Conserving the Modern in Canada

Buildings, ensembles, and sites: 1945-2005

Conference Proceedings

Trent University, Peterborough, May 6-8, 2005

Editors:
Susan Algie, Winnipeg Architecture Foundation
James Ashby, Docomomo Canada-Ontario

Library and Archives Canada Cataloguing in Publication

Conserving the Modern in Canada (2005: Trent University)

Conserving the Modern in Canada: buildings, ensembles, and sites,
1945-2005: conference proceedings, Trent University, Peterborough,
May 6-8, 2005 / editors: Susan Algie and James Ashby.

Papers presented at the Conserving the Modern in Canada conference
held at Trent University, Peterborough, Ont., May 6-8, 2005.

Includes bibliographical references.

ISBN 978-0-9683100-5-2

1. Architecture--Conservation and restoration--Canada.
2. Historic sites--Conservation and restoration--Canada.
3. Architecture--Canada--20th century.
4. Historic preservation--Canada.

I. Algie, Susan, 1951
II. Ashby, James, 1962
III. Winnipeg Architecture Foundation.

NA109.C3C66 2007 363.6'90971 C2007-902448-3

Also available in French. / Aussi disponible en francais.

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FOREWORD

The "Conserving the Modern in Canada" conference, held at Trent University in Peterborough from May 6 to 8, 2005, was Canada's first national conference on the subject of the built heritage of the 1950s, '60s, and '70s. Recognizing the significance of this event for the heritage conservation community, we were committed at the outset to document the event in the form of proceedings.

These proceedings reflect the diversity of the community conserving modern heritage in Canada. There are papers from academics, students, planners, historians, architects, and a visual artist. Modern heritage sites from virtually every region in the country are represented. The range of these historic resources is extraordinary: urban squares, office towers, churches, schools, suburban housing, academic institutions, recreational facilities and cultural centres. The diversity of approaches and the range of activities in documenting and conserving modern heritage are also well represented in this collection of papers. We are grateful to the conference speakers for preparing the essays contained in these proceedings. The essays represent, as accurately as possible, the papers as delivered at Trent University. Each author's work is presented "in his or her own words".

To promote further understanding of the modern heritage in Peterborough to the broader community, we have produced "Peterborough Modern: A Guide to the Architecture of the 1950s, '60s, and '70s." Initiated as a modest bus tour for the conference delegates, the production of a guide for the general public will be a lasting legacy of the conference in the local community. We hope that the Guide will encourage further research and analysis of the modern architecture in Peterborough and stimulate discussion about the value of this heritage.

The section that follows acknowledges the contributions of the individuals and organizations without which the conference and the proceedings would not have been possible. On a personal note, we would like to express our gratitude to Geneviève Charrois, Léïc Godbout, Jean-Pierre Landry, Marie-Claude Quessy, and Susan Ross who meticulously reviewed and revised the final texts, and to Shelley Bruce for the graphic design and layout.

Finally, it is our hope that the issues and ideas illuminated at Champlain College at Trent University, and presented in these proceedings, will provoke further reflection as well as further activity in documentation, evaluation, conservation, stewardship, and education with respect to modern heritage in Canada.

Susan Algie and James Ashby,
Conference Co-Chairs
Conserving the Modern in Canada
www.moderncanada.ca

ACKNOWLEDGEMENTS

As an inaugural conference on this emerging subject, and one organized without the benefit of an established national institution to support it, the event required a considerable effort on the part of a large number of individuals and allied organizations. The success of the conference and the quality of the proceedings are a testament to the conviction to document and conserve modern heritage in Canada. This section identifies the conference organizers, advisors, supporters, and delegates without whom the conference and its proceedings would not exist.

Planning Committee

Susan Algie (Co-chair)

Susan Algie has worked as a Heritage Resources Planner for twenty years with Parks Canada. Her background includes several years as an architectural historian. A graduate of Carleton University, she has studied heritage conservation at ICCROM, Rome; the University of York; and, the Ironbridge Institute in England. She has served on the board of a number of national and international heritage and architectural organisations and is a founding director of the Winnipeg Architectural Foundation Inc.

James Ashby (Co-chair)

James Ashby is an architect specializing in the conservation of historic buildings. He holds a Master of Arts in Conservation of Historic Buildings from the University of York in England and a Certificate in International Architectural Conservation from ICCROM in Rome. Prior to joining the Heritage Conservation Directorate (Government of Canada), he was responsible for directing the conservation and restoration of Buckminster Fuller's 1946 Dymaxion House in Dearborn, Michigan. Prior to that, he worked in private practice as a Senior Associate with C.A. Ventin Architect Ltd. in Toronto. He has published papers on building conservation in Canada, the United States, and the United Kingdom. Ashby is a co-director of Docomomo Canada-Ontario.

Shelley Bruce (Webmaster)

Shelley Bruce is a graduate of the University of Manitoba's Department of Architecture. As the Historical Buildings Officer for the City of Winnipeg's Planning, Property and Development Department, she coordinates the review of interventions to municipally designated historic places. Her work experience includes a term position with Parks Canada, historical and architectural research, as well as the writing and graphic design of a variety of publications. She is a founding director of the Winnipeg Architecture Foundation Inc. and is the province of Manitoba's representative with the Society for the Study of Architecture in Canada.

Geneviève Charrois

Geneviève Charrois is a specialist in architectural history for the National Historic Sites Directorate in Gatineau. Educated in France and Canada B.A. history of art and archaeology, M.A. architectural history, B.Sc. architecture, MRAIC, her expertise is in the history of functional design, urban planning and architectural analysis. She has also worked for the Heritage Conservation Directorate as a conservation specialist in architecture.

Susan Ross

Susan Ross is an architect who works with the Heritage Conservation Directorate (HCD) of the Canadian Government in Ottawa/ Gatineau. Having obtained her professional degree from McGill University in 1987, she more recently completed a Masters in Planning (Conservation of the Built Environment) at the Université de Montréal, where she researched the history and conservation of urban waterworks and parks, public baths, modern schools, urban ensembles, and industrial heritage. A member of the Order of Architects of Quebec since 1990, she has worked in architectural firms in Montreal (1986-95) and Berlin (1995-99). Active with Quebec heritage associations, including the Conseil des monuments et sites du Québec, Les Amis de la montagne, and Heritage Montreal, she became involved with Docomomo Deutschland while in Berlin. Involved since 1999 with Docomomo Quebec, she has contributed to published position papers on modern hospitals and landscapes and published a report on the ideas charrette organized by Docomomo Quebec concerning Montreal's Grain Elevator No.5. She has published articles on architecture and conservation in Architecture-Quebec, Continuité, and the Docomomo international Journal.

Advisory Committee

Susan D. Bronson

Susan D. Bronson is an architect, heritage consultant, researcher and educator. She is currently a fulltime professor and teaches mainly in the Masters in Conservation program at the School of Architecture of the Université de Montréal. She has for several years been active in promoting awareness and appropriate conservation of the heritage of the recent past through articles, presentations, research, and teaching. In 1997, she was hired by Parks Canada to prepare the framework study entitled "Built Heritage of the Modern Era: Overview, Framework for Analysis, and Criteria for Evaluation." Later that year she guest-edited, with Thomas C. Jester, a special issue of the APT Bulletin on modern heritage. She was on the technical committee of the "Preserving the Recent Past II" conference, organized in 2000 by the Historic Preservation Foundation, National Parks Service, and the Association for Preservation Technology International, where she presented a paper and led a discussion on "Authenticity and the Curtain Wall."

Wayde Brown

A Nova Scotian, Wayde studied architecture at Dalhousie University and conservation at the University of York (UK). For thirteen years he was manager of built heritage programs for the Province of Nova Scotia. In 2002 Wayde joined the faculty of the University of Georgia where he currently teaches in the graduate historic preservation program. Twentieth century heritage has been a long time research interest, with papers presented at conferences in Canada and Australia, and an article on the preservation challenge of car culture evidence included in the University of Adelaide publication, 20th Century Heritage: Our Recent Cultural Legacy. Wayde is currently planning an exhibition, scheduled for April 2005 at the University of Georgia, exploring mid-century architecture on that campus, and tentatively titled, Ionic? Iconic? Ironic?

Réjean Legault

Réjean Legault est professeur à l'École de design de l'Université du Québec à Montréal. Il enseigne l'histoire et la théorie de l'architecture dans le cadre du programme de Design de l'environnement et du DESS en connaissance et sauvegarde de l'architecture moderne. Diplômé en architecture et en aménagement de l'Université de Montréal, il obtient un PhD en architecture du Massachusetts Institute of Technology (1997) avec une thèse portant sur les rapports entre matériau et modernité architecturale en France. De 1992 à 1995, il est chargé d'études au Centre d'archives d'architecture du XXe siècle de l'Institut français d'architecture (IFA) à Paris. De 1996 à 2000, il assure la mise sur pied et la direction du Centre d'étude du Centre Canadien d'Architecture (CCA) à Montréal. Il est membre de la Society of Architectural Historians, de la Société pour l'étude de l'architecture au Canada, de Docomomo International ainsi que de Docomomo Québec.

Robert Lemon

Robert G. Lemon MAIBC of Robert Lemon Architect Inc., has had 25 years of experience with heritage preservation activity in British Columbia. He was the Senior Heritage Planner for the City of Vancouver from 1991 to 1996. Since then his firm Robert Lemon Architect Inc. has been involved in a range of heritage planning and rehabilitation projects including the Architecture Centre, the Gastown Heritage Management Plan and many successful heritage bonus applications. Lemon received his Bachelor of Architecture degree from Carleton University in 1979. In 1984 Lemon was the Canadian participant in the course of architectural conservation at ICCROM, Rome. He completed his MA in Conservation Studies at the University of York, England in 1998 with his dissertation "Modernism in Context" in which he developed a methodology for assessing the "fit" of new buildings in historic settings. In 1997 he initiated the DOCOMOMO.BC Working Party, a group awarded a BC 2000 grant to produce a CD-ROM of the province's modern heritage. With DOCOMOMO International, Lemon has given papers at conferences in Slovakia (1996) and Stockholm (1998). He is a past director of the Association for Preservation Technology International and the Arthur Erickson House and Garden Foundation. Since 1998 he has been on the board of the Vancouver Heritage Foundation and became the chair in 2003. Lemon was part of the Historic Places Initiative working group on Standards and Guidelines for the Department of Canadian Heritage.

Steven Mannell

Steven Mannell is Director of the School of Architecture, Dalhousie University, Halifax and a registered practicing architect in Nova Scotia and Ontario. As editorial advisor to Canadian Architect from 1995 to 1997 and currently as regional correspondent, he has helped to set the magazine editorial direction and published numerous critical reviews of contemporary Canadian architecture. Documentation of the regional history of modern Canadian architecture is a major area of his research activity. In 1996 he co-curated the exhibition "Images of Progress: Modern Architecture in Waterloo Region 1945 - 1995", and edited the exhibition catalogue. More recently he curated "Atlantic Modern: The Architecture of the Atlantic Provinces 1950-2000," and edited the exhibition catalogue. He is also engaged in research on the history of 20th century public works architecture, and has consulted on heritage issues at the R.C. Harris Filtration Plant in Toronto.

Michael McClelland

Michael McClelland is a principal of ERA Architects, an architectural firm specializing in heritage and cultural projects. ERA are the lead architects for the Distillery District and were the heritage architects for the awarding-winning Carlu restoration. Currently Michael is the heritage architect for both the AGO Transformation and the ROM Renaissance projects and he is on the design team for the adaptive reuse of the historic Don Jail and for the creation of the new Commissioner's Park in Toronto's Port Lands.

Marie-Josée Therrien

Marie-Josée Therrien has been studying the history of modern Canadian architecture throughout her academic training in Quebec and Ontario. Her PhD dissertation dealt with the representation of Canada abroad through the architecture of its embassies. She has published articles on modernist architecture and is currently working on a book that presents the results of her six years of research on Canadian diplomatic architecture (to be published by Les Presses de l'Université Laval, Spring 2005). As a member of DOCOMOMO, she contributed (in collaboration with France Vanleathem) to a recent international survey of modern architecture, Back From Utopia, The Challenge of the Modern Movement (010 Publisher). Ms Therrien is currently teaching at the Ontario College of Art and Design.

France Vanlaethem

Diplômée architecte de l'École nationale supérieure d'architecture et des arts visuels - La Cambre, à Bruxelles, en 1969, elle obtient un doctorat de l'Université de Montréal en 1986, avec une thèse intitulée Mouvement moderne en Belgique, avant-garde et profession, 1919-1939. Depuis 1975, elle est professeur régulier au Département de design de l'Université du Québec à Montréal où elle enseigne les cours d'histoire et de théorie. Elle a oeuvré à la diffusion de l'architecture et du design au Québec, d'abord à titre de directrice-fondatrice du Centre de design de l'UQAM (1981-1986) et, ensuite, de rédactrice en chef de la revue ARQ (Architecture-Québec, 1989-1993). Aujourd'hui, elle se concentre sur ses recherches qui portent sur l'avènement et l'affirmation de la modernité architecturale qu'elle observe, à la fois, au Québec et en Belgique. Elle est présidente de DOCOMOMO Québec, une section régionale de DOCOMOMO International, un organisme voué à la documentation et à la préservation de l'architecture du mouvement moderne. Elle est l'une des deux commissaires de l'exposition Montréal, métropole, 1980-1930, présentée au Centre Canadien d'Architecture à Montréal, de mars à mai 1998.

Andrew Waldron

Andrew Waldron is an architectural historian at Parks Canada specializing in the history of Canadian modernism and its architectural manifestations. He is a graduate of Trent University and the University of Guelph, and holds a MA in Canadian architectural history from the School for the Study of Art and Culture at Carleton University. He worked as an archivist of architectural drawings at the National Archives of Canada before accepting a position with the National Historic Sites Directorate at Parks Canada. Mr. Waldron produces research for the Historic Sites and Monuments Board of Canada and the Federal Heritage Buildings Review Office. He recently completed reports on the Group of Seven's Studio Building in Toronto and the Public Archives and National Library Building in Ottawa. His other areas of interest include Canadian interpretations of Anglo-American architectural concepts in the early postwar period, utopian mega structure designs, modern vernacular architecture and Canadian architectural regionalism. In addition to his work at Parks Canada, Mr. Waldron is the vice-president of the Society for the Study of Architecture in Canada and is a member of Docomomo International.

Janet Wright

Janet Wright is an Architectural Historian and Historic Site Planner for Parks Canada. A graduate of Queen's University, she worked in Ottawa researching and writing on a wide variety of subjects related to Canadian architecture. Publications include Architecture of the Picturesque and Crown Assets: Architecture of the Department of Public Works, 1867-1967. Since 1994 she has been employed as an historic site planner in Calgary working on the National Cost Share Program, Commercial Heritage Properties Initiative Fund and doing site planning for Parks Canada's own National Historic Sites in Western Canada.

Funding Assistance

- Susan Algie
- James Ashby
- Graham Foundation for Advanced Studies in the Fine Arts
- Lett Architects
- Phyllis Lambert Foundation / La foundation Phyllis Lambert
- Toronto Society of Architects
- Winnipeg Architecture Foundation

Further Assistance

- Association for Preservation Technology International (Ottawa Valley Chapter)
- Bernadine Dodge (Head Archivist, Trent University)
- City of Peterborough
- l'Ecole de design, l'Université du Québec à Montréal
- ERA Architects Inc.
- Erik B. Wilke Architect
- Erik R. Hanson (Heritage Preservation Officer, City of Peterborough)
- Faculty of Architecture and Planning, Dalhousie University
- Frank Korvemaker
- Heritage Canada
- Heritage Conservation Directorate, Public Works Government Services Canada
- Historic Places Initiative, Parks Canada / L'Initiaitve des endroits historiques, Parcs Canada
- James Wagner, Cohlmeyer Architects
- Jean-Pierre Landry, Heritage Conservation Directorate, PWGSC
- Léïc Godbout, Heritage Conservation Directorate, PWGSC
- Robert Lemon Architect, Inc.
- Ryan Bragg
- School of Architecture, Carleton University
- Trent University
- Unterman McPhail Associates
- William S. Pretzer (Curator, Henry Ford Museum)

PROGRAM

THURSDAY, MAY 5TH, 2005

7:30pm - 9:30pm Check-in and Registration
Conference Office, Lady Eaton College
Trent University, Peterborough, Ontario

Welcome
Casual snacks with cash bar
Champlain College

FRIDAY, MAY 6TH, 2005* **Lecture Hall, Champlain College**

7:30 - 8:30 Check-in and Registration
Conference Office, Lady Eaton College
Breakfast

8:30 Introductory Session

Susan Algie, Winnipeg Architecture Foundation
James Ashby, Docomomo Ontario
Introduction to 'Conserving the Modern in Canada'

Andrew Waldron, Society for the Study of Architecture in Canada
Modernism in Canadian Architecture: An Overview

Victoria Angel, Historic Places Program
The Historic Places Initiative and Modern Heritage

10:00 Break (Reading Room, Champlain College)

10:30 Session 1: Documentation

Chair: Janet Wright, Parks Canada
Rapporteur: Steve Mannell, Faculty of Architecture and Planning, Dalhousie University

Charlotte Dunfield, Dalhousie University
Researching the Modern Architecture of New Brunswick

Robert Geldart, City of Edmonton
Donald Luxton, Donald Luxton and Associates
Stewardship of Modern Heritage in Edmonton

Marie-France Bisson, l'Université de Québec à Montréal
L'évaluation patrimoniale dans le cadre du DESS en Connaissance et sauvegarde de l'architecture moderne de l'UQAM. L'étude d'Habitat 67

12:00 Lunch

1:00 Session 2: Evaluation

Chair: Andrew Waldron, Society for the Study of Architecture in Canada
Rapporteur: Réjean Legault, l'Université de Québec à Montréal

Dr. Ian Ellingham Dr. William Fawcett, Cambridge Architectural Research Limited
The Modern and the Perceptions of the Wider Populace

Marc Grignon, l'Université Laval
La conservation du mouvement moderne face aux nouvelles tendances de l'historiographie : le cas du campus de l'Université Laval

Sophie Mankowska
La charette du silo n° 5 organisée par Docomomo Québec

2:30 Break (Reading Room, Champlain College)

3:00 Campus Tours & Archives Display

Erik B. Wilke, Architect
Andrew Waldron, Architectural Historian
Bernadine Dodge, University Archivist, Trent University
Sponsor (Campus Tour): Lett Architects Inc.

6:00 Dinner (Great Hall, Champlain College)
Sponsor: Toronto Society of Architects

7:30 Session 3: The Legacy of Ronald J. Thom

Sponsor: Toronto Society of Architects (open to the public)
Chair: Michael McClelland, ERA Architects Inc.
Rapporteur: Geneviève Charrois, Parks Canada

Professor Tom Symons, Founding President of Trent University
Welcoming Remarks

Lisa Rochon, University of Toronto's Faculty of Architecture, Landscape, and Design
Ron Thom and Canada's Civic Society

Marie-Josée Therrien, Ontario College of Art and Design
Les propositions de Ron Thom pour Brasilia et Ottawa

Siamak Hariri, Hariri Pontarini Architects
*(title to be announced)**

Throughout the day:
- Display on 'Ron Thom and Trent' in University Archives, Bata Library (basement level)
- Poster Sessions/Displays, Reading Room, Champlain College

SATURDAY, MAY 7TH, 2005* **Lecture Hall, Champlain College**

7:30 - 8:30 Breakfast

8:30 Session 4: Stewardship - Planning and housing

Chair: Susan Bronson, l'Université de Montréal
Rapporteur: Susan Ross, Public Works and Government Services Canada

Robert McGeachy, Ajax
Modern City Planning and Modern Heritage

C.A. Sharpe and A.J. Shawyer
Memorial University Addressing the Legacy of Modernism in Newfoundland: Churchill Park Garden Suburb, St John's

Nancy Duff
The Re-Emergence of the Row House: South Hill Village, Don Mills

10:00 Break (Reading Room, Champlain College)

10:30 Session 5: Stewardship - Public spaces, buildings and art

Chair: Susan Ross, Public Works and Government Services Canada
Rapporteur: Susan Bronson, l'Université de Montréal

Sharon Vattay, University of Toronto
Toronto's Nathan Phillips Square: A "necessary waste of space"

John Zvonar, Public Works and Government Services Canada
Garden of the Provinces: finally taking 'centre stage'

Danielle Doucet, l'Université de Québec à Montréal
La délocalisation controversée de la sculpture publique La Joute de Jean-Paul Riopelle

12:00 Affinity Lunch: tables organised by topics of interest

1:00 Session 6 : Conservation

Chair: Robert Lemon, Robert Lemon Architect Inc.
Rapporteur: Jean-Pierre Landry, Public Works and Government Services Canada

Raouf Boutros, Les Architectes Boutros + Pratte
Intervention on a Modern Architectural Heritage Building- L'Hôpital de Réadaption (Rehabilitation Hospital) Villa Médica- Montréal

Mark Glassford, Public Works and Government Services Canada
1960s high-rise office buildings and curtain walls

Brian Wakelin, Busby Perkins + Will Architects Co.
Curtain wall versus energy upgrades at Buchanan Building, University of British Columbia

2:30 Break (Reading Room, Champlain College)

3:00 Tour of Peterborough

Erik Hanson, Heritage Planner, City of Peterborough
Erik B. Wilke, Architect

6:30 Reception in downtown Peterborough*

Throughout the day:
- Display on 'Ron Thom and Trent' in University Archives, Bata Library (basement level)
- Poster Sessions/Displays, Reading Room, Champlain College

SUNDAY, MAY 8TH, 2005* **Lecture Hall, Champlain College**

7:30 - 8:30 Breakfast

8:30 Session 7: Education

Chair: France Vanlaethem, Docomomo Québec
Rapporteur: Wayde Brown, University of Georgia

France Vanlaethem, l'Université de Québec à Montréal
le DESS en connaissance et sauvegarde de l'architecture moderne, UQAM

Adrian Göllner
Modern U., an art exhibition mounted on the campus of Carleton University

Steven Mannell, Faculty of Architecture and Planning, Dalhousie University
Atlantic Modern Project

André Kroeger, Kasian Architecture Interior Design and Planning Ltd.
BC.MOMO - Using New Media in Producing a Survey of BC's Modern Architecture

Susan Algie, Winnipeg Architecture Foundation
Oral History Project, Winnipeg

10:15 Break

10:30 Session 8: Emerging Issues

Chairs: James Ashby and Susan Algie
Panel: Session Rapporteurs

11:30 End of Conference

Check-out

Post-Conference Tours

Transportation from Peterborough to Toronto or Ottawa is the responsibility of the participant. Refer to the conference web-site for links to transportation information.

Toronto
2:30 University of Toronto, Massey College

Richard Unterman and Sharon Vattay
Modernism at the University of Toronto

Starting Location: Massey College
The 2 hour walking tour of the University of Toronto campus will profile Ron Thom's Massey College, John Parkin's Sidney Smith Hall, the Allward & Gouinlock Mechanical Engineering Building along with other notable campus buildings. These include the Robarts Library, Innis College and the Medical Sciences Building. The University of Toronto has recently undergone a boom in the construction of new buildings

designed by firms such as Zeidler Partnership, Diamond Schmitt, Norman Foster and others which will be seen along the route of the tour.
www.utoronto.ca/massey/orientation/direct.html

Ottawa
3:30 Rothwell Heights

Barbara Warren, APTI Ottawa Valley Outaouais Chapter
Janine Debanné, School of Architecture, Carleton University
Modern Living in Rothwell Heights
A guided walking tour of this residential neighbourhood will feature private homes designed by architects.

INTRODUCTORY ADDRESS

Susan Algie, Winnipeg Architecture Foundation
James Ashby, DOCOMOMO Canada - Ontario

Welcome to the opening session of Canada's first national conference on Conserving the Modern. We are the co-chairs: Susan Algie of the Winnipeg Architecture Foundation and James Ashby of Docomomo Ontario.

In the past decade there have been a number of international conferences on the subject of the Recent Past, including the National Parks Services' Preserving the Recent Past I and II, English Heritage's Modern Matters conference and the DOCOMOMO International conferences. Some of us have participated at these gatherings. A few Canadians have attended the ICCROM co-sponsored courses on the Conservation of Modern Heritage in Finland. As recently as last week, 25 people attended the pilot of a new course developed by the Federal Heritage Building Review Office entitled "Introduction to Heritage Values for Modern Architecture".

In 1997, Susan Bronson undertook a landmark study for the Historic Sites and Monuments Board of Canada entitled "Built Heritage of the Modern Era". One of the Appendices of the study detailed current initiatives by a very small number of organizations. In 2005, across the country, there is a wide range of activities underway to document, assess and explain the built heritage of the modernist era. These include Atlantic Modern, a full year programme of specialized study at the University of Quebec at Montreal, the Dominion Modern gallery in Toronto, the Architects' Oral History in Winnipeg, Lethbridge Modern and Vancouver's New Spirit exhibit and the Docomomo BC CD-ROM. We will hear about some of these initiatives during our various presentations.

While the documentation and conservation of the built heritage of the modern era has been the subject of increased activity, there has not been a national meeting focused on the subject of the conservation of the built patrimony of the twentieth century in Canada. We decided that there was a need for "Conserving the Modern in Canada". We further decided to not only discuss buildings but also structures, districts, landscapes and public art constructed after 1945.

In Canada it was the post-war era, characterized by immigration, economic growth, and urban expansion, in which modernism flourished. The buildings and landscapes of this period reflect both international currents and regional explorations in modern architecture and urban design. Heritage of the modern era is at equal or greater risk, than earlier eras. Often it is drastically altered and updated rather than completely demolished but the loss of integrity is the same. Many of the modern sites have no designation and no legal protection. These places haven't been extensively studied or evaluated by academics and professionals although that's changing. Many of the buildings haven't been the subjects of a first-generation retrofit so they can often be at a low point in terms of performance.

We're losing a generation of patrons, architects, engineers, designers, and builders that created the modern built environment in Canada and with it their stories and their records.

This conference was designed not to compete with existing organizations but rather to bring them together to begin a dialogue on an emerging subject. We're very pleased that our partners include several universities, several levels of government, private architectural practitioners as well as researchers, writers and students. Although the focus is on the Modern in Canada, we have registrants from England, Switzerland and the United States in attendance.

We are very pleased to announce that six students from various parts of Canada were provided with scholarships to attend the conference. They include: Gina Garcia, Quebec; Christine Boucher, Quebec; Marie-France Bisson, Quebec; Christopher Wiebe, Ontario; David Turnbull, Ontario; and Lisa May, Manitoba.

The venue for the conference, Trent University, is a modern heritage landmark. The tranquil natural setting and humane architecture will provide an appropriate environment for "Conserving the Modern in Canada". Located just outside the city of Peterborough, Trent University occupies a picturesque setting in a wide valley on either side of the Otonabee River. Noted Canadian architect Ronald J. Thom of Thompson Berwick Pratt was responsible for the master plan and several of the key buildings (1963-1969). The design of the campus reflects a collegiate approach that was inspired by both English and American precedents that Thom studied and visited. At Trent University, the individual colleges were designed to foster specific educational relationships between faculty and students. The buildings, some of which feature unusual concrete construction with large rubble aggregate, were widely acclaimed at the time of completion. Since that time there have been additional buildings responding to new approaches in education, and an expanded curriculum. Recent interventions to the campus and the adoption of a new master plan will be of particular interest to conference attendees. Trent University is among the fourteen sites that were submitted by Docomomo Canada-Ontario for inclusion in the Barcelona Register of Docomomo International. A special public session will address the legacy of Ronald J. Thom, architect

The conference focuses on buildings, structures, districts, and landscapes from the modern era with particular emphasis on the period from 1945 to 1975 and the issues related to conservation and presentation. So it's not simply a matter of celebrating this period of design in Canada but rather coming together to identify issues, compare experiences, and to develop an informal community.

To foster these kinds of discussion, we developed (in consultation with the others) a number of themes. These themes are the various activities that contribute to the safeguarding of heritage places. They are documentation, evaluation, conservation, stewardship, and education. We had a very strong response to our Call for Papers, and while we may have been tempted to have various concurrent sessions, we resisted. Rather, as this is really an inaugural event, a single stream of sessions for the duration of the conference ensures a greater sense of cohesion.

For the documentation session, we hope to examine if Canadian buildings and sites of the modern era present specific challenges with respect to documentation. Do the current models we've developed for

inventories and registers meet the needs of the vast and diverse heritage of the modern era in Canada? What role are archives and institutions playing in the management of architectural records and research?

Regarding evaluation, there are a number of existing models for criteria, which for the most part were developed for earlier heritage sites. How effective are these familiar models when applied to buildings, ensembles, and sites of the modern era? How effective are the new models developed specifically for modern heritage? A particularly pressing question is how do we balance the need for objective distance in time versus the vulnerability of very recent heritage?

For building conservation, this is the area that has captivated the conservation community, because of the new materials and types of construction assemblies that emerged in the post-war period. How do we address the experimental nature of modern architecture and shortcomings in construction technologies? How do we define new approaches to conserving modern materials? What are the material values of modern architecture and how do we address authenticity?

For the theme of stewardship, there were so many papers on this subject we actually built two separate sessions. When we use the term 'stewardship' we are talking about the integrated management of modern heritage within the broader context of other goals imposed on these places (such as environmental sustainability) and other pressures on these places (such as development). How do we address some of the shortcomings of modernism with respect to urban design and modern planning?

For education, we are speaking about 'Understanding Modern Heritage' and this could include awareness-raising and advocacy for the public, as well as specialized education and training for the professionals involved in conservation. How do we communicate the values of modern heritage to the public and to the next generation?

Finally, the premise of this conference suggests that post-war buildings and landscapes present unique challenges, as compared to so-called "traditional" heritage. This in itself is a challenge because the patrimony of the modern era is so diverse. Modernism has been described as "a heterogeneous, intellectual search"[1]. It's our hope that this conference will help us to move beyond some of the generalizations that we use to characterize modern heritage and move towards developing a more sophisticated, more nuanced approach.

While this conference is really intended to examine a specific body of work (design of the 50s, 60s, and 70s) and our approaches to its conservation, it's helpful to remind us of the similarities that may exist between modern heritage and the built heritage of earlier eras. As much as the rhetoric of modernism may have focused on a violent break from the past, one could argue that modern architecture in Canada was as much about evolution as it was about revolution.

So we'd like to advocate an approach to this subject that considers both continuity as well as discontinuity. By embracing the legacy of the 50s, 60s, and 70s, we are linking the distant past with the recent past, and the present. We're also potentially linking two communities: the heritage conservation community and the contemporary design community. To quote Allen Cunningham: *"The purpose of conservation is not an end*

in itself, but a means of evaluating our inheritance and providing a platform for the future. In this respect modern architecture is not a special case, for it shares common ground with every other area of our culture which retains examples spanning thousands of years…." [2]

So to close, we hope that this conference (the presentations, the discussions, the tours, and the proceedings) will make a contribution to our emerging understanding of modern heritage in Canada, and ultimately contribute to the conservation and continuity of places like Champlain College.

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1 Cunningham, Allan, Modern Movement Heritage (E & FN Spon, London, 1998), p. 8.

2 Ibid. p. 8.

Modernism in Canadian Architecture: An Overview

Andrew Waldron, Architectural Historian, Parks Canada, Gatineau

Defining Modernism in Canadian architecture is a challenging prospect. As notions of heritage broaden, modern architecture has attracted a younger generation who see value in these buildings, complexes, ensembles, landscapes and systems. Twenty to thirty years ago, Modernism was derided for a lack of value and humanism. So how has this architecture come to the interest of us involved in the heritage business? Why does postwar architecture bring us together for this conference? Modern architecture is not rare; it surrounds us; and, yet, we are interested in preserving it.

As an introduction, I want to raise some obvious yet often neglected aspects on what it is we are studying, evaluating, protecting and conserving, especially as Canadian society becomes increasingly interested in heritage and the meaning of their everyday built environment. Unfortunately, I may not provide an adequate answer because the concepts of modernity, modernism and the Modern Movement remain in flux. As an introductory paper and unlikely as definitive as what is to come, a cursory overview of Modernism in Canada may ground the following papers in these proceedings. One way to go about examining postwar modernism - and I will be focussing only on the postwar era - is to examine the country's architectural culture rather than discussing modern vernacular. Since value-based heritage opens wider meaning in regards to modern architecture in contemporary Canadian society, beginning by narrowing in on Canada's architectural culture may be a helpful introduction for the proceedings. The following discussions will hopefully lead to other concepts and meanings, including the morphology of the city, infrastructures, vernacular buildings and landscapes.

To begin, I would like to separate modernism into two approaches - first as a concept and then as a style. The trouble with this proposal is that modern architecture in our country seems to lack a modernist response to modernity as it emerged in other early-20th century societies. While this may be a sweeping statement, there were not any publications here similar to l'Esprit Nouveau, there was not a Bauhaus school, or even the rise of a leftist revolutionary avant-gardism. In the postwar era, for a time, there was a highly refined International Style architecture expressed in all regions of the country. However, this style didn't last past the 1960s. The Parkin firm, John Bland's private firm, or Green Blankstein Russell, could be considered the *ne plus ultra* of the style. We therefore might consider postwar modernism having two dimensions. The first, a corporate modernism of the International Style - concerned with formal architectural elements codified by the textual canons of the pioneering modernists of the 1920s and early 1930s, and then a move by younger Canadian architects experimenting within modernism. We can see here at Trent that the tenets of the Modern Movement are clearly not the driving interest of the architect.

However, before examining the negative dialogue of some prominent Canadian architects we should explore how modernism was introduced in Canada. What was the "interregnum" in postwar modernism? And then ask how architects responded to this "interregnum." Finally, we can turn the term over to you, to formulate how the meaning and value of Modernism is incorporated into the heritage of our communities today.

When we talk about modern architecture, what exactly are we referring to? Is it an architecture that has been historicised, now simply a form and type of architecture based on agreed features? As heritage, modern architecture must somehow conform to the field's long-established modus operandi. That is, it is evaluated by degrees of success or failure, it is given a comparative context, it is identified by type and style, and by integrity - which is a very modern concept in itself. If this is the case, then let's look at what could be the modern architectural form.

Concepts that were the concern of early modernists, and central to most early modernist manifestos, were selectively chosen by later schools of thought or individual architects. In the context of this paper, it is unnecessary to review these positions, although it is essential to recognise that these concepts emanated from European modernities, and that in Canada, the modern arts were highly selective in exploring the Movement - perhaps even overly sensitive by the proto-modernists. Certainly Canadian artists and architects were exploring abstraction, faith in progress, technology and perhaps the concept of a total work of art. Other aspects were less evident or absent in early 20th century Canadian architecture. What is important is that all of these facets of modernism were derived from the act of rejection.

Aesthetised forms of these concepts endured because a new frame of mind in Western society accepted the new style during and after the Second World War. However, the quest for transcendence, from a modern condition to a utopian-envisioned world, was lost after the war. modern architecture as style - form, model and standard solutions - arose from the principles cited above. Why? Because it was possible to take the formal and rational elements of the Movement and ignore the myths of morality and consciousness ingrained in the polemics of the early modernists. Modernism was therefore successful internationally after the war because divorcing its moral dimensions from its formal ones allowed the Movement to be redefined depending on region, climate, ideology, politics, class and so on.

In the context of postwar capitalist Canada, a generation of young architects initially absorbed the formal qualities of the Modern Movement and later negotiated with the movement's other dimensions. What I would like to show is how some of the most important Canadian modernists, such as Thom, sought out models and then navigated through the style, attempting to develop other meanings. We can then ask ourselves what was the most significant and meaningful modern architecture of the postwar period in Canada.

Postwar Modernism in Canada

I would now like to discuss how some young architects developed this position and how their responses within modernism to the irrelevancy of the International Style created some of the country's most important postwar architecture. And it is the idea of relevancy that is important - relevancy to their own creative expression, to their clients and now to us re-examining the quality of their work.

Canada was ready to embrace the modernist after the war. An urbanising capitalist society was in an anxious state of a Cold War turning hot; it was prepared to buy freedom and identity within mass culture. The country's imposed amnesia of the recent horrors of war established a new faith in all things modern. An educated middle-class and major corporations (both public and private) were prepared to embrace the modern non-radical avant-garde artist or architect. Simply open *Canadian Home & Garden* magazine to see a commercial version of these aspects of Canadian society.

When I have spoken to architects practising at that time, they clearly identify themselves as modernists, and for the most part embrace the tenets of the Modern Movement. If the over-arching concern of the Modern Movement was to eliminate the boundaries between society, techniques and aesthetics, these architects believe in it. Indeed, acceptance of beauty, by architect and society, in the modern object was an unquestionable success. Consider many of the tools and objects you handle on a daily basis. Aestheticism of function, efficiency and technology are the legacy of the Modern Movement. So when did these architects embrace Modernism?

Let us go back to February 1940. Canada has been at war for five months. The war so far has had little impact on the daily life of most Canadians. The Depression is over and the economy has rebounded. A few proto-modern architects are doing well across the country. Marcel Parizeau is working in Quebec; Forsey Page and Harland Steele are running a successful firm in Toronto; Bob Berwick and C.B.K. Van Norman are practising in Vancouver, building modernist homes.

That month, two students from the University of Toronto win an RAIC award for their proposed design for a radio studio. They are James Murray - who later established *The Canadian Architect* in 1955 - and Bob Fairfield - who later received a Massey Medal for the Stratford Festival Theatre (a modernist interpretation of the Globe theatre). Murray and Fairfield are learning architecture at a school that has altered its curriculum to a British modernist pedagogy, with courses in urban planning and landscape architecture. The program emphasised the study of contemporary design and architectural literature.

It is interesting to see how these young architects were turning away from nationalist ideas of the proto-modernists and were being influenced by an architecture that was almost non-existent in Canada at the time. Of course, the jury considered that "the designers had been carried away with the modern idea of long batteries of windows, in some cases forming a large part of the exterior wall treatment." They also felt that "common sense should be the main approach to Canadian architecture and that we should not allow ourselves to be carried away by the theorists and extreme functionalist schools of architecture." [1] Who sat on the jury - none other than John Lyle and William S. Maxwell.

Nationalist monumental architecture waned throughout the war and the two young architects sought out a postwar architecture modelled on the early modernist works. These young architects were on a quest to find a relevant architecture - no more ignoring the conditions of modern society, new technology and universal forms.

By the end of the war, we find International modernism drawing young Canadian architects into its fold at a rapid pace. Consider 1946 as a watershed year for the emergence of Canadian modernist architects. A whole generation of architects -too young to fight in the war - came out of their respective schools with modernist models firmly rooted in their aesthetic mind. That year, at the University of Manitoba, Harry Seidler, Ernie Smith and young John Creswell Parkin graduated with top honours. Seidler and Parkin furthered their studies under Walter Gropius at Harvard, while Smith established his local Winnipeg firm with Dennis Carter. Meanwhile James Murray was on the U of T faculty and was leading classes in search of modern architecture.

I mention Murray again because he summed up well the attitude of the young modernist. He recognised that the Beaux-Arts teaching method was inadequate for what his students required. He saw in his students a conviction "that modern technique and the pattern of to-day's working, playing and dwelling naturally result in a different approach and solution to architectural problems." And, where the architectural student examined canonical modern works was in his copies of Giedion, Richards, Hitchcock, Teague and F.R.S. Yorke's books, or in the architectural journals. As Murray went on to say about his students: "Most of them design in a style that few of them have ever seen well carried out, and it is essential that they see good modern buildings in three dimensions and stop poring over magazines." He distrusted the camera lens and wanted the students to see Gropius, Saarinen, Wright and Breuer first-hand.[2] With MoMA guides in hand, the Toronto students saw an encapsulation of contemporary architecture in postwar America that they could bring home to their drawing boards.

By the 1950s, Canadian architecture was overwhelmingly international. Countless models are evident in the hundreds of buildings the federal government constructed across the country. A modern formal language is repeated again and again in each building. In most mid-century architecture there are specific modernist formal qualities in understanding the architectural space, (as would be expected of any style). Of course, today, this standardised stylistic mannerism might be of cultural value… The irony is that perhaps representative examples may be easier to protect than atypical examples.

Negotiated Modernism

I would now like to turn to the negative critics of the International Style. Whether the critical stances taken by architects defining, in their view, this architecture as a mannered style, were successful is another matter. What I would like to show is that some modernists were conscious in creating architecture of meaning in locality, sense of place, historicism and most importantly - relevancy. This negative critique begins very early on in the "interregnum" of the International Style.

Let's begin with Hart Massey - who later gained recognition for his modular floating-box residence in Ottawa - writing in 1950 on the lack of art in postwar architecture. The dilemma he faced was that in the past "the designer of buildings generally had the advantage of writing within certain well established boundaries." In 1951, the architects, "either have to grope round ourselves or stay within earshot of the revolution's echoing battle cries." Massey questioned the new architecture's materialist attitude and tried to reconcile ornament and craft with modern architecture. He saw the glorification of the machine aesthetic and the reliance of the architect on science gradually dehumanising architecture. It didn't help that "it is the average architect…who makes architectural innovation into style and he will produce it - austere or flamboyant, sober or gay, aspiring or complacent - in direct relation to prevailing demands." His conclusion was for a more theatrical architecture with personality expressed in the ornamentation of the building. He even suggested that an architect might "waste" some space on pure effect.[3] Obviously, by the early 1950s, the Modernist was trying to grapple with the style's relevancy. While he may not have developed a theoretical argument to reject the style, he was aware that a banal and prosaic modernism was spreading across the country. Infusing purist architecture with individual mannerism, however, ultimately failed.

While Massey and many other postwar architects nonetheless remained dedicated international modernists, other architects by the late 1950s were hesitantly attempting to introduce historicist, vernacular, phenomenological and humanist ideas into their architecture. Murray with his partner Henry Fliess introduced (New) Empiricist architecture, developed in postwar London and rooted in British pre-war socialism, into their housing designs. West Coast architects were supportive of a type of regionalist architecture. While the University of Manitoba's School of Architecture under John Rusell was committed to exploring Miesian approaches, some architects coming out of the school in the 1950s, such as Etienne Gaboury - who perhaps was following the direction Le work was taking in the 1950s - sought out a Prairie regionalism. In Quebec, we see many architects, before the Quiet Revolution, countering the dominant style and perhaps the Bland-Webber faculty at McGill. Consider many of the 1950s and 1960s *Caisse Populaires*, or D'Astous's allegiance to a non-European architecture deriving from the postwar individualism of Wright's school. In Toronto, Irving Grossman was interpreting the Smithson's Brutalism and organic urban street life in his high-density housing projects. While these architects were attempting to push the boundaries within Modernist ideology, they were not going to overstep its tenets. And they probably could not do so because of their conviction to upholding the paradigm.

This cautious critique can also be found of the immigrant architects of the 1960s - and I include any architect who felt outside the profession into this group. Again, the inspirations come from other architectural cultures. We see Safdie's awareness of ATBAT housing, Doug Cardinal's curvilinear forms; [4] John Andrews and Macy Dubois were introducing New Brutalist and Aaltoesque elements. Erickson was developing complex transparency of spaces. ARCOP was concerned with overlapping circulation systems. And, of course, Ron Thom, who invested a historicism and craftsmanship into his buildings from the early 1960s. These architects I would stand in opposition to the many more architects who were financially successful rationalists and surface mannerists, including, Peter Dickinson's Festival-of-Britain style materialism; John B. Parkin Associates' orthogonal structures; and, Gordon S. Adamson, Libling/Michener and Smith/Carter/Searle's purism.

Essentially, a plurality of expressions rapidly unfolded within Canadian modernism by the early 1960s. However, the "interregnum" of international modernism remained intact. Mainstream modernism was critiqued from the time it was accepted into postwar Canadian society. And while the "interregnum" was not going to be usurped until the 1970s, Canadian architects were exploring aspects of modernism particular to their regions. If rejection of the International Style was not tenable or even justified by the postwar modernists they were intent on exploring architecture within its tenets. The modernists had the distance in terms of geography, time and circumstances to develop a plurality of modern architectures without completely rejecting the pioneer's faithfulness.

This paper's discussion on modernism in the Canadian context and how postwar architects were negotiating in their designs with the dominant International Style cannot end without noting one last aspect. Another path for the postwar architect was to not engage in the field and take the most radical position at the time - being an anti-modernist.

Consider the career of the founding editor of the Royal Architectural Institute of Canada - Prof. Eric Arthur. A rare modernist in the 1930s, seeking out models of the Movement to profile in the Journal, he

established the Architectural Conservancy of Ontario in the 1930s to protect and preserve 19th-century Neo-classical houses. By the early 1960s, as the country was at the height of submissive acceptance of the International Style, he was in a radical position once again, but this time for preserving the past. His shift from modernist to anti-modernist and a pioneer in the heritage movement reflects how dynamic Canadian beliefs in the Movement were during the postwar period.

Whether anti-modernist, pro-modernist or consensual modernist, postwar architectural culture in Canada was complex. This is what we, as professionals who attended this conference, must reflect upon while we are in discussions on this topic. Perhaps, after reading through the following articles, you will be better able to recognise what matters when protecting and conserving modern Canadian architecture.

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1 "Report of the Jury of Awards, R.A.I.C. Competition," Journal, Royal Architectural Institute of Canada, 17:3 (March 1940): 44.

2 James A. Murray, "In search of Modern Architecture: the North-East States," Journal, Royal Architectural Institute of Canada, 23:9 (September 1946): 219-223.

3 Hart Massey, "Only Half an Architecture," Journal, Royal Architectural Institute of Canada, 28:9 (September 1951): 257-261.

4 Cardinal failed his studies at UBC under Fred Laserre, since according to him "you were supposed to be interested in Le Corbusier and the Bauhaus School…but that left me cold. Le Corbusier's Ronchamp - now that's what I am interested in." Harold Kalman, A History of Canadian Architecture, Vol. 2 (Toronto: Oxford University Press, 1994), 823.

The Historic Places Initiative and Canada's Modern Heritage

Victoria Angel, Canadian Registrar, Canadian Register of Historic Places, Parks Canada, Gatineau

Introduction

Announced by the federal government in 2001, the Historic Places Initiative is among the most ambitious heritage conservation initiatives ever undertaken in Canada. With the objective of creating a stronger 'culture of conservation' across the country, it includes the introduction of two major conservation tools - the Canadian Register of Historic Places and the *Standards and Guidelines for the Conservation of Historic Places in Canada* - and legislation, as well as a new federal financial incentive - the Commercial Heritage Properties Incentive Fund.

One of the most significant aspects of the Initiative is the fact that it is being developed in collaboration with Canada's provinces and territories, and through them, local governments and communities. Until now in Canada, there has been very little formal, or even informal, cooperation between governments in the area of heritage conservation, which has made information sharing and the development of national standards almost impossible. Already, the benefits of this collaboration appear to be extending far beyond the parameters of the Initiative.

Another important aspect of the Initiative has been its timing. Both the Canadian Register and the *Standards and Guidelines* have been able to take into account contemporary definitions of key concepts such as 'historic place', 'heritage value' and 'conservation', which have undergone profound changes over the past twenty years. Among these changes has been the recognition that historic places include modern heritage.

The Canadian Register of Historic Places

A searchable database, which was launched on-line in May 2004, the Canadian Register is a major cornerstone of the Historic Places Initiative, creating a link between heritage programs and historic places from all levels and regions across the country.

Like the U.S. National Register of Historic Places, the Canadian Register lists historic places of local, provincial, territorial and national significance. What this means is that for the first time, citizens will be able to conduct research across jurisdictional borders, and it will finally be possible to develop a comprehensive view of the full breadth of Canada's historic places.

Unlike the U.S. National Register, which was established in 1966, the Canadian Register was launched long after the development of the majority of heritage conservation programs across the country. In 1999, it was estimated that approximately 20,000 historic places had already been designated or otherwise recognized under existing programs[1].

The challenge was to avoid duplicating valuable research and assessment efforts, which had already been undertaken. The Canadian Register also needed to truly reflect the diversity that characterized Canada's cultural heritage. Furthermore, it needed to take into account different ways that historic places are valued across Canada's varied regions.

One strategy to ensure that the Canadian Register was sufficiently inclusive was to be purposefully broad when defining key concepts. 'Heritage value', for example, is therefore defined as: *the historic, aesthetic, scientific, cultural, social or spiritual importance or significance for past, present or future generations; and 'character-defining elements' are the: materials, form, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of the historic place, which must be retained in order to preserve its heritage value.*

These definitions should be applicable to the varied forms of modern heritage under consideration, both in the many ways that modern heritage may be valued and in the ways these values may be expressed in the physical place.

Another strategy was to develop an innovative approach to establishing eligibility for listing. Rather than adopting a single set of criteria against which all historic places would be evaluated, it was agreed that eligibility would be based on prior recognition under an existing program at the local, provincial, territorial or federal level. In other words, the Canadian Register would accept the diverse definitions of heritage value that exist across the country.

In place of common criteria, the Canadian Register established common documentation standards, at the heart of which is the requirement for a Statement of Significance. This three-part statement comprises brief descriptions of the historic place, its heritage value and its character-defining elements, namely the attributes of the place, which must be protected in order to preserve the values. The Statement's purpose is two-fold: it will serve to raise the public's awareness about historic places; it will also provide useful information to those involved in conserving historic places.

The Canadian Register's requirement that the heritage values be summarized in a Statement of Significance may prove to be especially useful in helping to conserve modern heritage. Available on-line, these Statements are an excellent means of communicating the values of historic places to the general public, an issue that has frequently been identified as a priority for the conservation of modern heritage.

The extent to which modern heritage is represented on the Canadian Register ultimately depends on what is recognized under existing programs within jurisdictions. Under the rules governing the Canadian Register, federal, provincial and territorial jurisdictions are responsible for identifying and nominating historic places that fall under their respective mandates. The role of the Canadian Registrar is limited to reviewing nominations to ensure compliance with the documentation standards and listing eligible historic places.

As of September 2005, approximately 5% of the historic place listings on the Canadian Register could be considered to be modern heritage (defined for the purposes of this conference as a place constructed between 1945 and 1975)[2]. Among these listings are buildings, parks, districts, engineering works and

commemorative monuments. Far from representing a uniform grouping of historic places, they are characterized by their variety of forms, materials and influences.

An informal survey of provincial and territorial governments and the federal government was undertaken in the spring of 2005, in order to determine the extent to which modern heritage is taken into account within existing heritage programs[3]. The survey indicated a number of trends:

- Governments are aware of and concerned about the issue of conserving modern heritage;
- In the majority of jurisdictions, modern heritage is identified and recognized through existing designation or recognition programs; very few inventory projects aimed specifically at identifying modern heritage have been undertaken to date; and
- Few, if any, conservation guidelines aimed at heritage exist in Canada.

The *Standards and Guidelines for the Conservation of Historic Places in Canada*

The *Standards and Guidelines for the Conservation of Historic Places in Canada* is the first pan-Canadian benchmark for heritage conservation. They are the product of a broad consensus, having been developed by heritage conservation specialists from all levels of government, universities, the private sector and Parks Canada. The *Standards and Guidelines* have been officially adopted by a number of provincial governments as the basis for formally approving or permitting changes to protected historic places and by provincial and municipal funding programs to assess projects for eligibility for funding. The Government of Canada has also formally accepted the *Standards and Guidelines* to guide federal conservation work and to assess projects seeking funding through the Government of Canada's *Commercial Heritage Properties Incentive Fund* (CHPIF).

The primary purpose of the *Standards and Guidelines* is to provide practical guidance to encourage best practices in heritage conservation. They may be used to measure compliance with legislation or policies relating to the protection of historic places. They may be used as a benchmark against which conservation projects seeking government financial incentives may be measured. They are also intended to provide guidance to property owners and professionals responsible for planning and undertaking interventions to historic places.

The structure of the document is inspired by that of the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, in its provision of standards related to specific treatments [4] and guidelines related to resource types. It has also structured its guidelines according to 'recommended' and 'not recommended' practices.

What is notable about Canada's *Standards and Guidelines* is that, like the Canadian Register, its definitions are broad and it endeavors to take into account the full range of place types being recognized and conserved in all regions of the country. Guidelines have therefore been provided for archaeological sites, landscapes, buildings and engineering works, in that order.

Another important feature is its emphasis on the conservation of 'heritage value' and 'character-defining elements' throughout the document. According to the *Standards and Guidelines*, all conservation processes should begin with the identification of the heritage values and character-defining elements of a historic place.

The goal of any subsequent conservation work becomes the protection of the values and character-defining elements, and the tools used to encourage this are the Statement of Significance and the *Standards and Guidelines*. The former identifies 'what' needs to be conserved, while the latter describes 'how'.

In the case of modern heritage, the approach set out in the *Standards and Guidelines* might serve to address a number of challenging conservation dilemmas, by emphasizing the need to undertake an analysis of how values are expressed in a place and by directing conservation efforts to the protection of those specific characteristics. This may be helpful when working, for example, with 20th century materials.

Conclusion

The Historic Places Initiative has only been in place for a brief period and is not yet in a position to qualitatively measure the performance of its new conservation tools.

It is recognized that neither the Canadian Register or the *Standards and Guidelines* will ever be 'finalized' - both will require refinement and updating on an ongoing basis. Already, work is underway to develop supplementary guidelines for archaeological sites, and it is expected that the same may be needed for districts and perhaps even modern heritage. Similarly, work is underway to develop supplementary guidelines on how to write Statements of Significance, based on feedback from those using them to guide conservation work.

It is nonetheless believed that the way in which key concepts have been defined, and the use of a values-based approach, will make these tools sufficiently flexible to address the more varied types of heritage that have been recognized in recent decades, including modern heritage.

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1 Based on a survey of heritage conservation programs across Canada undertaken by the Department of Canadian Heritage in 1999.

2 This figure is based on a Canadian Register of Historic Places database query undertaken on 2 September 2005.

3 A survey consisting of four questions was sent out in April 2005 by the Historic Places Program Branch, Parks Canada, to Federal, Provincial and Territorial Registrars. Responses were received from all fourteen jurisdictions.

4 In the Canadian *Standards and Guidelines*, 'conservation' is used as an umbrella term and may involve 'preservation', 'rehabilitation', 'restoration' or a combination of these actions or processes.

Documentation of Modern Architecture in Canada: Introductory Remarks

Janet Wright, Parks Canada, Calgary

Documentation provides the starting point and foundation for the conservation of the built heritage. Documentation forms understanding and understanding is the basis for an objective evaluation of what is important and why. Documentation gives content and intellectual rigour to the evaluation process and removes decision making from the vagaries and inconsistencies of subjective taste and imposes rational argument on the issue of what should be preserved and why.

Documentation encompasses a broad range of activities that all contribute to an understanding of architecture. It is the identification, collection and management of the documentary record generated by architectural process. It is the research into that record and analysis of that record that aims to understand architecture within the broader aesthetic, technological, economic and sociological context. Documentation also refers to the process of inventory and evaluation usually followed by a selection process based upon a set of agreed upon criteria for the purpose of identifying what is important and what should be preserved. Finally, documentation can also refer to the visual and documentary record that is generated by conservation activities in the form of drawings, photographs, other digital media and the documentary record of decision-making and intervention that provides the information link between what was built and what is there today.

The documentation of modern architecture presents some unique challenges. The documentary record that is generated by the design, planning and construction processes in the Post World War II era have become increasingly complex and diverse. Architecture is a public form of expression, shaped by many players – architect, engineer, manufacturers of building materials and construction technologies, government, the press and the public. Moreover the type of documentation generated reflects the new technologies for computer generated documentation as well as the traditional graphic and written document. We are also challenged by the volume of buildings that were constructed during this post war period and by the proximity of the subject to use. During the 1950, 60s and 70s Canadian cities were reinvented and much of what defines our urban environment was a product of this period. Although it is disappearing at a rapid pace, we are challenged to establish that intellectual detachment and distance that is essential for objective evaluation - to know what should be saved and what can be let go.

The three papers presented in this session focus on the research and inventory aspects of documentation. Each paper describes an approach to inventory, research and evaluation of modern architecture but responding to different circumstances and needs. Charlotte Dunfield's presentation of Research on modern Architecture in New Brunswick was undertaken within an academic environment. The Edmonton Modern Historic Resource Inventory described by Don Luxton and Robert Geldart is a much more systematic inventory looking at all modern buildings constructed in Edmonton from 1947 to 1980, including supplementary research and the development of criteria for evaluating significance. Whereas the New

Brunswick project was intended to increase awareness and appreciation, the Edmonton project was a far more systematic municipal planning exercise intended to integrate modern architecture into its heritage programs. The final presentation by Marie-France Bisson describes an innovative research and evaluation exercise that was carried out on Habitat 67. A multi-disciplinary team of experts was assembled under the direction of the Universite de Quebec á Montreal to carry out a close contextual analysis of Habitat 67 from the multiple perspectives of design, technology, urban planning and public response.

Despite these differences there are common threads running through each of these papers. Each presentation pointed to the wide range of documentary sources that should be consulted in the evaluation process and made particular reference to the importance of oral accounts of those who were directly involved in the design and construction process. Secondly, the importance of developing an objective evaluation process on which to build those critical arguments for value and preservation was common to all three. Finally, all argued that modern architecture was both a designed object possessing aesthetic and technological merits but also the product of a complex sociological, economic and cultural context and that a full understanding of the value and significance of a building must engage in meaningful research in all these fields.

Researching Modern New Brunswick Architecture

Charlotte Dunfield, Dalhousie University, Halifax

While the post-war modern architectural movement was taking place in Europe, the United States and Canada's larger cities, New Brunswick architects were observing, reinterpreting and producing their own examples of modern architecture. Today there exists a lack of awareness, understanding, and documentation of these buildings. Over the past three years research has been conducted into this modern built heritage so that it might be documented, raise awareness of the architectural richness that surrounds us in the Maritime Provinces. This report is intended to describe the intention and scope of the *Modern Architecture of New Brunswick* research, address the processes by which modern buildings are documented while discussing processes used for this research, and provide examples of modern architecture in New Brunswick.

To begin, I define *Modern New Brunswick Architecture* as architecture created between 1950 and 1980; influenced aesthetically, technically and socially by the global modern architectural movement; challenging the ways buildings in the province were being commissioned, designed, constructed and perceived; and produced by architects practicing in New Brunswick.

The research of modern New Brunswick architecture was initiated for two reasons. First, growing up in New Brunswick, the research was intended to raise my own awareness of architecture in the province and better educate myself about it. Secondly, the research was conducted following the exhibit *Atlantic Modern: the Architecture of the Atlantic Provinces*. Due to lack of submissions by New Brunswick architects, architecture from the province was severely under-represented and too heavily concentrated on one region and time period. Both factors indicated a lack of awareness of modern architecture in the province. The research was initiated because of my affinity for the subject and continued out of duty to strengthen the documentation of modern New Brunswick architecture, raising awareness of it while educating others about it.

The research began in 2002 while I was an undergraduate architecture student at Dalhousie University working with another graduate student. It began with conventional methods of research, including searching the university library using such keywords as *New Brunswick, architecture,* and *modern*. It soon became apparent that traditional research methods of secondary sources would not suffice. Modern New Brunswick architecture is under-documented, knowledge of it exists primarily in personal knowledge and accounts, and there is no one current book or journal that discusses or lists the modern architecture in the province. Although the research was about documentation and awareness, actually obtaining the information proved difficult. In response, our own research methods were developed and applied to the documentation process. Though these research methods are not revolutionary they do provide a process of investigation that was successfully used in an area where an existing method of research did not exist.

