationship with nature (city versus "wilderness"), colonialism, geopolitics (periphery versus center), national identity and multiculturalism. As such, a critical overview that positions Arthur Erickson□s architectural modernism within the context of the allied arts can also function as a cultural and intellectual history of Canada. This paper will attempt to provide such an overview.

Layered Landscapes

Linda Fraser & Geoffrey Simmins

Using Arthur Erickson's work as a starting point, this paper explores some of the advantages and disadvantages of attempting to make exhibitions of architectural drawings interactive and multi-media, as opposed to showing framed drawings on the wall analogous to fine-arts exhibitions. Given that the work of Arthur Erickson, arguably Canada's master architect, has been featured in numerous exhibitions, finding a new way to present his work in the context of an architectural exhibition is challenging. The drawings are abstract representations of buildings and not the buildings themselves. The drawings may also be technical in nature and not easily understood by the general public. Are they art? No, but they are often treated as art.

During the past decade, Linda Fraser and Geoffrey Simmins, co-curators of a new exhibition of Arthur Erickson's work, have worked on solo exhibitions and also on joint exhibitions. This session will explore their current thinking regarding architectural exhibitions based on past experiences, examining the range of possibilities from static installations where drawings and

artefacts are hung on walls to more active and interactive installations that use different media to make the exhibition experience more dynamic. Using the work of Erickson, a modern master, as a specific example, but layering it with a more interactive, multi-faceted installation, it is possible to comment on and interact with the work through curatorial apparatus that can reinterpret his work and demonstrate its continuing relevance and ability to inspire.

The New *New University*

Victoria Baster, Lecturer, University of Lethbridge

The '60s – in Erickson's words, 'the age of the instant university,' when he designed Simon Fraser University and the University of Lethbridge, Canada's Centennial university. Both were built in the context of the New Universities movement, which emerged in response to demands for expansion of postsecondary education and gave rise to new models of what a university could be. New directions in university architecture and campus planning, intrinsic to the reinvention of the institution, related closely to new educational aspirations responsive to wider social change. Erickson speaks of challenging 'the concept of a university' and, in 1963, having 'the opportunity to redesign it in terms which (he) believed were significant for our times.' Innovations established at Simon Fraser University were extended in the design of the University of Lethbridge. This paper will situate Erickson's 1969 campus plan and architectural design for Lethbridge in its context of postwar New Universities, seeing this university as exemplary and assessing Erickson's contribution to design and discourse.

Beyond the relationship of architecture to landscape, and expression of new educational ideals, less recognized are the urban values of this suburban campus. In a 1968 article, Erickson asserts the essentially urban nature of the new university campus and its broader 'urban role.' ('The University: A New Visual Environment,' *Canadian Architect*) Elsewhere, reflecting on the primacy of public space – 'the truly shared space of the city' – he notes achieving a plan 'urban in its density' at Simon Fraser University, a process carried further at Lethbridge. Now, the university's 2012 Campus Master Plan aims to reassert values of the 1969 Erickson-Massey Development Plan. The city as model for the new university will be explored, in this paper, with reference to the University of Lethbridge.

Erickson and Cornelia Hahn Oberlander at Robson Square

Susan Herrington, MLA, Professor

In 1973 Arthur Erickson was charged with the task of reconceiving a 55-storey provincial government complex planned for downtown Vancouver. His response was urban in scale and environmental in scope. Coalescing the need for a new courthouse, provincial offices, and indoor and outdoor civic spaces, Erickson envisioned a three-block-long building complex with on-structure park spaces. Commonly referred to as Robson Square, the project housed his new Provincial Law Courts, extensive cultural facilities, and public open space. The centre block featured a 100 percent useable landscape on its roof. It also provided one of biggest challenges for the project. Erickson's 1973 model displayed this block with vegetation, waterfalls, sub-spaces, and active recreation spaces. Yet in Canada this type of integration between

architecture and landscape was just in its infancy. Erickson turned to landscape architect Cornelia Hahn Oberlander. Joining Erickson's design team in 1974, Oberlander worked closely with Erickson to realize the extensive planting both inside and outside, and the detailed exterior programming of the three-block project. This paper gives a detailed account of the landscape of this extraordinary project, and demonstrates how the design of planted urban environments benefit best from the collaboration of architecture and landscape architecture.