The research process began by collecting as much information as possible about New Brunswick architecture from a broad, initial time period of 1950 to 2000. Primary sources of information included personal knowledge of buildings and construction in the province; suggestions from classmates, colleagues, professors, architects and some residents of New Brunswick as to buildings they thought significant; New Brunswick submissions to *Atlantic Modern*; and finally, journals, books and websites. A database was created to input architect, building name, location, building type, date of construction, source of information and notes. The eventual list of buildings at the end of the four month semester included over 150 buildings and looked more like a list of construction and design in the province over the past fifty years than a critical investigation of the province's architecture. However, we were not yet being critical or entirely selective. Rather, the research at this stage was about documentation and awareness, and we were documenting everything; every website we visited, every person we talked to, every building we looked at or thought of was recorded. The comprehensive documentation process and extensive log sheets provided a clear record of what had been done and what remained for me or someone else looking at the project. With this pre-selective approach there are buildings that have not been included in the database, either because they were not well enough known or documented in the first place to make us aware of them, they were not a part of a personal repertoire of architecture in the province, or time constraints of the four month university semester did not allow. The list, however, is never exclusive or complete; even as research eventually became more concentrated, new buildings and information were still being added to the original database.

In 2004, as a graduate student, I continued with the intention of editing and developing the project begun two years earlier. Over the course of six weeks the 2002 list of 150 buildings was reduced to thirteen examples of modern architecture in the province. The reduction process began by confirming the accuracy of information already collected in 2002. Next, the criteria for buildings remaining on the list was revised to include: buildings built within the date range of 1950 to 1980, designed by an architect practicing in New Brunswick, representing various locations around the province, and having at least half of their information - architect, building name, location, date, building type - already inputted into the database (in order to efficiently continue research in the four month time period). The revised requirement that the architect be practicing in the province when the building was built greatly reduced the number of buildings on the list as a number of firms listed on the extensive 2002 list were out of province. Discussion and consultation with my faculty advisor and other architects, along with evaluation of the buildings in terms of their relevancy and contribution to modern New Brunswick architecture, and on-going research and collection of information, eventually reduced the list to a more manageable size with which to conduct more in-depth research of selected buildings and to begin collecting information and documents associated with them. In the end, seven well-documented examples of modern New Brunswick architecture and six honourable mentions remained. The buildings, their significant characteristics, and examples of research and documentation methods used for them are as follows, organized by date. As previously mentioned the list is not complete, some information is missing, and some information is by assumption and is open to discussion.

Beaverbrook Art Gallery

Architect: Neil M. Stewart
Building Type: Institutional
Location: Fredericton
Date: 1957 - 59

The Beaverbrook Art Gallery holds a significant location in the province's capital city, Fredericton. It is located in close proximity to the Legislative Building and Court House. Unlike most other buildings listed, an article was found about the art gallery in the *Journal RAIC, April 1960*.

Much of the research of modern New Brunswick architecture involved personal recollection and accounts of buildings so developing relationships with people who designed, built and inhabited these buildings was important. One curator of the art gallery proved a helpful resource during research, with the assumption that her cooperation will continue as research on the subject building becomes more developed and access is required to the building, photographs, and drawings.

Hugh John Flemming Bridge

Type: industrial
Location: Hartland; *Date:* 1960

Often overlooked because of its proximity to the famed "Longest Covered Bridge in the World", this impressive structure exemplifies the structural rationalism of the modern movement, its form made possible by the invention of concrete reinforcement at the end of the nineteenth century. The Department of Transportation retains construction documents and photographs of the bridge and provided me with a set of drawings and photographs taken during and after construction. These documents are a visual reference to the structure at the time it was built, providing an account of the structure in its original context.

Christ Church (Parish)

Architect: Stanley W. Emmerson
Type: worship
Location: Fredericton; *Date:* 1962

Christ Church (Parish) seems to have been influenced by Sir Basil Spence's Coventry Cathedral in England. Word of mouth suggests that Spence was traveling Canada to promote his own church around the time Emmerson's church was built. John Leroux, a New Brunswick architect helpful throughout my research, adds, "The Emmerson drawings in the New Brunswick Provincial archives are one of the most exquisite sets of architectural plans I have ever seen; hand drafted in linen (08 February 04)."

Bank of Canada

Architect: probably Stanley W. Emmerson.
Type: commercial
Location: Saint John
Date: 1960s

There is some question whether the architect of the Bank of Canada is the same as the architect of a similar building in Halifax (adjacent to Province House). Emmerson was perhaps the local architect while the bank design was prototypical. Emmerson, from observation of his vast representation in our database appears to have been a successful New Brunswick architect during the mid to late 1900s. Future research could begin to look at the career of Emmerson and his contribution to modern architecture in the province.

Eglise Christ Roi

I interviewed Gerald Gaudet, architect of Eglise Christ Roi, during one research trip to Moncton. We discussed how he, as a relatively young architect, was being influenced by the modern movement, how he was commissioned to design Eglise Christ Roi, the public apprehension towards to the building, as well as his education and professional career and those educators, architects and colleagues that influenced him along the way. Gerald Gaudet was an influential and active architect in New Brunswick. He worked throughout the province with different firms and was one of the founding members of Architects Four Limited. We are still in a fortunate position as we research modern architecture to be able to interview some of the architects. Through interview or discussion, the architects provide a first hand account of the context in which they were working - their perception of the modern movement of which they were undoubtedly aware, the architectural environment of the city and province, how clients were commissioning architects, what the professional environment was like, the response of the public to these new modern buildings, what they learned from the experience and how it influenced their later projects.

Architect: Gaudet & Roi Architect (Gerald Gaudet and Jacques Roi)
Type: worship
Location: Moncton
Date: 1964-65

The innovative concrete shell construction of Eglise Christ Roi was influenced by architecture of a similar construction technique being produced in South America that Gaudet read about in an architectural magazine. The revolutionary construction technique and new structural form alarmed both the builders and the public. Gaudet shared an anecdote that no one wanted to walk beneath the structure once the scaffolding was removed because they were no unsure of this new structural system. Eglise Christ Roi also represents a new way of commissioning church design in the province; it was the beginning of the Church hiring local architects to do large-scale buildings.

During research of this building the priest of Eglise Christ Roi was also contacted. He provided an extensive amount of construction and post-construction photographs as well as postcards with images of the church produced at the time it was built.

Centennial Building

Architect: Belanger & Roi, Moncton
Type: institutional
Location: Fredericton

The proportional, open plan, steel structure, and lobby furnishings of the Centennial Building suggests influence by Mies van de Rohe. The building aesthetically suggests modern influence and design, however, more research and documentation is required.

La Chaudiere

The functionality and geometric concrete construction combined with sculptural qualities suggest an influence by Le Corbusier who had his own interests in feats of engineering and the functional beauty they hold. A visit to the building to take photographs allowed me to talk with Facilities Management staff who work in La Chaudiere, the university's heating plant. Though they did not quite understand why I would be so interested in their physical plant, a visit to their office did reveal (hanging on a wall) an original artist's rendering of the building at the time it was built.

Type: industrial
Location: Université de Moncton

The research as it stands today consists of two components; an extensive overview of architecture produced in New Brunswick between 1950 and 2000, and a second, more critical and detailed list of examples of modern New Brunswick architecture including drawings, photographs and interviews. The research continues. There are still buildings to be visited, still documentation to collect, leads that remain to be followed. Ultimately, as the research and documentation is meant to raise awareness, it should be made accessible to those in New Brunswick and the architectural community. The research and documentation begins to place these buildings within the greater context of modern architecture. No longer are they just "some building in New Brunswick", but they are buildings that responded to the modern architecture around them and reinterpreted it for their own environment.

The Edmonton Modern Historic Resource Inventory: Presentation Of A Work In Progress

Robert Geldart and Donald Luxton, Edmonton

> *"As we enter the 21st Century, many are looking at Alberta's built heritage, from the last half of the twentieth century, with fresh eyes. A new century allows us to carefully reflect on those buildings that, for most of our recent lives, we have taken for granted. It is reasonable to ask whether some of these modern buildings might be worthy of long-term preservation, along with their venerable urban companions from earlier historical periods."*
>
> David Murray Architect

It was in 2002, just two years before Edmonton marked its centennial, that the city's Planning and Development Department initiated an action plan that would protect our modern built heritage. Increasingly, development pressures are impacting modern buildings. Development Officers and Heritage Planners are encountering many inappropriate alterations to modern buildings, or worse, applications to demolish those built from 1930 to 1959. Given that the City was experiencing the loss of these buildings at a rapid pace, some action needed to be taken.

There are a number of reasons why it is important to identify significant modern era buildings. Foreknowledge of which sites have the greatest significance allow the Planning and Development Department to react appropriately to applications proposing demolition or alterations. Research will already be available, and buildings that can be designated will have already been identified. Through this process, a legacy of significant sites representing an era of modern architecture can be preserved for future generations.

Ellis Building, Rule, Wynn & Rule Architects, 1951 (David Murray Architect)

The City's current Heritage Resource Inventory only provided identification of sites constructed prior to 1947. To date, the City of Edmonton has designated four modern buildings from the period of 1930-1959: the Hudson's Bay Company Department Store, 1938-1939; Churchill Wire Centre, 1945-47; the Imperial Bank of Canada, 1951-54; and the International Style Hyndman Residence, 1946-47. The trend to protect our modern treasures has already begun. We fully expect this trend to grow as more modern buildings are added to the Inventory and as owners begin to recognize the significance, the value and character-defining elements of these significant modern buildings.

Since 1999, as part of its public awareness program to educate and inform the citizens of Edmonton about their built heritage, the Planning and Development Department has sponsored local architect, David Murray, and architectural historian, Marianne Fedori's, bus tours of modern heritage buildings located in the city's downtown and Oliver neighbourhoods. The tours were held during Historic Edmonton Week, a popular city festival showcasing Edmonton's history. Enthusiasm increased as the tours grew in popularity and the media showed increasing interest. Edmontonians have begun to understand and appreciate the significance of modern heritage buildings. It was timely to move forward with plans to create an inventory of modern heritage buildings from the period 1930 to 1959.

After a nation-wide call for proposals, Edmonton architect David Murray and his team members, historians Ken Tingley and Marianne Fedori of Edmonton, and Donald Luxton of Vancouver, were hired for the three-year inventory project. The work involves three phases: the survey, the inventory and finally, the preparation of statements of architectural and historical significance. Funding for the project was provided by the City of Edmonton and the Alberta Historic Resources Foundation.

Phase I: The Survey

In Phase I, the consultants created a city-wide list of significant modern era buildings, based on a set of criteria such as a building's historical associations, whether it had received an award and/or had been the subject of a publication. The modern era is a well-documented period. Resources are plentiful and include contemporary publications, journals, reports of professional associations and conferences, building permits and plans, films, tapes and photographs. Edmonton has displayed a high level of understanding about the significance of architecture and urban design as important components of civic life. The City was progressive in its tradition of appointing a City Architect and maintaining a civic architect's office. The municipal government demonstrated a comprehensive approach to urban design throughout this era, including the establishment of an Architectural Panel in 1951 to review building projects and permit applications. There are also a number of architects, contractors and developers still alive who were instrumental in shaping the city during this period.

In order to implement an efficient use of resources, the consultants determined that a strong level of research was necessary as the basis of an appropriate windshield survey. To achieve this, every building permit issued between 1930 and 1959 was examined. This result was a list of 2,000 of the most promising buildings including: every building of note designed by an architect; every educational facility, church, or hospital; all municipal buildings and public buildings including those built by the Government of Canada and the Department of National Defense; warehouse and commercial structures designed by an architect or if construction cost was substantial; and houses designed by an architect or if construction costs

exceeded $15,000. Because the built environment of this period was more varied and specialized than earlier periods, there is a larger range of building typologies to be assessed. It was considered essential to group and categorize sites according to typology; this process had been adopted by Docomomo.BC in the development of their recent CD-Rom inventory. The building types included: schools; churches; office buildings; institutional structures; industrial and airport buildings; public buildings, police stations and fire halls; walk-up apartments and early high-rises; and single-family residences.

The consultants then visited all 2,000 buildings to determine their suitability for inclusion on the survey. The criteria for inclusion were based on the integrity of the original design, current condition and whether the candidate was representative of a particular type. After filtering the 2,000 buildings through the selection criteria, the 350 most significant modern buildings constructed in Edmonton during the period 1930-1959 were identified.

Milner Building, Rule, Wynn & Rule Architects, 1958 (David Murray Architect)

Phase II: The Inventory

In Phase II, the consultants faced the challenge of refining the selection for the inventory. Once a building is listed on the inventory, it is eligible for designation as a Municipal Historic Resource. The consultants re-examined each building by reviewing photos, or if necessary, undertaking another site visit. Through a consensus-based evaluation, they created a prioritized survey consisting of modern heritage buildings deemed the best representatives of their building type in the city. They were guided in their selection by the building's condition and the integrity of design. Approximately 150 buildings were identified as representing the best of the city's modern heritage buildings.

Phase III: The Research

Phase III of the project involves more in-depth research to determine the architectural and historical significance of the top 100 buildings on the inventory, scheduled for completion by the end of 2005. The goal is to provide enough information on each site for the City's heritage planners to write a Statement of Significance. This justification is especially critical when a building's owner intends to designate the building as a Municipal Historic Resource. A Statement of Significance is required prior to beginning the legal process of designation, and is also necessary to document the site for both the Alberta and the Canadian Register of Historic Places. It is also a prerequisite for application to the Commercial Heritage Properties Incentive Fund provided by the Federal Government.

The Next Steps

Once the inventory is completed, the Planning and Development Department intends to amend the *Inventory of Historic Resources in Edmonton* to allow the inclusion of those 100 modern heritage buildings listed on the working inventory. Our policy C450A, *Policy to Encourage the Designation and Rehabilitation of Municipal Resources in Edmonton* with an annual budget of $700,000 in rehabilitation incentives has proven very effective in protecting Edmonton's built heritage. When we are ready to add the modern resources to the city's current Inventory, owners will be informed and public meetings will be held. Our objective is to encourage owners of modern buildings to designate and restore them by using our current policy and rehabilitation incentives.

A key part of the management of heritage sites in Canada is the Statement of Significance - a summary of value of the site and the tangible elements that embody this value. The City of Edmonton has already initiated the production of Statements of Significance for designated heritage sites, including several modernist buildings. An example is that that has been prepared for the Hyndman Residence, which is included here as an example of what ultimately will be prepared for each modern era building designated by the City.

Hyndman Residence, George Heath MacDonald, Architect, 1946-1947 (David Murray Architect)

Sample Statement of Significance: The Hyndman Residence

Description of Historic Place

The Hyndman Residence is a two-storey International Style house, identifiable for its unornamented cubic form and flat roof. The house is situated on one city lot, in the middle of a wooded and grassed rectangular property in the prestigious west Glenora neighbourhood, surrounded by residences of similar age and scale.

Heritage Value of Historic Place

The Hyndman Residence has heritage value as one of the first International Style houses in Edmonton, as an example of the work of prominent local architect George Heath MacDonald and for its associations with the Hyndman family, who owned and occupied the house for over 50 years.

This innovative dwelling was a pioneering example of the local use of the International Style in the postwar era. The style was most commonly employed in commercial and public buildings. While less commonly seen in domestic architecture, the style was applied to the Hyndman Residence as evident in the use of a flat roof, cubic massing with hard, angular edges, large horizontally arranged windows and smooth, unadorned surfaces. It is located adjacent to another early International Style residence, the home of prominent Edmonton architect W.G. Blakey.

The Hyndman Residence was designed by architect George Heath MacDonald (1883-1961), one of Edmonton's preeminent architects. Before attending the McGill University School of Architecture, MacDonald received his initial training from Herbert Alton Magoon. He worked for Magoon after his return to Edmonton, quickly become junior partner and later carried on the practice after Magoon's death in 1941. MacDonald's significant designs included St. Joseph's Auxiliary Hospital (1948), the Memorial Hall and Chapel of Robertson-Wesley United Church (1950-55) and the Federal Building (1955).

Additionally, the house is valuable for its association with the Hyndman family, prominent community figures in Edmonton and Alberta. Louis Davies Hyndman Sr. (1904-1993) was a prominent Edmonton lawyer, first chair of the Edmonton Planning Advisory Committee and Master of Chambers of the Alberta Courts (1969-1986). His son, Louis Hyndman Jr., who grew up in this house, was a leading cabinet member of the provincial government from 1971 to 1986. The Hyndman family owned the house from 1946 until 2002.

Character-Defining Elements

Key elements that define the heritage character of the Hyndman Residence include its:

- mid-block location, at the intersection of two alleys;
- residential form, scale and massing as expressed by its two-storey height and irregular, rectangular plan;
- wood-frame construction and concrete foundation;
- International Style details such as its flat roof with expressed coping; recessed front door entrance with curved glass block feature wall and five slender metal support columns; rectangular cantilevered projections over the front door and the upper balcony; half-width open balcony on the south facade with solid enclosed balustrade; and small kitchen porch with side door and window;

- additional exterior elements such as its external chimney; fabric awnings above windows; single-storey carport at entry; and original wooden front door;
- regular fenestration, with tripartite wooden sash casement windows, those on the ground floor being slightly larger than those on the upper floor; fixed basement windows on either side of the chimney; and
- interior components have not yet been assessed, but may have value and contain character-defining elements.

Edmonton's collection of modern architectural heritage is significant; it includes modern schools, churches, houses, commercial buildings and warehouses, a number of which should ideally be preserved and protected with designation. With this bold new initiative, we are on track to do just that for the people of Edmonton and Alberta.

Documentary Resources and a Redefinition of the Challenges in Heritage Evaluation: an analysis of Habitat 67 in relation to the DESS on understanding and conservation of modern architecture

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Credit: École de design, UQAM

The specialized graduate program (DESS) on understanding and conservation of modern architecture began in 2001 at UQAM. This masters-level degree aims to develop a better understanding of modern architecture and the history of architectural heritage and its specific issues. The program includes a methodology seminar, whose main objective is quite specific: to explore the theoretical, historical and methodological issues involved in conserving modern architecture. This seminar, offered in the second session of the DESS, consolidates knowledge from the earlier courses, and, in particular, expands on the issues involved in understanding and appreciating modern architecture through a case study.

Coincidental with the first methodology seminar in the winter of 2002, Habitat 67 management was preparing for the 35th anniversary of the building. Presented as a prototype of a "three-dimensional habitat" [1] as part of the 1967 World's Fair in Montreal, the building now houses some highly valued private residences. Moreover, the Montreal building began to attract the attention of heritage authorities in 1994, although no heritage study had been commissioned at the time, nor was it specifically protected. However, in 1994, *DOCOMOMO Québec* included it in its DOCOMOMO International selection and three years later, Habitat 67 had been cited as an example in the report on the modern movement and the world heritage list that this organization submitted to the International Council on Monuments and Sites (ICOMOS). [2] In 2001, Habitat 67

appeared on ICOMOS Canada's list of endangered world heritage mainly because its immediate surroundings were under threat. In 2002, at the time of the seminar, it was *Héritage Montréal* that publicly demanded protection for the building under Quebec's *Cultural Property Act*.

This combination of events provided an ideal opportunity, within the framework of the DESS methodology seminar, to engage in a thorough examination of the building at a time when the issues surrounding its conservation were becoming news. In the course of the research process, we realised that documentation was to play a vital role. A study such as our own revealed an abundant and diverse corpus of documentation on modern buildings. We believe that such a wealth of documentation raises new questions that prove to be very relevant and necessary for a coherent evaluation of the building. I propose in this paper to summarize the results of the work produced in the seminar by the six students who were completing the DESS, and the eight participants and guest professors involved in the teaching activity led by France Vanlaethem. I hope to show how this considerable volume of information brings new challenges, especially in terms of reception and techniques, that one might believe are specific to modern architecture, but which nevertheless lead us to question how we implement a heritage study as well as our practices and assumptions in the context of an evaluation.

Choice of topics and renewal of challenges (or questions)

The topics for the seminar participants were chosen as a means of exploring the various aspects of the history of Habitat 67. Based on values put forward by most heritage evaluations, some students documented various aspects of the building's architectural history: the themes of the history of World Fairs,[3] of Montreal in exhibition tradition, the work of Safdie, and lastly, the place of Habitat 67 in the history of modern architecture[4] were all explored.[5]

Our study is innovative in its consideration of technique [6] and reception, both of which refer to a concept of time that goes beyond traditional considerations of heritage evaluation. Rather than attempt to classify Habitat 67 according to an architectural style or typology, we have chosen to stress constructive techniques by considering its structural issues through understanding the modifications of the initial project. [7]

We also studied reception in its various aspects in order to appreciate how Habitat 67 was perceived both at the local and international level by the scientific community [8] and the population as a whole.[9] In addition, we have also explored the environment[10] of the building and its maintenance. [11] The outcome of the latter component is a technical work illustrating the dynamic features of a building responsive to certain functions, and whose materiality cannot be rigidly fixed.

Finally, the heritage evaluation criteria were also subject of critical analysis. Whereas maintenance considerations originated from considerations of integrity, another chapter of our work is dedicated to studying the notion of authenticity,[12] which we consider to vaguely understood to allow an accurate assessment.

It should also be noted that the prior training of each student has had a strong influence on the finished work. From the outset, the presence in the group of two practising architects, a designer, two graduates in urban design and a graduate in literature studies and art history meant that the subject matter was grasped in a multidimensional manner.

Documentary aspects

For our study, we were able to draw on the library resources of the four Montreal universities, in addition to the Canadian Centre for Architecture (CCA) and some very substantial public and private archival holdings. We are particularly grateful for the important help of Irena Santovska Murray, who, at the time, was chief curator of the Canadian Architecture Collection (CAC) at McGill University, where the Safdie Collection is held. This exceedingly rich collection reveals the concern of the architect of Habitat 67 to keep track of his process right from his student workdays. Safdie also wrote much on this project before and after its completion, thus providing abundant documentation in addition to the sources and references of other specialists, such as Irena Murray.[13] Such resources all combine to make the CAC a well positioned research centre to promote a better appreciation of this flagship building for modern architecture in Montreal.

From the conception to the construction of Habitat 67

We will begin with a brief description of the complex beginnings of the Habitat 67 project. To make it easier to understand, our discussion can be divided into four parts: development of the student project (1960-61), the project as part of the fair's master plan (1963-64), the original project (1964) and the abridged project to be completed (late 1964-65).

In his thesis at McGill University, Safdie proposed a universal housing complex offering a view, garden and park. This complex was to be set within walking distance of downtown, on the southern slope of Mont-Royal.[14] He then developed three technical possibilities (schedules A, B and C). These projects are reminiscent of the spatial city envisaged by Yona Friedman in 1958,[15] to which Safdie refers in his student work. Research into the development of new urban complexes is boosted by wide coverage in trade publications. Such coverage is a clear indication of a movement towards innovative ideas and emphasizes even more the significance of Habitat 67 in the history of architecture.

In 1963, Safdie was invited to help develop the master plan for Expo 67. The following year, with the support of the director of Expo's Planning Department, the young architect designed another complex for a "three-dimensional community." Set on the MacKay docks, the 1,000-unit complex is considered a gateway to the Expo site and a driving force for the possible redevelopment of the waterfront and that sector of the city.

Prefabrication

Several hypotheses can be considered to justify the design modifications of Habitat 67 between 1964 and 1965, when it assumed its present appearance.

In his study on Habitat 67 and precasting, Réjean Legault, a professor at the DESS, emphasized the incontrovertible importance of the presence of August Komendant as project engineer.[16] The latter frequently collaborated with Louis Kahn on concrete constructions, particularly on the Richards Laboratories, which Safdie visited in 1960 as part of a study tour. Furthermore Safdie met Komendant during his apprenticeship to Kahn in Philadelphia in 1962-63. It was as a result of the correspondence preserved in the Safdie Collection that Legault was able to deduce that Komendant had not only lent his expertise to Safdie's project, but had also brought the moral authority to ensure acceptance of the final project.

Behind the somewhat homogeneous forms, it is surprising to learn that there were in fact 16 variants of the modular unit, and that each had walls of varying thickness. Réjean Legault's study emphasizes the effect of this unconventional, even experimental prefabrication. While the impact of such a building site is hard to evaluate, it definitely furthered the development of prefabrication.

Reflecting upon the technical means of modern architecture does more than provide historical knowledge. It provides the means to appreciate the building, and to analyze the expression of the urban, formal and technical dimensions within the project. In short, it allows the character of a building to emerge, and thus be better conserved.

Material nature and maintenance or understanding of the building

The idea of integrity was explored by François Contant, one of the architects from the student group. In his exploration of this area, he conceived the idea of drawing up a balance sheet of the 35 years of maintenance for Habitat 67 by meticulously studying a two-unit dwelling as part of the seminar.

It turned out that what saved Habitat 67 was the changeover to private property management in 1986. At that time a maintenance team was set up to manage all necessary work on the building. Team members were specially chosen and had the skills required to perform the specific maintenance required on the concrete walls, as well as the detailed knowledge of the winding hallways and their associated maze of wires and pipes. Given the complex nature of Habitat 67, we consider the continuation of this team a priority. Until then, the maintenance had seemed too great a challenge for the Canada Mortgage and Housing Corporation, the first owner of Habitat 67. Its interventions and lack of staff proved almost fatal for the building. The current maintenance team is not only effective, but also provides a wealth of information on Habitat 67 and has made a significant contribution to our study.

How Habitat 67 was received in the specialty press

Reception is a new challenge in the field of art history. Derived from literature and developed by Hans Robert Jauss, it has brought up new issues in the study of art and architecture, including the examination of the creation context and critical public reception. Just as a series of interventions and a strategic vision for future action is involved in studying maintenance, subject perception remains dynamic and involves redefinition, both in the interest of the professional community and the public.

A conference held in Paris in 2002 by DOCOMOMO International on the proposal of Gérard Monnier, a French historian of architecture, was entirely dedicated to this theme. It was as part of his doctorate supervised by Monnier at the Sorbonne that Hubert Beringer, a lecturer at UQAM, first turned his attention to the image of Habitat 67 in the specialty press. That study brought home the significance of the international coverage focused on Safdie's project from the time of his dissertation at McGill University in 1961. According to Beringer, the media attention can be divided into six phases between 1961 and 1968, the moment when Habitat 67, in his opinion, made its rapid and permanent entry into historiography as the "beginning of the end of system architecture." [17]

Habitat 67 is primarily advanced to illustrate the potential of standardization. It is represented as a quasi automatically built city where machinery rules, even if the machinery is not part of the site, such as the

mini-monorail included in the photographs. In 1967, when rational standardization designs were not met and when construction no longer referred back to the image of a structured community, Habitat 67 was finally rejected by the avant-garde. It was seen as a mere "techno-village" [18] at best, with charming terraces by the river. Even Safdie contributed to its disrepute by representing his project with illustrations of the models of the initial project when he published his article "On from Habitat" [19] in the October 1967 issue of Design magazine. In Architectural Design, the same year, Reyner Banham concluded that the renewal of urban design had collapsed and Habitat 67 was history. [20]

Local perception of the building over time

In her study of national media, Marie-Dina Salvione, a DESS student, makes a similar observation. She notes three moments in the local media attention paid to Habitat 67. First, there is the enthusiasm surrounding Expo 67. Habitat 67 is not really understood but it appears to satisfy. However, only the moulded bathroom, designed by Safdie and built by Fiberglass Canada, appears to muster public opinion on what should be the interior of the future.

Subsequently, and up to the final decade of the twentieth century, the whole Expo 67 event was recalled with a disconcerting paucity of images and words in documents. The status of Habitat 67 then changed in the 1990s, probably following its move to private property management and the arrival of a different clientele in its units. Public perception appears to be linked to personification of the units.

Indeed, in 1997, at its 30th anniversary, Habitat 67 was featured in all the Quebec interior decoration magazines. The emphasis is now on its real estate value and its popularity with many public personalities. Thereupon the written content and images change: Habitat 67 is inhabited. No longer is it seen as a whole complex or as collective housing. The private gardens, idealized by Safdie, symbolize a new luxuriousness. There is more discussion about the good decorative taste of its residents than of the general and structural aesthetics of the complex. The interiors are frequently illustrated without reference to the exterior to which they are in fact attuned, though less and less. Exit the moulded bathroom, enter the podium bath. Interiors are customized and prefabricated elements will continue to be removed until 2003, when modernism returns to interior decoration trends.

A study of reception in the press and magazines allows us to understand how the image of Habitat 67 has changed over time, how it was excluded from professional discussion only to come back in 1994 with the endorsement of DOCOMOMO Québec, and how the local population gradually adopted it as a symbol, even if it remained an enigma for most people. These are the themes that come up in discussion with the residents of Habitat 67. They tell us that their appreciation of this modern building has been forged through experience and that they would not now want to live anywhere else. Some of them have even become involved in the conservation of the Cité-du-Havre park, beside Habitat 67, which was threatened by numerous real estate speculations. Our study would not be complete without an appreciation of the physical environment of the building. It must be remembered that this is one of the oldest parts of the Port of Montreal that still remains the centre of intense shipping activity.

I believe that this study illustrates the importance of reviewing evaluation criteria and their definition, especially as they apply to the evaluation of modern architecture. If they are still justified, their mode of

evaluation must nevertheless be adapted to the reality of the topic. Besides examining newer aspects such as acceptance and technique, our study also dwelt on the notion of authenticity as a criterion in certain heritage evaluation checklists. By examining this criterion, we were able to grasp to what extent our understanding and application of it were ambiguous. Authenticity cannot fit with a history of architecture that is seen as linear and monumental. We can only justify its use in a heritage study as part of a multi-dimensional architectural history where cultural diversity is taken into account. Authenticity may only be described according to the values inherent in a limited context, which makes its application all the more risky since it contains its own set of questions that must be answered first (marking out an area, values, forms, etc.). Likewise, physical integrity, which is often confused with authenticity, cannot be taken into account without considering the effects of time and the use of the building.

Like my colleagues, I believe that a comprehensive study including, for instance, the reception and understanding of technique and maintenance, would not only help to grasp the stages of appropriation of the building by the community, it would also promote the development of maintenance and conservation strategies. On account of the diverse documentation that is now available, it is becoming important to develop new tools, first for awareness-raising, then for legal protection and finally, to develop conservation projects. Heritage evolves and changes, but the urgency to deal with it remains and we must understand how it becomes part of the architectural history that is currently being written.

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1 In his text "Habitat 67," published in Habitat magazine in 1965, Safdie explains that this new style of living allows for three urban dimensions to exist side by side within the same complex: a residential area, commercial and cultural facilities and a recreation centre; Safdie, Moshe, "Habitat 67," Habitat, vol. 8, Nos. 5 and 6, September - October - November - December 1965, p. 16.

2 International Specialist Committee on Registers, "The Modern Movement and the World Heritage List. Advisory Report to ICOMOS." Eindhoven, DOCOMOMO International, November 30, 1997, a.p., ill.

3 Luc Beauchemin, "Habitat 67 dans Expo 67" Montreal, Université du Québec à Montréal [Preliminary synthesis, March 29, 2002] not yet published, on press.

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5 Lucette Lupien, "Habiter Habitat," Montreal, Université du Québec à Montréal [2002], not yet published, on press.

6 Réjean Legault, "Habitat 67: Further Thoughts About a Monument of Modern Heritage," Miami Beach and Coral Gables, FL, 4th Regional Meeting on the Identification and Documentation of Modern Heritage: North America, November 11-13, 2004 [text of the paper], on press; text of a paper given during a regional meeting of the World Heritage Centre for North America, the premise of which paper was discussed by the author at a DESS seminar in 2002.

7 Marc-André Plourde, "Habitat 67 Montréal, Québec. Moshe Safdie architecte, 1962-1967. Analyse d'un concept" [2002], forthcoming, on press

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16 Réjean Legault, “Habitat 67: Further Thoughts,” November 11-13, 2004, on press.

17 Hubert Beringer, “L’Iconographie médiatique,” 2002, on press.

18 Ibidem.

19 Moshe Safdie, “On from Habitat,” Design, London, No. 226, October 1967, pp. 45 to 49.

20 Reyner Banham, “Habitat,” Architectural Design, vol. 37, No. 7, July 1967, p. 347.

Evaluation

This session addressed the analytical processes by which the significance of specific modern buildings, sites and ensembles is determined, including the use of systematic criteria, the context of evaluation, and the particular challenges of the standardized, temporary, or experimental qualities of modern design.

- How effective are our existing evaluation criteria when applied to buildings, ensembles, and sites of the modern era?
- How do we evaluate modern heritage in a national context? Is it also necessary to define the international context and influences?
- How do we balance the need for objective distance in time versus the vulnerability of very recent heritage?

The Modern and the Perceptions of the Wider Populace

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Background

Human behaviour should concern everyone who is involved with the built environment - yet serious research in the area remains limited, and often never makes the transition from academia to practical implementation. In an architect-dominated context, explicit experimental exploration of human behaviour is sometimes seen as almost immoral - perhaps a threat to the design autonomy of architects. Over the past few years Cambridge Architectural Research Ltd (CAR) has been applying tools which are common in marketing and psychology to improve our understanding of the built environment.

CAR offers a wide range of research and consulting services, including the production of conservation studies. These attempt to establish what is important about heritage buildings, so they can be refurbished or redeveloped appropriately.

One case is New Hall, Cambridge, a women's college designed by Chamberlin Powell & Bon in 1960-65. Not unexpectedly, its academic denizens kept the files generated during its creation and some of the original participants are still alive, so we could see how the original decisions were made. What was important to the decision-makers? What were the financial limitations and how did they influence the end product? The original participants still felt the idealism of the 1960s, but later occupants were faced with unfinished, run down, unfashionable concrete buildings. Some said that the whole lot should be pulled down. Meanwhile the buildings had been listed Grade II* on the advice of architectural historians at English Heritage. This is typical: managers and designers are often faced with competing points of view which are certainly not easy to reconcile, but there is a strong case for finding out more about the occupants' perspective, something which is typically excluded from conservation discussions.

In a current conservation plan being prepared for the University of East Anglia in Norwich, designed by Denys Lasdun & Partners in 1962-68 and now listed Grade II and II*, anecdotal evidence suggests that the buildings are not widely esteemed. In order to find out more about attitudes to the buildings, a survey of the university community is being run as part of the conservation plan project. It is hoped that this will help in the formulation of a development strategy that will be supported by both the conservation authorities and the University community.

Occupant Research

This paper will demonstrate that the behavioural processes which affect buildings can be explored and even quantified. There are reasons why such an experimental approach has been slow to emerge:

- Buildings are complex, so many of the tools which are used in other areas require modification. Not all of the methods used by marketing experts and psychologists are easy to apply in our area.
- Buildings are intertwined with matters of location, which is always a complicating factor.
- The skills necessary to collect and analyse behavioural research data are not usually part of the skill set of people who deal with buildings.
- Moreover, the results require careful interpretation.

The investigation of public attitudes is affected by the very long periods of time during which buildings can remain in service. We know from interviews that few fourteen-year-olds will remark about their house being old unless it is pre-First War - they just accept it as where they live. In some places buildings are often casually used for centuries and adapted to serve emerging demands. A couple of years ago a Cambridge student newspaper noted how people had finally recognised what a great performance venue the School of Pythagoras offered - the building was built in the early 1200s.

The long life of buildings means that successive generations form attitudes to the same buildings at different times and under different circumstances. As the generations unfold, buildings acquire successive layers of meaning. One rarely sees cars or clothing of the 1960s on the street - but buildings of that period, and every period back to the mid-Victorian, remain an integral part of our built environment.

The good news is that the public is usually very interested in expressing thoughts about the built environment - which can be a problem in itself, as interviews often become protracted. In one study more surveys came back than were distributed: there had been a one form per house distribution - clearly there was more than one strongly-held opinion in some households.

Recent buildings

The need for increased understanding is particularly high with respect to buildings which are neither old nor new. New buildings are highly regarded because they have been designed to meet current needs, expectations and fashions. Very old buildings are valued because they simply are old, and often everything about them is esteemed. But the mixed opinions about post-Second War buildings presents a challenge. Exploration of the relationship between people and buildings is most interesting in buildings which might be called middle-aged - buildings which are not new, but for which the creating generation is still around.

There is a vast quantity of post-Second War construction and a few specimens are now being singled out as worthy of conservation. Sometimes it is not immediately obvious what it is about these buildings which has caused them to be selected. Occasionally one has the uneasy suspicion that someone from English Heritage just drove by and took a personal fancy to some building. We know that people do perceive things differently - so it is of interest to know how widely shared any subjective attraction to a specific building or building attribute might be.

The buildings we are considering in this paper would probably not be recognised as architectural monuments, but looking at them will contribute to the understanding of other architectural types.

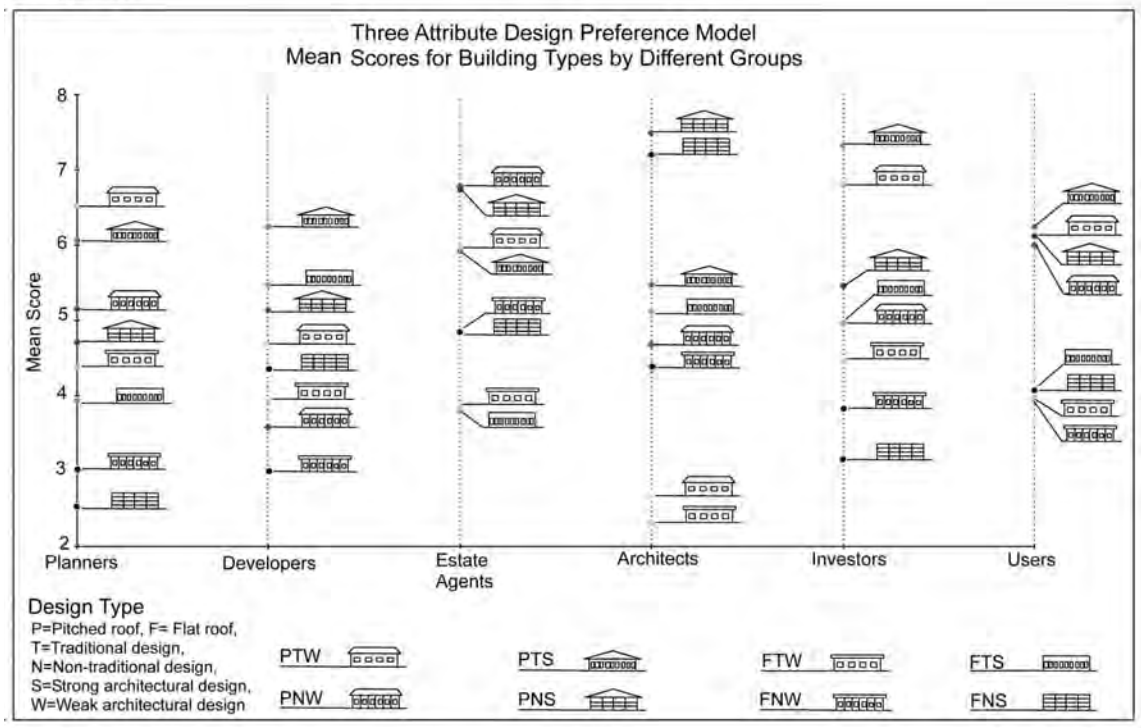
Experiments

I: Suburban Office preferences

CAR conducted a study for a developer who wanted to understand why the members of his development team gave conflicting advice on what style of buildings he should develop. We surveyed people drawn from a range of groups associated with the creation of office buildings, and also a sample of office users. We showed the survey participants pairs of photographs of small, fairly ordinary suburban office buildings and asked them to pick the ones they preferred in each pair. The results showed that there was considerable disagreement between what the various groups saw as desirable building characteristics.

Analysing the data, using a form of conjoint analysis, we could quantify how each group responded to three design attributes - roof form, exterior material, and strength of design (Figure 1). The weight given to the different attributes was inferred from the way the respondents evaluated the images of the building types. For example, Users sorted their buildings almost entirely by roof shape; Architects preferred buildings with strong design (the buildings were classified into strong and weak design by a panel of architects); Planners preferred pitched roofs but secondarily preferred the traditional designs, in strong contrast to the Architects' preferences. Relative to some building attributes, we actually saw sign reversals - some attributes that were seen as desirable by Architects were seen as undesirable by Planners.

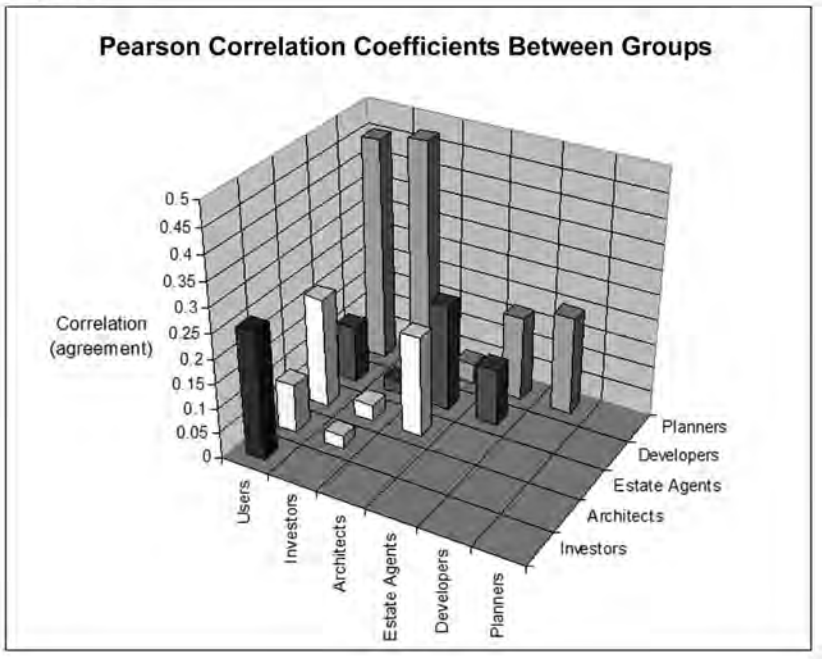
Figure 1



We could also see how each group tended to agree or disagree with the other groups (Figure 2). The findings of this research should be a caution to architects - they react to buildings in ways which are very

different than the wider population, so architects cannot act as a proxy for the general public. This suggests that the use of specialists alone to set conservation policies is inappropriate.

Figure 2



II: House type evaluation

Another study considered public attitudes towards house types available in the East of England, ranging from mid-Victorian to current developer houses, including post-Second War architect-designed houses and some currently-popular reproduction houses. Two aspects of this fairly large study are of interest here.

The participants evaluated photographs of the house types both in an overall sense and with respect to eighteen semantic differential scales. The survey encompassed 1,491 respondents, representing a range of ages and socio-economic groups. They provided 6,201 individual house evaluations.

Interviews were also undertaken, particularly with older individuals: people over 90 are fascinating and often delightful subjects, but many have infirmities which limit their ability to deal with paper forms. Some subjects were over 100 and one identified a house he had seen when it was under construction - in 1919. There is much evidence that value systems are formed when people are in their twenties, and once formed remain more-or-less fixed. This allows one to look back in time. Older subjects may be more familiar with their early life than with the present (one psycho-medical test is to ask the name of the prime minister: when the response is Lloyd George or Arthur Meighan you may have found a wonderful time capsule) - so they are likely to express exactly what they thought when they were in their 20s or 30s.

Interwar houses

Houses of the Interwar period are of particular interest because they have gone from new, to not new/not old, and are now moving into the old and esteemed category. In addition, it was possible to collect a long history of opinion, including some people who moved into them when they were new.

Two basic types of Interwar houses were considered (Figure 3). The Interwar 'builder' houses were the first form of houses in the UK built specifically for owner occupancy - before the First War virtually all houses in the UK were rented. The Interwar 'council' houses were often better-constructed; they were built for subsidised rental, but many have been owner-occupied for decades.

Figure 3

Interwar Houses with Original and Replacement WIndows

Interwar Council-Built 'Addison Act' Houses

House 512 - Original Windows

House 513 - Replacement Windows

Interwar Builder Houses

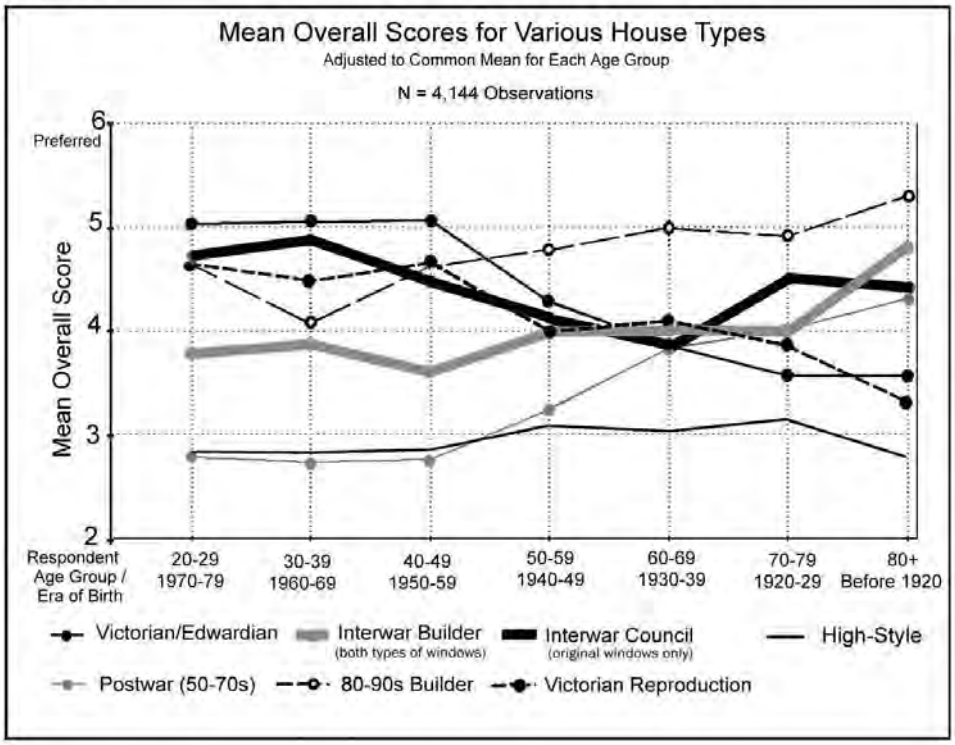
House 516 - Original Windows

House 517 - Replacement Windows

Interwar vs. other houses: Overall Scoring

The evaluation of the different house forms changes through the generations (Figure 4). One sees the Victorian houses rising from a level of contempt with older people to first place with younger people, and the fall of the Interwar builder house from first place among the oldest groups to near the bottom with younger people. The Interwar builder house, unlike the Victorian and the Interwar council houses, does not yet show an increase in esteem.

Figure 4



The Interwar council type has become very popular among people aged 20 to 40, today's active house-consuming generation. When built, these houses were seen to be a vast improvement over the private-rental Victorian stock, and the oldest groups rank them quite highly. Subsequent cohorts scored them lower: they were no longer new, and being council houses were of lower status than owner-occupied. Today, younger consumers are unaware that they were ever council stock and evaluate them without that knowledge.

The modern post-Second War (1950-70s) houses scored quite high among the 60+ groups - the people who bought them originally - but the younger groups regard them with distaste. If history does repeat, this type should rise in esteem in a few decades, as the Victorian and Interwar houses have done.

The group born between 1930 and 1939 do not differentiate much between the house forms, except they clearly like the newest suburban builder houses and dislike the architect-designed 'high-style' houses. They were brought up under the grumbling economy of the depression, through the war, and into post-war

austerity, when the building stock received little investment. When they were forming their values most people aspired to a waterproof roof, indoor plumbing and, believe-it-or-not, electricity. Other non-utilitarian attributes of a house understandably meant (and still mean) little to them.

The scores for architect-designed houses - perhaps the most 'modern' in the survey - were grouped together, but the designs were much more varied than the other types. Some were regarded reasonably highly, but were overwhelmed by those which were despised by virtually everyone. Some of the responses suggested that the non-traditional detailing of some of the architect-designed houses result in a perception of poor serviceability and durability. One new, low-scoring architect-designed house came up for sale during the study, and although it was located in a popular neighbourhood, had wonderful interior finishes, and was apparently reasonably priced, it took months to sell - while the surrounding Victorian houses were snapped up in a booming market.

An emerging house form was not tested - the Interwar reproduction. Perhaps one mark of increasing regard is when reproductions start to be built. The Victorian reproductions were esteemed by the 20-30 year-old respondents, who clearly recognised them as reproductions but did not mind. Will Interwar reproductions become as popular?

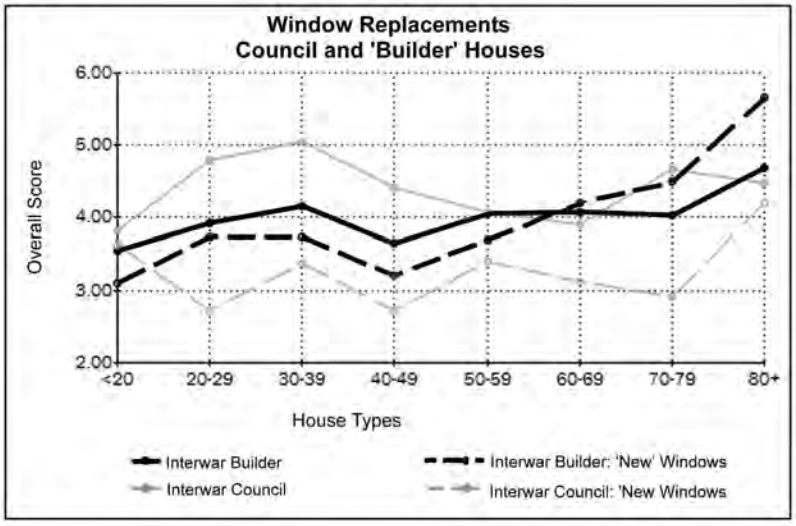
Window Replacements

Houses undergo modification to reflect changing consumer expectations - an adaptation to conform to emerging values and preferences. How different groups regard 'improvements' can give valuable insights.

In the earlier stages of the study, inadvertently, the photos of some Interwar houses had the original windows and others had non-original replacements, leading to the inconsistent results. Subsequently, modified photographs were used (Figure 3) showing the same house with original windows and with typical replacement 'picture' windows, for both Interwar builder and council houses. There were a total of 1,475 individual responses to these images.

Window modifications changed the overall evaluation of the houses (Figure 5). For Interwar builder houses (the black lines), the younger age groups gave higher overall scores to the houses with the original windows, while respondents over 60 scored the houses with replacement windows higher. A somewhat similar pattern appeared for the Interwar council houses (the grey lines). However, the lines for council houses do not cross, perhaps because without glazing bars these houses become quite featureless, while the builder houses retain some character. We included the under 20s here: they showed no clear pattern of opinion, suggesting this is a response that young people have not yet acquired.

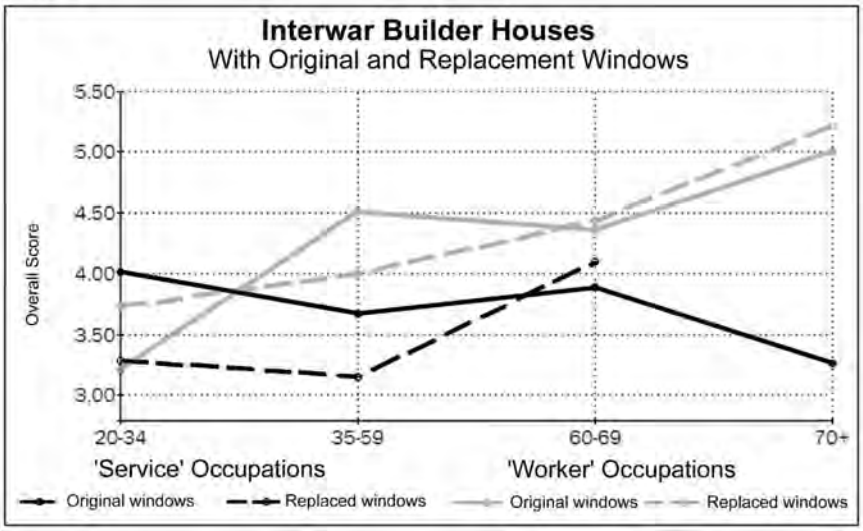
Figure 5



This is not the entire story. The respondents were also classified according to occupation, most falling into 'Service' (professional, and administrative & managerial), 'Intermediate' (clerical and sales), and 'Worker' (Technicians & supervisory, skilled labourers, and manual labourers) classes.

With respect to the window replacements, it was found that responses were dependent upon occupational category as well as age (Figure 6). Both Service and Worker respondents aged 60 and over scored the Interwar builder houses with the replacement windows higher. Both groups aged 35-59 preferred the houses with the original windows. However, among those aged 20-34 the Worker respondents preferred the houses with replacement windows, while the preference for the original windows increased for the Service respondents.

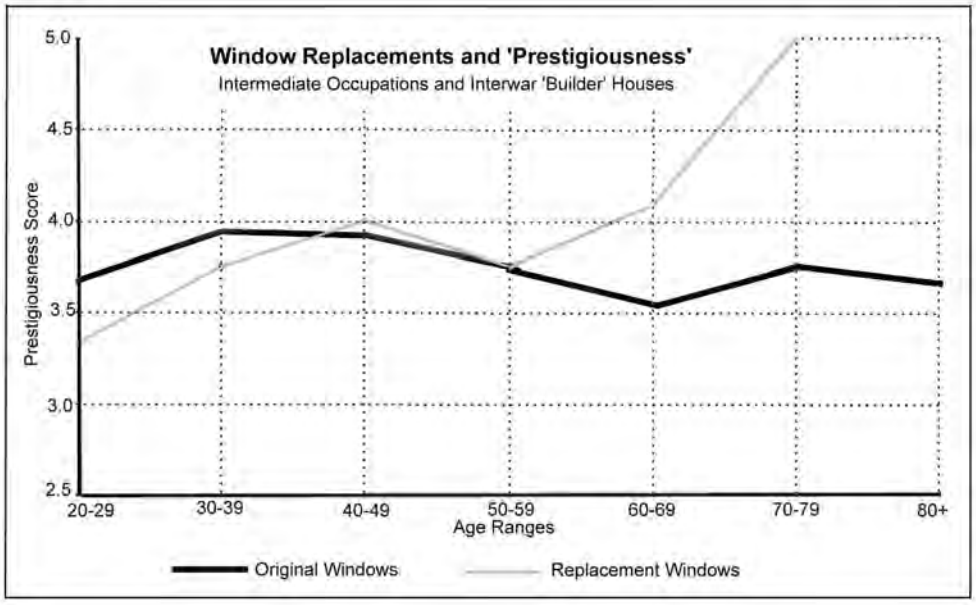
Figure 6



One can go into more detail. For example, Figure 7 shows data about the perceived status of Interwar builder houses for the Intermediate respondents. The response to the house with the original windows remained stable over the generations, while the response to replacement windows has changed dramatically. The older consumers see the houses with the picture window replacements as more prestigious, while the younger consumers see them as less so.

What appears to be occurring is that for the typical older individual the worth of an Interwar house is increased when windows are replaced, because 'functionality' is enhanced. Younger groups believe picture windows have a negative impact on the 'prestigiousness'. One might hypothesise that some older groups believe that having obviously new windows enhances prestige, perhaps as a display of wealth, or being 'clean', 'light', and 'up-to-date'. To the younger Service person, prestigiousness derives from some other attribute, perhaps historical authenticity, which is diminished by inappropriate window replacements. There is a difference between the social and age groups' responses to functionality and in particular the 'inexpensive to maintain' scale. This was most important to young Worker respondents who appreciate the lower heating and maintenance costs implied by the replaced windows. They should be the most cost-sensitive group, having young families and mortgages, yet a limited income.

Figure 7



Window Replacement Discussion

Clearly one has to be aware of the changing composition of the population. Currently, the market preference for original windows is driven by the preponderance of people now in Service occupations, but until recently original windows were being torn out on all sides.

This accords with field observations: in more affluent areas the Service consumers show concern with historical authenticity (original-style windows are sometimes reinstated), in contrast to lower income neighbourhoods where many households continue to replace deteriorating original windows with replacement picture windows.

Subjective opinions about whether replacement picture windows are attractive or ugly vary greatly - but opinions do rely on a basis of knowledge. Most Canadians will lack the historical knowledge to even notice the window replacements in the Interwar UK housing stock. The Canadian who was running the experiment stumbled across the phenomenon while analysing preliminary survey results, and subsequently acquired a horror of inappropriate window replacements. This lack of relevant knowledge is paralleled in the responses of under 20 year-olds, because, with rare exceptions, data from them was a chaotic jumble - yet by the time people reach their mid-twenties they exhibit firmly held opinions. This suggests that preferences are largely acquired, not innate, but we know very little about how they are formed.

Conclusions

The studies reported here regarding the esteem attached to buildings by different groups of people indicate, firstly, that architects may have a different set of values than the wider populace, but secondly, that within the populace at large there is a range of values depending on such attributes as age and social background. When considering the conservation of buildings that are not universally esteemed - as is the case for 'not old/not new' buildings - what does this tell us about whose values should guide policy?

The objective of architectural conservation is to ensure that future generations will experience heritage places and buildings that give them edification and pleasure. Therefore, future generations' values should be decisive - if they could be anticipated. A rather brutal implication might be to argue that the values of the older generations today should carry little weight - but it is this generation that is often most active in amenity societies and conservation pressure groups. The values of younger people, and the trends that are revealed in the differences between the attitudes of older and younger people today, might be a more useful guide to policy.

A good understanding of the relevant values could assist in identifying which buildings in which locations are most worth conserving, and which particular features should be conserved if, as is usually the case, some changes have to be made even to heritage buildings to allow them to remain economically viable.

One finding of the housing survey was that, after a dip, esteem increases as buildings get older relative to people's own age. If this pattern continues, post-Second War building will become increasingly esteemed by succeeding generations - until eventually all buildings of the period will become valued, as all Victorian and pre-Victorian buildings are indiscriminately esteemed today. If this is true, perhaps it does not really matter what buildings survive. Arguably, therefore, future generations are unlikely to be grateful for architectural conservation that conflicts with economic growth: they will like whatever buildings survive but resent any lowering of their standard of living. On the other hand, conservation that leads to the survival of assets that turn out to have long-term economic value will be beneficial to future generations (as is the case for the population of Venice, perhaps).

We have demonstrated that there are powerful research tools for learning about human attitudes towards buildings and the built environment, and such exercises should help in the management of the building stock over time. Even though architects and experts involved in managing the built environment sometimes feel threatened by such explorations, other disciplines do expend considerable resources to understand the behaviour of the wider population - perhaps politics can serve as an example. Many studies are undertaken of the electorate, but the politicians do not always align exactly with the findings - they have to interpret results before taking positions. Conservation will never be easy, but we argue that better understanding of the attitudes of the wider populace can only lead to better conservation policy.

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The Difficult Transition From Modern to Historic: the Université Laval campus in the 21st century

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The Université Laval campus, the overall plan for which was designed by architect-urban planner Edouard Fiset in 1952, recently underwent an extensive reassessment, which led to the preparation of the 2005 campus master plan. The process started in 2003, when Rector Michel Pigeon created a board to oversee development, the Commission d'aménagement de l'Université Laval (CAMUL), and asked it to develop a master plan to guide the development of the campus for a new 50-year period. The objectives of this board included keeping the identity of the university's current facilities while becoming more open to the urban environment.[1] Although no pre-determined attitude toward the architectural heritage of the campus was suggested, this statement ties the university's identity to its buildings. This link between *identity and architecture* is the subject of this article.

The outdoor design and a series of buildings on the Université Laval campus are closely linked to its image of a large Quebec university, whose underlying principles are in keeping with the main directions of the Quiet Revolution in the area of higher education.[2] These buildings punctuate each decade in the 20th century, starting in the 1940s, with the result that the Université Laval campus bears witness to the evolution of modern architecture in Quebec in a particularly eloquent fashion with names of architects, such as Ernest Cormier, Fiset and Deschamps, Lucien Mainguy, and Gauthier Guité Roy.

We will begin by identifying the CAMUL's initial positions, which were probably not neutral with respect to the modern architecture of the campus. Then we will examine the position papers that were submitted to the board as part of the winter 2004 public consultation held with a view to providing additional matter for consideration. Finally, we will see how the board's positions changed during this consultation process; this can be seen by reading the final report submitted in February 2005.[3] Rather than endeavouring to provide an overall assessment of the CAMUL's master plan, we will focus on the subject of this publication: conserving the architecture of the modern movement. We wish to see what are the chances that a particularly significant sample of the modern buildings will be correctly assessed in the current context in terms of their aesthetic, symbolic and functional qualities.

Generally speaking, the process the CAMUL set in motion provides us with an excellent opportunity to observe the tension surrounding the topic of modern architecture in Quebec today, a little like having a laboratory with tightly controlled conditions. As pointed out by Viennese art historian Aloïs Riegl in his famous 1903 document entitled *The Modern Cult of Monuments*, the phenomenon of historic monument preservation, apparently driven by a single cause, is in fact based on a series of values, whose goals and principles can often conflict. Riegel's concept is significant in that it highlighted the surprising alliances and antagonisms that can come into play as a result of these different values, not that it provided an administrative inventory of monumental values. If Riegl's established objective was to preserve the monuments deemed relevant by contemporary culture, he kept a critical distance from the issue of

heritage, which already appeared, in his vocabulary. For example: *le culte des monuments* [the cult of monuments] (title)*; le culte de la valeur d'ancienneté* [the cult of the value of age]*; le culte séculaire de la valeur historique* [the secular cult of historical value] (p. 76) *; les tenants les plus convaincus de…* [the most convincing tenants of…] (p. 76)*; l'adepte le plus intransigeant de…*[the most intransigent follower of … (p. 91)*; les sectateurs de…* [the proponents of…] (p. 103)[4], in short, a whole vocabulary related to the analysis of fixations and obsessions, comparable to the ideas of his contemporary Sigmund Freud in another field.[5]

Of course, there is generally a very diverse perception of modern architecture today, and the position of the Université Laval campus among the historic monuments in Quebec City is far from being established. Indeed, it must compete in the Old Quebec City historic district against the monasteries of religious communities that often date back to the XVII century, or against the Place-Royale area, which is often said to be the birthplace of French America[6]: a context that clearly does not favour anything modern. We nonetheless hope to show that Quebec public opinion on modern architecture is not only more diversified than we thought, but that it in fact played a role in changing the CAMUL's ideas.

Preliminary Statements

When it began its work in the fall of 2003, the CAMUL's views were difficult to reconcile with the modernist architecture of the Université Laval. Although it did not openly support the views in preliminary studies currently available on its website, the CAMUL chose three documents clearly receptive to the condemnation of popular modern architecture in the 1980s.[7]

One of these studies clearly and unsubtly criticized the campus' relative isolation from its immediate surroundings because it hinders vehicular traffic: [translation] "Today, the campus is a cyst on the urban fabric of the upper city, requiring detours and overloading a segment of *chemin* Sainte-Foy and boulevard Laurier."[8] Plainly repelled by the heterogeneousness of the university campus in Quebec City's urban network, the authors also state that:

> [Translation] The absence of the block pattern of the university campus grounds may contribute to explaining the current incoherence in relations between the road network and the structure of the urban fabric and the lack of hierarchy that characterizes it.[9]

Since this study was published on the CAMUL website when work began in the fall of 2003, it can be seen as an initial proposal, selected for its interest, and subjected to public consultation.

From a relatively similar standpoint, most of the speakers invited in early 2004 found the Université Laval campus lacking by pointing out everything that differed from old urban areas, like Old Quebec City. Pierre Larochelle compared the size of the campus to Old Quebec City by representing them side-by-side in the same scale, evidently providing a striking image.[10] It is clear, however, that such a comparison must be seen in different historical contexts: the fortified area of Old Quebec City was established under conditions that have nothing to do with those in the twentieth century, when the university campus was established on former farm land. The University had grouped together its faculties on the city's outskirts because the original situation, in Old Quebec City, was no longer viable.[11]

What is surprising about the studies that the CAMUL placed on the Internet in 2003 is not the condemnation of the architecture and development of the campus, rather, the quasi-unanimous refusal to work with what is already there. For example, it is proposed to create a "true Latin quarter" that would link the campus to a commercial street located to the east, [12] but this does include enhancing the existing residential area on the southern side. Or, to demonstrate that the campus does not have a perceptible structure, one speaks of the lack of traditional block development, but consideration is not given to the existing axial development of Fiset's plan. [13] Thus, the harshest critics of the *tabula rasa* paradoxically adopt the tone and postulates of the utopic reformists they condemn by proposing spatial organization systems that differ profoundly from what currently exists.

Public Consultation

In November 2003, the CAMUL launched a public consultation process through which it received more than thirty position papers. [14] Submitted in early 2004, these papers were prepared by a surprising variety of people, organizations and groups, demonstrating the interest of the local population in the University. [15]

On the whole, the issue of preserving architectural heritage is not the number one concern of the authors of these papers. It was nonetheless mentioned to various extents by some. A fair variety of positions were shared, but several comments made were in favour of the campus' modernist architecture. In fact, the papers submitted by public organizations, non-governmental agencies, students, professors and various groups propose visions that often differ from the opinions expressed by the experts invited by the CAMUL. Predictably, these proposals involve monumental values that are not necessarily all compatible, and we will see how the development plan published in late February 2005 attempts to reconcile these different points of view.

Obviously, the usual condemnation of modern architecture is found in these documents. For instance, a professor from the music faculty wrote: [translation] "an industrial park in the most typical post-war style was built. The fundamental problem of our campus is its inhuman character. Neither its spaces, its layouts or its materials are to human scale." [16] This wholesale rejection of the modern architecture of the 1950s and 1960s is not overly surprising because it is in keeping with current prejudice against architectural modernism. Some criticism is, however, fully justified, such as the modifications to the *Grand Séminaire* [theological school]: [translation] "We should denounce the absolute architectural massacres that were perpetrated when the *Grand Séminaire* was renovated into the Casault building." [17] This building (Fig. 1), designed in 1948 by Ernest Cormier and completed in 1959, was extensively modified when, in order to accommodate the provincial archive centre, the large chapel was subdivided into several floors and internal circulation was completely rearranged.

Figure 1: Ernest Cormier, Louis-Jacques-Casault Building, Université Laval, Quebec City, 1948-1959. Photo Marc Grignon

A more balanced vision of modern architecture appears in a position paper signed by twelve professors from the school of architecture, who wrote that [translation] "the University has a duty to maintain and enhance its architectural heritage."[18] The vision of this heritage is, however, limited to the concept of the sacred memorial, and only a few particularly striking works are identified in the text: the Casault, Cormier, and De Koninck buildings, designed by Fiset and Deschamps. The following was written about the former: [translation] "It was unreasonable to have completely altered the Casault building to the point where it can no longer be read from the inside or certain qualities appreciated, and this despite the construction problems it involved."[19] The criticism hits the mark, of course, and the comment about the De Koninck building, designed by Fiset and Deschamps in 1964, shows an architectural sensibility able to see beyond the confusion stemming from the most recent modifications (Fig. 2):

Figure 2: Fiset and Deschamps, Charles-De Koninck Building, Université Laval, Quebec City, 1964. Photo Marc Grignon

[Translation] "It would also be interesting during the refitting of the De Koninck building, one of the most interesting buildings on the campus, to return to the architect's intentions, which were never achieved, and assess the possibility of restoring its large spaces in their entirety." [20] In the case of the De Koninck building, the changes rightly criticized are relatively easy to reverse: they are simple freestanding structures inserted into large halls, the form of which is almost intact (Fig. 3). However, in the case of the Casault building, it would be difficult to reverse the heavier changes made in the 1970s. Nevertheless, there is a recommendation in this regard in the brief: [translation] "[The University] also has the duty to complete the appropriate work that is still incomplete in buildings such as the De Koninck building, and to *reverse* the inappropriate changes made to buildings, such as the Casault building"[21] (our emphasis). This shows how the concept of architectural heritage, when its sole objective is to select remarkable works, a concept which is in and of itself very relative, promotes a rigid kind of intervention relating only to the building's original state.

This attitude is reminiscent of a vision of historical value that Riegl had already deemed *passé* in 1903. He wrote that [translation] "since historical value was based on a clear perception of the original state, it was normal at the time when the cult of this value still dominated to endeavour to remove all subsequent modifications (pruning, clearing around) and to re-create initial forms, whether or not they had been accurately certified."[22] In fact, the aim of the proposals in this heritage position paper is not to make a building more viable while respecting its original architectural characteristics, that is, the type of compromise between the usage and historical values that Riegl supported, but to make reinstating the original and complete state of the building a valid objective in itself. The historical value involved therefore calls for a strong alliance between another monumental value: the newness value. Riegl explained that [translation] "in order for a monument with signs of deterioration to be pleasing, … first of all, all signs of age must be removed, so that following a complete restoration of its form and colours, the work regains the character of newness." [23]

Figure 3: Fiset and Deschamps, Émile-Nelligan Hall, Charles-De Koninck building, Université Laval, Quebec City, 1964. Photo Marc Grignon.

Let us look at a third example. The Commission de la capitale nationale du Québec (CCNQ) prepared one of the three or four position papers supporting an overall understanding of the campus architecture. It contains statements to the effect that [translation] "the Université Laval's building inventory contains some of the most significant architectural works in the history of modern Quebec." [24] By studying the overall characteristics and analysing their strengths and weaknesses in the current context, the position paper suggests an evolutionary vision of the campus based on the original design by Édouard Fiset (1952), but which also includes its subsequent transformations. The CCNQ therefore proposes:

> [Translation] "Enhancing the axial structure of the campus, the two main axes in the master plan of urban planner Edouard Fiset which constitute its backbone (…);
> Enhancing and preserving the architectural style of existing buildings and the integrity of their interior and exterior areas as respectable examples of their respective eras. [25]

Less selective in its concept of architectural heritage, the CCNQ recommends buildings be enhanced and preserved, but it avoids proposing complete restoration, the return to a previous condition or the carrying out of a plan based on the original intentions fixed in time. To this end, a coherent and unifying landscaping plan and the creation of new public areas are proposed although they were not included in Fiset's original plan, but are in keeping with the current campus without altering its historic form.
Docomomo Quebec also stands out by making the issue of modern heritage the focus of its entire position paper. In its paper, it [translation] "recommends that the Université Laval recognize the heritage value of its campus both on urban and architectural levels," [26] thereby considering the buildings and the campus as a whole. It is also pragmatic with respect to usage value in its preservation approach. It points out that the buildings on campus [translation] "are generally high quality structures," and concludes that:

> [Translation] "the issue of preservation is not so much an issue of deterioration over time and age, but more their recognition as heritage buildings on which a consensus has not yet been reached. When the time comes to expand, refit or reconfigure a modern building on campus due to a shortage of space, there is hardly any concern about preserving its formal integrity or ensuring that the new vocation is compatible with its original typology." [27]

There is therefore a lack of understanding and respect for existing architectural characteristics: from the renovation of the Casault pavilion to the installation of bank machines in the entrances of various buildings, "architectural pollution" is in fact a major cause of the campus's deterioration. To reiterate Riegl's terms, it is the absolute victory of the usage value, a situation clearly supported insofar as the current opinion of the relative art value of modern architecture remains negative.

In its paper, Docomomo Quebec recommends that a study be conducted of the heritage value of buildings with a view to prioritizing them and that this value be incorporated into the campus development plan. [28]

Richard Beaudry, an art history master's student, and I, also submitted a position paper specifically on the modern architectural heritage of the Université Laval. We also recommended to the CAMUL a modern heritage which places less emphasis on the complete conservation of selected buildings, but "working with what is there," while still pointing out the architectural quality of a certain number of buildings. We based our proposal on the modifications architect Lucien Mainguy himself made to Fiset's master plan by drawing three large buildings in the western section of the campus, that is, the Vandry, Pouliot and Vachon buildings, around 1960.[29] If we add Mainguy's example to the idea of "working with what is there," we feel that a sufficiently pragmatic vision of the current situation can be applied while respecting the campus history and the architectural qualities of its buildings. [30]

Another series of very interesting proposals was submitted by the faculty of forestry. In noting that the commission's terms of reference [translation] "included no environmental considerations," [31] Louis Bélanger, a professor from the faculty, argues in the brief for enlightened preservation of trees and wooded areas. The author comments that [translation] "the landscape architecture around most buildings is of poor quality." [32] He points out that in the most current campus plans, the wooded areas are quite simply left blank, treated as vacant land, even though wooded areas and trees contribute enormously to the quality of the environment and that some even have indisputable historical value. He writes that the first step in the new development plan should begin by undstanding and classifying wooded areas better: they are not simply "waiting" land.

A forestry student continues in this vein, and points out that [translation] "the wooded areas on the Université Laval campus are among the last vestiges of urban forests that may one day disappear as buildings and parking lots are ever increasingly built." He also responds to the CAMUL's initial proposals:

> [Translation] "The proposals posted on the CAMUL's website do not take into account the users of the wooded areas on campus. The 'requalification project' published in 1999 by the graduate urban design laboratory favours the building of high-density residences on wooded areas, which would thus be considerably decreased or eliminated." [34]

Similarly to Docomomo Quebec with buildings, the forestry faculty stresses the need for a study leading to the hierarchical classification of wooded areas in order that future initiatives being undertaken in keeping with the situation. The forestry position papers therefore correlate the lack of heritage knowledge of green spaces to the plan to implement a block development of the campus, an idea that predates the CAMUL, but one that it considers.

These few examples show the variety of opinions provided during the public consultation on the development of the Université Laval campus. Architectural proponents generally favour a densification of premises. They make little of the overall design of existing buildings; they isolate two or three buildings as "monuments" to be preserved and restored in keeping with the architect's original intentions even when the latter were not achieved. In contrast, the Commission de la capitale nationale du Québec and Docomomo Quebec base their analysis on the overall composition of the campus, which necessarily leads to less fixed approaches to conservation. The aesthetic value of the campus today with its green spaces is in particular defended by members of the forestry faculty.

In the *ModernCult of Monuments*, Riegl clearly illustrates how the various monumental values - today we would say "heritage" values - each considered in their logical order have practical implications that may give rise to conflicts and the dangerous victory of one over the other. However, he also shows, and it is undoubtedly the main objective of the document, that viable compromises are not only possible, but desirable, because these compromises can guarantee the existence of individual monumental values in the longer term. Respect for historical value, if adopted while abandoning the old alliance with the newness value, would possibly favour a more sustainable usage value through the common necessity of preventative maintenance. The cult of the value of age will lose none of its weight in this new alliance. With patience it will be even stronger when its time comes.

Similar tensions appear within the context of the position papers submitted concerning the development of the Université Laval campus. The rejection of modern architecture is tinged with nostalgic references to urban complexes, such as Old Quebec City and its Latin quarter. The conservation of two or three fixed memorials, could in fact lead to the overall deterioration of their context, although the design of these buildings related strongly to the site.

Figure 4: Gauthier, Guité and Jean-Marie Roy, Paul-Comtois Building, Université Laval, Quebec City, 1966. Photo Marc Grignon.

The CAMUL's Conclusions

The report of the Commission d'aménagement de l'Université Laval (CAMUL), which was published in March 2005, takes into account several recommendations made by parties who argued for the recognition of the monumental value of the campus: they pointed out the originality of the design of certain buildings, such as the De Koninck and Comtois buildings (Fig. 4), and the quality of Fiset's original intentions, although they were diminished because they were never fully achieved. The report contains a recommendation that a complete heritage study be carried out, as explicitly requested by Docomomo Quebec. A proposal is also made to strengthen educational activities in the heart of the campus by building new buildings, developing the main axes by improving the landscape design and holding an international competition to find the best possible design concept for this area. [35] The limits of the report with regard to the conservation of modern architecture in that no attention is given to the dynamics involved in and tension surrounding the monumental values, positive or negative, attributed to the campus, with the result that future initiatives may miss the required alliances and compromises.

In our opinion the somewhat chaotic development of the past thirty years may continue despite the CAMUL's planning exercise. Until the recommendation for a study of the heritage value of existing buildings is implemented, the usage value may continue its blind and untamed development. One may well ask what impact this study would have if the recommendations were not included with the other principles guiding the development of the campus.

The architecture of large complexes is probably one of the biggest challenges involved in preserving modern architecture because age and contemporary values are much more mixed than elsewhere, and are therefore more subject to destructive conflicts. The easy solution is to recognize a few buildings as monuments, which means establishing a kind of zoning by values: historic value zone, usage value zone, etc. However, it is clear that this is not how the most substantial legacies were created. It was by agreeing "to work with what is there" and only destroying when there is no other option, that most of the greatest works from the past survived. This attitude obviously involves rejecting any dogmatism with respect to one or the other of the different monumental values. The compromises suggested by Riegl are interesting avenues for those seeking to incorporate these different values. To borrow the words of architect Giorgio Grassi, this is how the Université Laval of the 21st century could manage to distinguish itself in the history of its own campus: not by relying solely on a rigid vision of the 1957 master plan nor by imposing a radically new form on it, but instead by understanding how the original actually changed and by agreeing to "work with" the resulting structure. This concept of interpreting monumental values, one that is difficult to explore in an urban environment directly subject to the forces of the real estate market could, however, turn out to be the best concept for preserving large complexes, such as the Université Laval campus.

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1 The CAMUL's terms of reference, *Commission d'Aménagement de l'Université Laval*, (consulted on April 29,2004), website: <http://www.camul.faaav.ulaval.ca/qui/mandat.html, consulted on April 29, 2004.

2 See Marc Grignon and Richard Beaudry, "The Campus of Laval University in Quebec: from Beaux-Arts to Modernism," Docomomo (Paris), no. 29, Sept. 2003, p. 28-30.

3 CAMUL, "Plan directeur d'aménagement et de développement du campus de l'Université Laval, " February 2005, website: <http://www.camul.faaav.ulaval.ca/études/PDF/rapport_camul_fevrier2005_web.pdf>.

4 We used the following translation: Alois Riegl, *Le culte moderne des monuments. Son essence et sa genèse,* Paris, Seuil, 1984 (1903).

5 Françoise Choay also cited the parallel with the Freudian analysis of the human psyche and stressed that Riegl treated the cult of heritage as a symptom of modern *Kunstwollen*. Françoise Choay, *L'Allégorie du patrimoine*, Paris, Seuil, 1992, pp. 131-132. See Carlo Ginzburg for the concept of symptom and the methodology involved in "Clues: Morelli, Freud and Sherlock Holmes", in Umberto Eco and Thomas Sebeok, *The Sign of Three: Dupin, Holmes, Pierce,* Bloomington, Ind., Indiana University Press, 1983.

6 See, for example, Renée Côté, *Place-Royale : Quatre siècles d'histoire*, Quebec City : Museé de la civilisation, 2000, p. 8.

7 These three texts are: "Le Campus de l'Université Laval," research report prepared as part of a master's course on land-use planning and regional development, Université Laval (1990); "Sommaire Exécutif-Intégration du Secteur Myrand/ Sainte-Foy au projet de logement étudiant sur le campus de l'Université Laval" by the Roche firm (1996); "Projet de requalification de développement de la Cité Universitaire, " by the urban design graduate laboratory, under the direction of Pierre Larochelle, Université Laval (1999).

8 Urban design graduate laboratory, "Projet de requalification…, "1999, p. 3.

9 Ibid., p. 2.

10 See "Un campus à repenser: Pierre Larochelle, professeur à l'École d'architecture, juge sévèrement le développement autarcique de la Cité universitaire," *Au Fil des évènements* (Université Laval), February 5, 2004. See also Pierre Asselin, "Un kyste dans le tissus urbain," *Le Soleil* (Québec), February 8, 2004, p. B5.

11 The space problems in Old Quebec were in fact severe in the 1940s. See Marc Grignon and Richard Beaudry, "Une architecture marquée par le classicisme et la modernité, " *Cap-aux-Diamants* 72 (winter 2003), pp. 32-38.

12 Roche, "Sommaire Exécutif-Intégration …, " 1996, p. 1.

13 "Absence d'une structure claire et perceptible," urban design graduate laboratory, p. 31.

14 "Début de la consultation publique sur l'aménagement du campus," *Au Fil des évènements* (Université Laval), November 13, 2003.

15 The position papers were also submitted orally to the commission during the month of February 2004. All the position papers cited below are available on the CAMUL website <http://www.camul.faaav.ulaval.ca/qui/mandat.html>, consulted April 29, 2004.

16 Paul Cadrin, "Mémoire soumis à la Commission d'aménagement de l'Université Laval, " 2004, p. 1.

17 Ibid., p. 1.

18 Collective, "Principes d'aménagement viable pour la cité universitaire, " 2004, p. 7.

19 Ibid.

20 Ibid.

21 Ibid.

22 Riegl, p. 102.

23 Ibid., p. 95.

24 Commission de la capitale nationale du Québec, "La mise en valeur et le développement du campus de l'Université Laval. La cité universitaire: une ville dans la ville, " January 2004, p. 11.

25 Ibid. pp. 6-7.

26 Docomomo Quebec, "Mémoire de Docomomo Québec, " January 9, 2004, item 4 (not paginated).

27 Ibid., item 3.

28 Ibid., item 4.

29 It is in fact a reversal of the significance attributed to the two main axes. In this regard, see Richard Beaudry, "Lucien Mainguy. Entre Beaux-Arts et Modernité, " Master's thesis, Université Laval, Québec, December 2005.

30 Marc Grignon and Richard Beaudry, "Le campus de l'Université Laval. Patrimoine architectural de la Révolution tranquille, " January 26, 2004.

31 Louis Bélanger, "Faire une place à la forêt urbaine, " January 2004, pp. 1-2.

32 Ibid., p. 2.

33 Patrice Caron, "Les boisés du campus universitaire, " January 2004, p. 1.

34 Ibid., p. 2.

35 CAMUL, "Plan directeur d'aménagement et de développement du campus de l'Université Laval, " February 2005, p. 20.

Architectural Projects and Heritage Evaluation: The charrette for Silo No. 5 organized by DOCOMOMO Québec

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Introduction

Silo No. 5 in the Port of Montreal is the last grain elevator on the edge of the old city, on the border of the industrial area to the west. Its construction, begun in 1906 during a period of intense industrial activity and completed in 1958, was designed to receive grain and send it on by boat or rail.

Silo No. 5 has been closed and neglected since 1994. Although intact, it is no longer operational and, since port activity has moved elsewhere, it has lost its original context. Cumbersome for some, imposing for others, it has been a subject of controversy for almost a decade and raises important issues regarding modern heritage.

Since it was closed down, numerous Montrealers and heritage conservation groups have shown concern for the future of Silo No. 5. Faced with threatened demolition and at the risk of meeting the same fate as the other silos (witness grain silos No. 1 and No. 2), actions were taken to raise the awareness of the public and authorities. Due to the perseverance of interested heritage and contemporary art groups who mobilized to conserve it, the silo still dominates the view from McGill Street.

In this paper, I will present the projects for the "architectural charrette" that was organized by *DOCOMOMO Québec* in the fall of 2000. The charrette is part of a series of events that took place between June 2000 and June 2001 in an attempt to increase appreciation for Silo No.5. This ambitious program was made possible by the joint efforts of several organizations including *Héritage Montréal*, the *Association québecoise pour le patrimoine industriel* (AQPI), the *Centre d'histoire de Montréal* and *Quartier Éphémère*.

The objective is to examine the role of the charrette, or architectural projects, in heritage conservation. Further to the statement on heritage value proposed by the FHBRO in 1996, the charrette shows that a creative and intuitive approach is an essential complement to an objective analytical approach. The charrette has not only enabled the potential of the silo and other aspects to be explored but has also identified some strategies for conversion.

First, I propose a historical overview of the issue in order to clearly define the challenges involved in conserving the silo. Through an appreciation of the history of its site, that is, the Port of Montreal, and its development, we can discover the features that make it significant. Second, I will summarize what has been done for Silo No. 5 since it was closed down in 1994, before I present the projects, of the charrette and their contribution.

Port Background

Silo No. 5 is situated on Pointe-du-Moulin wharf at the mouth of the Lachine Canal, in line with McGill Street. Construction on it began in the early twentieth century, when Montreal was establishing itself both as a great port for the export of raw materials, including grain, which was predominant, as well as the economic and cultural metropolis of Canada. It should be noted that the port benefits both from geographical proximity to the European ports and access to the rest of the continent. It has also benefited from a series of changes such as the development of continental rail networks, electric lighting for its port installations and dredging operations in the river, affording access to large tonnage ships as far as the Port of Montreal.[1] Between 1896 and 1914, wharfs were constructed, such as the large Bickerdike wharf at the entry of the Lachine Canal. Warehouses were added and eventually huge equipment, grain silos and overhead conveyors, all used to export grain from the West, among other things. It was at that time that construction began on Silo No. 5 on Pointe-du-Moulin.

Constructed in four stages, Silo No. 5 illustrates technical evolution in the field of industrial construction. Between 1903 and 1906, the first steel grain elevator was erected at the mouth of the Lachine Canal. That was elevator "B". The plans were designed by John S. Metcalf Co. Ltd., a firm of consulting engineers that became one of the world leaders in silo technology. That elevator was enlarged several times. The first annex in reinforced concrete was designed to the west and resulted in two construction stages, one in 1913, the other in 1924. Eventually, in 1958, the C.D. Howe company undertook the construction of elevator "B-1" to the east of the annex. This enormous facility almost half a kilometre long, with silos more than 40 metres high, underwent a series of improvements up to 1963. Later additions included cargo handling and dust control systems, rail access, an electric transformer station and an impressive network of towers and overhead conveyors (linking the three parts), all of which created a complex known as elevator or Silo No. 5. [2]

View of the north façade of Silo No. 5, elevator B and B-1. Photo: DOCOMOMO Québec, 2000

Since 1950, Montreal has witnessed a slow-down in port activities. The new seaway, constructed in 1950, provides access for transatlantic ships to the rest of the continent, and the Canadian economy is increasingly oriented towards Asia rather than Europe. To counter this slow-down, the Old Port has been redirecting its activities, since 1970, towards the trans-shipment of containers. State-of-the-art installations have been built to the east of the Old Port and the great wharfs, dating from the early 20th century, have been shut down. The Old Port is closed and its 54-hectare property between the river and the city is seeking a new definition.

The Old Port- Urban and Heritage Issues

In the 1980s, the issue of the future of the port lands, now shut down, became the subject of an intense public debate. A project to redevelop and restore access to the river bank was undertaken. Although the redevelopment would enable the Old Port to be better appreciated, Silos No. 1 and No. 2 were demolished and a plan for property development in the area in particular fuelled the debate. Indeed, at that time we witnessed one of the most serious urban struggles in the province: the population was mobilized and the fate of the disused part was taken in hand. The Old Port of Montreal Corporation was constituted in order to convert the port area situated in the immediate vicinity of the city to public, cultural and tourist purposes. In the 1990s, a linear park was created and the former dockside warehouses were converted. [3]

Despite all these changes, Silo No. 5 remained in operation until 1994, the last piece of port architecture near the old city where it was still possible to decipher the architectural evolution of grain silos. Situated on the edge of the Old Port and at the mouth of the Lachine Canal, it is still part of a sector that has retained its industrial calling (Pointe-du-Moulin and surrounding area). Farther south, the silo area is demarcated by the Cité du Havre, an area in transition that was once the gateway to the World Exposition site.

The Conservation of Silo No. 5: Two Stages in its Recognition

The FHBRO Statement

Towards the end of the 1990s, we witnessed the first steps towards the recognition of the silo. In 1996, the Port Corporation, the silo owners, voluntarily requested the FHBRO to undertake an evaluation of the value of Silo No. 5. It should be noted that the owner of the silo, as an independent agency of the Government of Canada, is not subject by statute to the Treasury Board policy on federal buildings of heritage value. [4]

The FHBRO evaluation led to the "recognition" of the silo's heritage interest for its value both in historical and architectural as well as environmental terms. Its value lay in the features of elevator No. 5, such as "its space organization, its materials, its construction techniques, the integrity of its equipment associated with grain handling and the continuity of the connection between this complex, the railways and the port." This monument, of disputed value, was then designated "recognized" at the federal level, the second designation in importance after "classified building." [5]

Subsequently, discussion concerning Silo No. 5 was focussed by two events. First, on October 4, 1997, *Héritage Montréal* and AQPI, in cooperation with *DOCOMOMO Québec*, organized a study session at the Canadian Centre for Architecture, which brought together about 200 people, including urban planners,

architects and historians. In a spirit of research and dialogue, the study session, the proceedings of which were published, aimed on the one hand to raise the awareness of the community and the city to the enormous identity value of the silo for Montreal and the country, and on the other hand, to consider its re-utilization potential, as has happened abroad, despite the considerable challenges posed in conserving it.

However, despite the FHBRO statement and the efforts of the organizations, the silo received bad press. The new residents of the Old Port and 1 McGill Street disliked this dilapidated structure that blocked their view of the river. Moreover, the population-at-large had difficulty getting beyond the aesthetic argument, namely the "ugliness" of the silo, to consider it as a whole.

The Charrette On Silo No. 5

In June 2000, another event took place. As part of the *Silophone* event, AQPI, *Héritage Montréal, DOCOMOMO Québec* and the *Centre d'histoire de Montréal* joined with *Quartier Éphémère* to hold a series of activities linking contemporary art, architecture and history, all aimed at raising people's awareness of the silo. The label *Silophone* refers to the key exhibit by *Quartier Éphémère*, designed by the collective *The User* – a work that would transform Silo No. 5 into an instrument that received and modified sounds from around the world using the Internet and telephone connections. It also refers to the series of heritage activities that were spread out over the year from June 2000 to June 2001, and that received financial support from the City of Montreal under the support program for heritage organizations.

For the last two days of September 2000, at the *École de design de l'Université du Québec à Montréal, DOCOMOMO Québec* organized an architectural charrette. It was an intensive workshop on the future of Silo No. 5. The workshop brought together 50 volunteer participants, mainly historians, designers and architects. The following weekend, AQPI called a public forum where the results of the charrette were presented and debated. This event resulted, three years later, in a CD-ROM entitled *Silo n° 5, Quel avenir*? [Silo no. 5, What future?] in order to disseminate the proposals and main ideas that came out of this work.

CD-ROM cover: Montreal silo n° 5 – Quel Avenir? [Montreal silo no. 5, What future?]
Production in 2003 by DOCOMOMO Québec in association with AQPI and Héritage Montréal

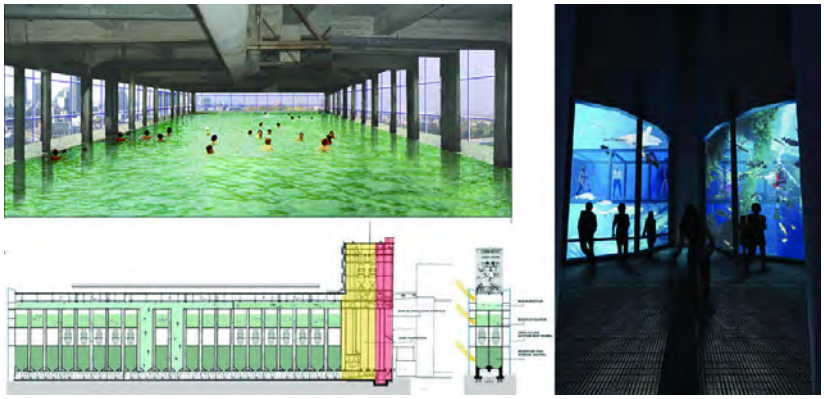
The Architectural Proposals

The participants at the charrette were divided into five professional teams, including some of the best architectural offices in Quebec: Boutros + Pratte/Ouvrage collectif; Dan Hanganu, architects; LeMoyne, Lapointe, Magne; the *Atelier Braq et in situ*; and the *Unité de recherche* team, member architects of *DOCOMOMO Québec*. Five very different proposals ensued. The proposals varied:

- La Machine à voir [the machine for seeing]: a promotional pamphlet advertising the silo, according to *Atelier Braq et in situ*, as a monument representing a distinctive character of Montreal, namely that of a North American city. The silo would become a dynamic observatory transporting visitors through it, as it did grain. Seeing the silo as monument, seeing the machine and from there, seeing the city.

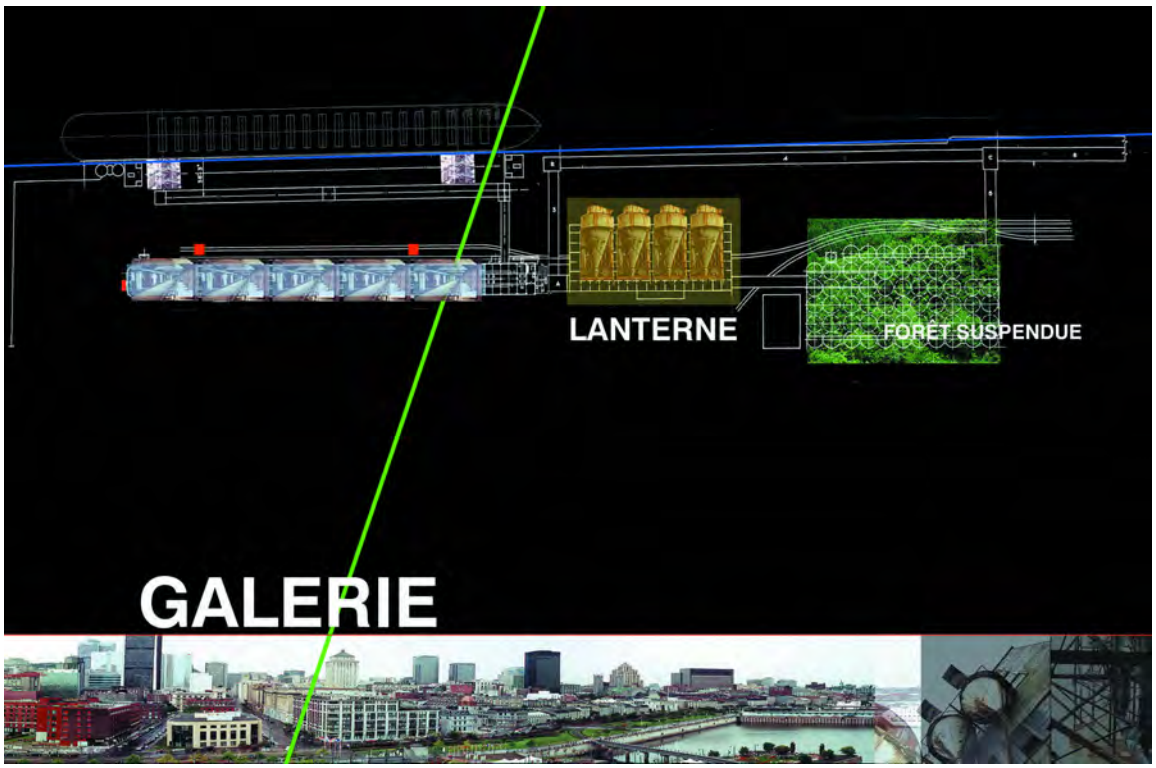
Machine à voir [machine for seeing], fields of wheat on the roof of Silo No. 5
Design: Atelier Braq et in situ, 2000

- Machine à faire [the machine for doing]: the site, for the Research Unit, would become a place, open to the public for spontaneous and daily use, a place where work and industry rub shoulders, a place to contemplate the city.
- Ouvrage Collectif proposed a conversion that would enable the silos to be used to collect, evaluate and disseminate industrial history. It developed the idea of an urban course, a filter (the buildings were to be treated as a filter to enable the harmonious joint occupancy of industrial and tourist activities, and to create a transparency between city and river. Another suggestion was the idea of vertical occupation (accessibility to the silo and its roof deck, walkways linking the sea towers, a path following the route of the grain, an interpretation of the once-industrial structures) and the idea of a horizontal structure of the site.
- An industrial appropriation laboratory: the intervention from LeMoyne, Lapointe, Magne involved the whole sector of Mill Street and explored the ideas of trans-shipment, balanced cohabitation, diversified functions and economy of means.



Interior view of the silo conversion proposal - aquarium and swimming pool gallery
Design: Lemoyne, Lapointe, Magne, architects, 2000

- Explaining the logic of the object and making it part of the continuity of the city. The starting point for the Hanganu team was the existing object. Their analysis explained the formal and functional features of the silo.



Plan of the roof layout of Silo No. 5
Design: Dan Hanganu architects, 2000

The charrette is not a heritage evaluation method. The word "charrette" is often used as a synonym of "project" or as a "period of intensive work" to complete an urgent project on time. It should be remembered that the expression refers to the cart that carried drawings for the students of the *École des Beaux-Arts de Paris* (1819-1968) to where they were to be defended. The expression refers as much to the transport device as to its content, that is the project, and to the state of urgency preceding the defence. [6]

It is recognized that the architecture and recycling projects have shed fresh light on the silo, and have also resulted in the finetuning of the FHBRO heritage evaluation. Through the charrette, the architect's contribution complements that of the historian. How does the architect use the charrette to do this?

Through a creative and artistic approach, the architect succeeds in touching our imagination. He proposes a vision for the silo's future. Design and colour make the recycling opportunities attractive and open up visions of the project that are at once real and fleeting: they invite the imagination to project into the future, in contrast to the history text that invites us to turn towards the past. Whereas objective analytical evaluation describes what exists now, the charrette is about future planning.

The LeMoyne, Lapointe and Magne team proposes new uses that also speak of the history of the silo, its past uses as well as its evolution. Their project "charts its evolution so as to retain the balance between industrial/port activity and other more public activities that would ensure that the area was frequented." The top floor, with its panoramic view, is transformed into a public swimming pool and the silos themselves become aquariums. The oldest part becomes an interpretation centre, the "memory silo," while the silo from the 1920s and its surrounds are left to lie "fallow," providing a green centre to the new industrial park at Pointe-du-Moulin. Consequently, the project remains linked to the building's history and responds to the appropriation requirement of the port and economic development.

Secondly, like the historian, the architect acts and works in the present. However, he views his subject differently. Indeed, beyond the history and function of the subject, through the charrette, the architect takes the urban dimension of the silo into account as much as its contemporary space and form considerations. The silo is part of the city, its formal components are not only seen as historical remnants but also as formal components. The potential of form is more apparent than the purely industrial character. Moreover, the building's intrinsic properties, such as its opacity, its vertical and horizontal qualities, can be promoted by various poetic interventions. The FHBRO statement in its analysis provides a heritage interpretation for the building's volume measurement and aesthetic and architectural features, but its role is not to provide an architectural reading of the silo or to demonstrate its potential.

For instance, the proposal from the team of architects at Boutros + Pratte/Ouvrage collectif does not confine itself to the former industrial character of the silo. It proposes diversified occupations, new public, private, recreational, service-based and industrial usages. In order to facilite the juxtaposition of the various functions and areas, the silos are cleared of their lateral reinforcements so as to act as a "filter" to create a connection between the river and the city, without thereby altering the nature of the silos.

While sometimes viewed as monolithic, the silo comprises a variety of distinct elements. The charrette proposals enable this hybrid character, which cannot always be grasped or defined, to be brought into

focus (several distinct components built in several stages, various construction techniques, as pointed out in the heritage studies). Some pure forms, out of time, come to the fore such as the square, the bridge, the hypostyle, or poetic interventions such as the "lantern" (the iron mechanism in the old part is glassed in) and the "hanging forest" as illustrated in the Hanganu proposal.

Lastly, in strong clear images, the architect deals directly with public perception. By working on the negative perception, he encourages appropriation of the place. In contrast to the evaluators who take a more objective and analytical approach to the features of the silo, the architect takes a more intuitive and phenomenological view. His is an interior view that draws on experience. The architect engages the public, so to speak, through direct experience with the attributes of the silo. He makes the silo an interactive place.

To illustrate this notion, take, for instance, the Braq/in situ team's proposal, which uses the silo itself to change our perception. The silo becomes a "machine for seeing" the interior that reveals itself through play, and the exterior that reveals the city through an overhead walkway. The silo thus becomes an observatory. Other examples: forceful images with promotional overtones are circulated either by posters in the city or as postcards. Or again, walkways lead to the roof (in the Hanganu proposal), vertical structures provide access to the conveyors (as proposed by Boutros + Pratte/Ouvrage collectif), and the overhead walkway (from the Braq/in situ team) does homage to the upper galleries.

Conclusion

Despite being initially officially recognized as a result of the FHBRO evaluation, Silo No. 5, the last remnant of the port, has not been fully accepted by the public. However, still prominent in the Montreal landscape, it holds a special relationship with the port and the St. Lawrence River, and remains the most immediate witness of the economic and social history of the city.

The word charrette comes from the French word *char [cart], carrus* in Latin. A cart is a two-wheeled vehicle. In the example of the charrette organized by *DOCOMOMO Québec*, we see that there are several ways in which the charrette process can participate in the conservation and rehabilitation of a structure. In the correct sense of the term, the charrette carries the idea of the project to the public, to another place. As a result of the design, it enables the formal potential of the subject matter and its contemporary features to be accommodated. The analytical and objective approach of evaluation, even if it is essential to the conservation process, is incapable of affecting the general public and helping to change its perception as much as a charrette. By their creativity, the five architectural proposals complement the evaluation criteria and allow for future projections, the discovery of other dimensions, other features, sometimes complex, that would not necessarily have been perceived through statements and historical perspectives.

Finally, the proposals, a veritable mine of ideas on possible uses for this monument, demonstrate, by the programs and architectural interventions that they introduce, that a respectful transformation of the silo remains a possibility, without affecting its integrity. They all contribute to an appreciation of the architectural memory of the building and thus to the conservation of Silo No. 5. The ensuing awareness is seen in a perspective of gradual transformation, which understands time as a favorable element.

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The Legacy of Ronald J. Thom

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Since his death in 1986, almost twenty years ago, the appreciation for Ron Thom's work has continued to grow steadily. This is not often the case with architects or architecture. As buildings age perceptions change and in the case of many Canadian buildings there is a perception that they are fashionable enough for magazine publication for about five years, outlived their life-cycle usefulness at twenty-five to thirty and approached the nadir of obsolescence and essential replacement by forty or fifty. With Thom's buildings the changes in perception have generally been positive and the perception of Thom himself forms now an almost mythic image of what it is to be a Canadian architect.

Writing in 1981 in *Building with Words* George Baird reflected on how Toronto architects tended to view their predecessors.

"Architects practicing in this city have suffered from a kind of cultural amnesia, for the past fifty years. They know – at second-hand, mostly – the work of the modern masters, but with the exception of Mies van der Rohe (the designer of the Toronto Dominion Centre) none of the masters has had anything to do with Toronto. Yet the significant architects who have formed Toronto – in the nineteenth and early twentieth centuries – are almost unknown to them. By now, perhaps F.W. Cumberland (University College) and E.J. Lennox (Old City Hall) may be becoming familiar names to them, but no contemporary Toronto architects see their practices in the historic setting established by such key architects as Darling and Pearson (the former head office of the Canadian Bank of Commerce), Burke, Horwood and White (Simpson's), John Lyle (Union Station), or Forsey Page (The Park Land Apartments). The new Toronto architecture will diverge from the modern movement conventionalities which have been imposed on the city in the past two decades. It will re-establish historical continuity with the work of the forgotten generations of 1900 to 1940."

Baird's words could as easily apply to Canada as a whole as well as they apply to Toronto, and it is possible to say that since the 1980s we have been gradually emerging from that amnesia. For present-day architects, Thom's buildings of forty years ago, like his buildings at Trent, provide a touchstone for understanding the psyche of Canadian design.

Meaning in architecture is continually shifting and the stable plateau where the work of an individual architect achieves widely-held recognition for specific cultural or aesthetic values over an extended period of time is rare. Thom's work has achieved that plateau. For Thom the key iconic values, expressed repeatedly, are of an architect's architect; a hopeless romantic; an artist and creator of masterpieces. Influenced by Frank Lloyd Wright, Thom's work seems rooted in the landscape of the West Coast, an informal domesticity of horizontal elements nestled amongst treed hillsides and mountains. But these statements leave much unaddressed. His relationship with the International Style for example is less clear. Kalman, in his history of Canadian architecture describes Thom variously as either rejecting it 'even before it had been accepted by most other Canadian architects' or being a leader of the style, based on projects such as the BC Electric Building. What can be said about the collegiate Gothic Thom adopted for Massey

College and Trent University? While acknowledged as a strong West Coast regional presence, how is it that significant masterworks lie elsewhere? Is his sense of regionalism and landscape transportable and might Thom be claimed as the father of a still undiscerned Ontario regionalism or a national approach to architecture which is both diverse and unifying?

This particular session on the architecture of Ron Thom has been prepared with the intent of bringing together differing positions about Thom's work. Specifically the speakers have been asked to consider Thom from their own perspective, exploring his work from a position which may not be included in the current set of canonic values attributed to his work. Docomomo continually deals with this issue of changing perceptions and in many aspects of its work its members attempt to revitalize interest in the architecture of the recent past and to posit current cultural values that allow these buildings to be appreciated anew. Even with Thom that continual repositioning of the work to maintain contemporary appreciation is necessary. One only needs to think of the dormitory rooms here at Trent, which have an almost monastic or Spartan feel to them, to wonder when someone will propose a remodelling – to bring them up to date – without understanding that their spareness and simplicity are essential to the ethos of the place. While many of Thom's buildings have been identified as buildings of heritage value, others, such as his structures at the Toronto Zoo, are not and vulnerable potentially to neglect and ill-considered alterations. It is hoped that the intent of the session will be fulfilled – that we will achieve a broader and deeper appreciation for Thom's work that will in turn lead to the conservation and protection of his important legacy to modern architecture in Canada.

Building during the 1960s: the Legacy of Ronald J. Thom

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> *"The people recognize themselves in their commodities; they find their soul in their automobile, hi-fi set, split-level home, kitchen equipment. The very mechanism that ties the individual to his society has changed, and social control is anchored in the new needs, which it has produced."*
>
> *One-Dimensional Man*, Herbert Marcuse, 1964

Ron Thom, the Vancouver boy, the artist, the concert pianist, allowed himself to romance the object, creating architecture that fell in love with the land around it. He gave us architecture where we could find meaningful connections to the ground, where we could dwell, to retreat from and explore the world. He allowed us shelter and architecture that provided new sensitive affiliations with landscape. Full of self-doubt and even self-loathing, he gave us the house as a cave, and places to go when we could no longer face the world. His houses on the West Coast carry some of the pathos of the rainforest.

Thom also gave us Trent University and Massey College set with such exquisite sensitivity and attention to a human scale that they project an architecture of resistance – resistance to placelessness and commodification of the landscape and, ultimately, the self, examined by Herbert Marcuse in *One-Dimensional Man*.

Though he never considered himself a high-profile public figure and was without the natural political leadership of an architect like Jack Diamond, Thom, through his work and years after his untimely death in 1986, has emerged as a guardian of humanist architecture. In truth, the humanity of his work reflects something more ambitious than those of a beautifully-conceived, beautifully-crafted architecture. At a time when conventional attitudes were being radicalized, Thom's academic buildings mirrored the aspirations of a civil rights movement of the 60s in which organizations and individuals fought for greater rights and freedoms as well as for more meaningful, relevant architecture.

The 1960s represented a highly polarized era. The dictates of modern orthodox planning were sweeping North America and cities as far-flung and diverse as Berlin and Cairo. In the name of urban renewal, historic districts were bulldozed to make way for public housing and highways. During the 1950s in Canada, the Central Mortgage and Housing Corporation mandated architects to diminish the amenities of public housing so that low-income rental units would not visually compete with private sector developments. Architects of public housing projects were instructed to exclude picture windows while garbage collection bins were to be exposed in open spaces.

People across North American had become seduced by the possibilities of consumerism; a new desire for convenience and commodity threatened the subtleties, scale and complexity of neighbourhoods. Society itself had abandoned its traditions to privilege a desire for the clean, the hygienic – to rid the disorder within the natural order. In 1955, the formidable French philosopher Paul Ricoeur wrote a prescient essay titled

Universal Civilization and National Cultures. Ricoeur warned against a culture of consumption and its attendant "unavoidable standardization of housing and clothing…"[1]

The social critic Herbert Marcuse gave voice to the leftist student movement when he released *One-Dimensional Man* (1964),

> *We are confronted with one of the most vexing aspects of advanced industrial civilization: the rational character of its irrationality. Its productivity and efficiency, its capacity to increase and spread comforts, to turn waste into need, and destruction into construction, the extent to which this civilization transforms the object world into an extension of man's mind and body makes the very notion of alienation questionable.*

Marcuse added:

> *The people recognize themselves in their commodities; they find their soul in their automobile, hi-fi set, split-level home, kitchen equipment. The very mechanism which ties the individual to his society has changed, and social control is anchored in the new needs which it has produced."*

The polarized society of the 1960s produced remarkably discordant ideas. On the one hand, there was the 1961 publication of *The Death and Life of Great American Cities* by New York-based architecture critic Jane Jacobs that decried the violent destruction of cities by proponents of urban renewal and charted a powerful case for the maintenance of the finely-grained neighbourhoods that were full of life, inherent mechanisms of safety and plenty of messy, vital disorder. The same year, *The New University* was released by Murray Ross, the University of Toronto's vice president. Ross recommended that an expanded student population should be embraced within (largely hermetic) modern buildings and that European and American models should be embraced to provide academic and teaching excellence.[2] For Ross, an ideal university closely resembled York University, a suburban institution located in the north-west fringes of Toronto, which was constructed as a series of disparate clusters, the very template that he had just helped to establish.

On the ground, the civil rights movement was on the rise, with women's groups, anti-racist groups, anti-establishment groups, anti-Vietnam groups, marching and protesting for the rights of the individual, for democracy. In the United States, the black-inhabited inner cities were swept by violent outbreaks provoked by inadequate educational and recreational facilities, high unemployment and poor housing and schools. Administration buildings in the U.S. were targeted by students and, given that they represented the establishment they wished to radicalize, were occupied with sit-ins.[3]

For the most part, Canada stood apart from the deep civil unrest of the United States. There were moments of remarkable enlightenment by some of our politicians. In 1965, while Trent University was being constructed, Prime Minister Lester B. Pearson delivered a speech *Public Housing – Building Toward a Great New Canada* to the Ontario Association of Housing Authorities. In it, he warned against a deadening uniformity in city planning and an overemphasis on utility and efficiency in housing – the identical strawberry boxes that were thrown up after the war. More than that, he called for adequate housing that would allow for the expansion of the human spirit.

In Toronto, the reformist civil movement, led by Mayor David Crombie and activists Colin Vaughan as well as the critic Jane Jacobs newly arrived from New York City, forged a policy that was anti-American in its rejection of the urban renewal model. The reformers' political base was in neighbourhood groups adamantly opposed to public or private urban renewal schemes. Several of the neighbourhood organizations were also involved in community-sponsored non-profit housing proposals. One of the concrete products of the reform movement was the St. Lawrence neighbourhood, initiated as a response to the changes made in federal, provincial, and municipal housing policies in the early 1970s. The federal government's National Housing Act was revised to reflect the shift in federal policy from urban renewal and public housing to new neighbourhoods containing mixed income, non-profit housing. St. Lawrence was conceived as a high density, socially mixed community in the centre of downtown Toronto. Built to provide affordable downtown housing there are currently a total of 4,310 units on 56 acres of land; approximately 10,000 people are housed there.

The movement to Stop the Spadina expressway might have been specifically to do with protecting an inner-city neighbourhood in Toronto but its sub-text - preventing Toronto from becoming another Los Angeles – was what drove people to the barricades. Vancouver and Montreal were fighting along similar fronts. Arthur Erickson found himself engaged in civil rights activism when he drew sketches of the damage a proposed highway would do to the historic Vancouver areas. The Montreal architect and polemicist Melvin Charney wrote an essay in 1971 *Pour une definition de l'architecture au Quebec* in which he proposed thinking about architecture in terms of relationships, as a celebration of what makes the ordinary devices of these buildings vital and popular, and that the liberation of the architect depended on the expression of a renewed and original Quebecois identity.

What emerged powerfully during the 1960s was an idea that ran counter to society as a highly efficient system in which people were organized as integers. Instead, activists and certain of Canada's politicians led with ideas about connection to culture, the land, the vernacular and to ourselves. Connection rather than alienation; integration rather than segregation; difference rather than sameness – these are the themes that inspired many of the nation's most significant modern architects, including Arthur Erickson, Eberhard Zeidler and Raymond Moriyama. Ron Thom produced a body of architecture that resonated particularly strongly with these themes.

The vision for Trent University was one that rejected the machined aesthetic of the International Style of architecture and the strict logic of modern orthodoxy in planning. Students at Trent would be taught within the intimacy of seminar rooms located within individual colleges, each equipped with nearby residences of a modest scale. The building program given to architect Ron Thom was a critique of the standardized, segregated suburban model. Indeed, many of Trent's founders had arrived in Peterborough from the University of Toronto, an institution they believed had failed to provide on a human level. Denis Smith, chairman of the Campus Planning Committee who later became vice-master of Champlain College at Trent, advocated that the college system, fully and flexibly exploited, could overcome some of the toughest contemporary problems of university life: the sense of alienation experienced by many students, the degrading sense of anonymity in huge undergraduate classes, the isolation of specialized scholars in buildings devoted to single disciplines.

When he began designing Trent University in 1966, Ron Thom had only just completed Massey College at University of Toronto. Vincent Massey, the farm machinery magnate who had financed the graduate student residence, briefed Massey's competing architects, including Carmen Corneil, Arthur Erickson, John Parkin and Ron Thom on the significance of their task: "Massey College as a college for graduate students will be unique in Canada. There is nothing comparable to it in any Canadian university. It is of great importance that it should, in its form, reflect the life that goes on inside it, and should possess certain qualities – dignity, grace, beauty and warmth."

Massey is a refuge, a cloister, still waters in the city. Trent University finds its strength by opening itself and defining the vast site on the Otonabee River at the southern edge of the Canadian Shield. It presents as a series of rugged slipped planes that follow the rise and fall of the river's edge. The influence of De Stijl is significant as is Eero Saarinen's campus work at Yale University. But the siting of Trent University establishes a profound intimacy with nature – one of the residential wings of Champlain College emerges directly out of the river – it is to Canada what Fallingwater is to the United States. [4]

In the context of the day in which efficient systems were being privileged over ideas of individual difference, Trent and Massey were anachronisms – both centres favoured architecture that delivered tactile experience, human scale, materiality, architecture that extended the landscape and articulated new affiliations with the land, density of form, community and connections of ideas, people and academic disciplines.

Trent University celebrates the individual and the individual's relationship to nature. Thom's mentor for the job was Eero Saarinen. He experienced his work most importantly during a research trip undertaken by several of Trent University's young visionaries with Ron Thom. His wife, Molly, accompanied Ron so that the newly married couple could enjoy a kind of working honeymoon together. The research travels began in England where the group visited several major universities including Oxford, Cambridge and the new university at East Anglia by Peter and Alison Smithson. Arne Jacobsen's St. Catherine's College at Oxford (1963) impressed for its exquisite level of design harmony.

The group later visited eight universities along the American eastern seaboard. In a November 1963 report, Thom summarized his observations: The Graduate Centre by Walter Gropius was, in his estimation, cheaply and expediently built with many of its materials in poor repair only a few years after the building's completion: "Not only do such initially cheaper materials produce higher maintenance costs but they are in a perpetually run down condition. This residence is also the dullest and most prosaic building of the entire campus."[5] During the trip, Thom rejected the work of Gropius and Le Corbusier. He described The Carpenter Center for the Visual Arts, Le Corbusier's only building in North America, as "an example of a semi-irresponsible plaything of a famous architect."[6]

It was at Yale that Thom discovered architecture by Eero Saarinen that resonated deeply with his own aspirations for design. In particular, Thom was impressed by the Morse and Ezra Stiles Colleges, a complex of mostly four-storey buildings massed around a quadrangle and based on a staircase system. The residential complex was constructed of a single material, stone cast in concrete, which had been used throughout both colleges and glass was used sparingly in vertical ribbons that run from floor to ceiling to give privacy to each room and free up space for desks and bookshelves. Thom approved of the variety of room

plans as well as the masculine and medieval feel of the college dining halls that, he notes in his report, are furnished with Saarinen's elegant redesign of the captain's chair. [7] He enjoyed the centrally located library connected to each college. In his notes, Thom even remarked upon some of the semi-basement spaces and the resulting semi-gloom seems appropriate and very comfortable." [8]

Saarinen was interested in using architecture to celebrate the individual. In a 1959 article in the Yale Daily News, Saarinen asserted: "Our primary effort was to create an architecture which would recognize the individual as individual instead of an anonymous integer in a group." [9]

With Saarinen's colleges at Yale, Thom found a synthesized aesthetic argument for the work he was about to begin at Trent. After working at much smaller scales, the breadth of the Trent commission was likely unsettling for Thom. He found courage in Saarinen's example, and translated its gentle, human dimensions for his own much larger project. At Champlain College, Thom designed each college to comprise two connected staircases, forty study bedrooms, one don's suite as well as academic/tutorial offices.

Ron Thom rejected architecture aligned with the quick fix vagaries of the consumer society. He designed, instead, architecture that could endure. At one design meeting for Champlain College, Thom posed the question: "How will this look in 400 years?" Even now, four decades after its construction, Thom's buildings at Trent University continue to surprise and enchant. Often, the intent of the building is disguised. It appears from the viewing deck that Champlain College is a wall of roughed up stone. Only close up does it become apparent that there are narrow vertical windows slipped between the wall planes – that a door exists at a place that looked, from 30 metres distance, merely marked by a vertical line. In this way, Trent University presents itself as a series of rocky outcrops jutting out of the Otonabee River.

There are several strategies of design that Thom brings from his residential design to Trent. The clerestories running high on the wall of the library's main floor recall the use of clerestories in his residential projects. For the library front entrance, thin wooden slats line the ceiling. There is the vine-covered wooden trellis used by Thom for his designs of private residences: the Copp House in Vancouver, the Kilgour House south of Peterborough and the Frum House in Don Mills, Toronto. The use of stairs to embrace the body and release it to the landscape is a design device used throughout Thom's houses and at Trent. [10]

At a time when modern buildings expressed a preference for white-painted steel cladding or pre-fab concrete, difference is expressed in the lush materiality of Trent. Large split-faced stones are used as part of the aggregate and revealed after the formwork was pulled away. Full-scale tests by Yolles engineering ensured the right mixture of grout, the proportion of rubble and formwork retarder. [11] Thom had specified that rubble limestone pieces measuring about five inches should be used for the aggregate. According to the contract, the stone was quarried from a site nearby Peterborough; but the stone that was produced was rejected because of its unacceptable content of shale. Instead, the stone for Trent was quarried near the city of Hamilton.