Arthur Erickson: Master Architect and Courageous Visionary

Simon Scott, Architect

By any definition of the public realm, Arthur Erickson was a visionary who believed that the built environment and its surroundings are brought to life as places and spaces promoting social life, be it private, public, or commercial. Erickson's deep commitment to the quality of life in contemporary society, combined with his international familiarity with many cultures, reflected a values orientation that took his imaginary ideas, concepts, planning, design creativity and renowned courage to a dynamic architecture of people, place, and space far beyond the "architectural physicality" of the landscape.

As principal photographer, collaborative colleague and artistic partner with Erickson for forty years, Simon Scott will highlight the symbiotic relationship that bonded the two in their shared vision, asserted by and attributed to Erickson; that "The dialogue between a building and its setting is the essence of architecture."

Through a select series of architectural photographic records of residential, public and commercial projects, Scott will illustrate and illuminate Erickson's design emphasis on site, light and cadence, capturing complexity in simplicity, and sequential space.

This session will conclude with attention to Erickson's living legacy in the public realm, which today forms part of the cultural fabric of the country, and beyond.

The Constructed Landscape: Erickson's Public Legacy

Trevor Boddy, Critic & Curator

There are so many imitations of Arthur Erickson's domestic architecture—most of them crude—that the real estate industry has coined the marketing term "Ericksonian." This paper proposes that the Vancouver architect's most important legacy is not in post-and-beam houses, but in public buildings, where a new generation applies and improves ideas first explored in Simon Fraser and Lethbridge Universities, Robson Square and other key works. The paper argues that others have carried forward what I have previously described as "The Constructed Landscape" in Erickson's work – buildings aspiring to the condition and scale of landforms, megastructural cities-in-one-building, containing programmatic and constructional hybrids in complexes of immense social ambition. Some of these Western Canadian architects worked for Erickson, others are merely inspired by his ideas and leadership. With its lamination of a university for 3000 students on top of a pre-existing shopping mall,

surmounted by an office tower, Bing Thom's Surrey Central City has proved as catalytic in transforming its context as did Robson Square (Thom was chief planner and job captain there for Erickson.) James Cheng was a junior designer on Robson Square, and notions of condo-hotel hybridity are taken to new heights in Vancouver's tallest (Shangri-La Hotel) and largest buildings (Fairmont Pacific Rim.) The roots of Cheng's invention of the "Vancouverist" typology of residential tower-on-podium lie in Erickson's visionary Plan 56, with its soaring West End residential towers on podia with green roofs. John Patkau worked only briefly for Erickson, but a similar interest in dialogue with natural sites and the rhetoric of construction has informed the houses and public buildings he has designed with partner Patricia Patkau. Douglas Cardinal left UBC before Erickson arrived to teach there, but his example was crucial for such works as the Canadian Museum of Civilization--inconceivable without his prior exploration of buildings-as-landforms such as Lethbridge.

Within the Margins of Erickson's Liu Institute: Allen Ball

Alan Ball, MVA, Associate Professor, UofA

Compelled to gain a deeper understanding of Canada's global commitments by directly experiencing Canadians at war, I accepted a volunteer post in the Canadian Forces Artist Program in December 2005. In June 2007, I undertook a tour of duty in Egypt under the auspices of Operation CALUMET at the Multinational Force and Observers North Camp, El Gorah, northern Sinai. My mission, as an official Canadian War Artist, was to witness and document the daily lives of Canadians serving at the base.

Utilizing images taken during my tour of duty, this paper maps the development and presentation of my art installation, "*Photography in a State of Exception*", at The Liu Institute for Global Issues at the University of British Columbia, Vancouver, Canada in May 2011.

The site for the pilot project installation is unique on, at least, two levels. First, the Liu Institute for Global Issues is a signature building designed by renowned and internationally celebratedCanadian architect and urban planner Arthur Erickson. Second, as a hub for global research and emerging global issues, the institute seeks news ways to catalyze innovative thinking and positive societal change. The presentation of these images on the exterior of such a high-profile institute significantly augments the documentation of the working lives of Canadians serving in the armed forces, encouraging broader discussions on war conflict and military realities.

A hallmark of the Institute is to provide innovative learning and research opportunities for graduate students, postdoctoral fellows, faculty, and community members that help to bridge the gap between academics and practitioners. The Lobby Gallery is a prime example of such research opportunities, a place of contemporary and political documentary work housed in the lobby of the Liu Institute. The gallery's mandate is to foster alternative and artistic forms of research dissemination through critical artistic expression, enabling space for creative dialogue about global issues, as it seeks to build communication among students, faculty, researchers and the Vancouver public through the exhibition of innovative, engaging and responsible art work.