Though imagined and conceived of against all odds, Trent University by Ron Thom embodied the spirit of radical change during the 1960s. By privileging the senses through architecture and aligning a place of learning with a powerful landscape, Thom's original Trent invigorates the minds of its students. Indeed, for

anybody interested in the making of significant architecture, Trent is one of those rare monuments capable of sustaining the human spirit over a very long period of time. Anything lesser constructed in its midst cheapens Thom's remarkable design.

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1 Paul Ricoeur, professor of philosophy at the Sorbonne in the University of Paris, first issued his prescient text in 1955 in French under the title *Histoire et vérité*. One decade later, it appeared in English translation as *History and Truth* (Evanston: Northwestern University Press, 1965).

2 Stefan Muthesius, *The Postwar University Utopianist Campus and College* , The Paul Mellon Centre for Studies in British Art by Yale University Press, New Haven and London, 2000, p. 187

3 History knows very well how to repeat itself. In the fall, 2005 riots broke out in the northern suburban fringes of Paris, France with massive number of cars torched by disaffected immigrant youths who, though they often hold French citizenship, claim they are without decent community facilities, education and jobs. A similar kind of scenario has recently surfaced in Toronto's immigrant neighbourhoods in Etobicoke and Scarborough – in districts without basic public amenities youths reinvent life for themselves with the help of guns and drugs.

4 Much of this information was gathered by the author, Lisa Rochon, in researching her book, *Up North, Where Canada's Architecture Meets the Land* (Key Porter, 2005), which included site visits to Yale University to experience Eero Saarinen's colleges and to Thom's significant buildings in Vancouver and Ontario.

5 R.J. Thom/Architect, *Notes on a Tour of English Universities, or Abroad Thoughts from Home*, as well as a second report on Thom's tour of universities in New England, were obtained by Lisa Rochon from Bernadine Dodge, university archivist at Trent University, p. 10

6 p. 13 ibid.

7 p. 21 ibid.

8 p. 22

9 p.4 brochure from Morse and Stiles College obtained during Yale site visit.

10 Massey College was entirely funded through a private Foundation and its cost per bed was $20,000. Trent University, funded largely by the Ontario province, was built for about half Massey's budget, explained Thom in a paper given at the International College and University Conference in Atlantic City in 1970. Douglas Shadbolt, *Ron Thom: The Shaping of an Architect*, Vancouver, Douglas & McIntyre, 1995, p. 108.

11 Beth Kapusta and John McMinn, *Yolles: A Canadian Engineering Legacy, 1952-2002*, Douglas and McIntyre, Toronto, 2002, pp. 80 - 84

In the shadow of glory. A close look at two unrealized projects by Ron Thom

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A warning in lieu of an introduction

The Trent event, the first national conference devoted to the preservation of modern heritage, took place in a university, whose initial campus was designed by no other than Ron Thom. To many of the admirers of Thom who gathered on the shore of the Otonabee River that week-end, the initial campus had acquired the aura of a sanctuary. Few Canadian modern architects have achieved such an illustrious position. His oeuvre has been the subject of many papers, brochures and even one substantial monograph by Douglas Shadbolt. All these publications have contributed to a better understanding of Thom's work. However, a more complete and objective assessment of Thom's career is needed if one wants to avoid repeating the hagiographical approach that has been steadily nurtured since the architect's death. Thom has conceived great and not so great architecture. Avoiding the latter to only praise the masterpiece does not serve well the history of Canadian architecture. Substandard examples must also be examined to understand Thom's career development in a perspective that takes into account the broader contextual changes. . This paper intends to discuss two unrealized proposals that were devised by Thom and his team of the time –the Canadian diplomatic enclave in Brasilia in the early 1960s and the National Gallery of Canada in the mid-1980s, when postmodernism was all the rage in North America.

A "groovy" diplomatic enclave for Canada in Brasilia

The design of the Canadian Diplomatic enclave in Brasilia is one of those sagas typical of the Department of External Affairs.[1] Fortunately in this case, the firm initially commissioned, Thompson Berwick and Pratt partnership was able to complete the project. However the initial project, planned in the early 1960s and attributed to Ron Thom never got off the ground. Instead, the project was designed by Peter Pratt (son of Charles) after a new program was drawn in the mid 1970s. This type of delay is normal in the planning of embassies. In this particular case, the delay was caused by the uncertain future of Brasilia once president Kubitscheck's mandate was over. Cautious Canadian civil servants were not willing to take the risk to construct a permanent post in the middle of the Brazilian savannah, in a capital known to be amongst the harshest diplomatic missions, due to its lack of city life. Their current mission was located at the time in Rio de Janeiro, an agglomeration that had a much more exciting life to offer to foreign agents than the artificial colossal modernist city of Brasilia. There was no night life in the new capital and no chance to escape the shadow of Niemeyer's assertive architecture that projected a paradoxical image of democracy.

Designing for Brasilia in the 1960s, after all the publicity carefully planned by the Kubitscheck government, must have presented an exciting challenge for a Canadian firm. At the time, not many Canadians were designing buildings abroad. The rare international contracts were from Canadian companies, banks, religious orders and the Department of External Affairs which, in collaboration with Public Works Canada, commissioned architects to build diplomatic premises on all continents. Such contracts were plum projects

that guaranteed visibility abroad and a chance to work with other architects who held, in the case of Brasilia, a respectable place among the pantheon of modern architecture. Brasilia was certainly not an opportunity to miss.

The question of attribution

The correspondence surrounding the project, available at the University of British Columbia (UBC) archives, includes a series of letters between Charles Pratt and the different representatives of External Affairs in Ottawa, and, unsigned renderings. One of the documents contains the name of the team members which included Ron Thom. Other unsigned drawings were located at the National Archives in Ottawa which were matched with the UBC correspondence files. Peter Pratt confirmed (during an interview in 1995) that the drawings were by Ron Thom.

Douglas Shadbolt in his monograph of Thom mentioned that the exact paternity of the projects that came from Thompson Berwick Pratt Partnership (TBPP) in the late 1950s and early 1960s is not always clear and that it also became a subject of contention as Thom was more and more involved in projects as the leading architect. I haven't found evidence that Thom went to Brasilia. It seemed that this privilege was reserved for Charles Pratt, who in 1961 spent a month in Brazil and a week in Brasilia where he accumulated information about the building conditions of the capital in the making and the specifics of the Canadian site. During this initial stage, Pratt met with the ambassador and a local consultant. They came to the conclusion that due to the large size of the lot, the built-up area should not be too small and should be made of large one-floor buildings rather than two-floor ones.[2] This was conform to the view of the ambassador and the policy established by the Ottawa mandarins who did not want imposing high buildings. These initial intentions are shown in the sketch attributed to Thom (figure 1).

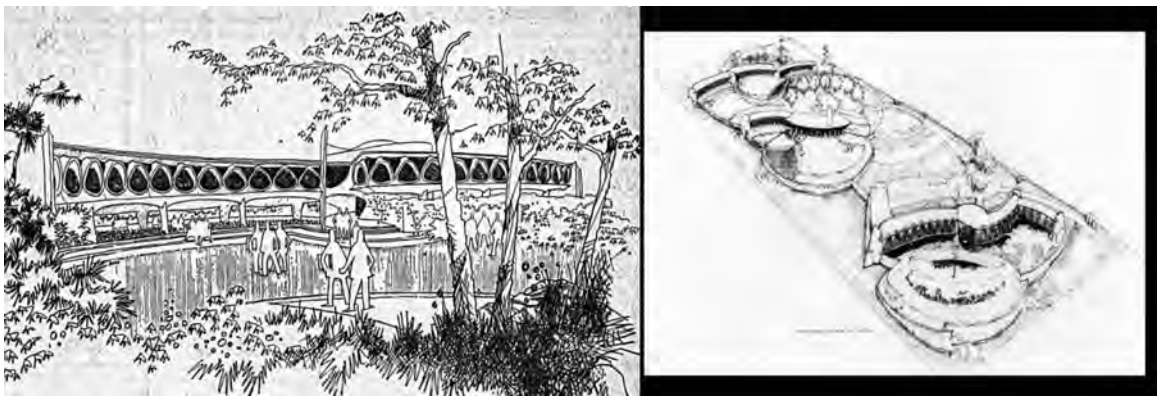

*Figure 1: left, Brasilia Canadian Chancery, TBBP (*Vancouver Sun*, August 16 1965); right, rendering diplomatic enclave, (NAC, NMC 127470)*

The architect took advantage of the declivity of the site and situated the three buildings in relation to their role and importance. The chancery is located at the front of the property, indicating a shift in diplomatic practice. It used to be that the official residence was the most prominent building of an enclave but gradually after World War Two, the administrative building – the chancery became the highlight of most diplomatic premises. The official residence in the middle would have occupied the highest point, providing

an incomparable view of the city within the savannah. The staff apartment building would have been located within the enclave, as it was then required.

This unrealized project is a fascinating link in the history of Thom's career. First the enclave presents some similarities with previous houses designed by Ron Thom such as the Mayhew house. [3] As with this example that belongs to the "heroic age" of the West Coast Style as labelled by Rhodri Windsor Liscombe in his book *The New Spirit, Modern Architecture in Vancouver*, the buildings are in symbiosis with the grounds. They are organically related to each other in a series of meanders and gardens assembled to create a "romantic human scale to an otherwise scale less environment". [4] Like the Mayhew residence, the buildings are designed to disturb their environment as little as possible and offer striking views of the scenery, a common feature of the West Coast Style. The curvilinear forms however represent a departure from Thom's earlier 1950s design. Such a shift towards more lyrical organic forms occurred when reservations about the orthodoxy of the modern movement were more widely formulated. Thom was not alone adopting this more sculptural and curvilinear aesthetic. As mentioned by Liscombe, Thom and Hollingsworth (a close friend of Thom, who like him admired Neutra, Rudolph, Shindler and Wright) "contributed from the early 1960s onward to the intensification of Picturesque and Organic elements derived from Wright and oriental precedents". [5]

The second major characteristic of this enclave resides in its "subversiveness". The Vancouver team attempted to compensate the boldness of Niemeyer and Costa's plan by giving an opportunity to the residents to reconnect themselves with nature: a paradox since originally Brasilia was built in the wilderness. Pratt who signed the statement of intention accompanying the drawings expressed a very different vision than the one envisioned by the master builders. Pratt wrote:

> "Brasilia's architectural gift is a clear, bold conception and the Canadian Embassy will reflect this spirit but not emulate it. This submission does not defy the ground but, it is effort to "marry" with the ground. Marry the ground to such an extent that the buildings are incidents on the landscaped composition. The generous proportions of the natural site suggest the total area be utilized to develop a setting more rural than urban. Therefore the whole site has been moulded to conform to the geometry developed for the buildings. The concept is thereby an architecture of walls and gardens, the buildings apparently playing a secondary role in the totally prepared site." [6] (1963).

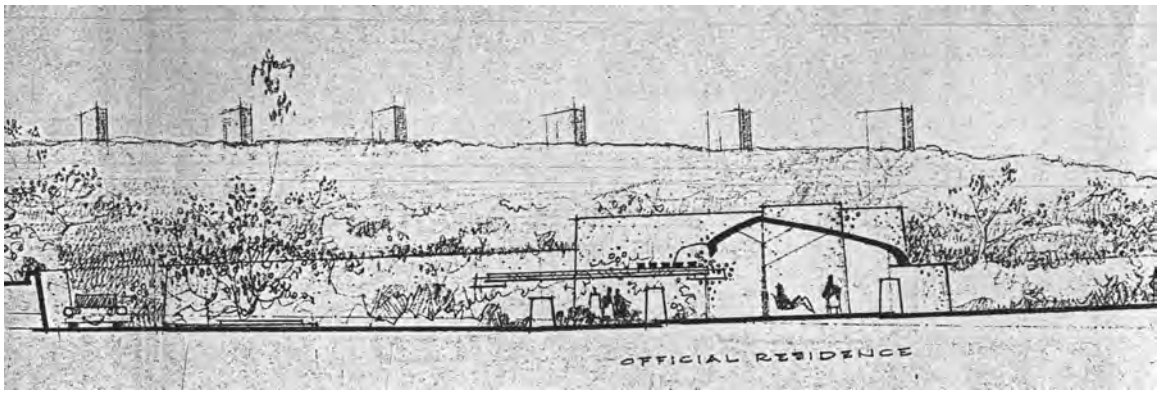

Figure 2: Brasilia, Official Residence with Esplanade of Ministries, (UBC Archives, RG TBP P, 47-11)

In fact, the Vancouver team developed a concept that would have turned its back to the Esplanade of Ministries (figure 2). It is as if the proposed solution denies any connections with the grand scheme planned by Niemeyer and Costa. Brasilia must have represented a real challenge for the West Coast firm, which had developed a practice based on harmonious relations with the natural layout of the land. The rendering suggests that the enclave would have been protected from the giant towers by a green wall. The Vancouver architects did not endorse the Brazilian vision. On the contrary, they proposed to create an entirely new landscape within the walls of the enclave. They would have brought with them their own scenery, and their own architectural language based on a "hugging the ground" approach. Their proposal presented an almost opposite view to the work of Niemeyer and Le Corbusier, two designers who favoured bold forms and unmistakable silhouettes. There is no intention here to express "the instinctive urge to rise above nature" [7] Instead, as with the un-built diplomatic residence for Canberra (Australia) [8] by Arthur Erickson, the intention was to create a modern picturesque environment using curved concrete sculptural shapes.

The third and final element to discuss, is how the enclave is echoing the "space age aesthetic", a new label recently coined by historians of design. With the proliferation of essays on Cold War architecture and 1960s design, scholars have identified this sub-category of our technological age. The office block (figure 3), above the ground resembles the spaceship-like capsules that were found in the 1960s. Its futuristic look, that evokes the Dymaxion house by Fuller, would have been in harmony with the Senate chamber and Lower House designed by Niemeyer. But unlike Niemeyer, this above-the-ground futuristic office block is more organically integrated to the landscape, even though it seems to be ready to take off as if it were a creature walking on the land; an image that is not without evoking the walking city of Archigram. This chancery was never built but Thom did have the opportunity to bring to completion another building that shared similarities in terms of the forms –the Delport Inn in British Columbia (figure 3). Here again, Thom relied on more lyrical and sculptural shapes to provide an inviting setting for vacationers.

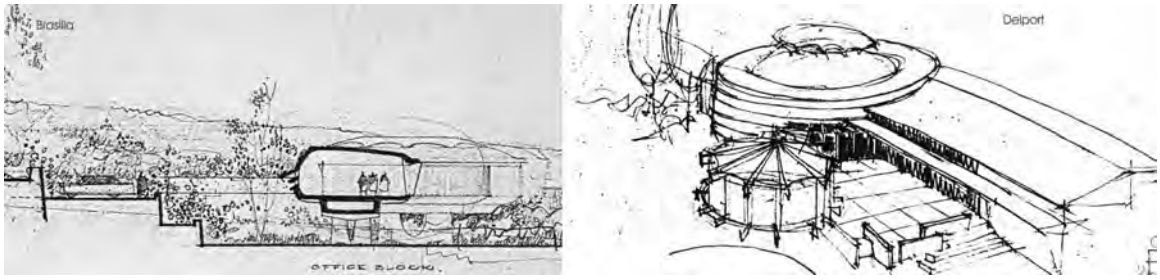

Figure 3 Left: Brasilia office building (UBC Archives, RG TBPP 47-11);
Right: Delport Inn, (UBC archives, RG box 47.11)

Competing for the National Gallery of Canada

In 1982, the Liberals, under the helm of Prime Minister Trudeau, established a corporation that looked after the construction of the National Gallery and the Canadian Museum of Civilisation. This was the third national competition for the Gallery. The first of these two aborted competitions took place in the 21950s in the aftermath of the Massey-Lévesque Report, and the second in the mid-1970s. In 1984, Jean Sutherland Boggs invited twelve architectural firms to submit a proposal that, as stated in the competition package: "should be a measure of the imagination of the architect". Although architects were asked to

present a proposal for one of the two museums, "it did not preclude the winner to be considered for the other museum".[9]

Thom was on the list. By then, as it is known, he was in the swan song of his career. His lifelong battle against alcohol was destroying him. Nevertheless, as mentioned by Shadbolt, he was "jubilant and excited" by the invitation. He put his soul into it, even though "he was in no condition to be able to roll up his sleeves and lead the team".[10] His associates, Beynon with Steve Quigley took over the project and consulted with Thom as much as possible in order "to develop a credible scheme within the deadline (figures 4 and 5). [11]

Figure 4: National Gallery of Canada. Left: rendering of central atrium; right exterior view of main entrance (rendering by Ronald Love, Section A Supplement*, August 1984, 10-11)*

The Thom team's proposal echoes the teaching of the Beaux-Arts school. It displays a rigorous symmetry organized around an atrium in the shape of a Latin cross plan. The tone of the lengthy Gallery programme, might have led the team to devise this rather traditional scheme. Clearly, the museum programmers were after suggestions that would serve the political agenda of the centralist Trudeau government, as well as the expected museological purposes. Compared to the mid-1970s Parkin's proposal –a modular structure, built like a cascade on the cliff of the Parliament Hill with a low-profile entrance, the envisioned buildings had to project a sense of grandeur suited for these institutions coming of age. Perhaps it is this symbolic aspect of the competition that oriented Thom's team towards a Beaux-Arts plan.

This Beaux-Arts approach seems a rather curious choice, especially since Thom had not been exposed to this teaching during his training years in Vancouver in the late 1940s and early 1950s. It is however a progression that could be explained in the career of this architect who designed Massey College. This university residence, a landmark in Canadian architectural history, is itself an example of a reappropriation of historical forms. It is worth mentioning that at the time of its completion, Thom was vehemently attacked by some of his contemporaries, who accused him of setting architecture back fifty years. Today with the benefit of insight, a consensus has been reached : Massey College has become an icon of modernism and is also considered as a chain link that illustrates the transition between the late stage of modernism and post-modernism, in its Canadian version.

The timing of the third National Gallery competition corresponds to the apotheosis of post-modernism. Not everyone could afford to deviate from this new dominant trend. Three of the proposals were inspired by nineteenth century models. A comparison between the built and un-built projects is a futile exercise, especially since the final building by Safdie is a collage of the best ideas suggested by the selected architects. But the philosophical approaches submitted by each team can be compared. [12] Surprisingly, Thom Partnership is the only architectural firm that provided more detailed information about the atmospheric changes and their impact on the museum design. In his statement that accompanied his proposal, Thom wrote a paragraph that it is typical of his earlier approach when he was designing domestic architecture. When Thom designed residences, he spent days discussing the needs with his clients to make sure that they would have a house that provided pleasant and different experiences all year long. [13] Similar concerns are expressed in this following excerpt:

> The new National Gallery should wear all four seasons well. In this regard, the architect must recognize that it will be built in a location where for many months of the year the predominant colours of the landscape are varying and muted shades of grey, blue and white. He must further recognize that the seasons and weather conditions are forever changing the mood and feeling of the building. He should utilize in a handsome and sculptured manner the varying shades and shadows created by the sun. [14]

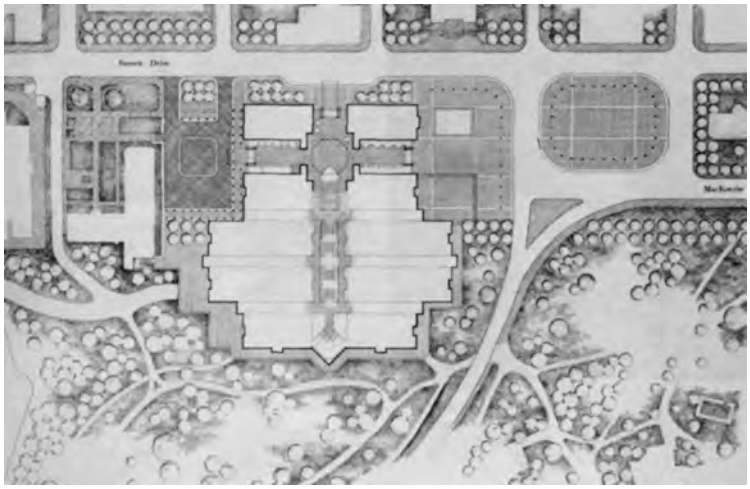

Figure 5: National Gallery of Canada Floor plan.
(Lay-out by Ben Louie, Section A Supplement*, August 1984, 8)*

This very sensitive approach to atmospheric changes contrasted with the other proposals, which focussed more on the ceremonial aspects and the exhibition needs of the building. It is not to say that Thom ignored the context and the specific requirements. But it seems that his long experience with residential architecture made him think of the user as more than one time museum visitor. There is definitely a domestic dimension to this fairly large project. Thom wanted to impart an intimate atmosphere in this bold scheme as he stated in the conclusion: “Our primary objective is that the new National Gallery be a Canadian Statement. As bold as Harris’s or Carr’s landscape, yet as intimate and informal as Houser’s or Milne’s towns and buildings and as direct and open as Varley’s or Newton people”. [15]

Perhaps the National Gallery would have been an example of West meets East type of architecture. This is purely conjectural as it is impossible to teleport the West Scenery and its architecture at the same time. Despite the decades that separate the projects and the difference in the programmes, there is continuity between the two of them. In both instances, the architect and his team were committed to creating inviting spaces where the users, the human beings, not just a visitor, would have been part of a whole ensemble closely connected to its environment. This human dimension to Thom's work that one feels when wandering around in Massey College, where it is understood that a human being is in command. It is one of the most inspiring aspects of his work, and one that he was able to nurture until the end of his career, despite the aesthetic compromises he accepted to undertake.

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1 For a full account of the history of the construction of Canadian embassies, see M.J. Therrien, *Au-delà des frontières, l'architecture des ambassades canadiennes*, 1930-2005, Saint-Foy: Les Presses de l'Université Laval, 2005.

2 Letter from J. Chapdelaine, June 8 1961, p. 2, NAC, RG 25, vol. 49, file 2216-E-5-40..

3 A picture of the Mayhew house can be found on the following website: http://www.maltwood.uvic.ca/Architecture/ma/design_story/buildings/residential/1950-1954/d50mayhew.html

4 *Architecture Canada*, September 1967, 30-31.

5 Rhodri Windsor Liscombe, *The New Spirit, Modern Architecture in Vancouver*, 1938-1963, Montreal/Vancouver, Canadian Centre for Architecture, Douglas & McIntyre, 123.

6 Letter from C. E. Pratt to B. Bogue, Nov. 22 1963, UBC archives, RG Thompson Berwick Pratt & Partners, box 47.1.

7 *Op. cit.* Liscombe, 57.

8 A picture of this project can be found in *Architecture Canada*, September 1967, 36..

9 *Section A Supplement*, 1984, 3.

10 Douglas Shadbolt, *Ron Thom, The Shaping of an Architect*, Vancouver/Toronto: Douglas and McIntyre, 1995, 149.

11 *Ibid*.

12 *Section A Supplement*, 1984

13 *Op. cit*., Shadbolt, 19.

14 *Op. cit., Section A*, 8.

15 *Ibid.,* 11.

Massey College: Modest Excellence in a time of Anxiety

Siamak Hariri, Hariri Pontarini Architects, Toronto

I would like to first thank the organizers for inviting me to speak at this conference. I begin by asserting that I am not a theoretician, but a practitioner of architecture. As the poet, Pablo Neruda claimed:

> I never found in books any formula for writing poetry; and I, in turn, do not intend to leave in print a word of advice, a method, or a style that will allow young poets to receive from me some drop of supposed wisdom. If in this address I have recounted certain events from the past, if I have relived a never forgotten adventure on this occasion and in this place so remote from that experience, it is to illustrate that in the course of my life I have always found the necessary affirmation, a formula, awaiting me, not to become enshrined in my words, but to lead me to an understanding of myself.[1]

It is a great privilege to gather here today to honour the architect Ron Thom, one of our great national treasures. Despite never meeting Thom, I have developed over the years a valuable relationship with his work. I am reminded of Luis Barragán when he said, "Don't ask me about this building, or that one, don't look at what I do, see what I see."[2] It is not about emulating but rather stepping back and asking, "What did Thom see?"

Figure 1: View of the Quadrangle, Massey College (By Permission - Ron Thom fonds, Canadian Architectural Archives, University of Calgary, Photographer John Flanders)

In fact, revisiting Massey College is similar to meeting an old friend, who asks, "How am I doing?" It provokes a myriad of ideas on the art of seeing and making meaningful spaces. I think, in particular, about the sublime quality of the building that allows it to sit so still in the city, while emanating such a strong spiritual presence. It has the power to lift the spirit.

Massey College reveals that the practice of architecture only makes sense when its purpose is to speak, not to the minds of men, but to their hearts, to their souls. The compelling essence of the College's architecture is not in the plan, the massing, or materiality – it is the aura of the place. Subsequently, I have chosen to tell a different story. One that doesn't include an in-depth analysis of the College or a discussion of the influential forces of Thom's architecture on our own design work but rather one that explores my own personal engagement with his architecture during these extraordinary times.

I will also demonstrate the manner in which Thom's work addresses essential qualities of good architecture, which I believe are in crisis today. That said, it is a story that is intended to raise and reflect on questions that will contribute to the dialogue between architects and students of architecture, or anyone who views architecture as an important aspect of the social, intellectual, and spiritual life of society.

Two Extremes

Looking at the work of today, architecture appears to be entering a new phase, characterized by a pendulum swing of two extremes. On the one hand, we have, what I would describe as the architecture of the spectacular happening around the world, an architecture of engaging in frenetic experimentation and expression; and on the other hand, we have a vast production of the mediocre or simply junk. This huge quantity of "commonplace" buildings has been engineered and designed to last only a few years. As a result, we find a very short horizon line on both spectrums: one being extreme stylistic experimentation, which tends to outdate itself very quickly, and on the other side, the production of very poor quality, which outdates itself materially.

In his essay, *Theorizing the Unhomely* Anthony Vidler picks up on the notion of the uncanny, showing how it exemplifies this architecture of highly experimentative works and revealing that architects appear in full retreat from any involvement with the actual world of building. Vidler argues that, " if actual buildings or spaces are interpreted through this lens, it is not because they possess uncanny properties but rather because they act, historically or culturally, as representations of estrangement."[3] This estrangement, I believe, demonstrates how the spirit is no longer informing the material.

In response to this issue, I look once again to Barragán, who pointed out in his 1967 Pritzer Prize acceptance speech that, "it is alarming that publications devoted to architecture have banished from their pages the words beauty, inspiration, magic, spellbound, enchantment, as well as the concepts of serenity, silence, intimacy and amazement."[4] He continues to claim "it is impossible to understand art and the glory of its history without avowing religious spirituality and the mythical roots that lead us to the very reason of being of the artistic phenomenon."[5]

It would seem to me that we are in this period of lost abandonment, which Barragán characterizes in his 1967 observations. While architects pander to trivial issues of fashion and taste, these aesthetic

indulgences masquerade as architecture of substance. As Pablo Neruda, so aptly asserts, "at the opposite extreme, if we succeed in making a fetish of the incomprehensible (or comprehensible to only a few), a fetish of the exceptional and the recondite, if we suppress reality and its inevitable deterioration, we will suddenly find ourselves in an untenable position, sinking in a quicksand of leaves, clay, and clouds, drowning in an oppressive inability to communicate."[6]

Craft

Thom's Massey College informs us that there is a significant difference between architecture and building; all works are not architecture. I believe, we should be suspicious of the passive acceptance of industrialized construction in lieu of craftsmanship and treat with alarm the loss of rapport with nature. I encourage the renewed attention to the spatial quality of the making of meaningful space, one that tempers the productions of industrialization with a craft sensibility.

Figure 2: View of the North End of the Quadrangle, Massey College (Permission received by the Estate of Douglas Shadbolt)

Knowledge

The next section of this talk applies four principles of knowledge in relation to Ron Thom's Massey College: the senses; knowledge informed by rational thought; tradition; and most importantly, intuitive knowledge guided by the way of the spirit. By using these four principles to examine the building, we begin to understand how it embodies the place of the spirit, with its emphasis on landscape, unity through diversity, detail, and totality of design.[7]

Accordingly, Canadian artist Otto Rogers, argues that "fundamental deficiencies" exist within the world of the senses, reason, tradition, and the spirit:

> Without discounting the importance of the three means…the senses could deceive, for what is seen may not be what is deeply felt [….] Reason also is limited because it requires a fixed set of elements to maintain its logic and different set with equal logic can refute the first [….] As to the traditions, what has gone before can provide a form, but often the blind imitation of the past cripples the need for an independent search for truth and discourages innovation, which is so essential to progress. The conclusion that the way of the spirit is truly reliable is disconcerting if we think of our old concepts and consider spirit a kind of mindless exuberance, an essence that is everywhere and nowhere. [8]

What we are arguing for is the reliability of inspiration, which explores the degree to which the spiritual informs and animates the material world.

Thom's Massey College, for instance, employs a recombination of traditional forms and an architectural language that moves beyond the authority of tradition to delight the senses. The building is not an empty copy; it does not simply mimic tradition. As a knowledge base, it integrates both inspiration and metaphor to create a College that feels inspired, one that is guided by intuition, by the spirit. As an eleventh century mystic once wrote: "The visible world was made to correspond to the world invisible and there is nothing in this world but that which is a symbol of something in that other world." [9]

Metaphor

The design brief of Massey College highlights the aspirations of the Massey Foundation, which were to create a design that embodies, "a concept of a College: a community of scholars concerned with the inner life of the mind but not cut off from the outside world; a constant reminder, particularly in the communal areas that beauty and truth are intertwined." [10] They were concerned with an expression that embodied the spirit of the College as they conceived it. Vincent Massey stated in a memorandum with the letter of invitation that it, "should possess certain qualities – dignity, grace, beauty and warmth, what we wish is a home for a community of scholars whose life will have intimacy but at the same time, academic dignity." [11] Accordingly, they were concerned with metaphors that would exemplify both the traditional concept and the spirit of the College.

Recognizing the symbolic and evocative power of the metaphor, I question their use in today's architecture. Take for instance, the tabletop and the crystal. Although I am not an architectural critic, I do question if we are even in a position to or should be critical of these metaphors for they do not possess the same richness of spirit.

Figure 3: The Hoskin Avenue Front, facing the University of Toronto, Massey College (Permission received by the Estate of Douglas Shadbolt)

Landscape

It might be argued that without landscape the spirit could not be lifted. Thom utilizes landscape to mark, differentiate, and make a place within the city. The design's basic architectural elements, such as the wall, floor or ceiling transforms the experience as a horizon, boundary, and a frame for nature. He responds to the need for the site to intensify, condense, and articulate the structure of nature and man's understanding of it. The building brings the earth as the inhabited landscape close to man and at the same time places the closeness of this under the expanse of the sky.

The landscape finds its value through the idea of the bounded place, the centre, and the making of a meaningful place. It also emphasizes the importance and desire for concentration. Human life was never intended to oppose nature nor endeavour to control it, but rather to develop a mutual or reciprocal relationship so that together they are in union.

Massey College illustrates an extraordinary response to the landscape, in the sense that it is specific while being general, described yet only suggested, filled with concrete forms but simultaneously ambiguous. The design serves as a poetic exercise illustrating the fundamental role landscape plays in architecture.

Unity Through Diversity

This concept of unity through diversity contains a dynamism that spills over into the world of architecture. Massey College, like poetry and life itself, contains inner contradictions. Even within a resolved architectural work, the correctness of any part is relative; an element, which has great meaning in one work, if used in another work in a different relationship, may lose its expressive power. The notion of a contradiction may be better understood as a comparative element.[12] Similar oppositions are often reflected throughout the recent history of architecture. The avant-garde, for example, has endlessly debated oppositions, which are mostly complementary: order and disorder, structure and surprise, ornament and purity, rationality and sensuality.

The kind of differences that incite the attributes and richness of experience depart from the minimalist tendencies we find today that call for a quick read. It's not about a one-liner but rather the harmonious relationships that emerge from diversity. Fortunately, architecture seems to have an inherent capacity to absorb a great deal of depth of experience. The responsibility lay with the architects to utilize this capacity and make the most of it in their buildings.

Detail

As Mies van der Rohe stated so succinctly, "God lies in the details." Thom's Massey College demonstrates this interest in the sensuous qualities of materials, light, and colour and in the symbolic, tactile significance of the joint. I too believe that the sublime and poetic qualities of architecture reside in the details. Detailing demonstrates the attributes of materials through the application of the laws of construction. It renders design decisions and raises the issue of hierarchy, in suggesting a relationship between the part and the whole.

The details possess the ability to tell us the story of its marking, of its placing, and its dimensioning. According to Marco Frascari's link between constructing (building) and construing (giving order and intelligibility to the world, i.e., constructing meaning), he argues that positing the detail as the perceptual structure for apprehending architecture as meaningful, it returns architecture to its origin, in tectonics, and its ability to generate meaning.[13]

The details within Thom's work solve not only practical functions but also historical, social, and individual functions. The "essence" of architecture is not merely function or type but foremost an act of construction, a tectonic of making something, which emanates presence. This act of making and revealing the tectonic therefore deserves more attention than simply spatial invention and the pursuit of novelty. As Khan expressed, "The joint is the beginning of ornament. And that must be distinguished from decoration which is simply applied. Ornament is the adoration of the joint." [14] The joint is essential, not gratuitous. It avoids the possibility of conspicuous consumption that plagues contemporary architecture and reduces it to fashion.

A Total Architecture

The discussion on the making of a total architecture from building to detail, from landscape to furniture, can generally be interpreted as an understanding that a building should be a complete and finished whole – a total architecture. Marco Frascari examines Alberti's definition of beauty as "the 'concinnity' of all the details in the unity to which they belong" and argues that, "beauty is the skillful joining of parts by a normative by which nothing can be added, subtracted, or altered for the worse." [15] As Suzanne Langer asserts, "Architecture belongs to poetry and its purpose is to uplift the human spirit. Architecture is a difficult art, it comes into being when a 'total environment is made visible.'" [16]

Architecture, an Act of Worship

In conclusion, I believe that when you visit Massey College and you think of Ron Thom you can't help but believe that the practice of our profession is analogous to an act of worship. Architects are given a right in society – the right to create, and are expected to make a significant contribution to the community. These noble aspirations drive us as professionals and advance the study of architecture. It also assures us that when that pursuit contains the desire to reflect attributes of something much greater than ourselves then

we have located the way for great progress. I believe that when others discover this fragrance of spirituality it will lead to changes in our approach towards our work. It is my conviction that to pursue a profession is to rely on some higher purpose. I use the word rely quite deliberately for I believe what comes from us has a higher origin and if we are lucky, we find that we are supported and inspired. I can't help but feel that Ron Thom had this support and inspiration.

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General Introduction to Stewardship Sessions

Susan Bronson, l'Université de Montréal
Susan Ross, Heritage Conservation Directorate, PWGSC, Gatineau

The grouping of the following six papers under two sub-themes of "planning and housing" and "public spaces and art", in response to the proposed case studies, drew out specific issues that may or may not be prevailingly stewardship issues. We therefore began the session by examining the broader theme of stewardship.

What is stewardship?

Stewardship is an old concept with deep roots in religion that, at its most basic, evokes the need for leadership and planning in the care of the common good. It is used increasingly in the environmental field; Trent University, for example, has a stewardship plan for its natural areas. The most basic definition of stewardship is that of taking care of something we value and enabling it to meet changing needs. In the case studies presented here it is this second part we are most struggling with: how to deal with necessary change.

Who are the stewards?

Ownership is a key aspect of stewardship. Whether it is in considering the individual versus the community or the private versus the public sectors, this is a critical factor in terms of how these places came to be, what has happened to them over time, and what it is possible to do with them. Since the notion of stewardship is intrinsically linked with questions of roles and responsibilities, it is important to identify and understand the perspectives of all those involved. In most cases, the critical stakeholders include the owners and users, as well as the original and/or current designers, municipal and other authorities, local heritage organizations and others.

Is everyone who should participate in the discussion and planning of the future of modern heritage involved? If the conference was mostly attended by academics and professionals from institutions, private practice or different levels of government, a critical question may be: how does one adequately engage the public or community perspective, the owners and users, the municipal authorities, and others in this discussion?

Managing Change:

When we discuss stewardship, part of what we are actually talking about is the concept of managing change in a way that is respectful. Some of the questions to ask in relation to specific cases include:

- What are the major pressures for change in this case?
- How are these pressures being managed?
- What role, if any, has designation or listing played?

Is it a question of balancing change with continuity? One of the greatest changes taking place these days in terms of societal values is the shift to a discourse of sustainable development. How do the

objectives related to environmental, economic, social and cultural sustainability relate to conserving modern heritage? There is, in fact, a strong relationship between the idea of stewardship and that of sustainability: both are based on an idea of an ongoing process. A critical related issue is the question of resources. How do we ensure that sufficient resources, both in terms of funding and technical expertise, are available for the conservation of modern heritage?

Stewardship 1: Planning and Housing:

This session deals with stewardship issues related to planning and housing of the modern era. Each of the three papers examines a different housing development project, including two in Ontario and one in Newfoundland.

When we discuss residential heritage, it is important to keep in mind the fact that lifestyles of Canadians and their expectations of their homes and neighbourhoods have changed considerably in the past 50 years, and that some changes are therefore inevitable. In addition, these projects have reached a stage in their lifecycle when parts of their material fabric require renewal due to deterioration, or updating to meet new expectations about energy or environmental concerns. Finally, housing development projects raise questions about balancing changing tastes and needs of individual owners with respect for the overall urban, architectural, cultural, and social principles underlying the design of individual homes and the development of which they are part.

Robert McGeachy's paper examines a housing development constructed during the Second World War to accommodate workers at the shell-filling plant at Ajax, Ontario. It is timely, as 2005 marks the 50th anniversary of Ajax's municipal status, and thus the change in the stewardship of this property from the CHMC to the city of Ajax and individual property-owners. In addition to discussing the design of the project, Robert briefly addresses the question of how the development has evolved over time. By describing the complex transition from a publicly initiated project to privately owned homes, this paper raises questions about our expectations with regards to the stewardship of housing projects with a public history. Are our expectations higher? Should CMHC, as a federal agency responsible for important developments in modern Canadian housing, be involved in the ongoing stewardship of this heritage? Can the municipality be expected, in such a case, to take the leading role in developing an appropriate strategy for its conservation?

Chris Sharpe's and Jo Shawyer's paper uses the Churchill Park Garden Suburb as a case study for addressing "the Modern" in Newfoundland. They examine the pre-park landscape, the imposition of the Churchill Park scheme on this landscape in the 1940s, and the evolution of the resultant landscape to the present, as well as the political and policy contexts in which these developments took place. This paper illustrates how critical particular stakeholders were in the original planning of a housing project, in this case highlighting the role of the corporation and the architect. The resulting project was modern more in terms of its program than its built form. It introduced needed improvements to the housing stock in the community, but ironically it inadvertently excluded the intended occupants, due to the high market value of its amenities. This success, which continued over time, led to many adaptations. Chris and Jo suggest that we may need to be more accepting of change as part of the value of such sites.

Nancy Duff's paper, which focuses on the reintroduction of the rowhouse typology in the design of South Hill Village in Don Mills, addresses the mediating circumstances and generating principles underlying the creation of this first Canadian "garden home" development. This paper also asks what kind of stewardship is possible in the context of individual home ownership. This case, perhaps the most clearly modern architectural project of the three case studies in this session, and the one perhaps with the least change, has however not received recognition. Why didn't the rowhouse typology, Nancy asks, serve as a model for more housing projects across Canada? She also suggests that recognition of the social value of successful modern housing projects is critical.

This need to recognize the social value of modern housing developments is a theme in all three papers. Questions related to the other themes in the conference, including how we evaluate, document and conserve modern housing in Canada, are also raised. The evaluation of these sites involves recognizing that their modernity may be less in their original built forms than in their intended social program, and the resultant creation of successful communities. Documenting them as places with social values is as critical as recording their physical character. However, trends towards individualization of properties present challenges to the conservation of both of these aspects. Finally, new conservation tools, such as guidelines that define both the social and physical attributes of these places and strategies that involve both individual and community perspectives, are in order.

Stewardship 2: Public Spaces and Art:

This session continued with the stewardship theme, but from the perspective of the public heritage of the modern era. Each of the three papers examines a different type of work including public spaces and public art in Toronto, Montreal and Ottawa.

Public stewardship

When the theme of stewardship was first suggested and elaborated, as it appears in the call for papers, the idea that public heritage was an explicit aspect of stewardship was not addressed. But as we read the paper proposals for this theme, it became clear that the built heritage of our publicly funded governments and institutions is a critical part of the discussion. Are public places well served by public stewardship? Are stewardship expectations higher for publicly initiated, owned or managed heritage? Do we not, in fact, expect leadership from our public stewards with respect to our built heritage?

Public heritage

These papers (and some of the others in the conference) raise the notion that there may be specific issues to consider in relation to sites, buildings and works of art realized as a result of public programs and investment of municipal, or provincial or federal funds. Public buildings, sites and art make up a large part of our potential heritage. Taking a look beyond this session to the conference as a whole, almost every session has a paper dealing with some kind of public function, such as grain silos, university campuses and rehabilitation hospitals. Public heritage also includes public work projects like highways and airports, and public housing, health, educational, cultural and recreational facilities associated with a period of

blossoming social programs. Many of these still remain integral to government programs, while others remind us of an era of much greater belief in public spending.

Urban and landscape design and art

This session addresses specific issues related to the stewardship of public space and public art. An entire conference could be held on either of these topics. This is a notable part of these case studies, since the issues particular to modern urban design, landscape, and art are not as frequently addressed as part of conservation studies. Two of these cases examine public spaces directly associated with the design of a major public building, suggesting the need for an integrated approach to the conservation of urban design, architecture and art.

Public space and art

With the commercialization of public space and increased concerns about security, and perhaps most importantly, changes in social make-up and patterns of behaviour, it is clear that the idea of public space evolved considerably since modern public spaces were designed. This is a significant part of the conservation challenge. Are public spaces and public art well served by public stewardship? How has our sense of public space and public art changed in the last century? We obviously still have and need public functions, but how have society's vision of the public function and the resources available for its conservation changed?

Sharon Vattay's paper considers the story behind the planning and development of one of Canada's best-known modernist public spaces, Nathan Phillips Square, and looks at the potential role of designation in relation to current pressures for change to this square associated with Toronto City Hall. This paper reminds us that both the ways that public spaces are used and the perception of their heritage values change over time and that the definition of these needs and values varies not only from one stakeholder to another, but also within different stakeholder groups. In a case where the steward of a designated public place is a municipality, who should have the final say about what is important to conserve? The municipal councillors, the users of the place, those responsible for its management and security, citizens in general, heritage experts, representatives of the original designers, or all or some of the above? Given the pending public consultations, would it not be a good idea to prepare an updated heritage study that considers current concerns about security and use, as well as a draft statement of significance, as a point of departure for an informed debate?

Shifting to Ottawa, John Zvonar helps us see the value of the recent rehabilitation of the Garden of the Provinces, a less well-known commemorative modernist landscape situated prominently in the nation's capital. This paper reminds us that the stewards of public squares and gardens can, through responsible interventions, enhance the heritage values of such places. It also raises two key questions. First, now that the conservation project is complete and given that Public Works Canada is promoting responsible stewardship, what measures have been taken to prepare a conservation management plan for this place in order to ensure the long-term respect for its values? Second, given that this place embodies layers of history that were erased by the modernist landscape, to what degree should these be acknowledged in a statement of significance, and in the interpretation strategy of such places? With heritage in general, and

modern heritage in particular, we tend to ignore the "mémoire du lieu," or the chapters of a place's past that have been erased from our collective memory.

Finally in Montreal, Danielle Doucet informs us about a work of art by one of Canada's foremost modern artists, "La Joute" by Jean-Paul Riopelle, and gives insight into the meaning of its move from its original location on the grounds of the Olympic Stadium to a public square named after the artist in Old Montreal. Her story raises other interesting questions. To what extent are the heritage values of public art related to the place in which the work is originally installed? Who is responsible, finally, for the identification of these values? The politicians, the municipal authorities, those associated with the original site, those proposing the new site, the artist or his representatives, the public, or all of the above? Is it possible to enhance the value of a work of art by moving it to a new location, even though it was not designed for this location? Would a public consultation, preceded by the preparation of a heritage study and statement of significance, have been appropriate in this case?

Finally, these three papers on stewardship issues involving public spaces and art reinforce the need to address some key questions raised in previous sessions, as well as some new ones, in particular with respect to defining heritage values and significance, and using them as a basis for managing change.

Ajax, Ontario: Modern City Planning and Modern Heritage

Robert McGeachy, Ajax

Introduction

As often, there is a connection between place and identity. There is also a sometimes-elusive connection between memory of events and how those events actually unfolded. On a personal level, this presentation brings back some memories as I attended Trent as a student several years ago. This is a case of role reversal, as I deliver a lecture where I sat and dutifully took notes; or so I would like to remember myself as a dedicated student (I could recommend several downtown establishments not on the official list.). This is the tension between heritage and historical record. Likewise, 2005 marks the fiftieth anniversary of Ajax becoming a municipality with its own elected council. Before 1955, federally appointed officials administered Ajax and its inhabitants paid taxes without receiving the benefit of elected local representation. The impressive Town of Ajax Website (www.townofajax.com), in particular the 50th Anniversary section, outlines the year's commemorative festivities and gives an account of the events of Ajax's history. Most of the images for this presentation have been taken from the Pickering Ajax Digital Archive (www.PADA.ca).

Figure 1: Ajax, Ontario, Circa 1948.
Ajax Public Library [P130-002-001

The website's account of Ajax's history is, in broad terms accurate. Since the account is intended for a general audience it, understandably, does not fully discuss the complexities of the events leading to 1955. Likewise the commemoration events, quite appropriately, focus on reunions and rekindling old and ideally

fond memories without recalling political strife. It is also understandable that Ajax's importance to modern city planning is not emphasized on the website. In this presentation, I will examine Ajax in terms of process and product. In other words, how Ajax came into being and what Ajax was. While the years leading up to 1955 are my main focus, I will briefly look at Ajax today and examine how this city today compares with its original planners' intentions. Along the way, I briefly introduce R. Edward Freeman's stakeholder theory to help sort out the various players. [1]

To borrow from Susan Bronson's work, the modern era is generally regarded as roughly the years between 1930 and 1975 when "there was a faith in a better future independent of the past which began to take hold and find expression in a significant number of buildings".[2] In this respect, Ajax represented an attempt to create a livable and manageable machine replete with smoothly working parts; as will be demonstrated, this ideal was not fully reached.

Website account[3]

The historical account as presented on the website is roughly as in the following section. As the war progressed, Canada's war industries boomed, and a shell filling plant was needed. The federal government considered what would become Ajax an ideal site as it had access to various modes of the transportation and was relatively close to Toronto and Oshawa; however these two metropolises were far enough way from Ajax to emerge unscathed if the shell-filling plant blew up. Of note, Ajax is unique because it grew from the highway and railway down to the water's edge unlike older cities such as Kingston, Ontario.

From its inception, Ajax was endowed with a sense of modern heritage being named after HMS Ajax, a cruiser that fought at the Battle of the River Plate, one of the few Allied victories during the war's early years; in 1941, the war's outcome was still very much in doubt. Also of note, Ajax's streets were named after members of the Royal Navy vessel's crew. To quote an Ajax official publication: "On each street a tree is planted in recognition of the veterans, a plaque is placed at the foot of the tree and the visiting veterans' families are presented with a street sign bearing the veteran's name." [4]

During the war, Ajax's population steadily increased; as the hostilities came to a close, the federal government needed to decide what to do about Ajax. In the immediate post-war years, Ajax was a University of Toronto satellite campus catering to the many veterans who with their veteran's benefits were pursuing their university degree.[5] This increase in post-secondary education was indicative of the modern era's optimism and faith in the future. When the campus ceased operations in 1948, the federal government, had the unfamiliar and uncomfortable position of being the principal landlord in what was becoming a substantial urban settlement. One temporary solution was using the facilities abandoned by the University of Toronto as a Displaced Persons' Camp.[6]

At the federal level the Central Mortgage and Housing Corporation (CMHC) replaced the Wartime Housing Ltd (WHL) as the principle agent of federal housing policy. The WHL built and rented small bungalows to wartime workers and later veterans. The CMHC pursued a less interventionist course of action, for example it insured mortgages. The WHL houses were eventually sold to their tenants. In other words, with the end of the WHL the federal government primarily regarded housing not as a means of social welfare but as a commodity to be owned.[7]

The still-popular bungalow-styled Wartime houses are some of the most important examples of Modern architecture. Intended for working class tenants, these houses resembled larger middle-class dwellings. They were pre-fabricated and utilitarian with an emphasis on the urban nuclear family. [8] As will be discussed later, many wartime housing tenants would later buy their homes; that is, homeownership became fiscally and psychologically possible for many who would not have had the opportunity.

With its substantial industrial park, with high tech industries, Ajax was not merely a Toronto bedroom community.[9] Instead it was a self-sufficient community with its own sense of identity and heritage. Disengagement from Ajax was one of the CMHC's top priorities. The federal crown corporation sold most of its holdings. By 1955, Ajax became a municipality with its duly elected council and mayor.

Figure 2: Shell Filling Plant at Ajax, Circa 1941,
Ajax Public Library [P070-000-156]

Figure 3: Wartime Houses, Ajax, Circa 1941
Ajax Public Library [P070-000-042]

Ajax: Stakeholders, complex process and imperfect product

On closer inspection, the events leading up to 1955 were more intricate than the official account. The purpose of this presentation is not to fully recount the intricate political machinations as covered in CMHC internal documents; instead, I will briefly note the stakeholders and even more briefly how they interacted. According to American Business Professor, R Edward Freeman, a stakeholder is defined as "any group or individual who is affected by or can affect the achievement of an organization's objectives". [10] This broadens the concept of "shareholder" which focuses on those actually in the organization.

As C. D. Howe, the legendary "Minister of Everything" noted in a 1946 article, the Dominion government, for constitutional reasons, was reluctant to interact too closely with municipalities, which were well within the provincial sphere of influence. The federal government preferred indirect means to encourage the housing market. Because of wartime emergencies, C.D. Howe noted, the Dominion government took extraordinary actions such as the creation of the WHL. [11] The federal government also became involved in city planning; with Ajax, it literally planned a city. From a modernist perspective, Ajax was to represent an ideal plan based on an efficient machine; rather than a city that had haphazardly evolved over centuries.

As a product, Ajax's layout reflected its times. Its design drew from British planning practices. The large lots and the plan to put a green belt around Ajax reflected the influence of the British New Town movement. In this respect, an urban center was not to be divorced from its natural surroundings. However, as CMHC planner Kent Barker noted in a 1951 article, the federal government decided not to follow the British practice of mixing people of various economic levels within neighborhoods. [12] The town's curvilinear streets, designed to slow through traffic, were typical of then contemporary American suburb design. The neighborhoods reflected the neighborhood unit theory as advocated by American planner Clarence Perry. [13]

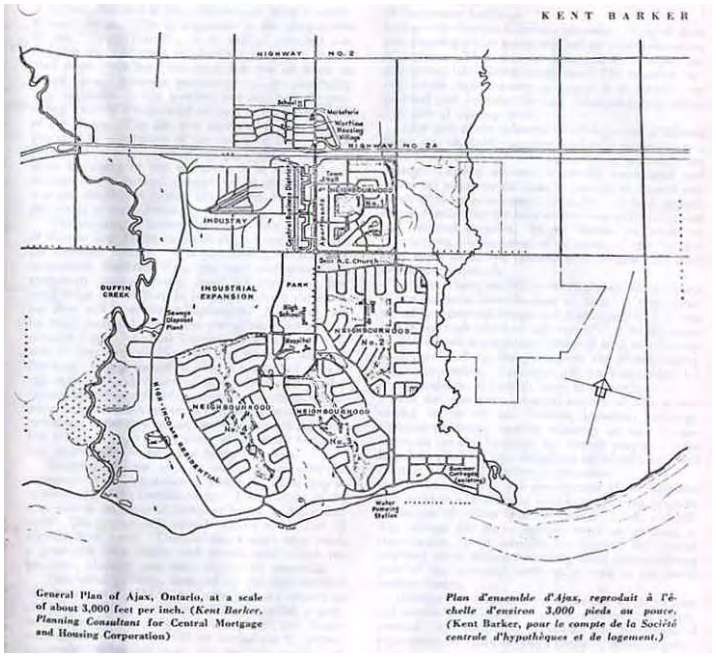

Figure 4: Ajax Plan, From: Barker, Kent. "Ajax: Planning a new town in Ontario", Community Planning Review. Vol. 1, No. 1 (1951) pp.6-15

The CMHC planned to pull out of Ajax in stages. The first stage was to sell its houses to their tenants. The next stage was to liquidate strategically vital assets such as the steam plant and water purification plant. As it withdrew, the CMHC wanted Ajax and Pickering County, its host county, to institute a comprehensive plan. The corporation wanted the plan to encompass as large an area as possible. The CMHC met with partial success.

The provincial government was the next major stakeholder. The Ontario Premier at the time of negotiations, Leslie Frost (Premier 1949-1961), was also one of Trent's founders. After World War Two and the rapid growth of the province's cities, the provincial government became increasingly involved in city planning. The Ontario Municipal Board (OMB) actually determined when Ajax could be considered a town. The provincial government supported the CMHC's objectives. During a secret April 1950 meeting with CMHC officials, a representative from the Ontario Provincial Department of Municipal Affairs even suggested that the CMHC discontinue negotiations with Pickering Township officials over the fate of the water purification plant. The CMHC did not follow this advice. [14]

Several local stakeholders were involved in the Ajax saga. Many farmers, whose farms dated back generations, were dissatisfied at the way their land was appropriated when Ajax was created. Likewise, many farmers did not want to be placed in a green belt, under CMHC. They feared their right to sell their land would be restricted; likewise, the CMHC could expropriate their lands. The farmers were also subjected to municipal taxes, and until 1955, without representation. [15] Ontario County was primarily a rural area. During the war it footed Ajax's bills. At the war's end, the county received compensation from the federal government.[16]

Pickering Township resented the Federal government's plan to include as much land as possible in the Ajax official plan. The water purification plant on which Ajax depended was outside of town limits in Pickering Township. Vigorous protests erupted with a Liberal Member of Parliament W. C. Thompson spoke at a rally protesting the CMHC and sent a memo to Liberal Public Works Minister, Robert Winters, stating: "a club was being held to the head of the township to make bylaws in keeping with the conception of the superintendent of Ajax."[17] Elaborate negotiations were needed to settle this fate of the plant. In 1956, the CMHC sold the facilities to Ajax.[18]

Between 1948 and 1955, Ajax residents were anxious to achieve municipal status and receive full voting local rights. This inability to vote for their local representative must have been especially galling as many of the residents were veterans. As Professor Robson noted, there was the feeling during the war (on they allied side) that they were fighting for a better world. For the veterans, the better world was a democratic one. [19] In 1953, Ajax became an Improvement District.[20] In 1955, it achieved the next step and became a self-governing municipality.[21]

Complex process - Imperfect product

The CMHC efforts to create an efficiently planned area were moderately successful. In a 1951 article, Kent Barker expressed his concerns about uncontrolled growth around Ajax's fringes. For him, the influx of small grocery stores around Ajax's northern border was especially irksome. Because of political realities, the CMHC was not able to better impose its will on the area. [22]

Despite being imperfect, Ajax has been prosperous over the years and its population has steadily increased. Ajax's population in 1961 was 7, 755 and today 78,000 people call Ajax home. [23] In 1974, Ajax became part of the Regional Municipality of Durham. [24] The Town Planning Department has made substantial efforts to ensure that Ajax did not become a monotonous Toronto suburb. As Ajax's current city planner Brian Bridgewater noted, since the late 1980s Ajax has had architectural guidelines in place to "evaluate new residential developments" and "to prevent monotony and repetition and to achieve a better looking streetscape". He also noted "a municipality's ability to control neighborhood design is somewhat limited under the Planning Act." The town makes efforts to maintain heritage buildings such as old farmhouses that can be threatened by the town's growth. The wartime house remains Ajax dominant heritage building.[25] With the exception of Ajax's first Mayor's house, homeowners are free to modify the Wartime Houses' design. This freedom represents a healthy living heritage. After a recent visit to Ajax, I can attest, that even with the requisite restriction, Ajax Town Planning efforts have largely been successful, as Ajax remains an attractive town.

Figure 5: Wartime House, Ajax, 2005
Photographer: Robert McGeachy

Conclusion

In many respects Ajax can be considered the epitome of modernist city planning; this community was created to be efficient like a machine while supporting high tech industries. On closer inspection, the events that occurred in Ajax were not always of machine-like efficiency. Human complexities caused sometimes-messy conflicts, as Ajax eventually became a town in charge of its own destiny.

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Addressing The Legacy Of The Modern In Newfoundland: Churchill Park Garden Suburb in St. John's

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This is the story of the first modern suburban development in Newfoundland, and one of the first post-war suburbs in Canada, although Newfoundland was not yet part of Canada when the story begins. Post-war "suburbia" - the large scale, planned, residential developments which have come to typify our urban morphology - marked a watershed not only in the physical form of our cities but also in our expectations of private space, private ownership and private transport.

The Basic Story

In the 1930s the downtown core of St John's was characterized by a noisome slum, which had festered there for at least fifty years. Physically, one found old, wooden, three storey row housing, crowded on lanes and squares and for the most part lacking water and sewer. Socially it was characterized by a high incidence of rental properties, partitioning of houses into rooms and flats leading to overcrowding, unemployment, and a high incidence of physical disabilities. The situation had been studied. Two of Canada's leading experts on urban planning - Arthur Dalzell (1926) and Frederick Todd (1930) - had each been invited to St John's to give their opinion and recommendations. But Newfoundland had become bankrupt, lost its Responsible Government, and had been taken in hand by Britain in 1934 to be ruled by an appointed Commission of Government. There were many problems to solve and not enough money to solve all of them.

However, the St John's City Council pressured the Commission of Government for action. The slum situation was deplorable, an embarrassment to both the city and the Commission, the more so when thousands of servicemen arrived - from Canada, the United States and Britain - with the onset of the war. In 1942 a Commission of Enquiry on Housing and Town Planning in St John's was established under the chairmanship of Brian Dunfield. He was a Justice of the Newfoundland Supreme Court. He was a man driven by a sense of social justice, a high energy level, and a determination to master the facts and solve problems. He made himself an expert on the best practices of the planning profession of the day. His enquiry into the state of the housing stock of St John's is a masterpiece of research, analysis, and rhetoric. His conclusion was that 66% of the housing stock of St John's needed replacing. His solution was the creation of a new suburb on the edge of the city. The intention was to create three residential villages, each with a small commercial centre, all linked by a new circumferential road (Figure 1). The suburb was to be "...laid out in modern style so that every future street will be broad and lined with grass and trees, as in American and Canadian cities..." (Dunfield: 1943).

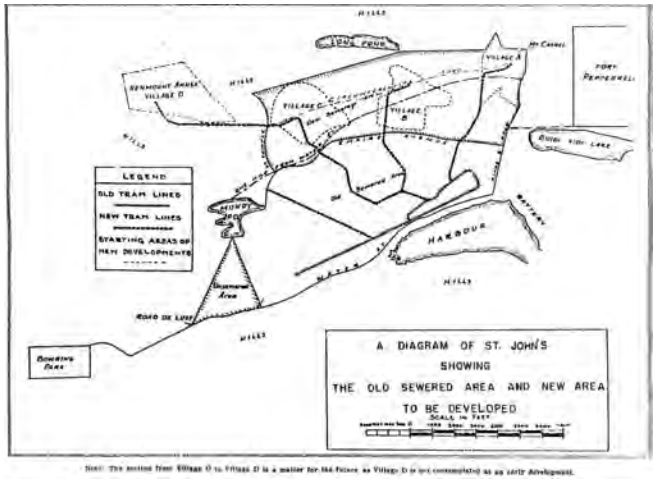

Figure 1: Map of the proposed three villages in Churchill Park. From the Fifth Interim Report of the Commission of Enquiry on Housing and Town Planning*. (January, 1944)*

Perhaps to sell his idea to the parsimonious Commission of Government, or perhaps reflecting his own biases - his nineteenth century sense of social justice and 'noblesse oblige', perhaps with a nod to Ebenezer Howard, perhaps because of sheer pragmatism to get the job done - Dunfield based the housing project on the prevention of speculative gain by landowners or developers. The land for the suburb was to be expropriated, held in public ownership and developed on 999 year ground leases. The detailed planning of the lot size, the house size, the ambience of street design and parks was all under the tight control of the St John's Housing Corporation which was incorporated to oversee the project. It was not under the control of developers.

A block of 800 acres was expropriated in 1944 (Figure 2). The sod was turned for the construction of Elizabeth Street, the circumferential highway, on 25 October 1943. Construction of the houses began in 1945 and by 1947, 242 houses and 92 apartment units had been completed (Figure 3). Then the financing was cut off. In 1949, Newfoundland became part of Canada. After that, the 800 acres continued to be developed but by developers who bought lots from the new provincial government.

The Corporation's Architect

Both the street plan and all of the houses were designed by the Corporation's own architect. When Paul Meschino graduated from the University of Toronto's School of Architecture in 1939 he was awarded the Gold Medal for Architectural Design by the Toronto Architect's Guild. After a brief attempt to make his living in private practice, he worked for Wartime Housing Limited in Toronto for about a year and a half before coming to St John's as a civilian employee of the Works and Buildings Division of the Royal Canadian Navy. He joined the St. John's Housing Corporation in October, 1944 after Dunfield and one of the Newfoundland Commissioners successfully negotiated his early release from the Navy. He was given complete responsibility for laying out the new suburb, designing the houses and overseeing their construction. In 1999 we found Meschino living in Florida, brought him to St John's, and discussed Churchill Park with him - almost 60 years later!

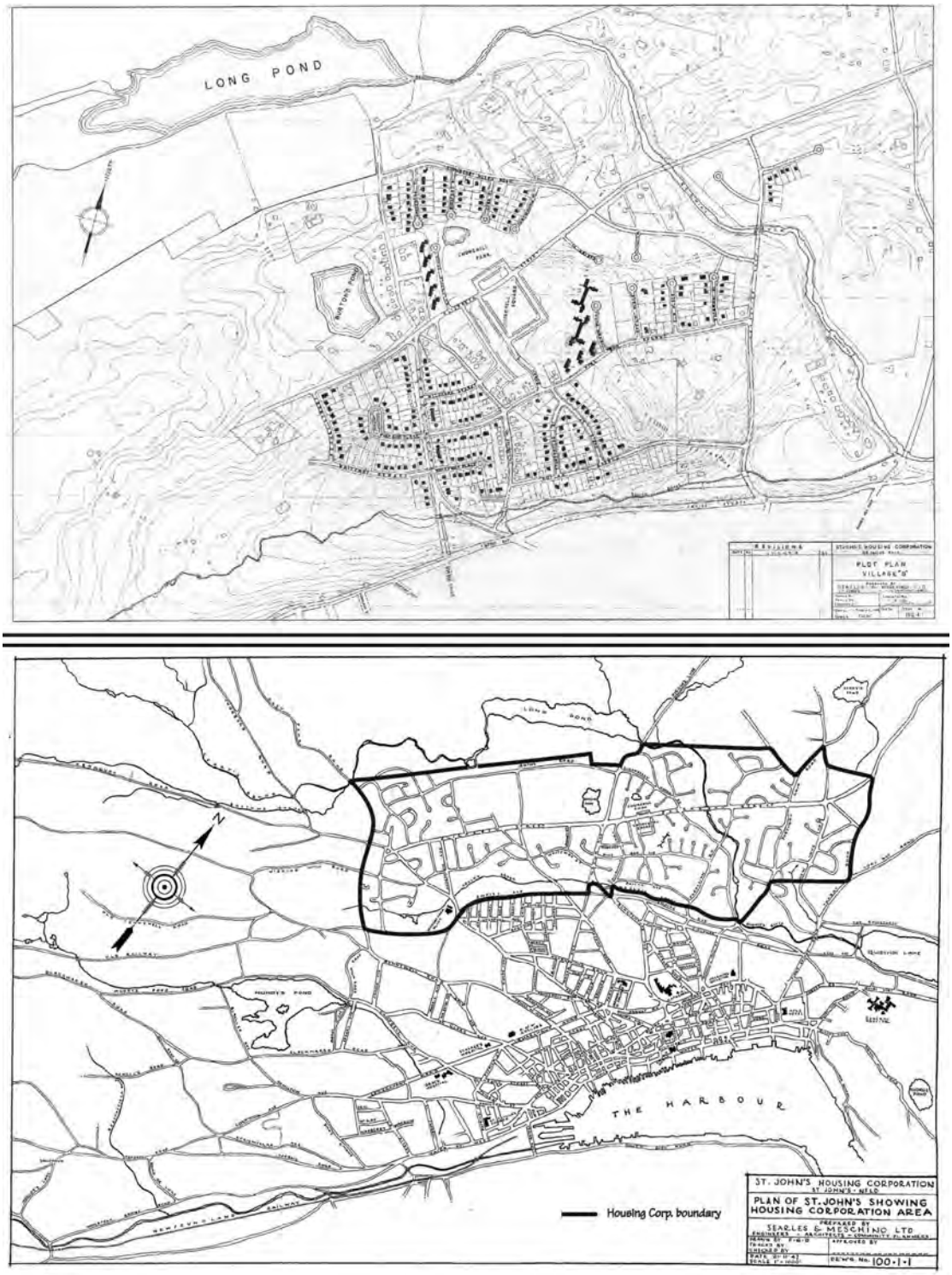

Figure 2: (top) Plot Plan of Village B. Drawn 5 March, 1946
(bottom) St. John's and the area expropriated by the St. John's Housing Corporation. Drawn 21 November, 1947.

Meschino designed the street plan to incorporate many features of modern design sympathetic to the garden community concept of the Radburn plan (Schaffer, 1982:152, Stein, 1957). Churchill Park was planned in superblocks, with capacity-graduated roads, cul-de-sacs, and pedestrian walkways linking residential streets to open parkland (Figure 2). Lot sizes were generous - minimally 50x115 (5,750 square feet/450 square metres). The whole street plan was sympathetically placed on the pre-existing landscape, which included a scattering of semi-rural houses, none of which was removed or demolished.

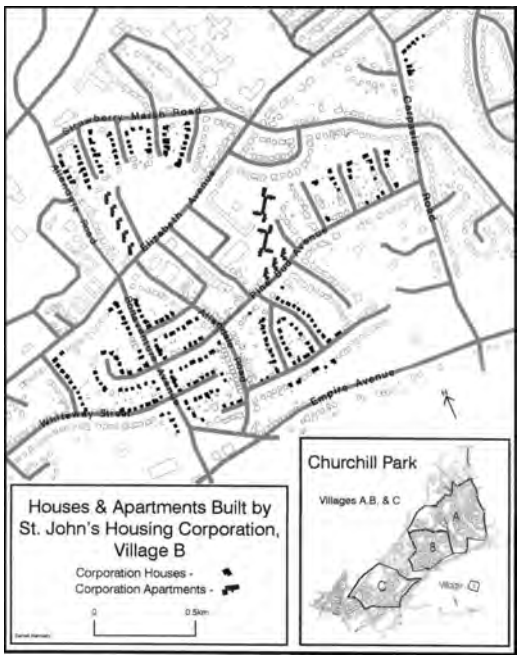

Figure 3: The houses and apartments built by the St. John's Housing Corporation in Village B.

Meschino says that none of the Churchill Park houses were modern, architecturally speaking. This wasn't because he wasn't familiar with the modern idiom. He had designed a Modern house in Toronto as his first private commission after graduation, and did the same for several private clients in St. John's. After he returned to Toronto in 1953 he established a very successful private practice and made extensive use of the modern style. But using this style for the Churchill Park houses would have been difficult. As Alan Gowans has noted (1992: 285) "modern was an impossible style for small urban houses". But as costs escalated - because of the labour and material shortages, which were endemic in the 1940s, he was forced to build small houses at least cost: bungalows, one and a half storey, and two storeys (Figure 4).

A former Chairman of the Corporation said: "I pitied Paul...because he was competent to design much bigger and better houses than these. But the Board crucified him by saying, 'Look, Paul, these houses are for poverty-stricken war veterans who don't have a job and we don't want any frills whatsoever.' So what he designed was just bare bones housing" (Winter, 1998). Meschino told us that the houses "... were as low cost as I could make them and still make them a house". He actually considered them to be "substandard on account of their small size" and commented that he could never have sold them in Toronto (Meschino: 2000).

However, Meschino's houses included many modern features. First of all, the houses were to cover only a maximum of 30 per cent of the building lot. Dunfield said:

> "... the house in a range is an undesirable survival of the past....As any regulating authority must frown upon the range, so the intelligent home-owner is beginning to frown upon it....The trend in public desires is unmistakable...today even a man of small means wants a house he can walk around, with a bit of garden and a place for the garage he hopes to have some day" (CEHTP: 1943).

Figure 4: Typical Meschino-designed houses in Churchill Park. (Top) Two-storey, four-bedroom houses on Pine Bud Place (foreground) and Bonaventure Avenue. (Bottom) Bungalows and Storey-and-a-half houses on Dartmouth Place. The caption on the back of an original print reads "a cul-de-sac street in Churchill Park village, planned on the Superblock principle with circumferential traffic and an internal park system". Photos courtesy of F. Paul Meschino.

The houses themselves were small - the bungalows had only 800 square feet on the main floor. But they had many features new to house building in St John's at that time- features which represented a move away from the traditional: full concrete basements, hot and cold running water, insulation, asphalt shingles instead of traditional "roll-on" roofing, asbestos siding as an alternative to clapboard, kitchens with built-in cabinets and sink units. A signature feature of these first Churchill Park houses is grouped horizontal corner windows with 3 x 3 or 4 x 4 panes, a real departure from traditional, vertical, sash windows. These windows, which one contemporary author characterized as "so frequently associated with modern

architectural usage" (Walker, 1945: 29) were been featured in contemporary Canadian and American magazines (Clark, 1986:198,231). Dunfield insisted that every house should have a bathroom. Meschino persuaded the Corporation that every house should have central heating (oil-fired). The Corporation reluctantly agreed, but ordered that the traditional fireplace be retained. It was inconceivable to Newfoundlanders that a house could lack a fireplace. The interiors were open - traditional corridors and interior doorways gave way to archways. However, some purchasers requested that the modern archways be replaced with traditional doors.

The first batch of 30 houses was advertised for sale on 5 June, 1946. Their modern features were extolled. The houses were described as "... the best value for money in town...houses of Canadian or American standard, and above the standard we usually build here" (Evening Telegram (St John's):1946b).

Is Churchill Park 'Modern'?

If modernism in the Canadian context is taken to refer to a rejection of what went before (Waldron, 2005), or to the idea that modern architecture and planning should be used to help find the means to achieve a new socially- derived programme in which the whole of the built environment would be conceived anew (Duff, 2005), then the Churchill Park landscape was certainly modern. Churchill Park houses were not. However, they did contain many features of technological modernity - something to be marvelled at in St John's. They represented a real departure from traditional St John's middle class houses: tall, narrow three story houses in a range - just like the slum but better in quality. In fact, that traditional St John's house has not been built since. Indeed, the Governor of Newfoundland visited Churchill Park in October, 1945 at Dunfield's invitation, to have a look at the development for himself. He then came back at his own request, in November 1946 to have a look at the completed houses.

Is Churchill Park "Heritage"?

By the most general of definitions, Churchill Park is most definitely "heritage": it is a property of which we have current possession, and freedom to use after the original owners have died or otherwise given it up (Walsh, 1992). It is also up to us whether it should be passed on to future generations (Hewison, 1989). The "it" in this case can certainly be considered as the basic landscape design of the suburb, and, more specifically, the 242 original houses, all of which survive although some have now been drastically altered by renovations.

Few things, if any, have an intrinsic heritage value. They only become heritage when familiarity is reinforced with associative meanings (Hubbard, 1993). Churchill Park has a number of associative meanings. It represents a critical watershed in the history of the city of St John's. It represents the first instance of comprehensive urban planning in the country: the servicing of the 800 expropriated acres with water and sewer; the design of the street system with cul de sacs, collector streets and through roads; and the stipulations of the proportions of house footprint on the lot size. Because of Churchill Park, the concept of planning was incorporated into the mindset of both the government and the public. This was a significant event for St John's, for Newfoundland, and, even for Canada, as Churchill Park was perhaps the earliest and the largest suburban development in post-war Canadian suburban history, although Newfoundland was not yet part of Canada in 1944 and it was developed by the public sector.

The Churchill Park project represents heritage in terms of pride of achievement not only for the reasons cited above, but also for civic pride. At last, the local feeling of "mainland envy" was to some degree laid to rest. The local editorials waxed lyrical: "as the housing area takes form it is impressing itself on all visitors as a magnificent example of what a modern city should be like" (*Daily News*, 1946); "... the 800 acres of property acquired by the St John's Housing Corporation gives every indication of becoming the site of a modern, sanitary suburb, well up to American and Canadian standards" (*Evening Telegram* , 1946a). The project was featured in a 1946 article in *The Montreal Standard* (1946: 5) where it was described as: "a model development [that can] bear comparison with anything on [the] North American continent". Having gained experience of a project on this scale, both the city and the province had the confidence to move on, after Confederation 1949 brought access to Canada Mortgage and Housing (CMHC) resources, to other large projects such as land assembly, urban renewal, and social housing (at last, getting rid of the slum).

The Churchill Park houses were the talk of the town. We have spoken with many of the older generation who remember driving out to Churchill Park to gaze at the houses on their generous lots. Many copied Meschino's designs after the Corporation made them available to private developers. The Churchill Park houses provided a model for private house builders who wanted to move away from the traditional house styles and to embark on the "modern" era. They illustrate how ideas can move through space and down through time, leaving their spoor all over the land (Lewis, 1987).

Figure 5: Nightmare on Elm Place: two original-size houses and a 'renovated' house built in 2004.

Can Churchill Park Be Preserved?

Although Churchill Park carries a lot of heritage weight, preservation is problematic. Perhaps Churchill Park was too successful. The housing shortage in St John's was so acute when Churchill Park was developed, and the price of its houses so high, that the first occupants were higher income professionals, not people from the downtown slum. These houses have maintained their middle class occupancy ever since along with a certain market cachet. But they were small. The Housing Corporation stipulated that the footprint should cover only 30% of the lot (1725 square feet), but planning regulations later switched to controlling footprint by ruling on minimum widths of side yards and/or building line from the street. The original lot size

has, of course, remained the same, 50 x 115 (5750 square feet) but the allowable footprint is now 55% of the lot (3188 square feet, 85 percent larger than the original maximum). These regulatory modifications, coupled with the professional incomes of the occupants, allowed expansion of the footprint as early as 1949. Dunfield's vision of the people living in Churchill Park enjoying their vegetable gardens also faded away. Now people want less garden and more house. Analysis of building permits reveals that 67 per cent of the houses have had their footprint enlarged. Of these, half have had one extension and the others up to five extensions. In the last five years, particularly, there has been a tidal wave of renovation and "monsterization" in Churchill Park. The volume of the houses on the lot and the bulk of the houses on the street, have irrevocably changed the streetscape of Churchill Park.

More than the footprint and volume of the houses has changed. Alterations, both interior and exterior, have been made as the owners have conscientiously maintained and upgraded their houses over the years, incorporating contemporary technological modernities. Asbestos siding is gone; vinyl has arrived. Many of the corner windows remain but the frames have often been replaced and larger panes of glass inserted. Garages and carports have been added. Basements with separate entrances have been converted into apartments. Kitchens have been restructured and modernized. Interior plans have been modified by the creation of openings into the new rooms added by extensions. The net result of 60 years of evolutionary changes is that only nine of the 242 houses have unmodified exteriors. They are scattered throughout the streets; no single block face remains original. Although the streets and park areas remain as originally planned, some of the pedestrian walkways, which linked them, have been closed and taken into private ownership by adjacent houseowners.

St John's first designated a Heritage Area in 1977. Typically, it was located downtown in the old city core. It has been expanded since, but not to suburban areas, although it has recently been suggested that Churchill Park might be an area worth including in some form of expanded heritage conservation area. However, if heritage designation were to occur, bringing with it regulations requiring that further renovations in the designated area reflect the "character" of the original buildings, it would accomplish nothing. There has already been too much change.

When David Lowenthal came to St John's to the Annual Meeting of the Heritage Canada Foundation in 1999, he spoke of this kind of heritage. Elaborating on his theme that by trying to save too much we cheapen the significance of heritage he said:

> We can't go back, we can't save everything, and we can't undo anything. Instead, what we need to do is stress how important [it is] to hand on, not buildings or things, but the traditions of creativity which made it possible for us to have had, and enjoyed for a time, those things....We have to not simply save heritage, but also remember how we revitalize heritage all the time with the additions we make to it, with our own creative, and sometimes destructive, changes....There is no way to avoid this and we should stop being ashamed of it. The more we do to celebrate heritage in the present, the better we will feel, and the better future generations will feel, about what we've done. It will be up to them to change heritage again as they wish. (Lowenthal, 1999).

The best we can hope for now is preservation in the form of an acknowledgement that Churchill Park represents a milestone in the history of the City of St John's, and a contribution to the history of planning in

Canada. The form of the houses will continue to reflect to changing dreams of their owners, as they have since they were first built. The overall plan of Dunfield and Meschino's creation will serve as the legacy of the time when modernism came to St. John's.

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The Reintroduction of the Row House: South Hill Village, Don Mills

Nancy Duff, Toronto

This paper will examine the mediating circumstances and generating principles behind the creation of Canada's first "garden home" development, South Hill Village, in Don Mills, Ontario (Figure 1), with the goal of providing an historical context for this remarkable housing project and to expose the object lessons this project has to teach us. Its designers, James Murray and Henry Fliess, graduated from the University of Toronto's School of Architecture at a time when the social obligations of the architect were stressed and at a time when the pace of development in Metropolitan Toronto outpaced all other urban areas in North America. The significance of this stress on the social obligations of the architect, I will argue, is twofold: it brought with it a renewed appreciation for the interdependent relationship between building and site – individual and community; and following from this, a shift in programmatic emphasis within the design and evaluation process itself.

As students of Eric Arthur and Humphrey Carver, Murray and Fliess had been exposed to the social aspects of housing and urban design, including the arguments put forward in the highly influential texts, *Modern Housing*, 1934, by Catherine Bauer and *The Culture of Cities*, 1938, by Lewis Mumford. Even the more traditional architectural history text by Sigfried Giedion, *Space, Time and Architecture*, 1941, argued for the creation of a new paradigm for the design of urban centres, contending that "Architects today are perfectly aware that the future of architecture is inseparably bound up with town planning" and that "the interrelations between house, town, and country, or residence, labour, and leisure, can no longer be left to chance."

There was, in fact, one critical aspect of the modern movement in twentieth-century architecture that permeated all of its varied factions, and that was its embracing of architecture as a social art. This is to say that the ultimate goal of modern architecture was the reformation of society itself to bring it into accordance with modern democratic ideals - a goal that necessarily gave new status to the problems of housing and urban design. The prominence of a certain text written in the story of modern architecture is very telling on this score. Employed as a British court stenographer, author Ebenezer Howard's *Garden Cities of To-morrow*, 1902, was not an architectural treatise, but a vision of how society might break away from institutionalised forms of inequality, to set in place a new pattern of wealth generation where all would benefit from our dual natures as private and social beings. Yet, its influence may be said to permeate the development of urban design throughout the first sixty years of the twentieth century, in both Europe and North America.

This new understanding of architecture's role enabled practitioners like James Murray and Henry Fliess, to challenge the larger public's views on housing and urban design. They were particularly concerned with trying to change the predominant pattern of development at this time, which consisted almost entirely of Levittown-style developments located further and further away from the city's core, or of levelling older neighbourhoods within the city limits and replacing them with high rises. Neither option, according to Murray and Fliess, was tenable for the majority of families. It was also not simply a matter of aesthetic bankruptcy, prevalent in both high-rise and single-family housing developments, but their lack of identity or focus, their lack of any *sense of place*, which alarmed them.

Figure 1: South Hill Village. Views of the four different designs and varied landscaping. James Murray and Henry Fliess, Associate Architects, 1954. Photos by Nancy Duff, 1999.

In a 1954 article published in *The National Builder*, Fliess described the problem this way:

> The outskirts of our fast expanding industrial cities give us the clearest picture of what is happening. Here we see rows and rows of almost identical houses spaced as closely together as the by-laws and the regulations of the lending institutions will allow. The house types are few and can usually be found with very little variation in all the newly built-up areas of each city. [1]

His argument is clear and to the point: "The individual house just does not provide the answer to the housing problem for over two-thirds of the population who simply cannot afford it." [2] So instead of trying to reduce the costs of housing through the mass production of thoughtless overcrowded individual buildings monotonously laid out along an unremarkable street grid, the builder's costs could be more effectively reduced, without the negative results, through the considered planning of row housing developments. For beyond the potential savings in land, servicing, and material costs, there is another, more illusive benefit inherent in a greater use of row housing developments. This is their potential to create more engaging and memorable urban spaces and places. Again in Fliess' own words:

> In the hands of the imaginative designer the row house offers infinite possibilities; and when the form and nature of the land – the trees, the slopes, the rivers, the views – are taken into account, each residential community will take on a special character. By using natural features instead of destroying them we can create many visual delights: we can group a number of houses around an old oak, or we can step a row of houses dramatically down the slope of a hill, or we can open up an interesting view – to give just a few examples. [3]

In general, according to Murray and Fliess, there are five major factors that play a role in the livability (a term considered here as synonymous with successful) of any multiple housing projects. They were listed in order of influence: the occupant, the management, the site planning, the landscaping, and the buildings. This breakdown merits some comment. The final position of influence was given to the building itself; a relative importance that is certainly surprising given their chosen profession. This acknowledgement is quite consistent, however, with the pragmatic attitude shared by Murray and Fliess toward housing design, and their built projects authoritatively demonstrate the soundness of their judgement. They were both very talented site planners who devoted a considerable amount of their time to studying housing schemes in the United States and Europe, and it was through travel and detailed analysis of existing housing projects that they were able to determine the relative importance of the various design elements. The greater weight assigned to site layout and to the quality of landscaping, was therefore, a matter of fact, attested to by the most admired multiple housing developments in architectural history. One of which is the row housing project planned by Henry Wright and Clarence Stein, Chatham Village, in Pittsburgh, and in describing this project, another, now familiar point is made, and it is this understanding that informed Murray and Fliess' South Hill row-housing design. "[Chatham Village] depends for its quality not so much on the individual houses, which are simple and unassuming, but rather on the grouping and layout." [4]

Honoured with a Massey Silver Medal, South Hill Village set the stage, and the benchmark, for a flowering of row housing developments across the country. Designed in 1954, it was the first 'garden home' development in Canada. (Figure. 1) The 'open' planning of interior living spaces, and the introduction of a split-level design, made it the first of its kind in North America. Its critical and popular success was also directly responsible for the use of experimental forms of row housing in successive stages of the development of Don Mills.

Figure 2: South Hill Village. Site Model. James Murray and Henry Fliess, Associate Architects, 1954. Courtesy of Fliess Gates McGowan Easton Architects.

Several factors account for the realization of this project at a time when row housing was "usually associated with dreary, solid-packed, narrow streets."[5] First, there was the idealistic master plan for Don Mills by one of Canada's most respected urban designers, Macklin Hancock, who at the age of twenty-eight believed his plan was possible to achieve. Secondly, the prestige of the financier behind the development of Don Mills as a whole, E. P. Taylor, would have held sway in the negotiations with lending institutions. Thirdly, the participation of a builder, Roy P. Rogers, who was interested in exploring new ideas, and who was willing to invest time and money in researching row housing developments to determine the best possible course of action for a rental project of this kind. Also necessary, of course,

were the architects whose interest, experience, and talent in housing design made the reintroduction of row housing palatable to the public. And finally, CMHC had recently raised the profile of row housing by increasing the amount of financing available for their construction, and by actively promoting the use of row housing in their 'balanced' community information campaign.

Lessons learned on site, visiting projects like Chatham Village, were employed to great effect at South Hill. Particularly significant was the breaking up of the number of units into smaller more intimate groups arranged around a communal green space. As the South Hill site illustrates (Figure. 2), this solution serves to not only create more visual interest through the placement of rows, but also allows for a more intimate human scale to be developed between the buildings and their site. It also results in greater differentiation between the house groupings, allowing residents to distinguish between their row and the others. A lack of distinction in housing design is a problem that has returned with a vengeance in recent suburban development, where the similarity in houses and their grouping within the larger street pattern makes it very difficult to distinguish between one group of houses and another, tending to obliterate any sense of place or even spatial orientation.

Figure 3: South Hill Village. Views of the parking compound. James Murray and Henry Fliess, Associate Architects, 1954. Photos by Nancy Duff, 1999.

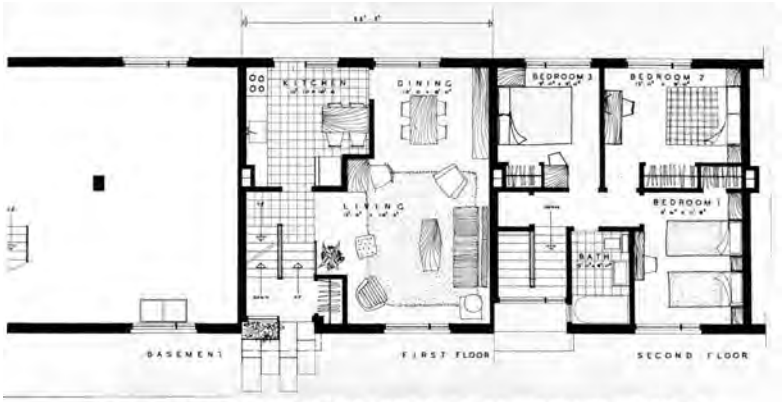
The treatment of the parking compounds warrants some comment, as the care shown for masking the presence of the automobile clearly distinguishes Murray and Fliess' row housing designs. At South Hill this was accomplished in various ways. Each compound was sited differently depending on the conditions produced by the row house groupings. The detailing of the screen walls is particularly successful. (Figure. 3) By choosing to continue the brick out from the end of a row of housing, the architects have not only shielded the garage compound, but have succeeded in directing the eye toward the neighbouring row, past the opening left into the compound, effectively obscuring its presence entirely. The height of the privacy

hedges carries the line of the carport walls, serving to further blur their existence. The gap left between the top of the brick wall and the roof of the carport effectively lightens-up what might have otherwise been oppressively large structures.

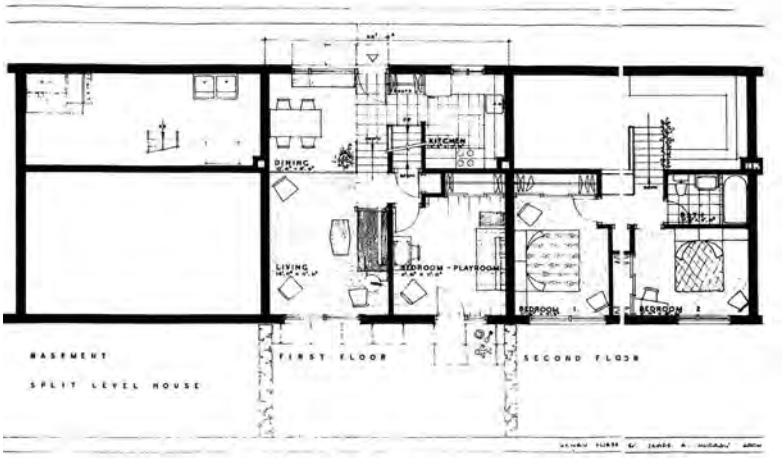
Their particular solution worked out for the storage of the tenants' garbage garnered an unusual amount of attention, including top billing in at least one contemporary article on the project. The solution was simple enough. (Figure. 4) At the main entrance to every unit, closed storage was provided for garbage, and a few gardening tools. It was the manner in which the storage boxes were detailed that drew so much attention. By using the same finishing brick as the units themselves, and reserving the upper portion for plantings, the architects had turned the necessity of storing garbage and tools into a positive architectural element, which serves to animate the front façade and to delineate the main entry to individual units. The provision of exterior storage at the entrance to individual units was an element Fliess would continue to include in the majority of his row housing designs.

Figure 4: South Hill Village. View of a front façade with exterior storage cabinets for garbage and tools. James Murray and Henry Fliess, Associate Architects, 1954. Photo by Nancy Duff, 1999.

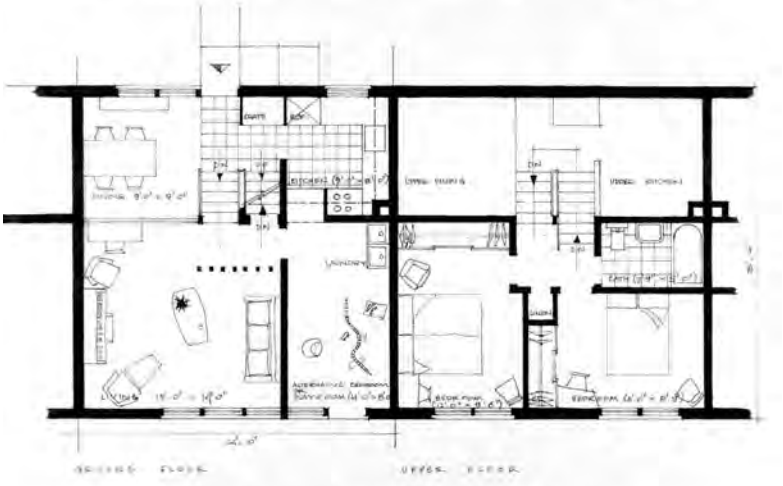
The consideration given to such practical aspects of housing design clearly indicates a genuine concern by the architects to accommodate the functions of everyday life. Murray and Fliess saw making ordinary tasks less ordinary and easier to perform as an integral part of their job as designers. Their role was not simply to make buildings that were pleasing to the eye, but also to make the best of the programmatic requirements – closets large enough to be useful, kitchens that saved the cook steps, adequate privacy from neighbours and unknown callers, etc. Such practical considerations, along with their keen sense of siting and architectural composition, have made for an unusually satisfying living environment. This contention is borne out by the fact that units in South Hill Village, now a condominium project, are often sold before a real estate agent has even put up a "for sale" sign. [6]



Final Version of Two-Storey, Three Bedroom Design



Final Version of Split-level, Three Bedroom Design



Earlier Version of Split-level Design

Figure 5: South Hill Village. Floor plans. James Murray and Henry Fliess, Associate Architects, 1954. Courtesy of Fliess Gates McGowan Easton Architects.

The extent of shared spaces: visual, physical and acoustical give rise to special considerations in the design of row housing, as does the need to provide sufficient natural light with only two exposures. Nineteenth century row or terrace housing tended to be long and narrow in plan, generally leaving their central core in perpetual darkness. When combined with high densities, a lack of sunlight was compounded by a lack of fresh air. By the 1950s modern planners had managed to dispel the illusions of economy said to be gained from such overcrowding, and modern domestic hygiene had developed a series of guidelines and regulations governing new and existing buildings, speaking in such terms as an individual's right to sunlight. Add to this new building technologies and materials, and the stage was set for the creation of a very different quality of interior living space. (Figure. 5) The innovative open planning of the split-level design also indicates a public acceptance, even a public demand, for a more casual domestic lifestyle through its use in a speculative rental housing project.

As may be expected, earlier versions of interior layout by the architects proposed even greater openness, and included a combination of two and three bedroom plans. One earlier version of the split-level design featured a first floor laundry and playroom separate from the living room, but visible from the kitchen through an opening between upper and lower cupboards. (Figure. 5) This is one of the earliest examples to my knowledge of the combined kitchen/family room, though perhaps more enlightened for its inclusion of laundry facilities within the combination. An open divider was used to shield the living room from the main entrance, while still allowing light to flow freely from one side of the house to the other. The inclusion of a skylight over the windowless bathroom in this, and successive versions, is also a notable feature.

Significant psychological needs can be met by taking special care to ensure that medium density housing schemes are engaging both visually and physically - the fundamental purpose being the creation of 'places,' in the phenomenological sense. Boundaries between 'inside' and 'outside' need to be physically discernible – that is public, semi-private, and private exterior spaces need to be clearly defined. This can be achieved by developing a pattern of spaces through the creation of varied relationships between building(s) and site that are reinforced through landscaping and daily use. The desired intimacy of scale will result from the individual's ability to identify him or herself with a particular space within the larger complex as a whole. An individual, in other words, will be able to develop a clear mental map of his or her "place" within the community because it has been made physically manifest. On the larger scale, the goal was the creation of neighbourhoods that can be readily 'understood' and identified by its inhabitants.

Murray and Fliess also understood the psychological significance of one's ability to personalize one's living environment, and that this ability is significantly reduced in any multiple housing schemes. This loss must be compensated for in other ways. Again, the articulation of subtle and varied relationships between building and site is one very effective way of creating more individualized "places". Another important factor resulting from the clear definition of different kinds of exterior spaces is the individual's understanding of his/her realm of responsibility. The term no-man's land was an apt reference for the ambiguous, often large open areas surrounding many modern redevelopment projects, because it identified these areas as indeterminate and barren territory. Planning for "maximum areas of tenant responsibility, minimum areas of project responsibility,"[7] would guard against unclaimed and difficult to defend open areas where one may feel vulnerable, and which tend to deteriorate quickly.

Modern row housing developments like South Hill Village provide us with the clearest path forward in developing future sustainable urban and suburban environments by demonstrating how more compact forms of housing can resonate with meaning. They show us how architecture, through its organization and formal articulation of existential space, can enable or inhibit certain relationships inherent between our environment and ourselves and how it may provide comfort and security by making its spatial order visible, recognizable, or in the words of Norberg-Schultz's "imageable."

It is difficult to understand the formless and placeless character of much of our current development, knowing that such precedent exists. It is harder still to accept renewed cries for the lowering of building standards within our urban centres while new development continues to sprawl ever further from these centres in every possible direction. This disconnect is in part mirrored by that which appears to exist between the larger public's understanding of the value of our 'historic' versus 'modern' built heritage. It is worth considering how the very precepts of the Modern Movement in architecture itself, in its intentional shift in focus away from concerns about "the design of individual houses for particular families" to "living spaces for communities of households"[8] has affected our ability to become successful stewards of this heritage. This is to say that what remains, is to articulate this substantive difference to the larger public in order that we may learn to follow its example.

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1 Fliess, "Row Houses Have a Place in Our Future Housing Plans," Canadian Builder. Vol. 3, No. 3, March 1953. 31.

2 Fliess, "Row Houses," 31.

3 Henry Fliess, "Row Houses," 32.

4 Henry Fliess, "Row Houses," 32.

5 "Terrace Housing" Canadian Homes and Gardens September 1948, Vol25, No. 9, 24.

6 The caretaker related this story to me on a site visit to South Hill Village. This gentleman had been employed at South Hill for almost two decades. He also commented on the quality of the project.

7 James A. Murray and Henry Fliess, Associate Architects. New Forms of Family Housing: a study of horizontal multiple housing techniques. (Ottawa: CHDC, 1960). n.p.

8 Central Mortgage and Housing Corporation, "Housing Design, Parts 5 to 8" RAIC Journal, May 1953, Serial No. 333, Vol. 30, No. 5, 41.

Toronto's Nathan Phillips Square: A "Necessary waste of space"

Sharon Vattay, University of Toronto

When officially opened in September 1965, Toronto's New City Hall presented to the city not only a modern edifice to support municipal government, but also a civic square of unprecedented generosity in terms of space. (Figure 1) While cities and towns of every age have seen fit to make provisions for open places that would promote social encounters and serve to conduct public affairs, Toronto had been lacking in this basic need, a remarkable oversight especially given that Toronto derives from a Huron word that means place-of-meeting. One need only consider the city's earlier city halls (two of which are still standing today), to notice the lack of a civic square or forecourt to the municipal buildings.

Figure 1: Toronto City Hall and Nathan Phillips Square (Source: Sharon Vattay)

Why the city never considered this important piece of urban planning, can only be explained by measures of economy. For example, although a major public square was proposed in 1911 by the Civic Improvement Committee, nothing ever came of this plan. Space was at a premium in the growing centre, and although the city founders had grand aspirations of being an urbane British colony, the lofty ideals were rarely carried to conclusion.

The opening of Nathan Phillips Square thus served as a momentous occasion in modern urban planning in Toronto. By setting aside a broad and expansive civic platform to serve as an open space, the city revealed its desire to uphold an ancient prototype of civic planning. Open space holds great importance as is evidenced in its continuation throughout the history of the urban fabric, from the Greek agora and Roman forum through to the Medieval and Renaissance piazza. These spaces served as vital spaces for celebration, political demonstration and general public use.

Fast forward to the mid-twentieth century when architects, such as Marcel Breuer, advocated the return to this type of urban planning. Breuer, a Bauhaus trained architect, envisioned a time when we would focus not on buildings, but rather on spaces between buildings. "We will speak about squares and streets as the form of architecture...the negative form, the space, will be the form of architecture." [1]

Inception of Nathan Phillips Square

Toronto's Nathan Phillips Square came about due to a City Council recommendation in 1956 for an open architectural competition for the design of a new Civic Square and City Hall. A jury of five (all leading architects on the worldwide architectural scene) ultimately chose the submission of Finnish architect Viljo Revell (considered the most imaginative and original in concept out of the 511 entries).

Revell's proposal was the most expressive of all entries—clearly defining the governmental functions through the use of the varied forms, that is, the podium (containing the public areas), the office towers (containing the administrative functions) and the floating saucer dome (containing the council chamber). A fourth element was also explicitly designated in the competition conditions—and that was a civic square, to be named after the Mayor who implemented the project.

In Revell's winning design the building itself was placed at the northern most portion of the 12 acre site. What is so significant is that the entire building takes up only three and one-half acres of that 12 acre total—the rest was given over to the open civic space. In so placing the building, Revell's design allowed for a clear view of the previous City Hall (the Municipal Buildings of 1889-1900 by E.J. Lennox)—this factor was not lost on the jury, who saw the placement as a gesture respecting the city's architectural past while at the same time moving into the future.

Analysis and Conservation Issues

Revell, as an architect, was a functionalist and a rationalist, meaning his solutions to design were based on logic and lucidity, and, his Civic Square was very carefully shaped in its broad lines. The square was defined by a raised walkway, which wrapped around the east, south and western edges of the space. In its original form, green space filled the area between the walkway and the city sidewalks, while further minimal rectangular patches of green offset the reflecting pool. Three concrete arches placed asymmetrically over the reflecting pool recalled the geometric forms of the building itself. (Figures 2 and 3)

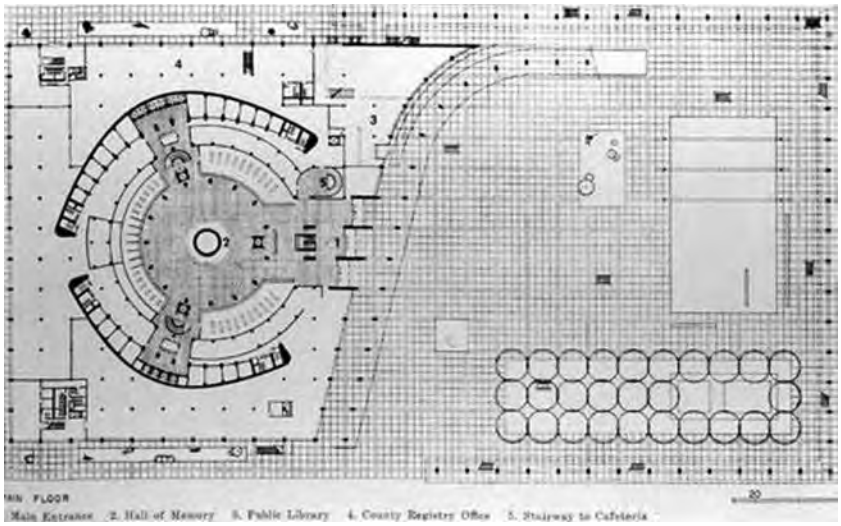

Figure 2: Plan of Toronto City Hall and Nathan Phillips Square (Source: Journal of the American Concrete Institute*, December 1965)*

Since its unveiling (and even prior to its completion) there were critics of the Square. More recently, active discussion has ensued about altering the architectural space of the Square—arguably the most iconic place in the City of Toronto. Although designated under the Ontario Heritage Act, the City (as steward of the building and square) is considering the addition of built elements into the square and the removal of some of the original design features—such as the elevated walkways.

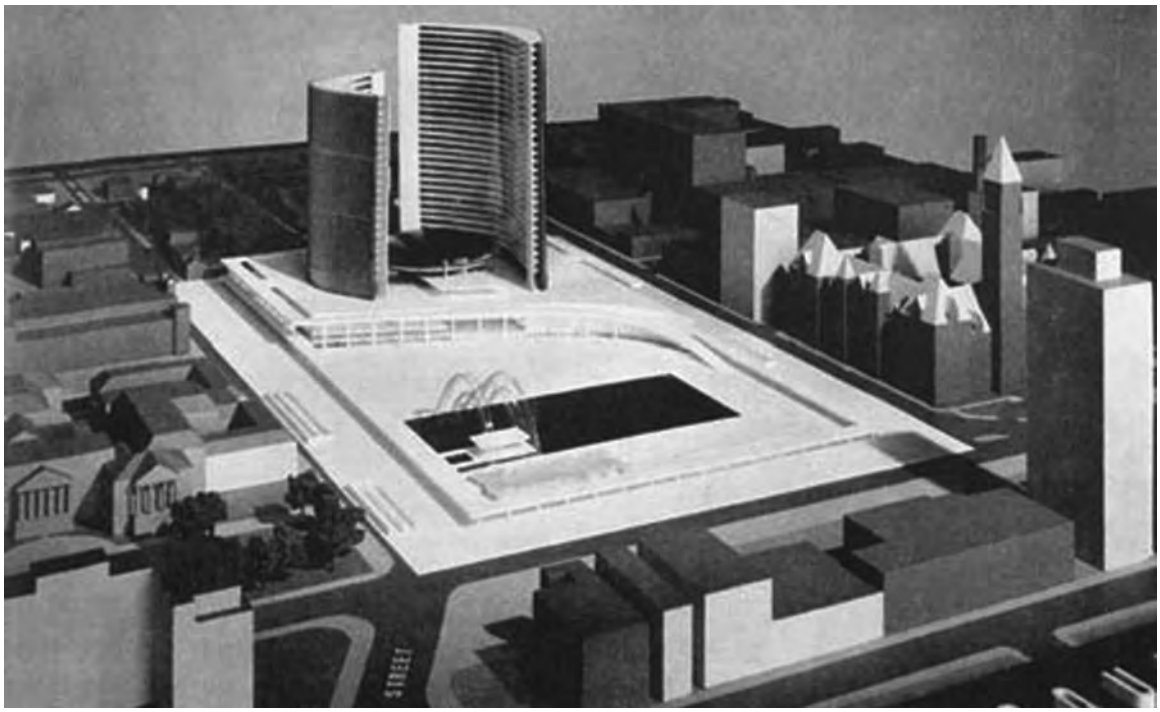

Figure 3: View of Model of Toronto City Hall and Nathan Phillips Square (Source: City of Toronto Archives)

Yet an analysis of the architectural features and their theoretical underpinnings clearly reveals that the space deserves the respect of conservation and preservation.

Colonnade/Elevated Walkway

One of the most discussed elements of the original design is the encircling "colonnade," which is connected to the podium on its south-east corner but stops short of a complete ambulatory before the south-west corner. The critics argue that the elevated walkway cuts the square off from the city and truncates crucial views of the building from Queen Street.

But one can easily argue that this element visually contains the square, ordering an otherwise ambiguous boundary between the civic space and the street. The square is only tenuously enclosed. As Steven Fong has assessed, the square is both architecturally controlled and introverted, but, at the same time, open and accessible.[2] The large open area does not seem vacuous due to the encircling colonnade. Certainly a civic space can exist without boundaries, however, one that is so delineated allows for a more unified sense—one that is clearly defined.

The walkway's practicality lies in the provision of shelter to the citizen using the space—whether from rain or sun. In addition, although unfortunately closed off now due to reasons of safety and security, the elevated walkway originally offered unparalleled views of the entire complex for those citizens attending any one of the informal or ceremonial events in the square.

The Open Square/Landscaping

Within the boundaries of the surrounding colonnade, the square was a clean and open space, the reflecting pool, with its curved concrete arches and fountain, serving as the focal point. Planting was kept to a minimum. This was, in fact, a major criticism from the outset by the jury members. As detailed in the judge's report, dated September 25, 1958, the jury members felt that "a great deal of the landscaping, trees and surface features must be worked out to provide the necessary human interest." The two jury members who had reservations about several aspects of Revell's design called the square "a somewhat stark design," and suggested that it could be given greater landscape interest and amenity, and a more human scale.[3]

Yet, the "starkness" of the square can conversely be argued to provide clarity. The cleanness of the form and space is typical of the modernist aesthetic that not only gave rise to Revell's design but also played a dominant role in the architecture of the 1950s and 1960s worldwide. One need only compare another modernist structure in Toronto of the same era, the Toronto Dominion Centre of 1963-1969 by Mies van der Rohe, to see that the open space plays an integral part of modern design. The large, interlinked plazas between Mies' three structures that together formed the original centre were part of the spatial conception as a whole.

Changes to the Square

The conceptual clarity of Nathan Phillips square was dramatically compromised in 1984 by the introduction of the Peace Garden, a commemorative monument meant as a physical expression of the desire for world peace of all Torontonians. The Peace Garden replaced an original large planting bed to the north-east of

the reflecting pool. Marco Polo, as editor of the *Canadian Architect*, called this "a well-intentioned but clumsy intrusion into an otherwise successful urban space."[4]

Figure 4: View across Nathan Phillips Square (Source: University of Toronto, Department of Fine Art)

If the pavilion and plantings of the Peace Garden can be seen as intrusive, one can imagine what a permanent stage structure would do to the space as a whole. This is just one of the recent proposals being put forth by some city councillors—the stewards of the historic property. The other changes currently being discussed include the removal of the elevated walkways and addition of artworks into the Square.

Chronology

In 1999, Council, under Mayor Mel Lastman, confirmed the use of Nathan Phillips Square as the City of Toronto's premier civic square and event venue and approved funding ($500,000) to hold a design competition to examine the redesign and redevelopment of the Square. Council directed that an assessment of the needs and wants of internal and external stakeholders, special interest groups, and the general public be conducted. By December 2000 the City had established a Reference Group for the Nathan Phillips Square Design Competition.[5] An international competition was set to start in mid-2001 and the selection of a new design was set for the fall of 2001.

In their own report at that time, the City noted that the square, in its original form, served the citizens of Toronto and visitors to the city well, exceeding everyone's original expectations by becoming "the" meeting place in the city. But this success seems to be its downfall—at least in the eyes of the Council. The square has become a site for large music concerts and festivals and the priority in 2001 was to build a

permanent stage to replace makeshift platforms that are regularly erected and dismantled for each event. [6] The main reason for adding a permanent structure onto Revell's minimalist square is that the change in design would result in savings in the costs of staging events.

The other suggestion for redesign at this time (1999-2001) was for additional artworks to be commissioned and placed within the square—whereas currently the only artwork within the square itself is Henry Moore's Archer (installed 1966), which was created at the instigation of Revell himself.

Budgetary concerns eventually shelved the issue. During budget debates in 2002, Mayor Lastman pulled the plug on the competition because it was too expensive for the then cash-strapped city.

But the discussion surfaced again and in 2004 debate was reopened with a focus this time on the removal of the elevated walkways, which one Councillor felt "detracted" from the square. [7] The Councillor felt that the square needed "freshening up." At the Councillor's direction, the budget committee recommended spending $283,000 on a design competition exploring the reworking and redesign of the square (one should note that this is about half of what was budgeted originally in 1999).

At that time, the Councillor quoted a cost of $1.3 million that was set aside to undertake repairs to the elevated walkways alone—money that could be saved, he said, if they were simply demolished. He said, "In my opinion, the walkways as a piece of architectural heritage have very little value. If we got rid of them and had a more attractive square, we could save money and have a more beautiful city." He argued that very few people go up there anyway. However, it is important to note that no one is in fact allowed up there as the City has placed barriers at all entrances. To say that they are not used and therefore are not needed is a moot point.

Another Councillor was of the opinion that the walkways originally served to frame the square (true), but he feels that now that role is fulfilled by the Sheraton Centre hotel located across Queen Street—a building that architecturally cannot contribute to Revell's modernist masterpiece. He too argued that the walkways are not used and that they make the square feel claustrophobic. [8]

During the City of Toronto's 2004 budget planning process, funding for the design competition was reinstated. Work is currently (in 2005) well underway to organize the competition process, which will invite architects, landscape architects, planners, engineers and other design professionals to submit design proposals to "revitalize" the Square.

Concluding arguments

Clearly the preservation of this modernist space is threatened. It is threatened by the desire to install a permanent stage; to animate the square with public art/sculptures; and to remove an original element that was integral to the total design—all in an effort to either produce cost-savings to the city or to appease a wide-variety of stakeholders and public interest groups.

In an effort to preserve this designated modernist space, one can argue that open spaces, such as Nathan Phillips Square, are not only valid but a necessity. If one considers the original Conditions of the

Competition, Nathan Phillips Square not only met, but also exceeded the requirements. The Conditions read: *Primarily, the Square will be landscaped open space of great beauty serving as a forecourt to the City Hall and as an open space for the pleasure of citizens*. It was not to be a park with extensive landscaping. It was not to be a permanent entertainment venue with a fixed stage structure. Rather, it was to be an open space, a forecourt to the City Hall—similar to the forecourts of the Medieval and Renaissance palaces.

This requirement of the square acting as an open space of great beauty, set out by the city in the 1950s, surely is still what is required today in the twenty-first century, especially when the city is becoming more and more congested. A 1958 City of Toronto pamphlet noted that "the Corporation sees the square fulfilling the function of many ancient, and some more recent public spaces."

Why should we let Nathan Phillips Square be turned into Mel Lastman Square, which has been described by one Toronto critic as "a civic square as a municipal theme park," where designers crammed too much into the space? Or why would we want to recast Nathan Phillips Square in the model of the recent Dundas Square, which has not received much positive praise?

Nathan Phillips Square and the City Hall Building have a reciprocal relationship. The open square allows for the space needed for the full appreciation of the building. The public space is then an essential dimension of the architecture. This, in contrast to the view that sees architecture solely in terms of individual buildings separate from their context.

The clarity of the open space is of utmost importance in the history of the modern urban design. Again, quoting Marcel Breuer, clarity "means the definite expression of the purpose of a building and a sincere expression of its structure." Breuer went on to write, "One can regard this sincerity as a sort of moral duty." [9] And, perhaps it is our moral duty to preserve the sincerity of the entire place.

We are losing the memory of the public realm at a rapid pace. Because of that, we are threatened with the prospect of forgetting how to inhabit the public realm and how to take full possession of it (in the way that many Europeans continue to inhabit and possess their open urban spaces). We shouldn't have to be told how to use these spaces—that is, here is a stage. You sit in front of this stage. But rather, here is an open space. Do with it what you will. Spaces such as these adapt to our needs at any given time. And we need to preserve that to allow them to adapt to the needs of future generations.

Nathan Phillips Square continues to serve both the physical and the theoretical purposes that it was originally intended to serve. And, open spaces serve their purpose, only when they are open. And, perhaps we should take heed of the assertion of Marcel Breuer, who in 1955, just one year before Revell conceived the square, wrote: "It is time that the open square regained its importance—the square as a symbol of civic pride and as a tool of civic life: a necessary waste of space." [10]

1 Quoted in *The Oral History of Modern Architecture: Interviews with the Greatest Architects of the Twentieth Century*, Diane Murphy, editor (New York: Harry N. Abrams, 1994): 54.

2 Steven Fong, "Toronto: The Modern Squares of Bay Street," in Detlef Mertins, editor, *Metropolitan Mutations: The Architecture of Emerging Public Spaces*, RAIC Annual 1, (Toronto: Little, Brown, 1989): 43.

3 "Synopsis of the City Hall and Square Competition for Toronto, Canada." City of Toronto Planning Board, December 1958, Appendix A.

4 Marco Polo, "Toronto City Hall," *Canadian Architect* (March 1994): 43.

5 Toronto City Council, Administration Committee, Report No. 6, Clause No. 1, May 30, 31 and June 1, 2001.

6 *Globe and Mail*, 9 January 2001.

7 *Toronto Star*, 13 March 2004.

8 Ibid.

9 Quoted in Peter Collins, *The Changing Ideals in Modern Architecture*, 1750-1950 (Montreal: McGill-Queen's University Press, 1965): 248.

10 Marcel Breuer, *Sun & Shadow: The Philosophy of an Architect* (New York: Dodd, Mead, 1955): 57.

Garden of the Provinces … finally taking center stage!

John E. Zvonar, Heritage Conservation Directorate, PWGSC, Gatineau

The Garden of the Provinces is a four-acre site along Confederation Boulevard on the western edge of downtown Ottawa. Under the jurisdiction of Public Works and Government Services Canada (PWGSC), the Garden symbolizes the provinces and territories of Canada, and is one of the few remaining examples of inspired, high quality landscape design from the early 1960s. Until recently, the site has been underappreciated by both the professional community and the public at large, and in spite of a recent rehabilitation, remains 'under threat.'

This paper will:

1 Describe the original design and its intended role within Ottawa's downtown core;
2 Describe the on-going stewardship and recent rehabilitation by its 'custodian department,' PWGSC; and,
3 Illustrate awareness building and understanding about this site and about Modernist landscapes in general.

The Garden of the Provinces is comprised of one acre of formal terraces while the remainder is characterized by turf grass lawn and plantings. It is surrounded by buildings on three sides: Christ Church and St. Peter's Lutheran Church to the south; the West Memorial Building to the east; and the Public Archives/National Library to the north. Today it is seen as an integral component of Confederation Boulevard and forms a strong link with its neighbours, together boldly marking the western entrance to Wellington Street.

A Brief History

A plan drawing of 1875 shows the block's relationship to the Ottawa River's limestone escarpment with Christ Church Anglican Cathedral immediately southwest and a 'market' to the east. A variety of enterprises occupied the site up until the late 1950s including: a coffin-making shop and undertaker; a livery stable; a boiler works; carriage show rooms and paint shop; and a woolen and carding mill. [1] The most recent fire insurance plan for this area (1956) included the Fleck Foundry and the main plant of Vail's Cleaners and Laundry.

A meeting between Prime Minister William Lyon Mackenzie King and the French urbanist Jacques Gréber at the 1936 Paris Exposition led to the germination of a plan for Canada's capital city. Although interrupted by the Second World War, the result was *The Plan for the National Capital* (1950), which brought together the disciplines of town planning, architecture and landscape architecture to mold the city's future as a unique and fitting tribute to those who served in the Second World War.

In Gréber's plan, the west end of Wellington Street was to be marked by two Department of Veterans' Affairs buildings whose construction would complete *"the transition of Wellington Street from mixed small-scale residential and commercial use to monumental buildings housing government functions."*[2] A

municipal auditorium was to be built to the south along (present-day) Lyon Street. Due to its peculiar shape and perceived unsuitability for a future government building, Gréber promoted this site as a park since this *'blighted area'* needed to be *'rapidly improved.'*[3] The 'park' would also link the proposed Ottawa River Parkway to Wellington Street via the old rail yards and the soon-to-be refurbished LeBreton Flats.

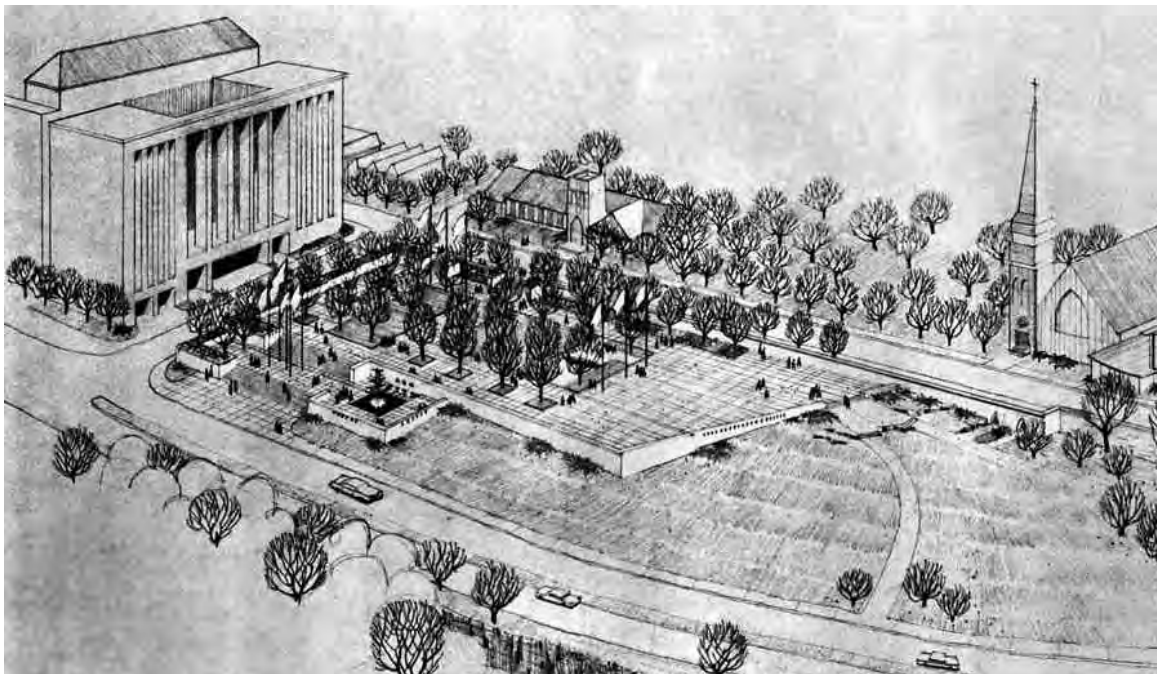

Figure 1: Perspective drawing of proposed site development (Emil Vandermeulen, National Capital Commission, 1962)

Design and Site Development

> *"We wanted to achieve a counterpoint to all the activity going on in Confederation Square. A walk along Sparks Street ends up at the Garden of the Provinces."*[4]

While Ned Wood of the National Capital Commission's (NCC) Landscape Division oversaw the exercise, the project design role was assumed by Donald W. Graham, recently returned with a degree in landscape architecture from Harvard University and the influence of luminaries such as Giedion, Eckbo, McHarg and particularly, Hideo Sasaki.