SSAC 2013

Session 9

Current Research: Urban Planning

Chair: Robert Geldart

9. CURRENT RESEARCH: URBAN PLANNING

Megastructura Canadensis: Reconsidering the "Dinosaurs of the Modern Movement"

James Ashby, Architect, OAA, MRAIC

Megastructures, conceived during a period of cultural tumult and social transformation, were radical architectural expressions that have since been characterized as modular, extensible, prototypical city structures. The megastructure of the late modern movement is closely associated with author and critic Reyner Banham. In 1976 in *Megastructure: Urban Futures of the Recent Past*, he eulogized the megastructure, declaring the buildings to be the "the dinosaurs of the modern movement." Of the 36 significant international examples that survive to this day, nine are located in Canada.

These megastructures are the monuments from an era in which civil society was promoted through social democratic values, particularly by the federal government. Today these places represent the aspirations for improved access to higher education, health care, justice, the arts and even recreation. Perhaps no other building type is more closely associated with large-scale institutional architecture of the 1960s and 1970s in Canada, with examples as diverse as McMaster Health Sciences Centre and Simon Fraser University.

This paper presents recent research on the Canadian legacy of the megastructure, as both building type and architectural movement. The research was executed as a Guest Scholar in 2012 at the Getty Conservation Institute, Los Angeles.

The Town of Leaside: A Garden Suburb of Toronto

Angela Wright, MA Candidate, York University

Between 1881 and 1921 the population of Toronto increased by 500%, from 96,000 to 521, 000 people. As with other major cities in Europe and the United States, rapid population growth in Toronto had unpleasant effects such as overcrowding, pollution, noise and housing shortages. In response to these urban ills, reformers began to devise new solutions for city planning. In 1913, Canada's first landscape architect, Frederick Gage Todd, drew up plans for the town of Leaside. It was one of the first, if not the first instance of suburban planning in Canada to exemplify the key tenets of the Garden City Movement. The Leaside plan featured separate zones for industrial and residential purposes, pleasantly curving streets and commuter rail links to downtown Toronto. This paper examines the significance of Leaside within the history of urban planning in Toronto. This paper looks at Leaside in relation to precedents in Canada and the United States, as well as to new ideas in urban planning reform at the time, in order to illustrate just how cutting-edge Todd's plan was.

Pragmatism: Building Model Towns in Canada's Mid-north

Joan Coutu, Associate Professor, University of Waterloo

Parts of Canada in the early twentieth century offered a clean slate for the creation of the perfect town or city. Both large and small, these towns and cities (Regina, Calgary, Temiskaming, Kapuskasing, Iroquois Falls, amongst others) were produced in architects' offices in Toronto, Montreal and London. All were designed according to beaux arts principles and in accordance to Garden City and City Beautiful precepts current at the turn of the twentieth century.

This paper will look at the particular case of the model town in Canada's mid-north, built by natural resource companies intent on luring--and keeping--labourers to work in the mills and in the mines. With their elegant, tree-lined curving streets and neo-Elizabethan and neo-Tudor buildings, the model towns exemplified sophisticated aesthetics within the uncivilized northern 'bush'. This paper will assess the design of these towns as examples of a particular type of cultural hegemony, against their immediate environmental context and according to Canada's post-colonial Commonwealth relationship with Britain. Within this broader framework, the role of aesthetics within corporate ideas of pragmatism will also be discussed.

The Evolution of Campus Design in Canada

Scott Varga, MA Candidate, University of Alberta

The campus is an architectural entity like none other. The planning and development of it continually changes hands, has been visioned and revisited countless times by academics and design professionals over the past four centuries. With the emergence of downtown campuses, and massive open online courses (MOOC), and for-profit colleges, what will the campus of the future look like? How will campus architecture's role evolve or diminish? This essay will look to illustrate the historical evolution of campus design in Canada from a critical design perspective. Respect to the changes in educational technology, pedagogy, and architectural theories will be accounted for. The role of the famous designer or 'Starchitect' will demonstrate the commodification of architecture and the role the built environment has on capturing the public's attention with hopes to recruit and retain students as well as donors. Finally, the essay will discuss the growth of downtown campus locations that are intended to add cosmopolitan vibrancy along with community development and inclusivity.