At the time there were tremendous explorations taking place both in the artistic world and in the design world. For example, explorations up to this time included Laszlo Moholy-Nagy's experiments with geometric forms, spatial relationships and materials in both two and three dimensions.[5] Landscape design works that may have proved inspirational include that of Thomas Church where *"the central axis was abandoned in favor of multiplicity of viewpoints, simple planes and flowing lines. Texture and color, space and form were manipulated in a manner reminiscent of the Cubist painters."*[6] In this vein, the Garden of the Provinces was laid out to be approached, viewed and appreciated from a number of different angles and upper and lower vantage points.

All buildings on the site were demolished in 1958 and 1959, and the site was leveled and graded. Foundation work began in 1960 and the main terraces were constructed during the winter of 1962. Completion of the landscaped portion was delayed due to the construction of a primary city sewer main.

The site was officially opened on September 25, 1962. Prime Minister John Diefenbaker described the park as *"just a tiny corner of the master plan of national capital development" and "a symbol assuring the provinces of their rightful place in Confederation."*[7] He was pleased to be present in *"these days of stern reality"* (i.e. the Cuban Missile Crisis) to open a garden, *"since gardens are the essence of peace, tranquility and harmony."* Also in attendance were Public Works Minister Fulton, NCC Chair Lt-Gen Clark, and Ottawa Mayor Charlotte Whitton, as well as several Cabinet ministers and MPs representing all sections of Canada to unfurl the distinctive banners of their home province or territory. [8]

Figure 2: Prime Minister John Diefenbaker at the official opening, September 25, 1962. (City of Ottawa Archives, Ottawa Journal fonds, 2-1)

By 1965 the site was maturing and awaited the completion of the new National Library to the north and the federal government's proposed national defence headquarters to the west.

Good Urban Manners

At the time of its unveiling, NCC officials boasted that the park would serve as an impressive western gateway for Wellington Street leading to the Parliament Buildings.[9] The design team respected adjacent buildings and the site displayed good 'urban manners' in terms of its scale, materials and detailing.

The team acknowledged St. Peter's Church by establishing a physical corridor, which would serve as a visual 'link' between the church and the impending National Library auditorium. This space would also serve as a 'foyer' for parishioners exiting the church and proceeding descending towards the site. The 'links' with Christ Church included the use of sandstone in the site's south retaining wall, itself angled in an elegant gesture towards the church.

At the time of planning, a temporary 'war' building was positioned north of the site across Wellington Street. Although plans had been prepared as early as 1953 by Mathers and Haldenby Architects (Toronto), construction would not commence on the National Library building until 1963, with completion in 1967.

Westwards to LeBreton Flats, the expropriation of 53 acres of industrial plants, commercial buildings and low-standard housing was to make way for an ambitious scheme totalling ten new government buildings. Although originally to be completed by 1967, the plan never reached fruition. The Garden of the Provinces would have served as a 'viewing platform' towards the future 'Pentagon of the North.' [10]

Figure 3: View of site from northeast almost three years after its opening. Lebreton Flats to rear right. (Postcard "The Garden of the Provinces," c. 1965, K. Elder Collection)

Component Parts

The Garden of the Provinces is organized as two formal terraces, the primary terrace along the south axis and a secondary terrace serving as the transition to Wellington Street. (The site's prime entry point is at the northeast corner, with the intersection of Bay and Wellington Streets.) The primary terrace is 'broken up' by two rectangular grassed planes establishing the site's internal structure, with one punctuated by a water fountain. The basic organizational device is the grid: the resultant space accommodates free movement through the site. To downplay the effect of increasing northbound traffic on Bay Street, massive planters were incorporated on the east side which also helped to screen the loading docks of the Veterans' building.

The highest quality materials were employed. Staircases were comprised of dressed Stanstead granite and Indiana limestone banding; concrete surface panels boasted the first use of exposed aggregate in Ottawa. The limestone banding was consciously selected to reflect both the material and patterning evident in the west façade of the Trade and Commerce Building (now the West Memorial Building) across

Bay Street. The majority of the site's south retaining wall was comprised of Nepean sandstone, acknowledging the walls of Christ Church Cathedral.

The whole setting is softened by regular plantings of linden trees laid out in strict geometric fashion, reflecting the 'bosquet' style that was in vogue at Harvard in the 1950s.

Figure 4: Regular plantings of linden trees on upper terrace. (John E. Zvonar, 2005)

Seen from a distance, the most obvious features of the Garden of the Provinces are the provincial and territorial flags, which are found in three groupings, depending on entry into Confederation. For example the lower terrace boasts the flags of Ontario, Quebec, Nova Scotia and New Brunswick.

The water element is represented on both terraces by way of unique fountains whose dynamic motion and sound animate their respective settings and serve as counterpoints to the hard-surfaced terraces. The lower terrace boasts a stainless steel sculptured fountain six metres tall with concave stainless steel disks arranged in the shape of a tree. Symbolizing the vast forests of Canada, it was designed by the Montreal sculptor/industrial designer Norman Slater. On the upper terrace, a series of concave concrete slabs suggest the Great Lakes. A subtle work, it was conceived by the NCC's landscape architect, Emil Vandermeulen, and was engineered by John Adjeleian.

Figure 5: North balustrade boasting floral emblems of provinces and territories. (John E. Zvonar, 2005)

Less obvious than the flags and fountains are the bronze plaques painted with coloured enamel set on the balustrades of the upper and lower terraces. These represent the floral emblems of the provinces and territories, the corresponding names of which are engraved in the balustrade's granite. Unlike the flags, these plaques are only revealed on entering the site and, accordingly, provide a delightful surprise for the viewer. The floral emblem and flag of Nunavut were added with the recent rehabilitation.

PWGSC Stewardship

Ultimately deemed to be 'insecure' from a military perspective, the defence headquarters on Lebreton Flats was formally dropped in 1973 and no other federal development took place. Since the Flats had been razed and all occupants moved by 1965, the result was an open, barren, and uninviting expanse. Without the defence headquarters anchor to the west, the Garden of the Provinces was orphaned and never fully realized its potential as the intended important spatial link between downtown and Lebreton Flats, lacking a critical mass of development and attendant population. From the 1970s through the 1990s, the site remained under-appreciated, save for the faithful lunch crowd from adjacent government buildings who took advantage of its refuge. On numerous occasions it has been eyed as a potential building site.

Of course this site was not alone in its limited appreciation by the public, especially in North America. Walker and Simo had raised the issue in 1993 through their book Invisible Gardens. It was an attempt to document the 'history' of the post-Second World War landscape scene, its prominent educators, practitioners, and 'works.' If not the general public, they aimed at least to remind the professional community of their roots and to interest them in promoting awareness of this field.

Concerns had been raised in regards to the muted fountains, which had been 'dormant' since at least 1992. Clearly the park was not its full self without the dynamic water action. In 2002, PWGSC committed the required funding to install a new pumping and filtration system and upgrade the electrical system. [11]

However an expressed need to address barrier-free design requirements brought the much-needed rehabilitation effort to life, including two internal ramp systems on the east side, and one external ramp on the west side. Although efforts were made to respect the site's existing patterns, features and materials, the ramps' stainless steel handrails (referencing the 'tree' fountain) overwhelm the established character of the site.

The replacement of some stonework and a comprehensive masonry re-pointing program, as well as the addition of a new flag and floral emblem reflecting Nunavut's entry into the Canadian Confederation in April 1999, demonstrated that PWGSC was committed to the protection and enhancement of this Modernist landscape.

Mechanisms for Protection?

In spite of the successful rehabilitation at the Garden of the Provinces, at present there are no formal mechanisms for protecting landscapes under federal ownership. The exceptions are the grounds of Parliament Hill and Rideau Hall, which have both been designated under the Federal Heritage Buildings Review Office (FHBRO). In the case of the Garden of the Provinces, it is quite simply PWGSC's on-going stewardship, which ensures its protection.

At a provincial level, the Ontario Heritage Act almost entirely ignores the conservation of landscapes. The Queen's Park Complex, designed by Sasaki, Strong and Associates in the 1960s, was recently given *'protected heritage status,'* interestingly the first of Sasaki's landscapes to be so recognized. As Michael McClelland has noted, *"It was also important because Canada's legal framework for heritage protection was able to designate a relatively recent cultural landscape."*[12]

The professional community in the United States has shown increased interest in modern landscapes, evidenced by the 1995 gathering at Wave Hill entitled ' *Preservation of Modern Landscapes.'* Follow-up publications, including *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible* (edited by Charles A. Birnbaum) have helped to focus the discussion. Currently, the Cultural Landscape Foundation maintains a forum called 'Landslide,' whose goal is *"to call attention to the important endangered American landscapes that are a part of our national heritage in order to stimulate the preservation of their unique artistic and cultural integrity."*[13]

A Professional Challenge: Raising Public Awareness

> *Why aren't landscape architects speaking out about the impending destruction of modernist masterpieces?*[14]

Charles Birnbaum's challenge to the professional community in 2003 helped this author to focus on the phenomenon of *'invisible landscapes'* within our Nation's Capital. As a professional landscape architect working in the field of heritage conservation, Mr. Birnbaum's challenge spurred this author to initiate a public promotion of the site. Although not explicitly under threat in the wake of PWGSC's rehabilitation, it remains vulnerable as a potential building site and, importantly, its story needed to be disseminated.

> *"Now more than ever is the time to promote these extraordinary … works. In doing so, landscape architects can widen the public's understanding of placemaking, design excellence, and stewardship of [our] landscape heritage."*[15]

The time was appropriate to engage the public and to increase awareness and understanding of at least this modern landscape. Ottawa's Urban Forum, a volunteer-organized lecture series on urban issues, provided the ideal venue for such an idea. An enthusiastic, audience heard from: Andrew Waldron, a historian noted for his expertise in the Modern Movement, who spoke on the design 'scene' in Ottawa in the 1950s; Don Graham, the project landscape architect; and Ivan Matrtaj, the PWGSC project manager responsible for the recent rehabilitation of the Garden of the Provinces.

On the heels of the Urban Forum event, *The Ottawa Citizen* pursued the story *(Ottawa's forgotten Garden of the Provinces*, 10 May 2004). This newspaper plays an important role in informing its readers on urban affairs and design in the capital and beyond. In this case, Maria Cook informed a much wider audience about one of the Capital's best-kept secrets.

Following this, a nomination was prepared for the municipal heritage award program. The resulting Certificate of Merit presented to the project team in February 2005 celebrated the only landscape so nominated and thus honoured. Ultimately, whether through media coverage or the awards program,

recognition for The Garden of the Provinces has consistently increased, thus making the invisible visible, and reducing its vulnerability.

Figure 6: Signature flags on lower terrace.
(John E. Zvonar, 2005)

Recent Developments and Future Aspirations

In spite of the ambitious intentions for LeBreton Flats in the mid-1960s, it was not until the mid-late 1980s that the Core Area West plan was formalized, with a vision to create an urban community in the Capital's central core. The opening of the Canadian War Museum on LeBreton Flats in May 2005 set the stage for the development of an expected residential population of 5,000, as well as offices, shops and parkland by 2020.

As well, the National Capital Commission has recently unveiled its draft *Core Area Sector Plan* (March 2005) with its multi-faceted vision, including protecting heritage and promoting sustainability. As an important stage along the ceremonial route, programming is proposed for the site with viable pedestrian connections to LeBreton Flats: a recommendation for a significant gateway building at the Garden of the Provinces site, in spite of entreaties for protecting heritage and promoting sustainability.

At a municipal scale, the City of Ottawa recognizes The Garden of the Provinces in its Official Plan and promotes its protection as an existing open space. *The Downtown Ottawa Urban Design Strategy 2020* (Urban Strategies, 2004) identifies a 'Downtown West Precinct' with an 'effective bridge' to LeBreton Flats from Upper Town: a link between the western end of Sparks Street and the ' *exciting opportunities unfolding in LeBreton Flats*' is inevitable.

These prospects only bode well for the Garden of the Provinces in realizing one of its original intended purposes: the link between the downtown core and Lebreton Flats.

At least three new towers are being built in the immediate vicinity, which should result in a population of nearly 500 new residents who may appreciate the site for its value as a neighbourhood open space. The

possibility of itinerant vendors or a discrete food concession, musicians and buskers would help immeasurably. As for unofficial stewardship, the initiation of a 'friends' group such as has faithfully tended the Maplelawn Garden for over a decade, would ensure a favorable future.

As we anticipate its formal re-opening, there is also the prospect of heritage designation whether at a municipal level or higher (provincial, national). Ultimately the goal would be to have it reside on Canada's National Register of Historic Places.

The 'coming out' party for the Garden of the Provinces has been a long time in the making. That said, its higher profile both as a fresh rehabilitation and as a vital open space link to LeBreton Flats in the downtown core should solidify its position well into the future. Because Public Works chose to protect this civic space, we are not mourning the loss of an important Modernist work, but rather, are celebrating it, over four decades after Mr. Diefenbaker presided over its opening. It is our communal responsibility to protect good places and to ensure their health and wholeness. The elegant piece of work that is The Garden of the Provinces, certainly merits this interest and care. This finely crafted Modernist open space is finally ready to make its civic debut and assert its place of honour in the capital, finally taking centre stage.

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1 Public Works Canada. Background Notes, [on the opening of The Garden of the Provinces]. September 1964.

2 Parks Canada (FBHRO). West Memorial Building *Heritage Character Statement* (94-83) [1995.11.10 Rev'd].

3 Federal District Commission. *Plan for the National Capital (1950) General Report*. Jacques Gréber Consultant. (P.214)

4 Don Graham as quoted in *The Ottawa Citizen*, May 10, 2004.

5 Peter Walker and Melanie Simo. *Invisible Gardens: The Search for Modernism in the American Landscape*. Cambridge, Mass: (The MIT Press, 1996), p.137.

6 Marc Treib. "*Open spaces and landscapes: Some thoughts on their definition and preservation",* in World Heritage Papers (13): Identification and Documentation of Modern Heritage. Paris, France: (UNESCO World Heritage Centre, 2003), p.33, ref. 44.

7 *The Ottawa Citizen*, September 25, 1962.

8 Ibid.

9 Ibid.

10 *The Ottawa Citizen*, April 19, 1962.

11 *The Ottawa Citizen*, May 10, 2004.

12 Michael McClelland "Designating Modern Cultural Landscapes in Canada" in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible*. Edited by Charles A. Birnbaum. (Spacemaker Press, 2004).

13 Landslide website: http://www.tclf.org/landslide/index.htm.

14 Charles A. Birnbaum, "Silent Spring" in *Landscape Architecture Magazine*. August 2003, p.62.

15 Ibid; p.99.

The Controversial Relocation of the Public Sculpture *La Joute* by Jean-Paul Riopelle

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A highly published controversy on Quebec public art arose in the spring of 2002 concerning the relocation of the Montreal fountain-sculpture *La Joute* by the artist Jean-Paul Riopelle, which was incorporated into the Olympic Park in Montreal as part of the 1976 Olympic Games. It was part of the square that was itself contained within the concrete gardens adjoining the sports facilities designed by the French architect Roger Taillibert, who designed the Olympic Stadium. During Riopelle's state funeral in March 2002, residents in the Hochelaga-Maisonneuve district in East Montreal got news of the forthcoming move of the neighbouring sculpture. They formed a group called Comité SOS *La Joute* in Hochelaga-Maisonneuve and orchestrated protest actions against its announced relocation, which led, a few we 160eks later, to the formation of a local coalition of social, economic, political, cultural and artistic players who shifted the controversy to municipal and provincial levels. Despite their pressure, *La Joute* was removed from the site the following fall and restored. This was then followed by its integration and inauguration in the Spring of 2004 in the new Place Jean-Paul Riopelle in the *Quartier international de Montréal*, [International District of Montreal], or the QIM. This district comprises a large urban planning project mainly financed by federal and provincial public funds, in partnership with the local merchants. The QIM has since received numerous rewards (Figures 1 to 5).

Although I contributed to the controversy from within the heritage organization *DOCOMOMO Québec*, which opposed the relocation,[1] I will examine the case as an art historian, restricting myself to the actions and arguments in the dialogue leading to this drastic conservation measure; other studies are anticipated. The relocation of a work of art contradicts the view held by, among others, the restoration expert Cesare Brandi, according to whom the original location and vistas of a work of art should be conserved. [2]

Figure 1: Jean-Paul Riopelle, La Joute, 1974, fountain-sculpture, bronze. Public plaza, Olympic Park, Montreal. Collection - Musée d'art contemporain de Montréal*. Photo: Danielle Doucet, September 2002.*

Figure 2: Jean-Paul Riopelle, La Joute, 1974, fountain-sculpture, bronze. Public plaza, Olympic Park, Montreal. Collection - Musée d'art contemporain de Montréal*. Photo: Danielle Doucet, September 2002.*

The "first circle" of users

For the sociologist Howard Becker, collective action leading to change, in this case the moving of *La Joute*, may be analyzed by noting the interaction between the players, of whom there are many. [3] Called mediators by the sociologist Antoine Hennion, they form the "first circle" of users for the work, who appropriate it and "(trans)form" it, crystallizing its form and value for a while and thus contributing to its continued production. [4] The sociologist Madeleine Akrich posits that a controversy often reveals a series of others, which must also be examined;[5] this is the case here, although they received less media attention. From her point of view, "the intelligibility of the material or intellectual transformations experienced by the [work] can only be obtained by closely studying the controversies that gave rise to them, of which they are the outcome." [6]This also helps us understand how a work, such as *La Joute*, achieves "notoriety."[7]

In order to study the (trans)formations of *La Joute* by its mediators over the years, I consulted documents belonging to the journalist Jacques Keable, of the Comité *SOS La Joute*, which I obtained through the *Access to Information Act*. I also consulted numerous committee texts that circulated this information to journalists and art critics who, in turn, freely commented on them. I have also analyzed how La Joute was received since 1970 on the basis of works of art historians and texts by art critics and public affairs journalists in the print and electronic media. Like the historian of public art Harriet Senie in another controversy,8 I will deal with the themes of the work of art, public art and the public space where Riopelle's art work was situated before 2004. However, first let us examine the mediators' actions prior to 2002.

The Chronicle of *La Joute*

Riopelle was residing in Europe when, between 1969 and 1970, he designed a clay model of the sculpture, which a mould maker subsequently reproduced in plaster. [9] This project was exhibited at Saint-Paul-de-Vence in 1970-71 and in Paris in 1972 with a different arrangement for the elements around the central part. Echoes of the exhibitions of the time are found in the Quebec magazine *Vie des Arts* and in the Quebec daily *Le Soleil.*[10] Certain Quebec art patrons, including Champlain Charest and André Légaré, who would be prominent mediators, subsequently paid for the work to be cast in bronze in Italy and transported to Montreal. This occurred after discussions between Riopelle and the architect Taillibert on how it was to be incorporated into the site, as well as with the Montreal mayor, Jean Drapeau. In 1976, the provincial government, through its *Musée d'art contemporain de Montréal*, accepted the gift. *La Joute* has been part of its collection ever since.

The fountain-sculpture was incorporated into the Olympic site in April 1976 without the gas mechanism that creates the flames in the water in the basin. Responsibility for maintaining it fell to the *Régie des installations olympiques* [olympic installations board], or the RIO, a provincial public institution. Art historian Guy Robert wrote a long description of the artwork in *Le Devoir*, but with only one photograph of the project in plaster.[11] It was inaugurated the following July 16 with no media in attendance. This took place only two days after the City of Montreal dismantled the exterior exhibition *Corridart*, which had been organized for the Olympic Games. [12] A picture of *La Joute* appeared the next day over an article by Guy Pinard with the devastating title "The damned stadium is ready," dealing rather with the inauguration of the stadium.[13] Two years later, Riopelle created a bronze plaque that was mounted near *La Joute*, on which he inscribed the title of the sculpture, five rings symbolizing the Olympic Games and his signature.

Figure 3: Public plaza, Olympic Park, Montreal. Photo: Danielle Doucet, September 2002.

Conservation by the RIO

From 1976 to 1983, failure on the part of the RIO to maintain the sculpture led to occasional complaints by the Museum. The donor Légaré did so too, indicating that the lighting of the basin "had been broken with stones the first winter," that its ceramics "had suffered some damage" and that "the water displays [were] non-existent."[14]

A controversy broke out in the media in 1983, when the RIO transformed the public plaza into a café with a terrace. Some elements of *La Joute* were removed at the time, while it was partially hidden by the wooden terrace. The problem, which Riopelle had noticed and the donor Charest confirmed, was then reported in *La Presse* straight away by the art critic René Viau. [15] Without understanding these strong reactions, the RIO granted the Museum's request and restored the site. The controversy is traced from that year in a history of art published by Guy Robert.[16] A little earlier, Robert and Viau had taken an interest in *La Joute*, one in a research study on Riopelle and the other in an article on public art in Montreal. [17] A decade later, Jean Brien recounted these moments in the design and installation of the artwork, as well as the controversies that it had produced in an article that became a key narrative, [18] when the Museum suggested in 2002 that it should be read by SOS *La Joute,*[19] who referred to it frequently.

Some years later, the RIO built some offices under a walkway close to the sculpture, greatly reducing the visibility of the artwork and the plaza from one of the two streets framing it. [20] This was noted by several journalists such as Gérald Leblanc in *La Presse*, who spoke of a garden that had become "inward," "jammed," and "invisible."[21]

In 1992, the recently-elected President of the RIO, Pierre Bibeau, took the initiative in promoting *La Joute,* which he considered "incomplete," and directed the Vice-President of Marketing, Yves Lefebvre, to take action. The project was aimed at restoring the fountain-sculpture and "completing" it with the planned flames, to lay out the plaza and make it accessible again while retaining the offices, all for an estimated cost of a million dollars, the funding for which was to be provided by a single sponsor. [22] The executive then formulated the project, researched the sponsorship and found only a partial one, and went ahead with preparing the promotional material. A brochure published that year shows *La Joute* and the plaza to advantage as well as the Olympic Park and the larger quadrangle as a whole, the Pôle Maisonneuve. [23] In addition, an internal document with the evocative title "*La Joute* de Jean-Paul Riopelle. Un trésor à redécouvrir," [*La Joute* by Jean-Paul Riopelle. A treasure waiting to be rediscovered] transforms the damaged artwork into a treasure.[24] It includes a text from the gallery owner Michel Tétreault and the reproduction of an article by Guy Robert, both renowned for their dissemination of the artist's work, which lent credence to this promotional tool. The project was circulated by journalists from *La Presse* at the time, and 10 years later by SOS *La Joute*. Still in 1992, Charles Lapointe, CEO of the Greater Montreal Convention and Tourism Bureau, praised the fountain, the park and stadium in the same daily newspaper. [25]

In 1995, the Vice-President of the RIO, having finally found the necessary sponsorship, met Riopelle to "inform him" of the RIO's intention and then submitted the detailed project to the new President, Benoît Michel, and to the Board of Directors for their approval. They deferred a decision on it, and it was never studied again.[26] Death to the serial drama, and the ambitious project was replaced the following year by the preparation of a descriptive plaque in cooperation with the Museum!

The Quebec government announces the relocation

In the Spring of 2000, *La Joute's* destiny is played out. Alain Riendeau, another RIO President, [27] informed his Board of Directors that the Quebec Government was planning to move the sculpture downtown, and that the artist Riopelle and the members for the constituencies in East Montreal were in agreement, including Louise Harel, at the time Quebec Minister of State for Greater Montreal and Municipal Affairs and

a popular Member of the National Assembly for Hochelaga-Maisonneuve for 19 years. He also informed them that some economic development organizations in the East voiced their opposition to the move to Premier Lucien Bouchard, preferring, at the very worst, that it be relocated in their area. [28] The RIO, for its part, did not object, but proposed that the artwork be replaced. [29]

Figure 4: Public plaza with fountain, Olympic Park, Montreal. Photo: Danielle Doucet, May 2005.

A few days later, a few articles in *La Presse* addressed the issue: the journalist Éric Clément reported in positive terms that *La Joute* would be "exhibited" in Montreal's international district in two years as a result of discussions between the RIO, the Museum and the QIM. [30] Conversely, Jacques Keable, a key member of the future *SOS La Joute*, was already developing a rationale opposed to the "cultural stripping" of Hochelaga-Maisonneuve;[31] the words and tone were to be taken up by a journalist a year later. [32] It should be noted that the sculpture was part of the tourist routes in the district, including one where, as Clément wrote, "cultural treasures" were visited by bicycle, and another route that was suggested in a Montreal public art guide of the time.[33]

Meanwhile, preparations for the relocation of the fountain-sculpture were getting underway. Professionals from the QIM tested the "scenographic" mechanisms for the planned water, fire and lighting, while Museum experts assessed how much restoration was to be done. [34]

Without a doubt, *La Joute* was discussed during these 25 years, despite a purported memory lapse so decried during the great media controversy that began the following year, shortly after the death of the artist. Let us see what the first circle of users has focussed on in discussions on the artwork.

The great unfinished artwork to be completed at all costs

It turns out that the majority of these mediators considered the fountain-sculpture unfinished and damaged, almost at risk, that they also assessed it as being a great artwork, with numerous symbolic values, from which they drew their arguments about its significance.

The representation of *La Joute* as an unfinished work that had to be completed at all costs seems to have been the deciding factor. It must be remembered that the most notable missing element is the fire in the water in the basin, as planned in Riopelle's project. That did not prevent the fountain from functioning, nor did it prevent Riopelle from recognizing it when he attended its inauguration, nor from defending it when he saw it in poor repair in 1983 during a visit with some foreign collectors. However, this "artist's vision," where the fire would have burned "while dancing," appeared to Guy Robert in 1981 "all the more interesting in that it combined the four basic elements: Water, Fire, Air [...] and the Earth of the original sculpture. [35]" The fire, then, was missing. From 1991 to 1995, the RIO constantly cited this argument, as well as the artist's intention, as part of its own project to promote it. As proof, Vice-President Lefebvre was to "complete the *unfinished* artwork [...] by introducing the ring of fire in keeping with its designer's intention" [36] or, elsewhere, he was to give it "its original conceptual beauty by supplying it with water and fire [and] completing the work according to the design of its illustrious creator. [37]" This was then taken up by journalists in 1992, where, for instance, it was reported that the fire "must abandon its struggle to the water," [38] and by the art critic Jean Dumont in 1998, who wrote that "the burners from where the flames were supposed to shoot up"[39] had never been installed.

In this respect, the 2002 controversy brought to light the views of other important mediators, including the Museum director, Marcel Brisebois, who confided to *La Presse* columnist Ariane Desrochers, that "the sculpture does not operate according to Riopelle's project,[40]" referring, she writes, "to the harmonization of the water and fire as had been planned but had never worked." [41] The art critic Bernard Lamarche of *Le Devoir* also indicated as much, and the words of Brisebois that he recalls are explicit: he had "agreed to the moving" of *La Joute* because "You have to respond to the artist's project. The [Museum] does not have the means to do so [...] People appeared however who told us that they had the means to restore and complete the artwork."[42] One of these people, the Associate Director General of the QIM, wrote: "The absence of a ring of fire on the surface of the water [poses] a challenge with reference to the artist's original vision. Our project proposes to take the necessary corrective steps and rigorously translate the wishes of Riopelle with regard to his artwork."[43] He also mentioned that technical constraints were preventing that being done above the metro and the parking lot on the Olympic site, but did not explain how it would be possible in the new square situated above a highway. [44] The unfinished nature of this situation became a principal argument taken up by the Quebec Minister of Culture and Communications, Diane Lemieux, when she refused to hold public hearings on the issue as requested by SOS *La Joute* in December 2002. She replied as follows: "the initial site [...] did not take into consideration the artist's intention of making the flames run over the water in the basins (*sic*), since they were located above the Pie IX Metro station. Moving the work could then permit [...] to activate the ring of fire." [45] In the course of the controversy, other people's opinions were voiced on the necessity of completing *La Joute*: from friends, family and the artist's representative, as well as SOS *La Joute*.

For this first circle of users, whether they were in favour of the relocation or not, the work was perceived as of less consequence than the project, thus making its defence very costly for all. This reveals a common conception whereby the artist's intention overrides the artwork as presented.

In addition to being seen as incomplete, *La Joute* was considered badly maintained by the RIO, as we have seen. But the fountain was in operation at the point when, at the beginning of the controversy, the

Museum director asserted that "the transfer of the sculpture [was] absolutely necessary for its preservation [for] it would have been damaged where it was.[46]" The journalist Stéphane Baillargeon then presented it as "seriously deteriorated [and without] water displays"[47] and the art critic Lamarche, as being in a state of "advanced deterioration.[48]" The physical state of the work rapidly moved from being damaged to being at risk. In addition, according to all the mediators, the restoration of the sculpture proved to be connected to the necessity of completing it, which made its restoration *in situ* difficult to finance.

This great interest in *La Joute* developed in the course of these interventions, magnifying it into something precious, an artwork to be preserved and appreciated. They demonstrated its greatness by defining it as "grandiose " and "spectacular," while affirming its "imposing," even "olympic" size.[49] Many people stressed its unusual nature, seeing it as a treasure or a jewel. Similarly, the art critics Viau and Dumont found it "unique," the Museum and art historian François-Marc Gagnon presented it as a "major" work by Riopelle and the RIO promoted the "international calibre" of this "master artwork."[50] Add to that the frequent mention of its monetary value that rose from $325,000 when it was donated to the appraised value of a million dollars in the 1980s. The RIO, economic organizations from East Montreal and Keable had even declared it "heritage" before Riopelle's death.[51] By so doing, all their recognition and promotion had propelled *La Joute* to the rank of a major artwork. This is consistent with the grand image of the artist that many mediators maintained during those years. The QIM staff described him as a "giant" and a "genius" after his death,[52] a time when Riopelle was idealized into a hero, according to the art historian Francine Couture.[53]

In other respects, the varied symbolic representations of *La Joute*, sacred and profane, had nevertheless crystallized with the controversy, thus fixing it firmly in one or the other public space. On the one hand, commentators had conjured up its elements, seeing them as both totem, bestiary - owl, dog, bear and fish - and elements of nature - water, air, fire and earth. This latter representation was thus affirmed by the QIM staff: "The fountain-sculpture will be [...] installed at the edge of an urban forest, thus promoting the theme the artist was seeking."[54] On the other hand, the active nature of *La Joute* appeared as a festive or sacred ritual - carnival, merry-go-round, parade and round - or play related - a child's string game, a flag game or even a hockey game, naturally mentioning its installation on the occasion of the Olympic Games, but not emphasizing it. SOS *La Joute*, however, will do so, arguing that it was commemorating an historic event. Thus, everyone upheld the traditional commemorative function of public art, seeing the work as a necessary reminder of a place or historical event, something that had been challenged by several artists since the 1950s in Québec.[55]

Public Art and the Public Square

The mediators seldom spoke about *La Joute* as a public art work before the controversy, unless to signify that it was accessible to the public at large. This was when they dealt with its lack of access, both visual and physical, after the square was closed to the public by the addition of windows and offices. Thus, they had not considered it much in relation to the site, nor mentioned the architect's influence, emphasizing rather the design of a singular, self-contained work of art at the expense of a public art design. In doing this, they opened the way for its relocation. In this sense, the director of the Museum, its owner, confided to the art critic Lamarche that "the issue [was not] the location of the artwork but its condition and functioning, when all was said and done."[56]

Figure 5: Jean-Paul Riopelle, La Joute*, 1974, fountain-sculpture, bronze, daytime view before the summer evening scenographic program with misting, light and flames in the last five minutes. Place Jean-Paul-Riopelle, avenue Viger Ouest at the corner of rue Bleury, Montreal. Collection -* Musée d'art contemporain de Montréal*. Photo: Danielle Doucet, May 2005.*

Before 2002, several people had commented on the inaccessibility of the plaza where *La Joute* was located. In the 1980s and 1990s, the art critic Viau, the journalist Michel Beaunoyer and the RIO conceived of it as a place for rest and meditation.[57] Moreover, the journalists Beaunoyer and Clément described *La Joute* as "imprisoned in concrete" in a square to be changed into a "flowerbed" or a green park.[58] The RIO had a similar idea: "a green space accessible to all [at] the Olympic Park that many criticize as having too much concrete,"[59] which SOS *La Joute* also echoed in these words: "let's destroy [...] the concrete world around it and replace it with a green park open to the public.[60]" As a result, the modern concrete plaza had received, and continued to have bad press. The costs associated with conserving *La Joute* on the spot were greatly increased by its park alteration, which was considered necessary. Besides, the visually dominant Olympic Stadium was not approved by the art critics who wrote about the sculpture; Viau, for instance, described it as a "cascade of concrete."[61] *La Joute* was seen "in the shade of the stadium" by François-Marc Gagnon and "in the shade of the main mast" of the "renowned stadium that has been so disparaged" by the journalist Clément.[62]

To sum up, the controversial relocation of *La Joute* came at a time when the first circle of users were in agreement over the unfinished nature of the fountain-sculpture and the necessity of rectifying that and restoring it; they were also agreed on the desired use of the square that was declared to have too much concrete, that it ought to be transformed into a green park, which would have been extremely costly. This revealed a shared notion whereby *La Joute* was understood and upheld as a great art work by Riopelle much more than a public work of art, dependent on the process of collaboration or mediation with other

professionals, in this case the architect Taillibert, and executives. However, the mediators' views differed on the place where this was to be effected. Consequently, they symbolically (trans)formed *La Joute* according to their varying approaches, attributing to it a role that commemorated nature or the Olympic spirit. Still awaiting analysis are the physical and symbolic identity (trans)formations, the relationship between economics and politics, and the debate on public art that was emerging during the controversy.

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1 DOCOMOMO Québec, affiliated with DOCOMOMO International, is a working group for the documentation and conservation of modern architecture in Quebec supported by the École de design de *l'Université du Québec à Montréal* (UQAM). During this controversy, the organization was active in raising public awareness and organized a site visit for its members, which was of benefit for the following article: Danielle Doucet, "Le déplacement de la sculpture-fontaine La Joute de Riopelle, un débat national en art public/Moving Riopelle's Sculpture-Fountain La Joute, a Province-wide Debate on Public Art." *Espace* No. 64 (Summer 2003), pp. 24-27.

2 Cesare Brandi, *Théorie de la restauration*. Paris: Centre des Monuments nationaux-Monum, Éditions du patrimoine, 2001.

3 Howard Becker, *Les mondes de l'art.* Paris: Flammarion, 1988.

4 Joël-Marie Fauquet and Antoine Hennion, *La grandeur de Bach*. *L'amour de la musique en France au XIXe siècle* . Paris: Fayard, 2000, pp. 50-55.

5 Madeleine Akrich, "Le jugement dernier : une sociologie de la beauté," *L'Année sociologique*, vol. 36, 1986, pp. 239-277.

6 Ibid., p. 241.

7 Ibid., p. 277.

8 Harriet Senie, *The Tilted Arc Controversy*. *Dangerous Precedent?* Minneapolis-London: University of Minnesota Press, 2002.

9 Unless otherwise specified, information on the period from 1969 to 1992 came from Jean Brien, "La Joute. Autour d'une œuvre de Jean-Paul Riopelle." *Espace* No. 20 (Summer 1992), pp. 17-19.

10 See articles by Jacques Lepage, "Exposition Riopelle à Saint-Paul-de-Vence." *Vie des Arts* No. 62 (Spring 1971), p. 65; by Henry Galy-Carles, "Les ficelles et autres jeux de Jean-Paul Riopelle." *Vie des Arts* No. 68 (Fall 1972), pp. 56-59; and by Pierre Larivière, "La nouvelle fureur de Riopelle." *Le Soleil*, July 15, 1972, p. 42.

11 Guy Robert, "Riopelle joue au drapeau..." *Le Devoir*, April 26, 1976, pp. 53-54.

12 The controversy was studied by Kim Gauvin in "Revoir Corridart : exhumer les restes," [Corridart revisited: excavating the remains]. *The Journal of Canadian Art History/Annales d'histoire de l'art canadien* , vol. 18, No. 2, 1997, pp. 51-67; and by Francine Couture in "L'exposition Corridart : un cas de controverse esthétique ou politique?" *Bulletin d'histoire politique*, vol. 9, No. 3 (Summer 2001), pp. 13-23.

13 Guy Pinard, "Le stade maudit est prêt," *La Presse*, July 17, 1976, p. JO12.

14 Letter from André Légaré, art patron, to Lucien Saulnier, President of the RIO, dated August 24, 1981, quoted in Brien, p. 19.

15 René Viau, "L'art de faire d'une fontaine une buvette." *La Presse*, April 9, 1983, pp.1 and 7.

16 Guy Robert, *Art actuel au Québec depuis 1970*. Mont-Royal, Quebec: Iconia, 1983, pp. 12-13.

17 Guy Robert, *Riopelle* : *chasseur d'images*. Montreal: France-Amérique, 1981, pp. 240-241; and René Viau. "L'art dans les rues de Montréal." *Le Devoir*, September 18, 1982, pp. 17 and 32.

18 Brien, pp. 17-19.

19 Letter from Monique Gauthier, Executive Secretary of the Musée d'art contemporain de Montréal, to Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve, dated July 24, 2002. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

20 The alterations took place under the successive RIO presidencies of Claude Rouleau (1975-1977), Robert Nelson (1977-1980), Lucien Saulnier (1981-1982), Jean Deschamps (1982-1988) and Jean-Marc Bard (1988-1989); see Guy Morin. *La cathédrale inachevée*. Montreal: XYZ, 1997, pp. 361-370.

21 Gérald Leblanc. "[Le parc olympique] : le bébé de [Pierre] Bibeau." *La Presse*, May 11, 1990, p. A5.

22 Letter from Yves Lefebvre, RIO Vice-President, Marketing, Communications and Sales "Rapport d'étape au sujet du projet d'aménagement du parc La Joute," to Jean-Pierre Payette, RIO Vice-President, dated October 7, 1995. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

23 Anne Gardon, *Montreal Olympic Park*, LaSalle, Quebec: Les Messageries de presse Benjamin, 1992.

[24] Montreal Olympic Park, "La Joute de Jean-Paul Riopelle. Un trésor à redécouvrir," working paper, Montreal: Montreal Olympic Park, c. 1993. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

[25] Charles Lapointe. "Le Stade olympique : la seule œuvre monumentale de Montréal." *La Presse*, July 25, 1992, p. A9.

[26] Lefebvre, "Rapport d'étape" n. p. [p. 2]; Montreal Olympic Park-RIO, extracts from minutes of RIO Board meetings dealing with the Riopelle sculpture [1995-2000]. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve. Note that Benoît Michel, RIO President from July 1995 to July 1996, succeeded Pierre Bibeau (1989-1995); see Morin, pp. 361-370.

[27] The President Alain Riendeau (1999-2004) succeeded André Tétreault (1996-1999).

[28] Letter from Luc Richard, President of the CDEST, Jean-Guy Chaput, CEO of PRO-EST, and Michel Tourangeau, President of the CCIEIM, to Louise Harel, Minister of State for Greater Montreal, dated September 7, 2000. Archives of Jacques Keable, member of the Comité SOS La Joute committee in Hochelaga-Maisonneuve.

[29] Montreal Olympic Park-RIO, Extracts of minutes of Board meetings for May 15 and 30 and June 12, 2000.

[30] Éric Clément, "Une sculpture de Riopelle libérée du béton! La Joute quittera le Stade et sera exposée dans le quartier international." *La Presse*, June 15, 2000, p. A6.

[31] Jacques Keable, "À nos frais! Hochelaga-Maisonneuve se fait 'piquer' la sculpture La Joute au profit du quartier de la business internationale." *La Presse*, June 20, 2000, p. B3.

[32] André Duchesne, "Montréal 1976. 25 ans déjà." *La Presse*, July 15, 2001, p. A7.

[33] Éric Clément, "Hochelaga-Maisonneuve à vélo : un musée grandeur nature." *La Presse*, June 17, 2000, p. A31; and Marie-Claude Lespérance. *L'art public à Montréal*. Montreal: Logiques, 2000.

[34] Letter from Clément Demers, Senior Vice-President of the QIM, to Robert Poisson, RIO, dated June 5, 2001; QIM facsimile, "Rencontre privée pour les essais scénographiques sur La Joute de Riopelle," to the RIO, received June 20, 2001; and letter from Réal Lussier, curator at the Musée d'art contemporain de Montréal, to Robert Poisson, RIO, dated July 4, 2001. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

[35] Robert, *Riopelle* : *chasseur d'images*. p. 240.

[36] Lefebvre, "Rapport d'étape." n. p. [p. 1].

[37] Montreal Olympic Park, "La Joute de Jean-Paul Riopelle." n. p. [p. 10].

[38] Lilianne Lacroix, "La RIO fait des pieds et des mains pour attirer le casino au Stade." *La Presse*, July 14, 1992, p. A3.

[39] Jean Dumont, "Art public : négligence ou mépris? Le vandalisme de l'inertie!" *Parcours l'informateur des arts* vol. 4, No. 3 (Summer 1998), p. 9.

[40] Marcel Brisebois quoted by Ariane Desrochers in "Des artistes s'opposent au déplacement d'une œuvre de Riopelle." *La Presse*, April 18, 2002, p. E2.

[41] Desrochers, ibid.

[42] Marcel Brisebois quoted by Bernard Lamarche in "La Joute au Stade olympique. Le Riopelle doit déménager pour assurer sa préservation. Le MACM soutient que la RIO n'a pas rempli ses obligations." *Le Devoir*, April 19, 2002, p. B7.

[43] Clément Demers and the Comité SOS La Joute in Hochelaga-Maisonneuve [Patricia Clermont, Jacques Keable and André Piché]: "Déménager La Joute? Oui. Il faut rendre un véritable hommage à Jean-Paul Riopelle. Non. Cette œuvre existe bel et bien en fonction du Parc olympique." *La Presse*, May 29, 2002, p. A17.

[44] Interview with Clément Demers and Jacques Keable granted to Pierre Maisonneuve in the Maisonneuve public affairs television broadcast on RDI, November 25, 2002, Montreal: Société Radio-Canada, Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

[45] Letter from Diane Lemieux, Quebec Minister of Culture and Communications, to the Comité SOS La Joute in Hochelaga-Maisonneuve, dated January 30, 2003. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

[46] Desrochers, p. E2.

[47] Stéphane Baillargeon, "La sculpture La Joute au Stade olympique. Hochelaga-Maisonneuve veut garder son Riopelle." *Le Devoir*, April 18, 2002, p. B8.

[48] Bernard Lamarche, "Un appui de taille pour conserver le Riopelle au Stade olympique. Le RAAV prend la défense des citoyens d'Hochelaga-Maisonneuve. L'organisme réclame l'adoption d'une politique sur les œuvres d'art public." *Le Devoir*, April 23, 2002, p. B8.

[49] In order of appearance of the modifiers: Michel Beaunoyer, " Prisonnière du béton." *La Presse*, October 1, 1992, p. D2; Richard, Chaput and Tourangeau; Clément. "Une sculpture de Riopelle libérée du béton!" p. A6; and Leblanc, p. A5.

50 In order of appearance of the modifiers: Viau, "L'art de faire d'une fontaine une buvette." p. 7; Dumont. p. 9; text of the inscribed descriptive plaque in the letter from Martine Perreault, Research Fellow for the Permanent Collection at the Musée d'art contemporain de Montréal, to Brigitte Tremblay, Public Affairs Coordinator at the Montreal Olympic Park-RIO, dated July 3, 1996. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve; François-Marc Gagnon, "La sculpture de Riopelle." *Parcours l'informateur des arts*. *Hommage à Riopelle*, vol. 3, No. 1 (Spring 1997), p. 40; Montreal Olympic Park. "La Joute de Jean-Paul Riopelle." n. p. [p. 6], and report by Yves Lefebvre, RIO. " Projet d'aménagement du parc La Joute et de mise en valeur de la sculpture de Riopelle." to the RIO Board of Directors, dated November 6, 1995, n. p. [p. 1]. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

51 In order: Montreal Olympic Park, ibid., n. p. [p. 10], and Lefebvre, ibid.; Richard, Chaput and Tourangeau; and Keable, p. B3.

52 Claude Verdier, Champlain Charest, André Légaré, Huguette Vachon, Yseult Riopelle, Denise Bombardier, René Derouin, Louise Déry, Claude Gosselin, Michel Goulet, Phyllis Lambert and Jean-Claude Marsan. "Relocalisation de La Joute. Pour un véritable hommage à Riopelle." *Le Devoir*, May 24, 2002, p. A9.

53 Francine Couture, "La mise en légende de Riopelle ou l'héroïsation d'un artiste moderne." *Canadian Aesthetic/Journal de la revue canadienne d'esthétique*, on line, vol. 7 (Fall 2002), <www.uqtr.uQuébec.ca/AE/Vol_7/libres/couture.html>, consulted January 25, 2003.

54 Verdier et al., p. A9.

55 Danielle Doucet, "Art public moderne au Québec sous Maurice Duplessis. Les œuvres murales non commémoratives." *The Journal of Canadian Art History/Annales d'histoire de l'art canadien*, vol. 19, No. 2, 1998, pp. 32-73.

56 Lamarche. "La Joute au Stade olympique," p. B7.

57 In order: Viau, "L'art dans les rues de Montréal," p. 32, and "L'art de faire d'une fontaine une buvette," p. 7; Beaunoyer, p. D2; and Montreal Olympic Park. "La Joute de Jean-Paul Riopelle," n. p. [p. 6].

58 Beaunoyer, ibid., and Clément, "Une sculpture de Riopelle libérée du béton!" p. A6.

59 Lefebvre, "Projet d'aménagement du parc La Joute," n. p. [p. 1].

60 Letter from the Comité SOS La Joute in Hochelaga-Maisonneuve [Patricia Clermont, Monique Désy Proulx, Jacques Keable et André Piché] to Diane Lemieux, Quebec Minister of Culture and Communications, dated April 11, 2002. Archives of Jacques Keable, member of the Comité SOS La Joute in Hochelaga-Maisonneuve.

61 Viau, "L'art dans les rues de Montréal." p. 32.

62 François-Marc Gagnon, "Riopelle. L'Hommage à Rosa Luxemburg, catalogue d'exposition (Quebec, Musée du Québec, 17 avril au 19 mai 1996)." Quebec: Musée du Québec, 1996, p. 17; and Clément. "Une sculpture de Riopelle libérée du béton!" p. A6, and "Hochelaga-Maisonneuve à vélo," p. A31.

Conservation

Robert Lemon, MAIBC, Robert Lemon Architect Inc., Vancouver

Three papers were presented in this session covering various aspects of the topic of conservation of modern heritage fabric. The first was a case study of the rehabilitation of 1960s high-rise in Montreal for a hospital facility; the second was an overview of curtain wall conditions of various commercial buildings in Montreal; and, the third a design work-in-progress of options for the upgrading of an institutional complex at the University of British Columbia in Vancouver. All three illustrate issues with adaptive reuse and conservation of modernist landmark buildings in the Canadian climate.

In his presentation on the "Interventions on a Modern Architectural Heritage Building, the Villa Medica" architect Raouf Boutros illustrated the balance of conservation and modern intervention, issues many building of this era face. Challenged to minimize interventions yet working within the vocabulary of the 1963 building (designed as a residential high-rise, the building was converted to private hospital during construction), new additions were clustered at each floor level at the existing central circulation node. The clarity and openness of the interventions marries well with the building's original character and helps to assert it medical functions in a contemporary manner. The project offers lessons is reading the vocabulary, being respectful of original design intent while addressing issues of modern usage and expressing change over time.

Mark Glassford put forward a case for developing conservation standards for high rise commercial buildings by first recognizing the various types of curtain wall construction found in 1960s and 70s towers in Montreal in his paper "Conservation Guidelines as a tool to maintain the character of high rise office buildings and curtainwalls". Understanding the construction system is key to addressing conservation strategies and maintenance routines, which respect the inherent values of the building's skin. Such an understanding would be useful for both conservation and adaptive reuse applications for modernist structures across the country.

With a number of notable modernist landmarks on campus, the University of British Columbia is embarking on the rehabilitation of some of these buildings, including the Buchanan Arts complex. Dating from 1958 and 1960, four wings of the complex will undergo internal upgrading for better space and facilities programming, services and circulation and some seismic upgrading is planned. Heading a multi-disciplinary team is Brian Wakelin of Busby Perkins+Will who presented the paper "Curtain wall vs. Energy Upgrades - a Case Study: Buchanan Building (UBC)". Issues faced include non-thermally broken single paned glazing systems, outdated electrical and mechanical systems and demands for more efficient space planning. Recognizing the value of the architectural character, fenestration pattern and material palette, the challenge is to retain this character while considering options for envelope upgrading.

Intervention On A Modern Architectural Heritage Building
L'hôpital De Réadaptation Villa Medica - Montréal

Raouf Boutros, Les Architects Boutros & Pratte, Montreal

Urban Context

Situated on the north side of Sherbrooke Street, one of Montreal's principal east-west arteries, the site lies just northeast of the downtown core. The Villa Medica building is located in a protected zone of the Bon Pasteur Dormitory, classified as a historic monument by the Government of Quebec. Directly opposite the hospital sits a nineteenth century college, Mont-Saint-Louis, which has recently been converted into apartments. On either side of Villa Medica the urban fabric is made up of traditional turn of the century, three to four storey row housing, which has slowly converted to small hotels and youth hostels.

Designed in 1963 by the firm Mayers and Girvan Architects as a high-rise apartment block, during construction the developer was approached by the Government of Quebec, to have the building converted into a hospital. By the end of construction, it was called l'Hôpital de Réadaptation Villa Médica. To our knowledge, Villa Medica is the only private hospital in Quebec.

Standing twelve storeys and with three underground levels, the building represents standard practice in high-rise architecture of the 1960s. A typical floor plan consists of two wings of apartments organized around a double loaded corridor. At the center, between the wings, a central hall includes elevators and stairs.

Our intervention to the building

In 1998 Boutros + Pratte was hired by the corporation of Villa Medica to add an elevator and small sitting rooms on each floor as well as an addition to the hospital's cafeteria at street level. We have since re-designed the reception hall and entry on Sherbrooke Street, the exterior signage, a formal entry for the rear parking, relocated the smoking rooms and replaced the guardrail on balconies.

Approach to Interventions

Five fundamental principles guided our approach during the interventions to the building

1. **Minimised demolition**, by adopting an approach of "preservation"
2. **Identify the new additions** by an architecture, which to relates to the history of the place.
3. **Consolidate the original part:** central halls surrounded by two massive apartments wings.
4. **Transform image of residential to institutional:** conform to the vocation of the hospital
5. **A hospital that opens to the street:** to emphasis the hospital's input to the vitality of the city.

The Architectural Parti

Inserted into the concrete structure of the building, a light weight structure simply slides between both wings and constitutes the central extension to the hospital that consists of a new elevator and sitting rooms. The new structure lightly extends past the existing masonry to present the building to the city. It

consolidates the urban fabric of Sherbrooke Street and reinforces the creation of an institutional image. The addition of the cafeteria and the new entry at the street level, are two stories high, which creates an important relationship of scale between the neighbouring buildings and Villa Medica. The same approach was taken with the rear extension: the new parking entrance, the exit stairs at the ground level and the smoking room at the second floor respond by their forms to the ephemeral character of the opposite alley. Much of the new construction relies on fenestration to contrast the solidity and closed character of the original envelope. Villa Medica exhibits a new spirit of openness to hospitals, and adds vitality to the city, reciprocally from the activity of street life that animates its own spaces.

1960s High-rise Office Buildings and Curtainwalls

Mark Glassford, Public Works and Government Services Canada, Gatineau

Introduction

This document will summarize a research paper that included case studies of curtainwalls that were part of the first group of Canadian high-rise office buildings. These 'skyscrapers' as they were referred to in the magazine The Canadian Architect, were the tallest buildings constructed in Canada from 1962 to 1967. [1] They were built in Montreal and Toronto. Discussion will conclude with some observations related to the conservation of these curtainwalls.

Research for this paper on curtainwalls and the history of the buildings was limited to review of books and magazine articles. The Royal Architectural Institute of Canada (RAIC) Journal and the Canadian Architect were key sources. Some inquiries were made to property managers to better understand curtainwall maintenance issues. The production of conservation guidelines would require a more complete project and additional maintenance documentation would be required.

High-rise Office Buildings

The five skyscrapers presented as case studies were:

1. The Canadian Imperial Bank of Commerce (CIBC) Tower, Montreal 1959-1962 – 40 stories designed by Peter Dickinson Architect associated with Ross, Fish, Duchene and Barrett. The use of a precast curtainwall cladding system reflects Peter Dickinson's familiarity with the system as he had used it on earlier projects. Peter Dickinson died in 1961 midway through the CIBC tower construction and prior to receiving honourable mention for the design by the RAIC in 1962.
2. Canadian Industries Limited (CIL) House now La Tour Telus, Montreal 1960-1962 – 34 stories, designed by Skidmore, Owings Merrill (SOM) Architects associated with Greenspoon, Freidlander and Dunne. The CIL House design reflects SOM leadership in the field of designing modern office high-rises and in the economical planning and use of an innovative curtainwall.
3. The Royal Bank of Canada building at Place Ville Marie, Montreal 1961-1963 – 42 stories designed by I.M. Pei Architect associated with Affleck, Desbarats, Dimikoupolis, Liebensold, Michaud and Sise. The all aluminium curtainwall system takes full advantage of the nascent aluminium curtainwall industry that later came to dominate the cladding systems for office buildings.2
4. Place Victoria now La Bourse, Montreal 1963-1966 – 48 stories, designed by Luigi Moretti Architect and Luigi Nervi, engineer associated with Greenspoon, Freidlander and Dunne. Tapered precast concrete covers the concrete corner piers of the structure. The aluminium curtainwall tapers vertically on a six-degree slope while each façade is bowed which further accentuates the height of the tower.3 The mechanical floors are recessed and lower office floors are cantilevered giving the tower a sculptural appearance.
5. The Toronto Dominion (TD) Tower at the Toronto Dominion Centre in Toronto, 1967 – 56 stories, part of a complex of two skyscrapers and a banking hall, designed by Mies van der Rohe late in his career. It follows in the simplicity of design and detailing as well as material selection characteristic of earlier projects for high-rise office buildings. He associated with Parkin and

Associates architects as well as Bregmann and Haman architects. The spandrel panels are minimized to cover only the floor slab; the vertical elements are minimized to enhance the vertical I-beam expression. The skin is cantilevered over the fully glazed ground floor and elegantly underscores the separation of skin and structure.

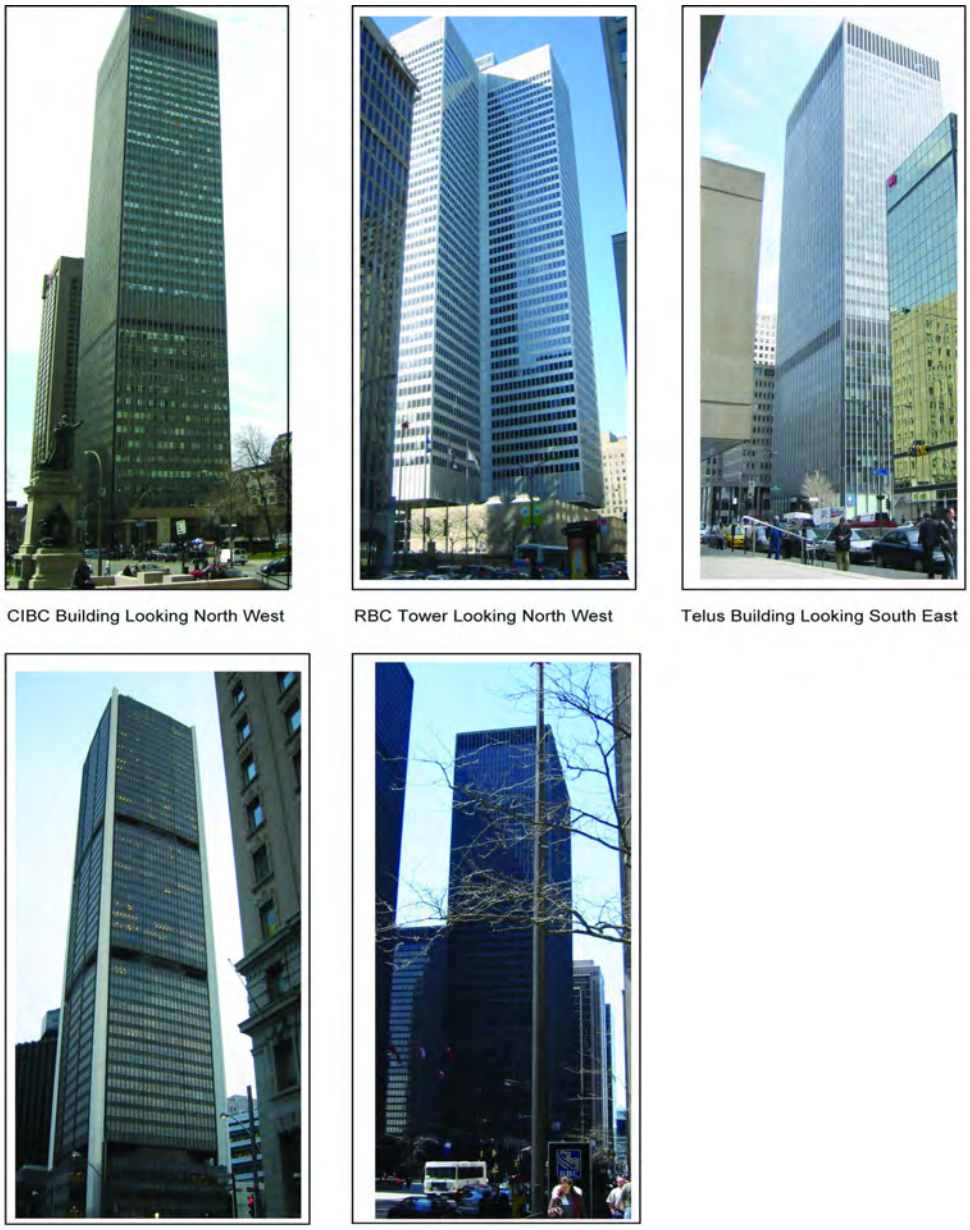


Figure 1: Tower Views. Images of the high-rise office buildings in chronological order of finish of construction.
Top left to right; Canadian Imperial Bank of Commerce (CIBC) building, Montreal, 1962; Looking North West; Royal Bank of Canada (RBC) building, Place Ville Marie, Montreal, 1962 Looking South West;
Middle left to right; Telus (Canadian Industries Limited House), Montreal, 1963, Looking South East; La Bourse (Place Victoria), Montreal, 1965 Looking North West;
Bottom left; Toronto Dominion (TD) building, Toronto Dominion Centre, Toronto, 1967 Looking West.
Date: 2004 and 2005; Source: Field review on site; Photographs: Author

These five skyscrapers were promoted by the investors as prestige properties and an 'investment vehicle' and led to speculative building in these major cities.[4] The economics of leasing and ownership were attractive to the major banks in Canada at the time. In Montreal, the banks joined up with investment and development partners in a race to build higher than each other. The CIBC was in a match with the Royal Bank of Canada to build the tallest building in Canada. The Bank of Montreal and the Royal Trust were involved in the Telus building. The Toronto Dominion Bank was the major investor in the TD Centre complex and a separate pavilion was built for the banking branch. La Bourse, in contrast to the other buildings, was conceived as home to the Montreal Stock Exchange. The International style was used for all the office buildings because it was the main progressive aesthetic expression for high-rise office buildings in the early1960s. This style was also intertwined with shifting construction techniques used for commercial building and the marketability of the style in post war Canada.[5] The expression of this shift in values was the increased use of lightweight curtainwall construction rather than heavy, load bearing masonry walls. Economically, there were also savings associated with shorter construction times and the simpler construction possible. The savings arose from economies of scale from the use of premanufactured components that could be delivered to site partially fabricated and that did not require scaffolding to erect. [6]

Curtainwalls

The definition of what is meant by the term curtainwall is at its simplest that of a non-load bearing enclosing skin hung like a drape from the frame structure above, a type of "façade libre" reflecting the approach of Le Corbusier or as the skin on the structural bones as developed by Mies van der Rohe [7] both of whom designed curtainwall clad building examples from 1929 onwards. In practice, the assembled curtainwall is a non-load bearing skin supported by the structure and comprised of several building elements that are attached to the structural frame.[8]

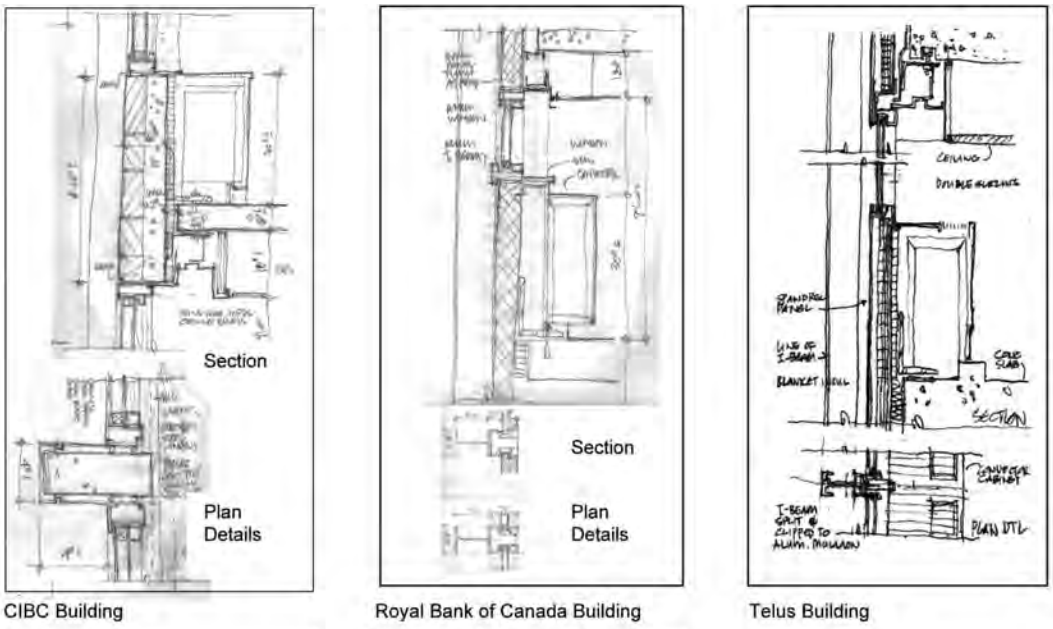
Name	Canadian Imperial Bank of Commerce (CIBC), Montreal	Telus building (CIL House), Montreal	Royal Bank of Canada building, Place Ville Marie, Montreal	La Bourse (Place Victoria), Montreal	Toronto Dominion Tower, TD Centre, Toronto
Year Constructed	1959-1962	1960-1962	1958-1962	1963-1966	1965-1967
Stories & Height	43 floors, 591 ft 480,000 sf rental	34 floors, 440 ft 660,000 sf rental	45 floors, 600 ft 1.94 million sf rental	47 floors, 624 ft 2.0 million sf rental	56 floors, 751 ft 1.25 million sf rental
Curtainwall system	Stick built system Precast mullion system infilled with precast spandrels. Stainless steel window frames added after. Insulation added after spandrel in place.	Panelized system (design) Alum. mullion system infilled with prefab metal panels and horizontal rails. Aluminum window frames added after. Insulation pre-installed w/panel. Panels dry sealed to horizontal mullions.	Hybrid system Alum. mullion system infilled with prefab metal panels designed to carry sealed glass units Integral aluminum window frames Insulation and vapour barrier- added after.	Stick built system Alum. mullion system, infill metal panels Integral aluminum window frames Insulation added after	Stick built system Steel mullion system & spandrel panels, site welded. Above 44 storeys -panel method; two storey, one bay units were made. Aluminum window frames added after. No insulation
Manufacturer	Toronto Cast Stone, ON Can. Pittsburgh Industries, ON 'Twindow' Truscon Steelworks frames	Can. Pittsburgh Industries, ON installer and glazing Canadair Ltd. QC supplier-frames	Can. Pittsburgh Industries, ON installer and glazing Williams & Wiliams Ltd, ON supplier -frames	Ramsay Industries, QC -glazing Zimmcor, QC supplier - frames	Dominion Bridge/ Frankel Steel Ltd. –steel mullion system Unknown supplier -window frames
Mock-ups	Mock-up tested 2 storey x 1 bay mock-up assembly tested by Warnock Hersey	Mock-up tested Unclear what was tested	Mock-up tested 8 bay prototype, assembly tested by Warnock Hersey	Mock-up tested Mock up studied by National Research Council	Unclear if mock-up Two-storey high panels – 40x24 ft. built

Figure 2: Curtainwall Comparison Chart. Comparison of curtainwall assemblies and other data for the five towers. Date: 2004

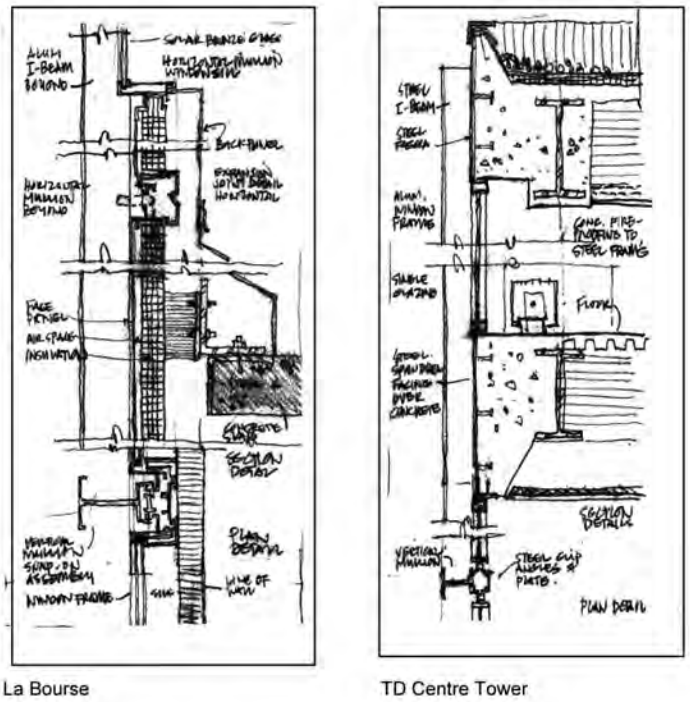
Source; Review of published details in the RAIC Journal 1959-1966, Canadian Architect 1959-1970 for the projects. Information compiled by the author

Aesthetically, the work of Mies van der Rohe as exemplified by the TD Tower, was the principal source book for the design of metal and glass curtainwalls.[9] The projects from the architectural firm of Skidmore Owings and Merrill (SOM) were also well-publicized and proposed exemplary approaches to the design of office buildings.[10] The design of these skyscrapers reflected the adherence to minimalist structural and formal criteria of the work of both Mies and SOM.

In the other four projects, the aesthetics were modified by a concern with image or a picturesque quality: I.M. Pei for the Royal Bank Tower in Montreal with a cruciform object; Dickinson for the CIBC Tower in Montreal with an allusion to the stone construction favoured in Montreal[11]; and, Nervi and Moretti for La Bourse, using an approach of some sculptural expressiveness for the architectural components. These latter three skyscrapers may well have reflected a cultural preference for more texturally rich facades evident in the quantity and diversity of building types using precast concrete as a prominent cladding material from the early 60s onwards.[12] They are all unique solutions related to the aesthetics and the technological requirements determined through engineering. Technically the curtainwalls are all face sealed systems. They also draw upon the architect's preferences for materials as much as the design paradigm of the International style.



CIBC Building | Royal Bank of Canada Building | Telus Building



La Bourse | TD Centre Tower

Figure 3: Typical Wall Sections and Plan Details
Top left to right; CIBC building using precast concrete framing system; RBC building using aluminium-framing system; Middle left to right; Telus building using aluminium framing system; La Bourse using aluminium-framing system with precast concrete components; Bottom left; Toronto Dominion building using steel framing system.
Date: 2004
Source: Review of published details in the RAIC Journal 1959-1966, Canadian Architect 1959-1970 for the projects, field review by the author.
Illustrations: Author

Technology of the Curtainwall

Early curtainwalls were face-sealed systems prior to the 1970s. These were reliant on the outer face of the assembly to shed water. Some provision was made to direct water that infiltrated outwards from the interior. The systems were reliant on caulking and gaskets to achieve the face sealing. [13] There were noteworthy failures, such as at the UN Headquarters curtainwall that had stimulated the practice of water and pressure testing of curtainwall mock-ups. Such testing occurred on these five projects. [14]

These face-sealed systems differ from post-1970s curtainwalls that use the rain screen principle, where there is a water barrier to the exterior and an inner air and moisture barrier that keeps water outside. The characteristic components of both of these types of curtainwalls are found within all the curtainwalls studied.

1. A carrier system consisting usually of metal framing consisting of a vertical metal framing and a secondary horizontal framing for glazing and panel support.
2. Fastening devices – usually steel "L-brackets" designed to carry the curtainwall weight from floor to floor.
3. Panel units – insulated either in closed panels or with insulation exposed.
4. Glazing units – single or dual sealed.
5. Jointing materials – caulking and some form of pre-moulded gasketing.

The cladding of the CIBC Tower conforms to the approach but uses a precast concrete carrier system. [15] The precast vertical elements were clad with stainless steel and the panels were clad with slate. The TD Centre system did not cantilever the carrier system from the structure. Instead, the vertical steel I-beams were secured to the floor framing with only steel sheet covering the edges of the floors. This created a frame within which was set aluminium window frames and these rested on the floors.

The combination of a carrier system, glazing units, and a spandrel panel historically have had several typical combinations reflecting varying degrees of pre-assembly and installation approaches to curtainwall systems[16]. Instead of scaffolding, a construction crane is used to vertically build the wall and deliver the glazing materials to each floor where they are installed from the inside. The skyscrapers in the study appear to have used all three systems, stick built, unitized and hybrid.

Stick systems are field constructed of vertical mullions "sticks" and horizontal members "rails" which are anchored to the structure. The tubular metal grid is then filled with glass, stone veneers or metal panels. Typically it is all site construction of small units, vertical units first then horizontal with spandrel panels and glass following. Examples would be the TD Centre, the CIBC tower and La Bourse. The CIBC curtainwall was comprised of precast concrete elements.

The design documents for CIL House show a unitized approach. [17] On site, these units are installed as panels with the mullions and rails that are fabricated as half sections, joined to create the tubular sections. The panels are installed in shingle fashion from the bottom of the building. [18] The process promotes a quicker closure of the building. However, on reviewing construction photos and on site details, the proposed system may not have been used, as the vertical I-beams are solid metal sections.

The Royal Bank tower at Place Ville Marie appears as an example of a hybrid approach where the vertical mullions are field installed, then the combination of factory assembled panels and rails for glazing frames are added with the sealed glazing units added last. [19]

Figure 4: Curtainwall Components Comparison Chart

Name	Canadian Imperial Bank of Commerce (CIBC) , Montreal	Telus building (CIL House) , Montreal	Royal Bank of Canada building, Place Ville Marie, Montreal	La Bourse (Place Victoria) , Montreal	Toronto Dominion Tower, TD Centre, Toronto
Curtainwall Mullions	Precastconcrete clad with polished stainless steel Tube-shaped	Aluminum "I-beam"– polished finish	Aluminum - "I-beam" Clear anodized	Aluminum "I-beam" Custom olive-bronze anodized finish	Steel "I-beam"–black painted finish
Glazing Frames	Stainless steel frame – porcelain finish- black Thermal break	Aluminum frame – porcelain finish -black Thermal break	Aluminum frame – clear anodized finish Thermal break	Aluminum frame – Custom olive-bronze anodized finish Thermal break	Aluminum frame – Baked on paint finish - black No thermal break
Glazing Units	Sealed Units Clear tint	Sealed Units- Grey tinted	Single Glazed - Grey tinted	Single Units at lower floors & Sealed Units for tower -bronze tinted	Single units- bronze-grey tinted
Spandrel	Precast concrete – Slate tile finish Insulated	Aluminum panel – porcelain finish - black, backed by steel panel - Insulated	Aluminum panel- clear anodized finish Insulated	Aluminum panel - Custom olive-bronze anodized finish Insulated	Steel spandrel panel at floor edge- black painted No insulation
Insulation	2" semi-rigid	13/4" semi-rigid foamglas	1" semi-rigid, Styrolite	Type not noted	None
Caulking	Thiokel – polysulphide type	Thiokel – polysulphide type	Thiokel – polysulphide type	n/a	Thiokel – polysulphide type

Figure 4: Curtainwall Component Comparison Chart. Comparison of curtainwall components for the five towers. Date: 2004;
Source; Review of published details in the RAIC Journal 1959-1966, Canadian Architect 1959-1970 for the projects. Information compiled by the author

There are strengths and weaknesses inherent in all curtainwall systems. These are usually related to water penetration issues, air infiltration and installation issues and risk of material failures. These five skyscrapers represent a range of solutions to the problem of cladding 30 to 60 storey buildings. All five of the curtainwall designs address the five elements below.

1. Moisture and condensation control - keeping the interior dry, keeping the wall assembly dry.
2. Wind loads – the greatest load on the wall is the wind and its relation to height, orientation and exposure
3. Temperature control – keeping the heat gain manageable by mechanical systems or other means
4. Daylighting– balancing glass to spandrel areas to address mechanical cooling loads was a concern in the 1960s.
5. Energy codes and fire resistance codes – in the 1960s, codes provided minimal guidance on insulation, and fireproofing standards related to curtainwalls were evolving.

These towers also reflect the pragmatic North American modification to early European curtainwalls. This was the addition of infill spandrel panels. “Infill panels have been called upon to restore to the skin some of the functional qualities that one or two sheets of plate glass possess to a less acceptable degree,” [20] as noted by Desk Files the technical resource found in the Canadian Architect. It should be noted the curtainwall assembly is not energy efficient and this panel compensated somewhat for the energy losses characteristic in use of single glazing. Two of the skyscrapers, La Bourse and the TD Centre, have single glazing for their cladding.

The joint between materials is present in all modern building envelope construction. The design of the joint is an engineering issue and is usually a combination of flexible gasketing and caulking material. It is a significant contributor to the performance of the face sealed wall assembly. In 1960 “most commonly used tests at present ascertain the amount of air filtration, water infiltration, thermal conductivity and structural performance under certain conditions.”[21] In a 1960 article on curtainwalls the writers comment, “ testing of wall assemblies is not too well organized at the present time and is mainly carried out by manufacturers developing standard systems. [22]

However, for these skyscrapers, the combination of design excellence supported testing technical efficiency of the curtainwalls prior to construction and whatever these testing costs were, they have been repaid by the continuity of these curtainwalls with no apparent changes. The Montreal skyscrapers because they were early examples of high-rise construction, promoted the development and the growth of building sciences in Canada. Both the National Research Council and private sector material testing companies such as Warnock Hersey were consulted for their expertise on these projects.

Cladding Conservation Issues

The cladding materials (metal, glass and precast concrete) and some of the components require on-going maintenance. From maintenance and repair practices, symptoms of potential technical issues can be interpolated for the continued appearance and functioning of the curtainwall. As these skyscrapers are now around forty years old, there can now be some appreciation of the life cycle issues related to the design detailing and materials selected for the facades. Characteristically, the International style aesthetic requires that the skyscrapers have to look brand new, having a patina or signs of wear and tear, undermines the sleekness of the aesthetic.

Two areas of cyclical repair and replacement that appear consistent for buildings are the maintenance of the sealed units and the caulking of joints and seals. These are the primary components related to face sealing. For example, the Thiokol caulking specified for three of the towers, has been undoubtedly replaced with newer more technically proficient caulking, as the working life would be no more than ten to fifteen years. The replacement has followed a conservation approach – replacement in kind, and the effect has not been perceptible. La Tour Telus has had to replace upper level north and east facing glazing units due to seal failures over the past few years. Again, sealed glazing units have a limited life that could be twenty to thirty years. As noted with Telus, orientation, height and mechanical stress on the units would limit the service life and be replaced as frequently as every five years. [23]

Maintenance activities for these high-rise office buildings involve exterior cleaning of the glass. Typically a property manager undertakes the cleaning of windows on a regular basis, often as little as twice a year. The availability of swing stages passing down the walls is often seen as the opportunity to perform detailed examination of the curtainwalls. For example, the condition of the glazing, caulking and slate on each face of the CIBC tower is examined on a four-year cycle. Slate tile replacements have occurred and they have been replaced by matching tiles. Where heritage character may be compromised is when there are replacements that fail to match the existing components.

The aluminium cladding at La Bourse that had a custom olive bronze anodizing is a good example of the risks found with the use of non-standard finishes for materials. There appears to be a general failure of this finish. The aluminium appears to be oxidizing and this gives the spandrel panels a patchy appearance. At some point, the owners will determine an approach to this failure that is compromising the aesthetic character of the building. Whatever solution is selected it could pose a risk to this character-defining feature.

Top left to right; CIBC building 2004, slate cleaning project on the east side of building

Middle left to right; Telus building damage and finish failure on the west side of the building;

Bottom left and right La Bourse, anodized aluminum finish failure on the north side of the building.

Figure 5: Maintenance Issues
Top; CIBC building slate cleaning project 2004 on the east side of building;
Middle left and right; Telus building damage and finish failure on the west side of the building;
Bottom left and right; La Bourse anodized aluminium finish failure on the north side of the building.
Date: 2004 and 2005
Source: Field review on site
Photographs: Author

Conservation guidelines for these towers should include evaluating authenticity of the design and materials as a way of analyzing the heritage values.[24] The materials of the building envelope are usually one of the main character-defining features. This would be a valuable approach allowing heritage values to be defined for modern, international style buildings as the variety of architectural expression is seemingly unlimited as seen with these skyscrapers. Three of the skyscrapers appear to have high levels of authenticity, the Royal Bank Tower, La Bourse and the TD Centre. They appear as design objects, essentially unchanged. Both the CIBC building and La Tour Telus retain the original design concept for the towers and both have been compromised at grade level with additions.

Conclusion

All five towers are illustrative of the International style, incorporating as they do the characteristic plaid grid of glazing and metal panels with an applied vertical ribbing that contributed to a pronounced vertical expression. They were designed around these stylistic imperatives with an individual character. The technical detailing incorporated testing to resolve the particular challenges inherent in using a generally innovative premanufactured metal assembly system of cladding for high-rise office buildings.

These towers exemplify the importance of good architectural design that incorporates a consistent maintenance program. The result has been that the original design concepts, technical design and finish materials have been maintained and this has contributed to the continued aesthetic appeal of the designs. There is a need to be sensitive when involved in cyclical maintenance projects to maintain as much the original materials as possible in line with a traditional conservation approach of "minimal intervention."

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Curtain Wall versus energy upgrades at Buchanan Building, University of British Columbia: Building description, history, context

Brian Wakelin, Busby Perkins & Will Co., Vancouver

The Buchanan Buildings were constructed in 1958 and 1960, and are considered to be a part of the University of British Columbia's (UBC) modern built heritage. They are a classic example of a distinct period both in the history of design and in the history of UBC's campus development, during which a renewed interest in the liberal arts led to the creation of the Arts precinct on campus, which includes the Buchanan Complex, the Lasserre Building, the Frederick Wood Theatre and the International House. Home to the Faculty of Arts, which has 480 faculty and over 12,000 students, the Buchanan complex remains one of the most heavily used facilities on campus, with over 4500 students passing through its doors daily. The buildings[1] consist of 17,200 square metres of gross building area and house classrooms, computer labs, academic offices, administrative offices and student support services. The existing constituent groups of the complex will not change significantly, but the configuration and assignment of space have undergone major alterations in order to better meet the academic mission of the faculty and university. A significant aspect of the project is dividing resources between upgrades to the existing single glazed non-thermally broken envelope and upgrades to the central steam- powered radiant heating system. Establishing priorities between these systems involves negotiation between conservation interests, occupant comfort, energy efficiency, and the constraints of capital and operating costs.

Figure 1: Buchanan Buildings A, B, C, D and E. Aerial photograph looking north-east (1960). Source: UBC Historical Photograph Collection, image # UBC 1.1/2911.

Figure 2: Level 2 of the Buchanan Buildings. The scope of work for this renovation is limited to Blocks A, B, C and D. (Drawn by Tobi Kennedy)

Scope of Work – negotiation between interests

Four main design objectives, reached collectively by the client and the project team, have guided the design process. First, provide public spaces that demonstrate the contribution of the Arts to society: repatriate sculptures to the courtyard. Second, provide a healthy, comfortable, safe environment for working and teaching: clean air, access to fresh air and sunlight, user controlled systems, access to nature and good acoustics. Third, provide for ease of operation, maintenance and recycling. And fourth, utilize a triple bottom line / ecological footprint / life-cycle analysis as the basis for design decisions.

In addition to these objectives, three architectural qualities emerged as priorities for the design: respect for architectural heritage, preservation of the legibility of original architecture, and clarity of orientation.

There is immense historical and cultural value embedded in the original Modern design, but within the evolving campus context it is also important for the building to address new and changing needs. As part of the UBC Renew initiative[2], this project represents a unique opportunity to upgrade and maintain some of university's oldest buildings. The goal is to perform a half-life upgrade to the building's mechanical and electrical equipment, allowing new technology and more energy-efficient systems to make the building perform better and lessen its impact on the environment. Structural upgrades and a new sprinkler system will address life-safety issues, while changes to the building envelope will improve the indoor environmental quality and the overall thermal efficiency of the building. Accessibility will also be improved with a new elevator, new door hardware, and washroom upgrades. In this sense, the driving force behind the project is to address the university's deferred maintenance debt… to modernize it without damaging its modern heritage status.

To reiterate, the main objectives of the renovation are:

- To address the deferred maintenance debt;
- To address the evolving campus context and respond to the University's TREK goals;
- To consolidate departments and services, optimizing use of existing space;

- To improve physical connections between programs, increase visibility of the building's activities, and facilitate universal access;
- To provide research space for graduate students, and facilitate collaboration between students and professors;
- To provide more social spaces for informal discussion, collaboration and learning;
- To provide flexible classrooms that are technologically equipped for new and changing teaching pedagogies;
- To improve the indoor environmental quality;
- To complete a half-life upgrade of the mechanical and electrical systems, and to provide ease of operation, maintenance and recycling.

Change and Consolidation

Generations of use and deferred maintenance have left the buildings disorganized and disorderly. Wayfinding is an issue and the building still bears much evidence of the time in which it was built, from the undersized and uncomfortable fixed classroom seating, to the urinals in the women's washrooms. [3] The first key to improving the learning and working conditions is clarifying the organization of the buildings' parts. The renovation will introduce a more distinct vertical gradation of public to private, starting on the ground level where the newly consolidated faculty services are spread throughout the blocks.

The beauty of the original design is in its simplicity and regularity, which provides an elegant framework in which to lay out the discrete program elements. New program elements requiring spatial conditions outside the limits of the existing regular structural grid, such as larger lecture theatres, research offices, and department hubs, introduce specific landmarks into the previously homogeneous framework. The building will be reorganized with consolidated programs and services, creating new spatial relationships that provide opportunities for resource sharing between users, introducing a legibility and logic to the building arrangement.

With the overall organization made more clear, the next step is to improve the classrooms. The existing classrooms suffer from poor ventilation, uncomfortable and often non-flexible seating, inconsistent technical resources, small writing surfaces and the area per student is far below accepted university standards. The inventory also provides a poor 'fit' between classrooms and class sizes, reducing the level of utilization which UBC Classroom Services is able to achieve.

The new design adjusts the total classroom inventory breakdown to more closely match the ideal, which was determined through consultation with UBC Classroom Services, a careful study of current classroom usage and a detailed user survey which was sent to all departments, units and programs who use classrooms throughout a typical year.

To respond to the deficits of the existing classroom environments, the design improves the thermal comfort and air quality by replacing all existing single glazed windows with new "low e" double-glazed windows and providing a new distributed supply air system. [4] For the large lecture halls in Block A, the ventilation will be completely replaced with a low-level air displacement system. All classrooms and lecture halls will be provided with the infrastructure required for enhanced and hi-tech audio-visual teaching equipment and

services. Also, with the improved breakdown of classroom sizes, the problem of crowding students into smaller classrooms will be alleviated, allowing a larger area per student and therefore a more comfortable learning environment.

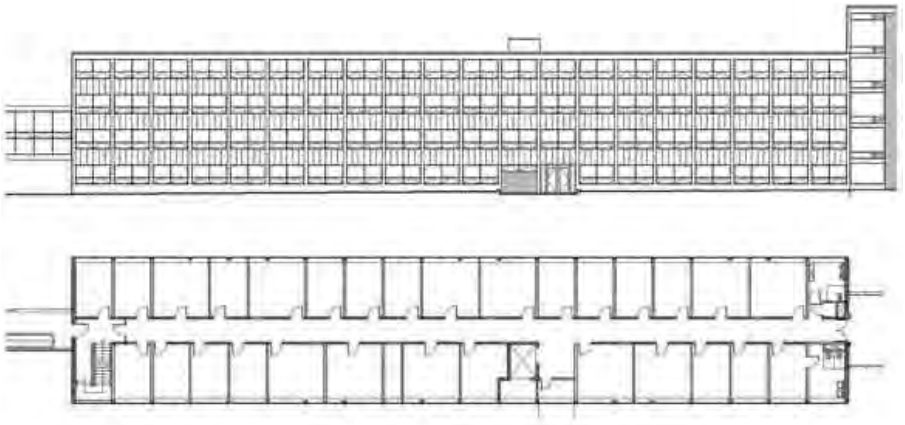

Figure 3: Block C: existing floorplan and west elevation. (Drawn by Tobi Kennedy)

The most radical transformation to the existing building fabric will happen in Block C. Whereas the majority of classrooms can be modernized within the existing basic structural framework of Block B and D, the office block poses a different challenge. Here the existing structure is extremely restrictive and quite indicative of the old educational model it supported: a long straight corridor with rows of private offices, with very little space for mixing of faculty and students and an unwelcoming atmosphere for students waiting to meet with faculty. To introduce an ideologically different teacher/student dynamic will require some significant changes. The overall organization will put the public program, such as department hubs, reading and meeting/seminar rooms, at either end of the long corridor. The corridor will be diverted and narrowed slightly to allow these publicly programmed spaces to be larger and more prominent within the existing narrow footprint of the building. For people approaching the building from Block B or D, the view into Block C from either end will be fundamentally different: instead of looking down a long blank corridor of endless offices, one will look directly onto the front door of a department hub, or that of a shared meeting room. Once you enter the block, the corner around which you must navigate will be glazed to allow visibility for passing traffic by and to bring natural light into the corridor.

The new layout for Block C features adaptable modules clustered around a new feature called the “information wall”, a built-in millwork piece surrounding the existing structural walls and new return air shaft that would otherwise intrude on the corridor. This piece offers a place for departmental display, storage and seating, and it defines and separates the corridor into a primary and secondary route, creating small pockets where people can step out of the way of traffic, pause, chat, visit, or wait.

Inside the courtyards, the east and west facades of Block C will be changed to reflect the extensive renovations going on inside. The intention is that the new staggered rhythm of the window mullions will stand out as different from the other buildings, at once livening the backdrop of the courtyard and helping to distinguish the office block as different, thereby aiding in way-finding and orientation.

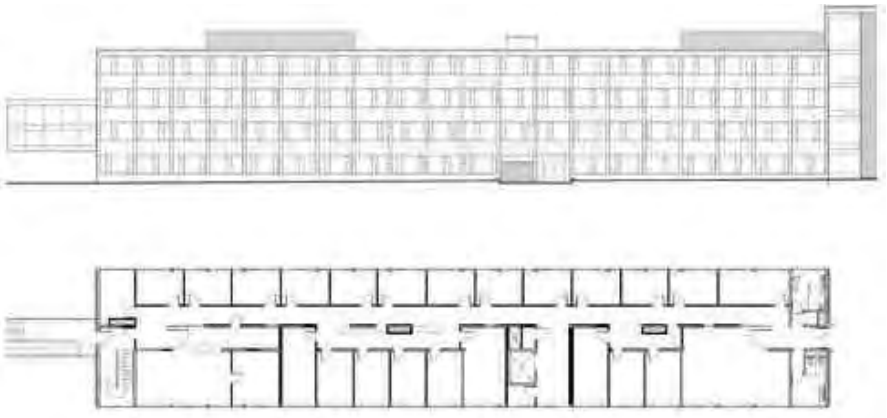

Figure 4: Window type study by Sharp and Thompson, Berwick Pratt. Drawn by Zoltan Kiss, Project Architect. Dated April 25, 1956.

The new office layout on the interior of Block C prompted the rearrangement of the mullion pattern: with office partition walls butting up against the window at alternating 1/3 and 2/3 intervals in the 3m bays, the mullions move away from the centre line. From there, the existing metal panels, which divide each window bay into 6 equal parts, become a guide for the mullion pattern. The pattern goes 1/6, 3/6, 1/6, 3/6, etc., across the facade, skipping over the columns without interruption. [5]

The pattern shifts from one floor to the next, reflecting the required flexibility of the interior layout, creating a semi-irregular façade. Despite the immediate visual difference, the new windows on Block C will actually better match the proportions of those on Block B and D. By getting rid of the horizontal hopper window on C, the units will match the vertical proportions of the large glazed units on B and D, while the 3/6-width units will match the horizontal dimension of the typical half-bay windows on B and D.

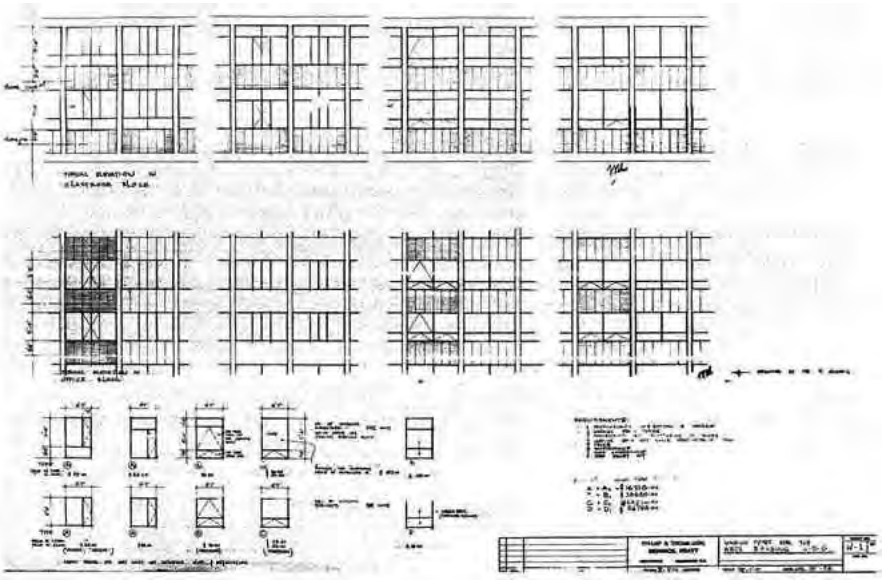

Figure 5: Block C: new typical floorplan and west elevation. (Drawn by Tobi Kennedy)

To address the thermal discomfort of the buildings, we used 3-D modeling and building maintenance records to isolate the most vulnerable zones on the façade. Block C is the most affected by heat gain – with its narrow footprint and un-shaded west-facing façade, it doesn't take long for the concrete thermal mass of the structure to heat up to a point where the building is uncomfortable.

In addition to replacing all of the single-panes with "low e" dual glazing, other shading options were reviewed to help mitigate heat gain on the most vulnerable facades, including light shelves, exterior roller blinds, horizontal exterior louvers, metal screens, and operable micro-louvres between interior and exterior lights of dual-glazed units. Taking all factors into consideration, including the constraints of a busy building market, the final strategy combines the following tactics: replace all office and classroom windows with low e dual glazing, maintain the mature vegetation along the south facades of blocks B and D to take advantage of natural shading, plant trees along the east side of Block C to help mitigate summer morning heat gain, and use operable integrated micro-louvres on the west side of Block C. This solution required a new mullion profile with a custom aluminum extrusion to accommodate the integrated louvers. This mullion profile will be used on each of the buildings to ensure uniformity to the complex.

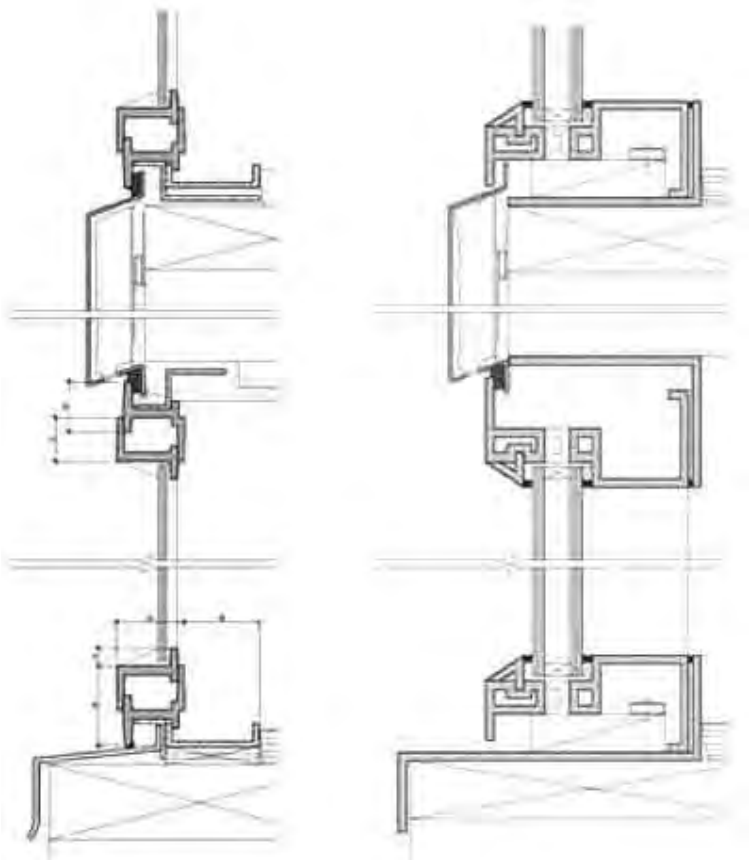

Figure 6: Comparison of existing window mullion and proposed replacement mullion.

LEED Gold Certification

Aside from the visual upgrade to the building envelope, a major component of the overall project falls under the more unseen category of environmental upgrades. These points can be discussed in terms of how they relate to the LEED certification process.

In order to maximize the level of improvement while staying within the project budget, the project team has been strategic in defining the level of upgrade. A destructive test was performed to evaluate the state of the porcelain enamel panels and the masonry veneer. It showed that the panels are in remarkably good shape. The CMU walls behind the panels will require seismic reinforcement, which will be limited to areas above egress routes, and the existing glazed-brick veneer will also be tied back at critical life-safety paths.

Mechanically, the ventilation and heating systems will see a complete upgrade, which will address the comfort level for occupants as well as the energy usage of the complex. Electrically, the building will be wired to current standards, and fitted with energy-efficient light fixtures.

Energy and Atmosphere

Goals within this category are achieved by optimizing the energy performance of the Buchanan Complex and can be achieved in the following areas:

- Reduce the overall design energy cost of the existing building by introducing energy efficient "low E" dual glazed windows, increased insulation, applying new sealants around perimeter windows, utilizing air heating;
- Implementation of additional commissioning tasks, and a measurement & verification plan to monitor energy and water consumption performance over time;
- Investigate the possibility of providing 50% of the buildings' electricity from green power sources (a similar plan has been adopted by purchasing green power certificates for the CK Choi Building, the Liu Centre, and the old Administration Building, all on the UBC campus);

For the interiors, the strategy has been to maintain finishes and materials which are still in acceptable condition or have a heritage value. This includes maintaining the terrazzo flooring throughout the complex and recycling the existing fixed seating, to be used as acoustic wall treatment in the larger lecture halls. Where necessary, replacement materials have been analyzed in the Life Cycle Cost Analysis [6], to ensure that decisions acknowledge economic, social and environmental aspects.

Materials and Resources

This LEED category has the potential to provide the greatest yield for achieving sustainable goals within the project by optimizing the following areas:

- Reuse building to maintain 95% of existing structural walls, floors and roofs, as well as 50% of interior non-structural elements;
- Provide a construction waste management plan to divert materials from landfill sites by recycling and/or salvaging 75% of construction, demolition and land clearing debris;
- Possible resource-reuse of salvaged or refurbished materials, products, and furnishings;
- Specifying materials with recycled content;

- Specifying materials that are extracted, processed and manufactured regionally;
- Possible use of rapidly renewable materials and certified wood products.

Indoor Environmental Quality

This category will have the most immediate and direct impact on the users by providing a healthy and sustainable work and learning environment, and will be achieved by the following means:

- Create an indoor air quality management plan;
- Use low-emitting materials for adhesives and sealants, paints and coatings, carpets, and composite wood products, as well as control indoor chemical and pollutant sources;
- Provide controllability of window and lighting systems for occupants at perimeter spaces;
- Provide enhanced thermal comfort levels, day-lighting, and views.

Conclusions – lessons learned

It is a privilege to carry out a half life upgrade to such a distinguished building. As with surgery, the act of transplanting skins and circulatory systems with new is aided by the condition of the original body. Restrictive structural systems in particular have resulted in considerable disruption in certain areas, ironically in the existing offices where structural spans are smallest. However as construction commences, the rational envelope and building systems assembled by the original designers appear to be contributing to a seamless transition to its new life – in other words a rapid recovery.

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1 The renovation will focus on Block A, B, C and D. Block E and the Buchanan Tower are not in the scope of work.

2 The Province of British Columbia and the University of British Columbia have undertaken a $120-million, public-private partnership to upgrade the university's aging buildings. UBC Renew will allow the UBC Vancouver campus to extend the life of more than 90,000 square metres of buildings by 40 years or longer. UBC Renew is a new financing model for public institutions. This 2002 initiative made it possible for UBC to propose a joint financing plan with government. (http://www.publicaffairs.ubc.ca/media/releases/2005/mr-05-141.html)

3 Two men's washrooms were converted to women's washrooms many years ago to better serve the changing demographic, yet the urinals remain in place.

4 The existing hot-water radiation system is at the end of its life, and replacement proved cost-prohibitive.

5 Original drawings by Sharp & Thompson, Berwick Pratt show that they went through several design studies for the mullion layout, including a 1/3 2/3 division.

6 The Life Cycle Cost Analysis (LCCA) matrix was created to help guide the decision-making process in selecting building products and systems for the Buchanan Complex. The LCCA is broken down into three main categories reflecting the University's desire to utilize a triple bottom line approach for the basis of design: Economic (examines the properties, applications, maintenance costs & issues, replacement costs, warranties, payback periods, etc.), Social (examines durability, ergonomics, conformance to CPTED, and acoustic qualities) and Ecological (examines recycled content, local manufacturing, local extraction, end of life, indoor air quality, etc.).

The various products and systems are separated by divisions and in most cases, there are three alternatives described. If the UBC Technical Guideline specifies a particular product or service currently used by the university, this option is typically included for comparison.

Each of the items is given a category score between one and three, 3 representing the best overall rating. The scores are typically relative to each other (eg. in the case of capital cost, the least expensive item would score 3 points while the most expensive would score 1 point). In some cases however, the score is specific to a condition (e.g. In the case of local manufacturing, items within an 800 km range would score 3 points, while those outside the range but within Canada would score 2 points, with all others scoring 1 point).

Each category (economic, social, and ecological) has a sub-total score, and ultimately an overall total score. A recommendation is made based on the option with the highest score in the overall comparison.

Education and Teaching

France Vanlaethem, Director of the DESS (diploma) in Understanding and Conservation of Modern Architecture program, School of design, UQAM (University of Quebec at Montreal)

The theme of the last session of the Conserving the Modern in Canada Conference is education and teaching. A broad approach is required for this topic. The agenda for the conference demands that thought be given as much to awareness building of the public and officials about the value of modern architectural heritage, as to the training of architectural and preservation professionals, in order to protect the innovative architecture of the 20th century under the best possible conditions.

Modern architecture: little known and scorned

Public education and professional training are key components of the preservation of modern architecture since not only is this architecture misunderstood, but also the public, political officials and even many specialists still poorly appreciate it. The reasons for this ignorance, often coupled with scorn, need to be identified.

It is important to recall that the rise of the heritage movement in the 1960s and 1970s in the area of preserving urban heritage was a response to modern architecture. Notwithstanding the quality of its achievements, modern architecture was then seen as a destructive force in the historic city.

Today, modern architecture, which over the last fifteen years slowly achieved heritage status in Canada, still bears the stigma of this criticism. This is an obstacle to its appreciation.

Further, although the "presence of the past" emerged as the heart of architectural culture and history was firmly re-established as part of the training of architects with the rise of post-modernism in the 1970s and 1980s, modern architecture was generally ignored by the professors who taught history. As a result, most architects who were trained at that time and who practice today know little about its ambitions and achievements often leading to the thoughtless modification of modern buildings, such as by placing granite, a "noble material," over the exposed concrete of building entrances, or by carrying out even more extensive changes. What remains of the spatiality and transparency of the former Expo 67 Quebec pavilion (Papineau, Gérin-Lajoie, LeBlanc, 1964-1967), a building nevertheless emblematic of the Quiet Revolution, which became part of the Montreal Casino and was transformed into an opaque flashy box? Nothing, unless there are photographs of it from that period.

Aside from these historical reasons, mention must still be made of an ontological reason for this popular rejection. By its very nature, modern architecture is an unfamiliar architecture. As demonstrated by a number of writers, including Manfredo Tafuri[1], driven by modernity and its values of progress and innovation, the 20th century avant-garde made a clean slate of the past in order to construct a new history that re-invented architecture, denying its artistic status and subverting its typological and stylistic conventions to respond to the profound transformations brought about by the industrial modernization of production processes.

Misunderstood and disliked, modern architectural heritage therefore poses stimulating challenges for those involved in education and teaching.

Five initiatives that warrant interest

To shed light on the subject, five briefs will be introduced in this session, which document the efforts being made across the country to develop knowledge and appreciation of modern heritage.

Three of the briefs cover initiatives directed towards the larger population albeit making use of extremely different methods. Art sometimes comes to the rescue of heritage. In fall 2003, artist Adrian Göllner installed a series of large panels on the campus of Carleton University in Ottawa in order to refresh the outlook of users absorbed by their daily lives and managers concerned about efficiency, to catch their attention and make them discover the aesthetic qualities of buildings and to remind them of the social project underlying the creation of the campus. These panels were coupled with the creation of a website which extends the initiative over time and broadens its reach.

New technologies were also used by the DOCOMOMO working group created in British Columbia. Through the use of the CD-ROM format and the application of web-based information technology techniques, they have provided unequalled scope within the organization to carry out its inventory of modern architecture started in 1992. It is enlightening to compare DOCOMOMO BC's product with that of DOCOMOMO International, whose publication documenting the selection of national and regional [2] inventories, is a vehicle without the same flexibility or cost.

More traditional, but no less relevant, are the methods used by the Winnipeg Architecture Foundation. Oral history is called for in the case of modern heritage, which is distinctive for its youth and that of propagandists, several of whom are still living. Too often we deprive ourselves of their testimony, a precious complement to buildings and archival records, as much as we view them critically.

The two other briefs covered during the session present the results of academic experiments. Dalhousie University's faculty of architecture and urban planning made knowledge of modern architecture a focus of its professional teaching. In addition to enriching our knowledge, the "Modern Atlantic" project develops the awareness of future practitioners. Let us hope that their initiatives with existing architecture will be more respectful in the future. For its part, UQAM's school of design has been offering a new program since 2001 entirely dedicated to conserving modernism, a North American first.

The Modern at UQAM

UQAM was in a good position to offer training in conserving modern heritage. Since the department of design was founded in 1975, a number of its professors have always demonstrated a great interest in modern architecture.

As a long-standing educator at this university, I have always remained personally attached to the modern movement, upon which my architectural training at the *École nationale supérieure d'architecture et des arts visuels de La Cambre* in the late 1960s was based. This institution, which is described as a Belgian Bauhaus by Professor Jacques Aron, who wrote its history, [3] was founded in 1926 by the famous Henry Van

de Velde, who spoke of his institution as being one of the "citadels of modernism." [4] Some of the Belgian architects of the Belgian heroic avant-garde movement were still teaching at the time that I studied there, including Louis-Herman de Koninck.

Later, while I was studying at the urban studies faculty at the University of Montreal, I began a thesis on the history of the modern movement in Belgium and focussed on the relationships between the avant-garde and the profession between the two world wars. The findings of this research were published in 1996 in a document on art deco and modernism in Belgium. [5]

The modern tradition has always remained alive at the UQAM School of design, and even grew stronger in the postmodernist period.

In 1983, under the intellectual tutelage of Kenneth Frampton, we held a conference on the theme of modern architecture and cultural identity, which was attended by philosophers, architects and critics known for their interest in the modern movement.[6]

Then, over ten years later, UQAM was the starting point for the first gathering of arms in view of preserving modern Quebec heritage, initiated in November 1988 in opposition to the renovation of Westmount Square, the huge complex Mies van der Rohe built on the western edge of downtown Montreal between 1964 and 1969. This project developed to resolve both technical and commercial problems was symptomatic of memory loss in the heart of the profession. Had not the Arcop agency, which was in charge of the work, been a pioneer of Canadian architectural modernity in the 1950s and 1960s? Nevertheless, instead of the proposed modifications taking the simplicity and spatiality of Miesian architecture into account, they reflected the post-modern taste of the day.

In addition to stopping the work and the project being reviewed, this initiative resulted in the creation of a group for the conservation of modern architecture, *Montréal moderne*, which, after it joined DOCOMOMO International in 1994, became DOCOMOMO Quebec.[7] The association's office is located in the UQAM School of design building.

As a result of its position and its experience, in 2000 the design school created a specialized program of studies in the understanding and conservation of modern architecture, in which the first students registered in September 2001.

The program of studies in the understanding and conservation of modern architecture

This program is intended for the professionals who are usually involved in protecting and conserving built heritage: the art historians and architects who assess it, the latter being most involved, along with designers and engineers, in actual repair and modification work. Architectural, design, engineering, urban studies or art history graduates can all follow the program.

The program consists of 30 credits or 10 teaching units worth three credits each.

It is a 12-month program for full-time students and a two-year program for part-time students. To facilitate the participation of working people or people who do not live in Montreal, the courses are held on only two days of the week, on Thursday evenings and Fridays, in the fall and winter sessions.

Seven of the 10 teaching units are core units and three are individualized units. We will discuss this later.

Courses offered	Fall session	Winter session	Summer session
Core	DES 7101 **Architecture and Modern Structures** (3 credits)	DES 7201 **Forms and Figures** (3 credits)	DES 7301 **In situ Case Studies** (3 credits) - optional
	DES 7102 **Conservation and Architectural Theories** (3 credits)	DES 7202 **Methodological Seminar** (3 credits)	
	DES 7103 **Conservation Strategies** (3 credits)	DES 7203 **Conservation Techniques** (3 credits)	
Individual	Non-program courses **Optional Course** (3 credits)	DES 7001 **Directed Study** (3 credits)	DES 7002 **Study Report** (6 credits)

Figure 1: Program and full-time course structure

The six core units are structured along the following three lines: history, theory, and technology. Three courses are offered as part of the program during each of the fall and winter sessions: one history course, one theory or methodological course, and one technical course.

The objective of the history course is not to provide an extensive survey of the development of international and local modern architecture, but to give students the conceptual tools needed to analyse buildings and modern urban complexes, a very useful skill when the time comes to define the character of a building, and make decisions related to building repairs, restoration or renovation.

The history taught is a history of forms, without being a history of styles. It is based on recent developments in the discipline with a view to identifying modern architecture in its diverse and complex forms.

The aim of the first history course, “Modern architecture and construction,” taught by Réjean Legault, is to consider the main constructive paradigms of modern architecture and examine their impacts on the design of forms. The course therefore places greatest emphasis on the material and constructive aspects of architecture: the structural skeleton, the building envelope, claddings, components, coverings, mechanical

systems, and technical devices. It also covers the impact of economic and technical modernization on the architectural project: standardization, industrialization, and prefabrication.

The relationship between architecture and construction is complex: technical, economic, social, esthetic and symbolic aspects are involved. Based on recent works on architectural history and theory, such as *Studies in Tectonic Culture* by Kenneth Frampton, and *The Details of Modern Architecture* by Edward Ford,[8] the aim of the course is to develop knowledge of objects built bearing in mind the complex relationships that unite techniques and culture.

The second history course entitled "Forms and figures of modern architecture" examines the theories architectural historians have put forth for nearly three-quarters of a century, and the first histories of modern architecture by Hitchcock, Pevsner and Giedion, to identify the specificity of modern architecture. Based on the study of Bruno Zevi, Colin Rowe, Bruno Reichlin and others, critical light is also shed on the concepts of the International Style and time-space, but also on the modern language of architecture, architectural and urban models, literal and virtual transparencies, denaturalization, and analytical and synthetic functionalism. The title of the course is taken from Alan Colquhoun's 1978 article in which he recognized on both theoretical and historical levels two concepts of the form of artefacts: the figure, which is a configuration whose meaning is attributed by culture, while the form – the *Gestalt* – is abstract, empty of meaning, except for the impact on the perception that science, or more specifically, psychology has studied. Another difference: if cultural convention designs the figure, the form bends to new technical and usage requirements.[9] The *Gestalt* is based on modernist research in the 1920s, particularly within the context of Bauhaus, whose teaching became a model for the teaching reform that most architectural schools undertook starting in the 1940s in Canada. [10] However, interest in the figure (and in history) quickly resurfaced in the modern movement, as we explore in the "Forms and figures" course, as part of which specific attention is paid to the diversity of modernist project strategies.

Another course offered in the first session considers the key founding texts on the theory and doctrine of conservation. This type of course is obviously an expected part of a conservation studies program. What is original, however, is our desire to re-establish links that exist between the theory of conservation and the theory of architecture. Were the first major conservation theorists, Eugène-Emmanuel Viollet-le-Duc, John Ruskin and William Morris, not also great thinkers of modern architectural? Certainly this unity, which also existed on a practical level in the 19th century was lost in the subsequent century. This separation was consummated by the two Athens conferences held in the early 1930s, the first international conference of architects and technicians of historical monuments held in the Greek capital in October 1931 and the fourth international conference on modern architecture (CIAM), which was held on the *Patris* passenger ship between Marseille and Athens and resulted in the publication a few years later of the other famous Athens charter. From that point on, architectural conservation and creation, both involved in the formation of the built environment, tend to become two different worlds, which nonetheless share similar concerns. As one example among others, is the interest in preserving historic urban areas in the 1960s and 1970s not similar to the interest in rebuilding the city shared by architects such as Aldo Rossi and others?

The core courses also include a course on "Conservation techniques" and another on "Conservation strategies" both of which take the form of a series of lectures given with the generous collaboration of

organizations dedicated to the preservation of heritage in Canada. Although in a general manner, the first covers the principal problems involved in the aging of many modern building materials and techniques and the main methods available to repair them. The second is an introduction to the legal and heritage management frameworks on international, national, provincial or even municipal levels, with emphasis on programs dedicated to modern heritage.

We have covered five of the six courses that form the core of the program. The sixth is the methodological seminar, which Marie-France Bisson discussed during the documentation session of this conference. This educational activity allows students to apply the knowledge and skills acquired in the other courses as part of a collective case study.

We strive to tie teaching to current heritage and urban development issues. This is why after documenting and assessing a canonical work such as Habitat 67, we took on the *Habitations Jeanne-Mance*, one of the rare large complexes of social housing in Canada, whose integrity has been threatened several times by rehabilitation projects, although none to date have been completed.

In 2004, we delved into the issue of the heritage value of Montreal's modern downtown located around Place Ville-Marie, by investigating the possibility of recognizing this urban area as a historic district. The findings of this group study were first released at the 8th DOCOMOMO International conference held in New York in September 2004, and then at the regional meeting last November in Miami held by the World Heritage Centre as part of its modern heritage documentation program. [11]

Our study program is definitely open to the international sphere. In addition to the courses, we have held since 2002, a series of public lectures with foreign specialists in modern heritage as guests. Some of our guests have been: Bernard Toulier, heritage conservator in the French ministry of culture and communication, who has written a number of works on 20th century heritage in France; Elaine Harwood, from English Heritage, and architect Wessel de Jonge, first secretary of DOCOMOMO International.

We still count on the DOCOMOMO International network to organize each year, or at least every two years, a study trip abroad (*In situ* case studies). This type of trip provides an opportunity to visit remarkable modern buildings and built complexes, be they restored or not, and to familiarize ourselves with modern conservation and restoration programs established in other countries. In 2002, we went to the Netherlands, the founding country of DOCOMOMO International, and this year, the trip's destination is Havana.

My presentation would be incomplete if I did not mention the individualized teaching, which enables students to develop a subject in which they are interested. The study report can take different shapes: historical study in the form of an inventory, for instance, such as that of Conrad Galland on the works of architect Victor Prus; a more theoretical reflection on modern heritage, such as that by Marie-Dina Salvione, who was interested in the Swiss situation when she was studying at the architectural institute in Geneva as part of the contemporary and modern studies and heritage preservation program; evaluation or development report; or, for architectural or design students, a restoration project, such as that submitted by Marc-André Plourde for the house that architect Louis-Joseph Papineau had built in 1964.

1 Manfredo Tafuri, *Théories et histoire de l'architecture*, Paris, Éditions Sadg, 1976, p. 51-70.

2 Dennis Sharp and Catherine Cooke, Directors, *The Modern Movement in Architecture / Selections from the Docomomo Registers,* Rotterdam, 010 Publishers, 2000, 280 pages, ill.

3 Aron, Jacques, *La Cambre et l'architecture. Un Regard sur le Bauhaus belge* , Bruxelles-Liège, Mardaga, 1982, 195 pages, ill.

4 Henry Van de Velde, "Les citadelles, " *Les Cahiers de La Cambre Architecture*, n° 2, mai 1985, p. 127.

5 Jos Vandenbreeden and France Vanlaethem, *L'architecture en Belgique, 1919-1939. Modernisme et Art déco*, Bruxelles, Racine, 1996, 228 pages, ill; *Architectuur in Belgium, 1919-1939. Modernism and Art deco*, Tielt, Lannoo, 1996.

6 As part of Archifête, the following architectural historians were invited to the conference entitled "Architecture et identité culturelle. Modernité et régionalisme": Kenneth Frampton, Jacques Gubler, Alan Gowans, Trevor Boddy and Yves Deschamps; social philosopher Michel Freitag; art historian Raymond Montpetit; and architects Douglas Cardinal, Dan Hanganu, Michel Kagan, Rogelio Salmona, Alvaro Siza, Harry Wolf.

7 DOCOMOMO Quebec, "Questions to Be Explored in Coming Years," *DOCOMOMO Journal*, n° 27, juin 2002, p. 42-44.

8 Kenneth Frampton, *Studies in tectonic culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* , Cambridge, Mass., The MIT Press, 1995, 430 pages, ill.; Edward Ford, *The Details of Modern Architecture*, Cambridge, Mass., The MIT Press, 1990, 2 volumes.

9 Alan Colquhoun, "Forme et figure, " *Recueil d'essais critiques, Architecture moderne et changement historique* , Bruxelles , Mardaga, 1985, p. 198-210.

10 France Vanlaethem, "De l'espace à l'environnement : la modernisation accélérée de l'enseignement à l'École d'architecture de l'Université de Montréal en 1964-1972," in Georges Adamczyk and Jacques Lachapelle, Directors, *Trames : Architecture et modernité. Histoire et enjeux actuels*, Montreal, 2004, p. 5-24.

11 This program was launched in Paris in 2001, and presented in the World Heritage Center's "Identification and Documentation of Modern Heritage," World Heritage Papers 5, Paris, 2003, 160 pages.

Modern U

Adrian Göllner, Ottawa

In the fall of 2003, I mounted an art exhibition on the campus of Carleton University in Ottawa. It was entitled *Modern U*.[1] The introduction read:

> "Carleton University is quintessentially modern. The symmetry, earth colours and deliberate non-monumentality of its early architecture betray the egalitarian sensibilities of its founders. Indeed, Carleton was to be a new sort of university, one not dogged by class and the trappings of old, but one built for the people, one built for the future.
>
> *Modern U*. proudly reasserts that vision and sets it against the buildings and infrastructure undertaken during the development of the Carleton campus from 1959-1972. This is accomplished through a path of ten large-scale signs inspired by the seemingly unfettered optimism of the era and by the shape, form, and function of particular buildings.
>
> Welcome to *Modern U*.[2]"

What I will do today is provide a partial tour of the exhibition through its website, **www.modernu.net**. While the intent of *Modern U*. was to reveal the modern character of Carleton University and is therefore educational in its essence, a few sites on the tour stand to exemplify the struggle to conserve the modern. During the preparation of the exhibition, I witnessed these sites being renovated without, it would seem, any consideration for the conceptual or aesthetic intent of the buildings. It is these sites that will be the focus of this paper. First however, understanding a little more about *Modern U.* will be helpful.

The exhibition took the form of a self-guided walking tour. A pamphlet was provided which included important dates, a map of the campus, and a brief written statement about each stop on the tour. None of the material ever identified the tour as an art exhibition; in fact, the graphic quality of the images and the promotional voice used in the writing suggested it was an official commemoration of some sort. This allowed for many of the complications and preconceptions that come with contemporary art to be avoided. Besides, an official-sounding voice could be tailored to echo the optimism of the modern era.

(If you have now arrived at the modernu.net splash page, click past the introduction to the map of the Carleton University campus)

The tour led viewers through the Carleton campus to vistas where 2-D graphics could be directly related to a particular architectural feature. The intent was for these freshly rendered graphics to spur the viewer into seeing anew the design and inspiration behind these now all-too-familiar buildings.