SSAC 2013

Session 10

Current Research: Gothic Revival Architecture

Chair: Peter Coffman

10. CURRENT RESEARCH: GOTHIC REVIVAL ARCHITECTURE

Some thoughts on St. Michael's Long Stanton, Cambridgeshire, and small Anglican Gothic churches in Canada

Malcolm Thurlby, York University

From the inception of ecclesiologically correct small Anglican Gothic churches in Canada with the construction of St Anne's Chapel in Fredericton (1846), architectural historians have cited the 13th-century church of St Michael's Long Stanton (Cambridgeshire) as a source, even *the* source, for such churches across Canada down to the early twentieth century. Such an association makes good sense in that St Michael's Long Stanton was recommended as a model by the Cambridge Camden Society, and a copy of it was erected in St James the Less, Philadelphia, in 1846. Moreover, features like the bell cote at the west end of the nave roof with accompanying stepped buttresses on the west wall in line with the sides of the bell cote, are taken up by Frank Wills at Barton (Ontario) and Sillery (Quebec), and are later adapted in Ontario by Thomas Fuller and Henry Langley.

Be that as it may, this paper proposes that the Long Stanton connection should be tempered with reference to other models, both medieval and near-contemporary churches in England. St Michael's Long Stanton has an aisled nave, a feature not reproduced in any of the Canadian 'copies'. In light of this, I propose to examine small English Gothic churches without aisled naves, such as Strixton (Northamptonshire), as potential models for small Anglican churches in Canada. I shall also investigate some of the small churches designed by Augustus Welby Pugin, such as St Augustine's, Kenilworth (Warwickshire). Most specifically, reference will be made to St Andrew's, Exwick (Devon), an early work of the local architect, John Hayward, with whom Frank Wills apprenticed, and to John Medley's church of Oldridge (Devon).

20th century Collegiate Gothic in Toronto.

Olena Korolevych, MA Candidate, York University

In the 19th century, the Gothic Revival style became synonymous with being a Christian style. This image was successfully supported by many new ecclesiastic structures executed in Gothic at the time. With the turn of the century, however, Gothic Revival chose a slightly new direction; away from the ecclesiastic tradition and towards the new civic structures. This paper will be looking to examine some examples from the first half of the 20th century in Toronto, executed in the style which became to be known as Collegiate Gothic. The examples will include Jarvis Collegiate (1923-1924), Loretto Abbey (1927-1928), Central Technical School (1915), Toronto Hydro-Electric Systems on Yonge Street (1933) and the Northern Secondary School (1933). As the last wave of the Gothic Revival in Canada, Collegiate Gothic was primarily used for Civic and Educational structures. However, some domestic examples can also be

found. In this paper, I will include a formal comparative analysis of the examples found in Toronto, as well as a discussion of the reasons behind the popularity of the style in the 20th century. In addition, this paper will attempt to draw some parallels between Canadian Collegiate Gothic and the much earlier Perpendicular and Tudor styles found in England.

Richard C. Windeyer's St. James the Apostle Anglican Church, Guelph, Ontario

Loryssa Quattrociocchi, MA Candidate, University of Guelph

The proposed study will examine Richard Cunningham Windeyer's (1831- 1900) St. James the Apostle Anglican Church (1892) at Guelph, Ontario, a church created in the Gothic Revival style but unlike any others built during the nineteenth-century in Canada. I will reveal Windeyer's influences for the construction of St James, and illustrate how he worked outside of the guidelines laid forth by the pioneers of the Gothic Revival movement in England and in Canada: Augustus Welby Northmore Pugin (1812- 1852) and the Cambridge Camden Society (1839). Having spent most of his life living and working in the United States, I argue that Windeyer did not adopt the principles set forth by Pugin and the Cambridge Camden Society when constructing St. James Anglican at Guelph because his skills were likely rooted in American building traditions. Given that little research has been done on the church, I will consult any vestry minutes in the church's possession, those at the Anglican Archives of Canada, and I will speak to members of the church to obtain information on the Church's building campaign/s. My goal is to reveal the architectural peculiarities of St. James Anglican Church and to exemplify how Windeyer deviated from the Gothic Revival principles codified by his predecessors in England, which in turn created a revolutionary Canadian Gothic structure.