(Click on location 3., The MacKenzie Building. View the image showing the artwork and building together: first column, top. The image demonstrates how the graphic is used to reemphasizes the concrete curtain wall pattern on the building. Both the graphic and animation on the website suggest good, solid engineering. A teaser phrase has been added as a clue to the purpose of the building: Engineering our future. The use here of the graphic, animation and teaser phrase is typical of all locations in the exhibition.)

Figure 1: West elevation of MacKenzie Building with associated artwork, 2003, Adrian Göllner.

(Close location 3. and then click on location 7., the Loeb Building. View the image of the complex as seen from the south: first column, third down.)

Architect Jim Strutt's Loeb Building was opened in the fall of 1967. The four-tower complex was designed as an entirely new learning environment. Each floor of this social sciences building housed a single department where all of the related offices, seminar rooms, common rooms and student lockers were located. The plan was to create a hothouse of thinking on each floor, one where the energy and innovative ideas of the students could marry with the experience of the professors in a new more equitable association.[3]

(View the image of Main Lounge, 1967: first column, fifth down.)

Figure 2: Main lounge of the Loeb Building, 1967, Carleton University Archives, photograph unattributed.

Strategies for creating a better kind of learning environment extended to the common areas of the Loeb Building. In a 1968 article entitled Today's students plead: to stimulate creativity, enrich college environments by Dr. Deveni of Simon Fraser University, Dr. Deveni cites the main lounge as a good example of a progressive learning environment.[4] A 1967 photograph featured in the article shows a symmetrical, but inviting, arrangement of custom built furniture on a natural concrete floor. It is important to note that the lounge, at this point in time, was very much a lounge and not intended for study. Casual conversation and coffee consumption were considered integral parts of the learning process. [5] The tables were low, the chairs were comfortable and the interior colours were predominantly warm browns, reds and oranges, but accented with blue. As Dr. Deveni put it, the main lounge was "colourful, yet subdued. [6]"

(View the image of Main Lounge, 2003: second column, fifth down.)

A 2003 image of the lounge shows a now carpeted, but sadly neglected space. A 2005 image shows recent renovations in which red, blue and green Marmoleum has been laid, the ceiling was dropped and new lighting introduced.

(View the image of Main Lounge in 2005: first column, sixth down.)

Figure 3: Main lounge of the Loeb Building, 2005, Adrian Göllner.

What can we conclude? Well, as Neatby and McEown noted in Creating Carleton, by 1972 the idealistic structure of the student/staff relationship had been disabled by overcrowding. [7] This is no one's fault really, rather the simple reality of running a rapidly growing university and the need to accommodate more students and more classes. But once the function and operation of a building begins to change, then, inevitably, the physical character of the building will begin to change as well. Loeb was a particularly adapted social sciences building and without being able to follow high-minded prescription of its builders, then maintaining the building in its original physical state was impossible.

This, however, does not excuse the recent renovation of the main lounge. Clearly, the interior designer felt they must overcome, rather than enhance, the modern aesthetics of the lounge to make it more inviting. This was achieved by introducing new colours, wavy lines, large circles and shiny sconces. The original brown brick, autumnal colours, red oak railings, casual symmetry and use of natural light made the lounge, in my opinion, both comfortable and contemplative without the need of being jazzed-up. What it really required and still does not have are adequate numbers of tables and chairs.

(Close location 7. and click on location 4., the Unicentre. View the image of the north side of the building with the 16 x 12' banner attached: first thumbnail.)

The University Centre Building incorporated many of the same progressive architectural ideas as did the Loeb Building: essentially, that a building in itself could be a vehicle for societal change. Officially opened by the champion of non-conformist forms, Buckminster Fuller, in 1970, this "laboratory of citizenship" [8] was designed to mix and mingle students, faculty and Ottawa residents. People using the many lounges and facilities of this Matthew Stankiewicz building could enter through any of its numerous entrances on its many levels. Once inside, however, users had to traverse common areas and passageways before reaching destinations of individual interest. [9] This continual confluence of people was intended to breakdown class, age and departmental barriers and result in impromptu conversations and new thinking.

(View the image of the central staircase: second column, bottom.)

Figure 4: Main staircase of the Unicentre, 2005, Adrian Göllner.

The deliberate mixing of people culminated at a central staircase, where a four-storey Electronic Light Mural by artist Gerald Gladstone celebrated and responded to the flow of human traffic. Electric eyes housed in the handrails detected motion and caused sections of the mural to illuminate - the more people, the more psychedelic the light show.

(View the image of Gerald Gladstone in front of ELM, 1970: second column, second down.)

There is no other site on campus that so epitomizes the early ideals of Carleton University. Indeed, Stankiewicz, Fuller and Gladstone had met at Expo '67 and this is Carleton's link to Canada's debut as a modern and progressive country. I was therefore pleased to be interviewed about the staircase for the fall 2004 issue of Carleton University Magazine. What I soon found out however is that the staircase is scheduled for demolition and the article was intended to provide a heritage-like sensitivity to its destruction. Apparently, "for more than 30 years, hundreds of thousands of Carleton students have struggled to scale the steep, four-storey concrete staircase."[10] I thought the students were engaging in an experiment of social equity by climbing the stairs, not climbing Mount Everest.

Seeing Stankiewicz's plans cited as part of a rationale for demolition is disappointing, to say the least. I did however find myself pondering why the staircase must now be replaced. The answer is again overcrowding. The original staircase is now too narrow to handle the volume of people using it at peak periods. With the mural no longer emphasizing its central role in the conceptual intent of the building, the staircase became simply functional and when it did not meet current needs, could easily be removed. The Electronic Light Mural ceased to function some time in the 1970's, encapsulated soon after, and removed in 2003.

(View the image of the bottom level of the Electronic Light Mural shortly before its removal in 2003: first column, third down.)

Figure 5: Portion of Gerald Gladstone's Electric Light Mural shortly before removal, 2003. (Photo: Justin Wonnacott)

Judging by the pastel-coloured paint pattern recently applied to cover the last of Gladstone's mural, the new staircase will not be sensitive to the Brutalist style of the building. Again, there seems to be a desire to mask the design of the building rather than, emphasize its essential character, in this case: bold shapes, form-concrete, oak railings and tile-work.

However, I was heartened to hear on the local CBC in April 2005 that students at Carleton University were conducting a sit-in at the Unicentre, and would not let demolition begin. Yes, I thought, the spirit of the 1960s is back, the students have developed a deep-felt appreciation for Brutalism and had now lashed themselves to their beloved staircase. As it turned out, the students were attempting to protect the campus' drinking establishment, Oliver's Pub. Not quite the protest I had imagined, but it's a start.

(Close location 4. and return to map of the Carleton campus.)

Education about modern architecture can certainly help to conserve it. Whether Modern U. had any significant impact in that regard is difficult to judge. That education however will have to fight a pitched battle with stronger forces for sometime to come. Most late modern institutional buildings are still fully functional and do not have any heritage classification. As shown with Carleton, an ever growing enrolment leads to overcrowding, which leads to changes in function, which in turn, leads to renovations. After a time, there is a loss of interest for the original form, flow and conceptual intent of the structures. The need to accommodate will continue to trump the need to conserve until there is general appreciation of modern architecture and there are renovation policies in place, which integrate historical research.

The observations I have made here are small, but they are, perhaps, indicative of the kind of gradual, termite-like degradation that is occurring in many of our modern buildings. I certainly appreciate that a building cannot remain a time capsule of the day it opened, but renovations can be done sensitively.

Finally, the information presented in Modern U. was wholly new to most of the students, staff and faculty I encountered at Carleton but it was not unwelcome. People were intrigued by the notion that their university, by way of progressive thought and dynamic new architecture, once sought to be on the cutting edge of a new egalitarian age. If those ideas still resonate with people, then there is hope for conserving the modern.

(Feel free to continue exploring www.modernu.net)

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1 This paper was presented with images and animations from the Modern U. website, www.modernu.net. If you are at a computer with internet access, then opening the website and viewing the images as indicated will enhance the reading of the paper. Instructions on navigating the website are provided below in parentheses. If you do not have internet access, some of the images are printed within the text.

2 Adrian Göllner, Modern U. Self-Guided Walking Tour Pamphlet, (Ottawa, 2003), reverse.

3 Blair Neatby and Don McEown, Creating Carleton, (McGill University Press, Montréal, 2002), p. 102.

4 Dr. Don DeNevi, "today's students plead: to stimulate creativity: Enrich College Environments", Canadian University, (May, 1968), p. 43.

5 "The Size and Composition of New Arts Building", Report to Carleton University Building Advisory Committee, (Ottawa, 1964)

6 DeNevi, p. 50.

7 Neatby and McEown, p. 123.

8 L.H. Horton, "Planning for the University Union", Report to Carleton University Building Advisory Committee, (Ottawa, 1965)

9 Neatby and McEown, p. 114.

10 "Step it Up", Carleton University Magazine, (Fall, 2004), p. 44.

BC.MOMO - Using New Media in Producing a Survey of BC's Modern Architecture

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In 2004, Docomomo BC released publication of a CD Rom entitled, BC MOMO- Modern Movement Architecture in British Columbia. This CD was the result of over 4 years of work, thousands of hours of volunteer time and countless donations in terms of grants, time, skills, resources and information. Within several months of the CD's release, Docomomo BC also launched it's website, www.docomomobc.org. and started a program of distribution and publicity for the CD and web site.

BC. MOMO marked a milestone in the ongoing efforts towards creating an awareness and appreciation of British Columbia's unique modern heritage, forming an accessible archive of information of this heritage, and providing a resource and legacy of documentation for students, educators and the public. Built on the recent introduction of BC's Working Party for Docomomo, this collection sparked a renewed interest in the modern in BC, and though we still continue to lose this heritage, we feel that we have been able to reach out and make connections in our communities and abroad.

Beginnings:

DOCOMOMO International (Society for the DOcumentation and COnservation of buildings, sites and neighbourhoods of the MOdern MOvement) was established in the Netherlands in 1988 and currently has more than 40 active working parties worldwide. It publishes a periodical, organizes conferences and workshops, and actively promotes the preservation of structures and landscapes from the modern era (generally 1920's to present).

Docomomo.bc was officially recognized as one of three Canadian working parties (along with Ontario and Quebec) in 1997. Although we are a relatively new organization, many of our members are well-recognized and long time participants in heritage awareness and architectural preservation efforts in British Columbia, and have been involved in Docomomo for many years. Docomomo.bc is a registered non-profit society established to:

- raise awareness of modern structures and landscapes in British Columbia;
- exchange knowledge and ideas in the field of Modern Movement architecture and design, as well as the more localized British Columbia "West Coast" style of design;
- document significant works dating from the Modern era;
- encourage the preservation of significant works from the Modern era, and act as "watchdog" when significant resources are in jeopardy;
- work with other heritage and architectural groups to stimulate public interest in the heritage, architectural and cultural importance of Modern Movement design, and its impact on the development of the province; and
- establish a register of significant Modern Movement sites to be documented and preserved.

In its' first few years Docomomo.BC achieved recognition for educational and advocacy initiatives including:

- Submission detailed documentation for 14 sites to Docomomo International register
- Development of the Burrard Street Walking tour
- Lobbying for National Heritage Designation of the BC Binning residence
- Participation at two heritage fairs

BC's climate for awareness of our modern architectural heritage began to change. One the first signs was the publication of the City of Vancouver's recent landmarks register. Modern registers in the City of West Vancouver, and the City and District of North Vancouver followed this. Modern architecture began to appear prominently in other heritage organizations' activities including walking tours, publications and advocacy efforts - connections were being made.

With the advent of the millennium, the Province of BC created an Arts and Heritage Fund to put towards creating cultural legacy marking the millennium. This provided Docomomo BC with the incentive to take on a much more ambitious project than before. We began to look at our initial mandate - to educate based on documentation - ideas and an excitement began to take hold. Interesting enough, our initial thought on the project were quite conventional - to hold a local "festival on modernism" and publish a book recording this. Upon further debate what developed was a set of objectives:

- To raise an awareness of the architectural, heritage and cultural importance of buildings, sites and landscapes from the modern era, particularly among youth.
- To create an interesting, informative and user-friendly resource
- To create a pictorial and written legacy
- To consolidate and augment the basic information required for Docomomo.BC and other groups to more effectively promote awareness and preservation.[1]

We also realized that funding would be limited and we needed to capture an audience and leave a clear legacy. So we begin looking at new opportunities.

BC.Momo - CD Rom Concept:

The idea of a web site had great appeal for Docomomo BC - it would provide a "home" and communications base for advocacy and news, as well as act as a repository of documentation, providing an easily accessible resource and potential wealth of information to anyone with internet access (a very large and especially youth, professional and academic oriented audience). We sought out advice from a Web designer (Andrew Gray of Agate Interactive, who would later become a partner in the production) and determined the ease with which we could publish to the internet. Our challenge would be (1) to determine a budget and secure funding, (2) the accumulation of the project data and then (3) the publishing of this in a clear, accessible and usable form.

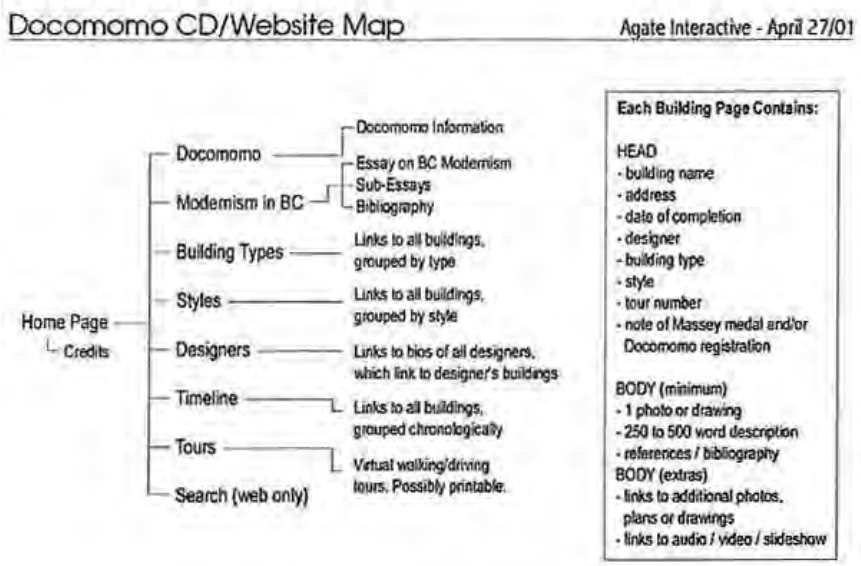

Figure 1: Website Map - This diagram shows the initial organizational structure of information to be contained on both the CD and web site

It was in the final stages of developing the Millennium Grant Application, which we realized we needed to leave a legacy more than an ethereal web site. The CD-rom provided the ideal medium to translate essentially the same resource into a permanent form - it would of course contain a "snap shot" embodying a body of work in time but at the same time would enable a sense of tangible value, able to be deposited and accessed from academic collections and provide for a source of ongoing funding in its sale.

Development:

Docomomo.BC was an advocacy group with diverse interests and backgrounds - we were certainly not structured to undertake an extensive research and publication project. In essence the project was started long before funding became a reality. We set out a work plan and an organizational structure that adapted to changing milestones, and a developing understanding of the issues at hand. The plan was simple enough - a small executive would drive the project, on one side was the research group, on the other a project group.

The first priority was to get a picture of what we would be producing in the end - with Agate's assistance we developed a simple "map" on the constituent parts of the CD and how these were to be linked. Again - a simple idea was at the core of the project - a typological survey of buildings and sites, designer profiles and essays/ background information. The web-based form would allow navigation of this "data base" through interlinking and the use of maps and timelines.

Since the final form would drive the effort, we established an overall project director whose role it would be to push for the end result and publication. This meant streaming: research and advisory, writing and editorial, graphics elements, graphic design, web authoring and publication/ packing.

Docomomo.bc Modern Heritage Inventory of British Columbia Research Form
Please complete as much of the form as possible and use additional sheets if required;
shaded areas are absolute minimal requirements.

Name of Building:	**Porter Residence**
Address:	1560 Ottawa Avenue, West Vancouver
Type of Building:	Single Family Residence
Year of Construction: (one or more of the dates)	Date on Architectural Drawings: October, 1948 Building Permit Issuance: December, 1948 Occupancy Permit: 1949
Architect / Designer:	J.C.H. Porter
Style:	Post and Beam
Original Owner	John Porter
Current Owner:	Mr. & Mrs. Willson
Landscape Designer:	
Structural Engineer:	
Interiors / Artwork:	
Contractor:	Narod Construction Co.
Value of Construction:	$10,500
Additions	Date: April, 1984 Type: hot tub and deck Designer:
Current Condition:	Very good, well maintained. House and gardens being restored by current owner
Level of Heritage Protection:	None – West Vancouver Survey of Significant Architecture Primary listing.
Location of architectural Drawings:	Original – unknown. Microfiche copies with the West Vancouver Permits Dept. – very poor quality.

Figure 2: Research Template Example - This template was developed to provide direction to researchers in providing consistent and complete information on each building or site.

The initial task was to compile a list of buildings and sites that would be featured. A roll call was sent out to all docomomo members for notable projects to be documented - these would be across BC and within seven overall types (religious, commercial, private houses, multi-family, industrial, civic / planning and institutional). Next a research template was developed to direct the researchers' efforts so that consistent

body of information would be collected for each project type (fig 2) . The template fields included: technical information (name, address, date of permit, date of completion, architect, engineers, owner) condition and level of protection, location of documents, publications, awards and a description of significance. Well over 300 projects appeared on the initial call - this was reduced by the most practical means - which would take on each project and was information likely to be available to pursue it. (We did have a time limit to complete the project or lose funds under the Millennium Grant)

With the initial research underway, we also began to secure images sourced by the research teams - these came from a variety of sources: photographers such as John Roaf and Simon Scott donated period originals. Others came from archives or private collections. When all else failed we sought previously published photos. Contemporary photos usually taken by docomomo members and supporters supplemented these.

Drawings were collected and carefully re-created in a consistent and simplified style by Ron Simpson. Ron also created the map backgrounds. This left the timeline, key graphics and web graphics to be created.

We did an assessment of materials late in 2002 and discovered both large gaps in materials and the need for editorial control. As luck would have it a few key individuals could be recruited - Robert Moffat contributed the time to edit all the project data to a short descriptive from, while Don Luxton and Robert Lemon contributed essays.

Additional funding was provided by a variety of sources to complete the project - costs included the cost of photo rights, web design and CD- publication (press, print and package) [2]. The final publication was very much like publishing a book - drafts were created, reviewed, and re-created. Unlike a book - we had to test out links, ensure file names worked on any platform, and beta test all navigation tools for user appeal and intuititiveness. We used a beta site to test and communicate the project as it was developed. Details such as the naming conventions for files, and image formatting were essential in managing the hundreds of separate data packages

BC. Momo - Launched:

After the final testing and last minute additions of text and photos, we were ready to publish. The printer needed release forms for intellectual property and final graphics for the CD case and insert. As the CD was intended for libraries we wanted the cover and insert to convey a good sense of what was inside, not just a table of contents. (Fig XX) Drafts were approved and we produced an initial run of 500.

BC.Momo looks and feels like a web site. It starts within a computer's internet browser and opens to a home page. We wanted to create a simple, crisp modern look to the graphics and navigation with reference to DOCOMOMO International look and feel.3 The major parts of the CD are navigated from the top header that is always present. Sub-section navigation is from links within the major sections.

SINGLE FAMILY RESIDENTIAL

Building Name	Address	Year of Const'n	Designer	YES
Trend Houses	North Vancouver and Victoria			
B.C. Binning House	2968 Mathers Crescent, West Vancouver	1941	B.C. Binning; Bob Berwick and Ned Pratt	
Jack Shadbolt Residence	Burnaby		Doug Shadbolt	
Eppich Residence	1812 Palmerston, West Vancouver	1974	Erickson	
Filberg Residence	Comox	1958	Erickson	
Smith House II	**5030 The Byway West Vancouver**	**1964**	**Erickson**	**X**
Hollingsworth Residence	1205 Ridgewood Drive North Vancouver	1946	Fred Hollingsworth	
Sky Bungalow	3355 Aintree Drive North Vancouver	1950	Fred Hollinsworth	
John De Castri's houses	Victoria		John De Castri	
Porter House	**1560 Mathers Avenue West Vancouver**	**1947**	**John Porter**	**X**
Braun Residence (Parade of Homes)	93 Bonnymuir West Vancouver	1956	Lewis Construction Co.	
Lewis Homes - Pool Residence	3219 Regent Street North Vancouver	1956	Lewis Construction Co.	
Oberlander Residence 1	6029 Olympic Street Vancouver	1947	Peter Oberlander	
Oberlander Residence II	1371 Acadia Road Vancouver		Peter Oberlander	
Thornton House	**4785 Piccadilly South, West Vancouver**	**1939**	**Peter Thornton**	**X**
Isabel Crosby Residence	1529 West 33rd Avenue, Vancouver	1938	RAD Berwick	
Copp House	**4755 Belmont Avenue Vancouver**	**1951**	**Ron Thom**	**X**
Hirst Residence	1798 Peters Road	1949	Ron Thom	

Figure 3: Initial Project List- over 300 projects appeared on the initial roll call.

The major sections are:

- Introduction with credits and glossary
- Docomomo BC with web link
- Essays on BC Modern and Bibliography
- Building Types with sub headings:
  - Religious
  - Commercial Houses
  - Multi-family Residential
  - Industrial
  - Civic Planning
  - Institutional
- Designers
- Timeline
- Maps

The first three sections are to introduce the reader to the topic of Modern Architecture in BC and provide a background to understand conservation. The last four sections are the heart of the project with detail information on buildings, site and designers. Rather than use a linear presentation, the ability to explore and create one's own threads throughout this body of work would be important in connecting with the user. One might begin by looking at the maps and search for sites nearby, then become intrigued by a designer and follow a body of work, perhaps veering off to compare similar types or buildings completed in the same time frame. Someone else may be interested in a typology and then the designers who worked on these buildings.

It was also intended to eventually replicate the CD on the web site. As the site would expand given new material and an expanded database of projects, the format and structure needed to be scalable and expandable.

Given the medium, there are a number of other types of media available for the CD that, due to constraints of time and resources, could not be pursued. These include:

- Video (mpeg or QuickTime format)
- Animation (walk through 3d models)
- Interactive panoramic viewing (now used often by realtors)
- Searchable data base of project data
- Audio files (for interviews / oral history)

It is interesting to note that the final published CD contains 15.3MB of data. The CD can contain up to 700MB or 45 times more than is currently on the CD). Part of the reason we did not include other media was availability of equipment to record and edit, as well as cost of production. Given the recent advances of "home" digital camera and software, this media would now be easily incorporated.

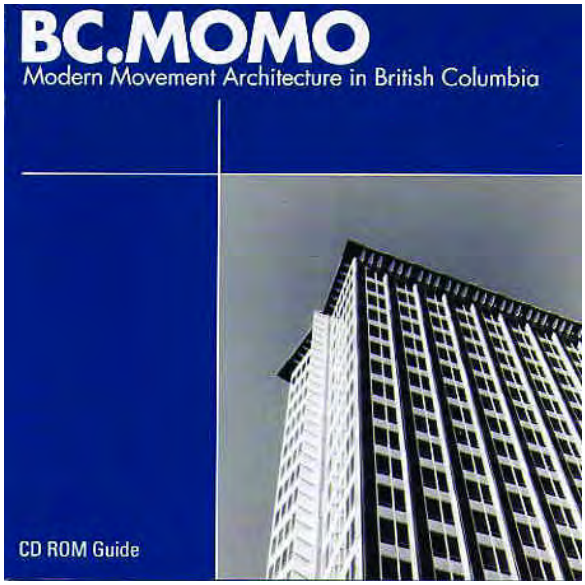

Figure 4: CD Cover - BC MOMO Modern Movement Architecture in British Columbia

Education and Advocacy:

The CD's were initially distributed free to all schools, heritage organizations, libraries and universities in BC. Copies were also sent to the National library and other universities outside of BC. Additional copies were put up for sale to the public and distributed by the Heritage Foundation of BC, Inform Interiors, and the Vancouver Museum. Copies are sold at heritage events and have been requested by developers (Anthem Properties recently undertook to redevelop the 1969 West coast Transmission Building to residential units).

Our web site was subsequently launched - this site mirrors the CD-rom but is currently limited in content (the project data base is not replicated). The site is linked to the CD rom. It will act as an extension to the CD in connecting to recent information. Currently this is events and contact information, (email) for questions on modern conservation and advocacy. We are also expanding the web links. Our next step will be to use the web site as an interactive site for research, advocacy and education. We are looking into "blogging" as a means of carrying on virtual conversations on a topic and possibly creating a searchable database.

Our web site is quite regularly visited and we get anywhere from 3 to 20 emails per month. We received publicity on BC. MOMO from Azure magazine, Design Quarterly, Architecture BC, Heritage Vancouver and the Heritage Foundation on BC. We are currently to be featured in Heritage Canada's quarterly. We have also received recognition by way of the City of Vancouver's Heritage Award of Merit 2004.

Figure 5: CD Insert: The eight page insert give a sample of the CD content. The first fold (pictured) introduces Docomomo.BC. The inside folds contain a sample essay, project types, light of designers and sample image of the map and timeline.

As a tool, for education BC.MOMO CD and web site have proven to be a useful introduction to the depth and breadth of BC's Modern heritage. It is quite apparent that the work to date only scratches the surface of the sites that merit documentation and conservation. We have begun a dialogue - one that is open ended, inviting and collaborative. We can only hope that by bringing means for growing awareness that more of our heritage will be understood, recognized, recorded, conserved and adapted for changing times

In the words of Stuart Brand, "Preservationists have a philosophy of time that includes the future. They are passionately interested in the question, "what makes some buildings come to be loved?" and they act on what they learn. The result is a coherent, still evolving ethical and aesthetic body of ideas" [4].

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1 From Docomomo Millennium Grant Application, 2000

2 Funding Sources included:
- Province of British Columbia 2000 Millennium Arts and Heritage Fund
- Agate Interactive Design
- Kasian Kennedy Architecture Interior Design and Planning Incorporated
- Social Sciences and Humanities Research Council of Canada (SSHRC), the SSHRC -CURA Cultural Property Community Research Collaborative Program at the University of Victoria and the CURA Program community partners: The Royal British Columbia Museum, The Art Gallery of Greater Victoria, the Heritage Society of British Columbia and the British Columbia Museums Association
- The Vancouver Heritage Foundation

3 Docomomo BC participated in the creation of DOCOMOMO's fiche collection and drew upon the same graphic and typographic standards for both the CD rom and publicity publications.

4 Stuart Brand, How Buildings Learn, Viking 1994. p.91

Winnipeg Architecture: Middle of the Continent, Middle of the Century Architects' Oral History Project

Susan Algie, Winnipeg Architecture Foundation Inc.

The Winnipeg Architecture Foundation (WAF) is a registered charitable organization incorporated in 1996. Our mandate is to advance the awareness and appreciation of Winnipeg's built environment through public education. Today I will discuss one of our current initiatives.

Settled in the 1870s, Winnipeg has had two distinct periods of economic growth and of architectural innovation, the 1900 -1912 period and the 1950s – 1960s. In each instance, it was a strong and direct connection to Chicago and its new architectural ideas, which led to an interesting legacy of design. During the early 1900s, Winnipeg was transformed from a modest pioneer settlement to western Canada's largest metropolitan centre. Many of you will be familiar with Winnipeg's concentration of early skyscrapers and one of the best remaining warehouse districts in North America. Designed by a number of well-known North American architects, these buildings reflected an approach to architecture that was "innovative, functional and stylish". Prior to the First World War, the agriculturally based economy of Winnipeg slowed dramatically and so did the expansionist era. This slowdown, coupled with a lack of development pressures, resulted in a large number of these early buildings escaping modification or demolition.

Figure 1: The Russell Building School of Architecture, University of Manitoba
Architect: Smith, Carter, Parkin Architects (1959)

It was not until the 1950s, that the needs of the post-war generation prompted a new era of design and construction. This coincided with a social and economic climate in Winnipeg that was conducive to innovation. The University of Manitoba School of Architecture had a new director, John Alonzo Russell, who was a graduate of the Massachusetts Institute of Technology and retained strong links to that school and to "the east-coast American architectural establishment". Many of the graduates from the University of Manitoba architecture faculty decided to pursue graduate studies in Chicago, Boston and New York but most returned to Winnipeg to practice. (Figure 1)

Carleton University professor Kelly Crossman notes that by the 1950s, the University of Manitoba had an "entire generation of students and teachers in place who understood what modernism was and what it implied, and who were able to handle its ideas and forms in a mature way."

Winnipeg's representative sample of architecture from 1940 to 1975 is largely the product of this strong modernist ethic in the University of Manitoba's School of Architecture and the alumni who remained and practised in the city. The post 1950s period mimicked the earlier period in the lack of significant development pressure, resulting in the retention of a good stock of representative buildings. (Figure 2)

Figure 2: The Winnipeg Clinic
Architect: Frank R. Lount (1942)

In 1998, the Winnipeg Architecture Foundation received a grant from the City of Winnipeg to undertake the first phase of a "Recent Landmarks Inventory". The result was the documentation of 190 of downtown Winnipeg's significant buildings, constructed between 1940 and 1975. Copies of all of the material were provided to the City of Winnipeg for public use and to form a solid basis of research on which to begin designations. (Figure 3)

Figure 3: Monarch Life Building
Architect: Smith, Carter, Katelnikoff Architects (1959 – 1963)

While the City of Winnipeg's Historical Building Committee will be using the research and the oral history information to support potential building designations, it is interesting to note that the material has already been used extensively by the Urban Design Review sections and the non-heritage planning areas for both design review and assessment of changes to these buildings.

As we heard in the session on documentation, undertaking an inventory can unearth records, drawings and sources that were previously unknown. For the next phase of our research, WAF decided to focus on the key architectural practitioners of the period. Funding was sought for the completion of an oral history project in order to interview professionals about their careers, their contemporaries, and the architectural climate in Winnipeg during this period. The Province of Manitoba and the City of Winnipeg have each contributed to this project. Research and interviews were planned and conducted in accordance with the Oral History Program of the Provincial Archives of Manitoba.

Research findings include biographical information, drawings, contemporary reports and criticism and project records for 30 practitioners. To date, seven interviews have been completed. There is an urgency to capture these memories before it is too late. Since the project started, three of the thirty architects that were researched have died.

The Winnipeg Architecture Foundation is focused on bringing an understanding of architecture and building construction to the general public. Certainly, architects and engineers attend the activities, which are offered, but the majority of participants (of varied ages and backgrounds) are people with a general interest in buildings and history. To date, public programmes have included tours of specific buildings. Some of these tours are held during a lunch hour and are of a short, focused design. Other tours, which are generally offered on the weekend, may include neighbourhoods or groups of buildings. Other methods for informing the public have included newspaper articles as well as a series on public radio on the topic of the

recent past. CBC Radio did a four-part series on the research project, which introduced a much wider audience to the discussion. Most recently the Winnipeg Free Press had a substantial article on this conference and the general subject of conserving the modern. There is very little cost for offering any of these activities other than time.

As public education is a primary focus of our group, it is imperative that the research from the Recent Landmarks Inventory and the Oral History project be available to the general public in a variety of formats. Walking tours of streets on the inventory will continue to be offered, as well as tours of individual buildings. Fortunately, many of the architects and engineers responsible for the projects are still alive and indeed several are still in active practice. Bernard Brown, chief architectural designer of the Civic Complex, for instance, led a recent tour of City Hall. Many of these practitioners are quite intrigued, and flattered, by this new interest in the work of their youth. (Figure 4)

Figure 4: City Hall Plaza
Architect: Green Blankstein and Russell (1964)

Research from the inventory and the Oral History will also be used to mount a small exhibit and form the basis for a number of small publications. An exhibit (and accompanying book) on Modern Architecture in Manitoba will be held at the Winnipeg Art Gallery in 2006 and the research undertaken by the Winnipeg Architecture Foundation will be used as reference material. Future activities will include a published tour of downtown modern and a public lecture series featuring noteworthy architects from the 1940 to 1975 period in Winnipeg. (Figure 5)

Figure 5: Winnipeg International Airport
Architect: Green, Blankstein, Russell (1964)

Photo Credits: Winnipeg Architecture Foundation

References:

Crossman, Kelly. "*North by Northwest".* Architecture in Canada, 24:2 (1999)

The Atlantic Modern Project: Educational Dimensions

Steven Mannell
Director, School of Architecture, Dalhousie University

Post-war architecture in Atlantic Canada has not been well documented, with many exemplary buildings destroyed or altered, and the records of significant firms and practitioners lost. The Atlantic Modern Project documents and critically examines regional modern architecture and practice. The project has established an historical record while raising awareness and appreciation of modern architecture, through a major gallery exhibition presented in Halifax and St. John's, a continuing on-line gallery of modern architecture, and a published catalogue. As a whole, the Atlantic Modern project has involved the Dalhousie University School of Architecture (faculty, students and graduates, in course work and through research projects), the four provincial Architects' Associations, Dalhousie's Sexton Design and Technology Library, the University of New Brunswick Library, and a number of practicing and retired architects from the region.

The central aim of the Atlantic Modern Project is the identification, documentation and appreciation of modern architecture in Canada's Atlantic provinces. The particular focus of the 2001-2002 exhibitions and the 2004 catalogue was on projects built in the region in the period 1950-2000, designed and executed by architects and practices based in Atlantic Canada. This regional twice-over agenda grew from a desire to promote architectural awareness in the region more generally, to the public at large but also to the architectural profession. This paper will briefly sketch the activities in each of the three key areas – identification, documentation, appreciation – and consider the educational implications in each area.

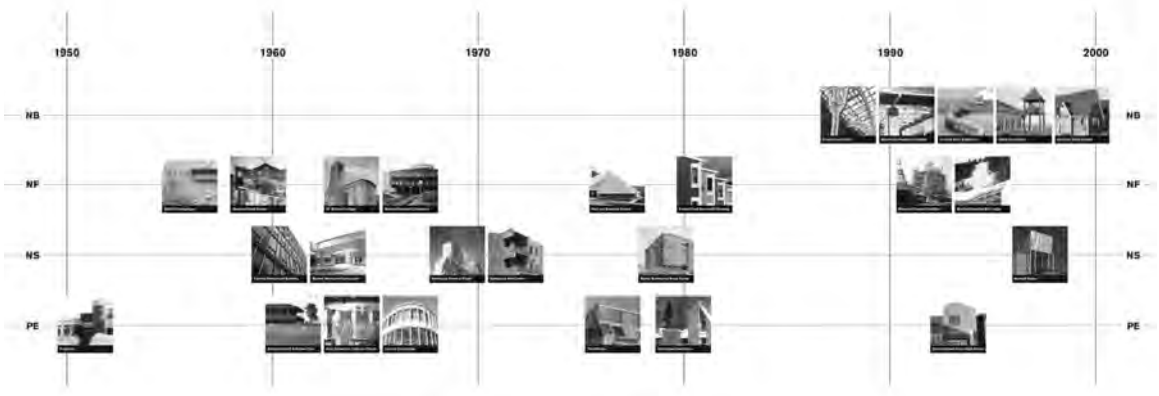

Figure 1: The Atlantic Modern Timeline, showing the 26 projects selected by the jury organized chronologically and by province.
Concept: Steven Mannell; layout: Stephen Parcell, 2001.

Identification

Under the aegis of the Atlantic Architects' Initiative, each provincial architectural association (Newfoundland & Labrador, New Brunswick, Nova Scotia, Prince Edward Island) appointed a committee to seek buildings in six broad categories (commercial, educational, industrial, institutional, residential, and worship), using criteria established by DOCOMOMO and articulated by the School of Architecture. The four committees nominated one project per decade for each building type, totaling 30 projects per province. The provincial committees developed a brief fiche for each project, with advice from the School. A total of 117 nominated buildings were considered by the exhibition jury, comprised of one architect member from each provincial committee and chaired by the School representative, also a practicing architect. Excellence was the overriding criterion for selection to the exhibition. The jury also sought projects that were exemplary of their time and place of making, and projects that suggested the particular conditions of practice in the Atlantic region. Basic documentary information and photographs for all the nominated projects were immediately incorporated in a web-based "Gallery of Modern Architecture in Atlantic Canada" developed by Dalhousie's Sexton Design and Technology Library in collaboration with the University of New Brunswick Library.

Education

Past student research papers and theses were used in developing initial lists of potential nominees. Preparation of individual nominations within firms made many current practitioners aware of the work of now-defunct firms, and even of previous generations of their own firms. The nominating committees themselves were a vehicle for developing awareness, making links between active practitioners, retired architects, and researchers (including architecture students), allowing oral tradition and anecdotal knowledge to be passed along. A dozen or more practitioners and interested individuals became familiar with the DOCOMOMO criteria and the general issues around conservation of modern heritage.

Documentation

A significant challenge in the documentation of modern architecture in the Atlantic region is the general lack of published sources, especially in the professional press. As a result, uncertainty abounds in respect of authorship, date, proper name, and even the precise location of modern buildings, reflecting the generally sketchy state of awareness and documentation. As well, Atlantic Modern made substantial efforts to go beyond the documentation of modern buildings as individual artifacts, to account for the history and succession of firms, the role of individual project team members, and the ambitions of clients and patrons in the story of modern architecture in Atlantic Canada. Research and curatorial work over the five months following the jury session included searches of various archives, practice records, publications, and the buildings themselves to verify authorship and dates and to seek original documents.

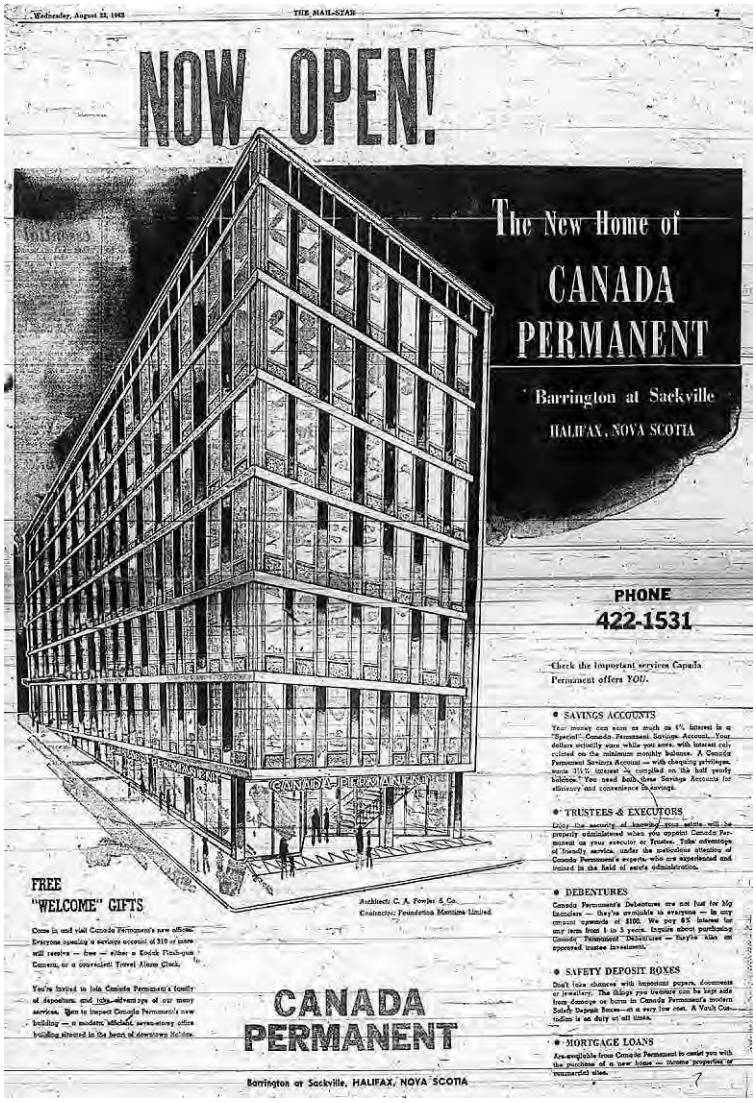

Figure 2: "Now Open!" advertisement from the Halifax Mail-Star, Wednesday August 22, 1962. Microform, Halifax Regional Library collection.
Canada Permanent Building, 1961-1962, 1646 Barrington Street, Halifax NS; Architectural firm: C.A. Fowler & Company, Engineers & Architects, Halifax NS; Design architects: Charles A. Fowler, Jamie MacDonald.

Education

Architecture students played a substantial role in documentation, through research papers and studio assignments. An undergraduate design studio (taught by Professor Steven Mannell) on the topic of "adaptation" included a building study exercise, in which students documented the existing building that would be the basis of their design work, created as-found photos and drawings and identified archival and literature sources. Parallel to the design studio, students in a course on History of Modern Architecture (taught by Professor Christine Macy) were engaged in a major research paper on the documentation and interpretation of a local example of modern architecture, including archival and library searches, interviews, and other primary source work. In both cases the students involved were professional

architecture students, and the research activities were part of regular coursework and not part of special courses in conservation. This is key in bringing conservation awareness to the broadest possible range of future practicing architects, and not only to conservation specialists. Documentary work by architecture students tends to have a special quality of perseverance and risk-taking, along with a certain dogged insistence. For example, the persistent file room searches made by student Magida Boga led to the discovery of a set of early 1960s drawings for the Canada Permanent Building in Halifax that the firm had long assumed were destroyed.

Site visits and student inquiries led to a special type of public education. Building owners in most cases are not aware of the cultural significance of their buildings and building records. Institutions tend to have good records, but seldom maintained with an eye to historical significance. They are usually driven by facilities management imperatives.

Building users were also often a bit surprised by our site visits and interest, and had as many questions for us as we had for them, so that we were often involved in outreach education, explaining in capsule form our understanding of the broad cultural significance of the building that they know intimately, from day to day contact.

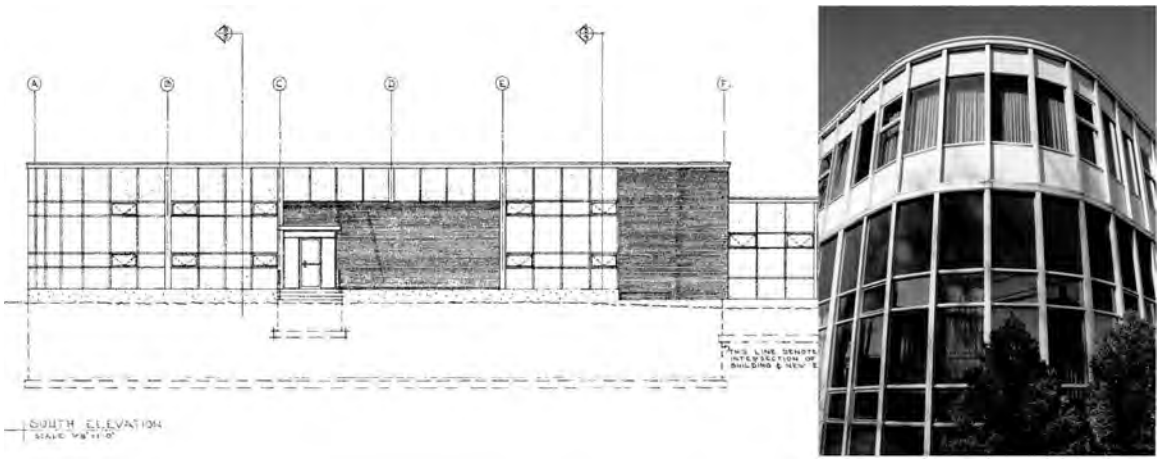

Figure 3: (left) "Elevations" preliminary contract drawing #66-55-03, December 30,1966. Delineator: RB. Diazoprint. Amalgamated Dairies Collection (left). Detail of curving curtain wall, southwest corner, April 2001. Photographer: Chad Jamieson (right). This folded, stained and faded diazoprint was discovered in a desk drawer in the loading dock area during a research site visit, the same day that the detail photograph was made.
Central Creameries, New Production Plant, 1966-1967, 215 Fitzroy Street, Charlottetown PE; Architectural firm: Keith Pickard Architect, Charlottetown PE; Design architect: Keith Pickard.

Many architectural firms are at best vaguely aware of past projects, especially in the case of multi-generational firms, and uncertain about their own archival holdings; our documentation searches tend to create awareness. Even long-time sole practitioners engaged in a rediscovery of their early work through file searches and our questions.

Architecture students and graduates working on the documentation were generally well aware of the significance and characteristics of the building artifact under study, but were often inspired and enlightened by conducting interviews with original architects and their successors. They discovered that there was a much greater scope of opportunity for regional practitioners in the conditions of the recent past, and experienced directly the continuing passion for design of many of these architects, now in their 70s and 80s.

Appreciation

The notion of "regional architecture" risks nostalgia and sentimentality, looking only for traces of some imagined, usually traditional, local authenticity within buildings. On the other hand, there is the equal risk of a dismissive and patronizing reading of regionally produced works as derivative, "behind the times" imitations of the important works of the metropolitan avant-garde. In a conversation about the works in this exhibition, Kurt Forster suggested that regional work might best be understood as free from the external pressures of the fashion system and the anxiety of the avant-garde; free to persist in the study of architectural themes and issues that are not in themselves temporally specific. Understanding the peculiar dilemmas of "interpretation" of modern architecture in a regional context, the curatorial strategy sought to allow the buildings to speak for themselves.

The core of the exhibition was the 26 regional buildings selected by the jury. Each building was presented individually with a selection of archival material, including photographs, sketches and architectural drawings. The inclusion of this original material was intended to present the buildings in the context of their design and production and with respect to the conditions of their time and local situation. Curatorial description included the definitive factual information about the building, dates and project team, and brief narratives that provide an anecdotal sense of each project. Interpretation was limited to a single act, a large timeline placing the projects from each province in sequence, and mapping the timelines each against the others. Interviews conducted with a number of the architects were distilled into a series of architects' stories, which conveyed a more personal sense of the ambitions and circumstances of the projects, and of the cultural and practice environment of the time.

Architectural models specially prepared for the exhibition complemented archival material. The models aimed to evoke an enriched sensory experience of these buildings, allowing a spatial appreciation of the documentary material on the walls. The 1:50 scale models of the Beth-El Synagogue and Belvedere Golf and Winter Club portrayed each building in relation to its landscape and local context. 1:10 scale models of the ceiling spaces of Newfoundland House and Holy Redeemer Church invoked a bodily sense of the spatial, lighting and geometric experience of these buildings. The original curtain wall of the Canada Permanent Building was reconstructed at half-size, providing a taste of the subtle visual experience (now lost) of its original state.

Figure 4: Model of the hearth and Living Room ceiling of the Newfoundland House, mixed media, scale 1:5, in context of the Atlantic Modern exhibition in Halifax NS, May 2001. Model makers: Ania Gudelewicz, Melanie Hayne, Darren Newton, Jennifer Uegama. Photograph: Ken Kam.

Newfoundland House (Joey Smallwood residence), 1958-1960, Roaches Line NL; Architectural firm: Cummings & Campbell, Architects & Engineers, St. John's NL; Design architect: Angus Campbell.

Education

The Atlantic Modern exhibition was first presented at the School of Architecture in May-June 2001, during the Royal Architectural Institute of Canada 2001 Festival of Architecture. Practicing architects from across Canada were exposed to the modern heritage of the region.

For the retired architects whose work was included, the exhibition provided a sense of appreciation and validation of their work. Keith Pickard and Angus Campbell both passed away after lengthy illnesses during the curatorial period, and in both cases, the knowledge that their projects would be in the exhibition was a great consolation in their last days, providing the first occasion in decades that their work had been publicly considered. For Campbell, the 1:50 model of the Beth-el synagogue was particularly poignant. The building was being destroyed during the same weeks that he lay dying, and he was very gratified to know that we were creating a model that would document the original designed state of the building. A number of the other elder architects attended the opening in Halifax, and for some it was a chance to re-learn the passion and revisit the energy of earlier days, and communicate it to those in attendance. Frank Harrington recalled incidents from the period when he and Keith Graham worked together (none too happily) on the Archives with their mutual old professor Jim Donahue. Charles Fowler entered the room, spotted the curtain wall

model on axis at the far end of the room, then quickly turned to follow the exhibition down the walls; all the while Keith Graham kept tugging on his arm, saying "Charlie! Look at the end of the room!" After several repetitions, Fowler finally responded: "I know it's there, Keith – I'm saving it."

The exhibition was available for close study by architecture students, giving them an opportunity to experience architectural history unmediated, as something existing in their immediate environment. The range of material offered students a nuanced picture of the relation between ambitions, ideals, circumstances and personalities that go into the making of architecture. Closing the circle, critical review of the exhibition was the subject of a major assignment for students in the undergraduate Architectural Research and Criticism course.

Public museum or gallery venues were sought in each of the provinces, but only the Art Gallery of Newfoundland and Labrador, supported by the Newfoundland Architects' Association, was able to host the show. The exhibition at AGNL was well attended by the public, especially by school groups. There was a good turnout for the curator's talk and other events. Press coverage was also unexpectedly good, in part due to the public controversy surrounding the unfortunate demolition of the Beth-el Synagogue the previous year. For the public, a key phenomenon is the presentation of buildings familiar to them from daily life over time, but now recontextualized. The buildings are n o longer simply part of a daily landscape, but now can be seen in relation to ambitions and desires, the efforts and craft of individual architects, and can be examined for their specific architectural, material and social characteristics.

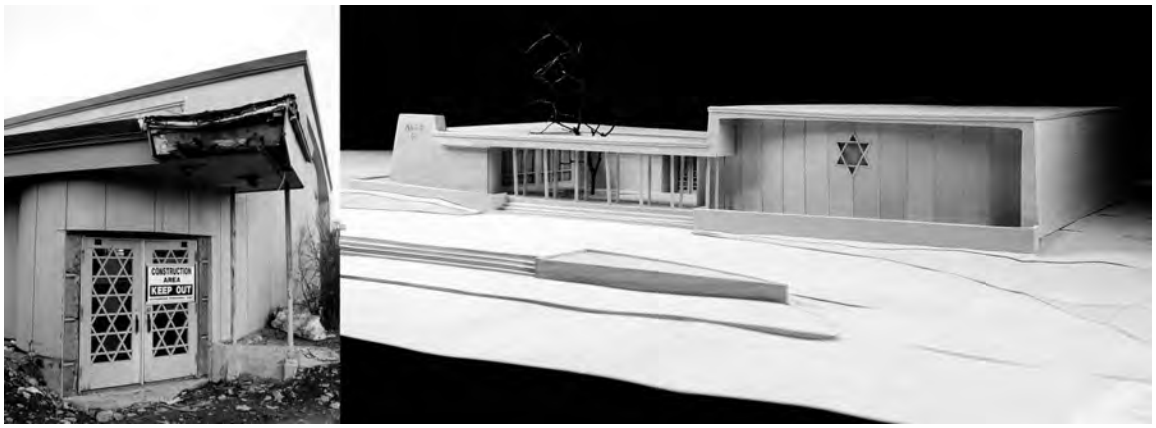

Figure 5: Photo of demolition in progress, Beth-El Synagogue, April 2001. Photographer: Chad Jamieson (left). Model of Beth-El Synagogue, basswood and veneers, scale 1:50, May 2001. Model makers: Ania Gudelewicz, Melanie Hayne, Darren Newton, Jennifer Uegama. Photograph: Ken Kam (right).

Beth-El Synagogue, 1956-1959, 128 Elizabeth Avenue, St. John's NL; Architectural firm: Cummings & Campbell, Architects & Engineers, St. John's NL; Design architect: Angus Campbell.

The exhibition catalogue makes the public record of modern heritage permanent. It follows the curatorial strategy of the exhibition, with extensive, high quality images, giving a strong sense of the flavor of the projects and the archival materials presented. The catalogue was in itself an education project, with the layout, detailed design and image preparation undertaken by a recent architecture graduate working under my direction with support from Tuns Press.

The Continuing Atlantic Modern Project

The Atlantic Modern Project is an ongoing effort to build a documentary history of modern architecture in Atlantic Canada. The completed work includes the exhibition, the exhibition catalogue, and a web-based gallery and database. Continuing research work includes fieldwork to identify exemplary modern buildings; interviews of Atlantic architects to fill out the oral history of regional practice; and identification of archival sources. The Atlantic Modern catalogue and research files are made available to students in Professor Macy's "History of Modern Architecture" course, where students continue to undertake research and analysis papers on local modern buildings. Through this work additional information and fragments of oral history have been collected.

Work continues in several areas. Studies of the modern heritage of New Brunswick have been undertaken through a series of "Directed Studies in Professional Practice" courses at the School. This work in progress is presented in another session at this conference. Similar extended studies of the other provinces are planned for future courses.

Next steps for the Atlantic Modern project include organizing an Atlantic Canada working party of DOCOMOMO, based in the School and drawing upon the network of researchers and fellow travellers developed to date; expansion of the web Gallery; development of a controlled-access web site of Atlantic Modern resources to disseminate existing research and house new work in raw form; and a strategic set of applications for heritage listing and designation of outstanding examples of Atlantic Modern heritage. The role of the School and its students is well established and will continue. Formal and public education will remain important both as goals and as tools. Outreach to the profession will require a renewed strategy, to build on the success of the nominating committees in making architects complicit in their own history. So far the professional associations have declined to participate in the extension of the project, beyond the enthusiasm of a small number of individuals. The architectural profession, more so than the public at large, appears resistant to an appreciation of the value of our modern built heritage.

NOTE: *This paper draws in part from and expands upon Steven Mannell (ed.)* , Atlantic Modern: The Architecture of the Atlantic Provinces 1950-2000 (Halifax NS: Tuns Press) 2004.

Trent University Campus Tours

Conference attendees were offered three tours of Trent University on Friday May 6, 2005. Sponsors for this element of the program were:

- Lett Architects Inc.;
- Erik B. Wilke, Architect; and
- Trent University Archives

Symons Campus

Parks Canada architectural historian Andrew Waldron led this tour. Waldron offered particular insight as both a Trent University alumnus and an historian with particular interest in the modern movement in Canada. The buildings and interiors included on the tour were:

- Champlain College, 1967; Thompson Berwick Pratt Architects (Ronald J. Thom); and
- Lady Eaton College, 1969; Thompson Berwick Pratt Architects (Ronald J. Thom).

Figure 1: Symons Campus (J. Ashby)

East Campus

Erik B. Wilke, Architect, offered the tour across the river to the east campus, home of the science departments. Wilke began his career in Ottawa and then returned to his hometown, Peterborough, to join Jon Hobbs and Associates, where he was involved in several large projects including work at Trent University. Wilke later joined the physical resources staff at Trent as Project Planner and in house architect

for eight years. Since 1990, he has been the owner/principal of his own firm, with continued involvement at Trent University. Buildings and structures on this tour were:

- Reginald Faryon Bridge, 1968; Thompson Berwick Pratt Architects (Paul Merrick) with Morden Yolles;
- Environmental Sciences Building, 1991; Richard Henriquez Architect;
- Chemistry Building, 1968; Thompson Berwick Pratt Architects, R.J. Thom Architect;
- Otonabee College, 1973; Fairfield and Dubois Architects;
- Physics Building Extension, 1997; Stephen Teeple Architects, Yolles Partnership Engineering; and
- Chemical Sciences Building, 2003; Teeple Architects in association with Shore Tilbe Irwin & Partners.

Figure 2: East Campus (J. Ashby)

Trent University Archives

Bernadine Dodge, University Archivist, offered a display of architectural drawings, photographs, and correspondence on the subject of the design and construction of the university. While Thom's archives are in the collection of the University of Calgary, Trent University has considerably holdings related specifically to his work on their buildings, both at the downtown Peterborough campuses and the main campus. Some of the material on display is included in an on-line exhibit entitled "Precambrian Sublime: Ron Thom and Modernism, Bauhaus in the New World", located at http://www.trentu.ca/library/archives/zthome.htm

Trent University Archives has also recently published a booklet commemorating Ron Thom's architecture at Trent University. They have reproduced numerous photographs from their holdings, and have included quotations from documents that reflect Thom's approach to design. The booklet was produced in a limited run of numbered copies. Information for placing orders is available at http://www.trentu.ca/library/archives/weborders.htm

The Archives are located within the Thomas J. Bata Library, 1969 by Thompson Berwick Pratt Architects (Ronald J. Thom). Renovations to the library were carried out in 1993-1994 to the designs of Baird, Sampson Architects.

Figure 3: Thomas J. Bata Library (J. Ashby)

Rothwell Heights: The modernist house in Ottawa and the vulnerability of "perfect dimensions."

Janine Debanné, Carleton University School of Architecture, Ottawa

The following essay is a written accompaniment to a walking tour of five modernist homes in the district of Rothwell Heights, Ottawa, co-organized with Barbara Warren of the local chapter of APTi (Association of Preservation Technology International), which took place on May 8th, 2005, at the closing of the Conserving the Modern in Canada conference.[1]

Albeit overshadowed by larger architectural endeavors of the modern era, a treasure-trove of modernist houses is to be found in the national capital. Many are nested in the adjacent near suburbs of Rothwell Heights and Briarcliffe, 200 acres of hilly and forested former farmlands located north East of downtown Ottawa.[2] Situated a mere ten minute drive from the downtown core, across the street from the new National Research Council (NRC) on Blair Road, and endowed with a dramatic topography (the area forms part of an escarpment system extending several miles along the South shore of the Ottawa River), the sites of Rothwell Heights and Briarcliffe offered ideal settings for experimental house design in the 1950s and early 1960s. The delicate wood frame modernist homes found there attest to a search for a language of domestic modernist architecture in the Canadian capital.

The district of Rothwell Heights is named after Ben Rothwell, the farmer responsible for developing large sections of the area.[3] Generally three-tiered, its uppermost terrace, the most difficult terrain to farm and the first to be parceled and sold, was developed shortly after the Second World War.4 Although a number of the houses were architect-designed, including McGill graduate Patricia York-Slader's low flung, slab-on-rock Schriever residence at 26 Davidson Crescent (1952), the Thompson residence (1954) by Murdoch MacPhadyen of the firm Burgess & McLean at 14 Rothwell Drive, Jeans residence (1957) by D'Arcy Helmer of the firm Balhaarie, Helmer, Morin & Associates at 13 Massey Lane many of the constructions wereof an unsurprising nature, small but honest builder homes. [5] Other than the lots' dimensions and rules about the general size of homes (devised with the aim of yielding a middle and upper middle class neighborhood), developers of Rothwell's lots did not add further stipulations to the municipal zoning regulations regarding the new neighborhood's urban planning or architectural design. There were notably no guidelines regarding the relationship between the homes or design character, nor was there an overt expression of a design vision for the new district. This was not the case however in "Briarcliffe," a twenty acre development situated between the middle and lower topographical tiers, at the northern edge of Rothwell Heights. [6] The houses there share a palette of humble materials, simple detailing, small scale, and a morphology that sets up very strong relationships between the homes' interiors and their forested sites. They also all stem from a set of unlikely and fortuitous circumstances that brought together developers, architects and homeowners who favored non-conventional and forward-looking architecture.

Briarcliffe which is centered on a street named Kindle Court in commemoration of the previous owners, was developed as of 1959 by a housing co-operative partnership, one member of which was a modernist

architect. The partners' interest in design quality over and above profit adds to the architectural significance of this section of the former farmlands. Initially comprised of four individuals, all of whom had professional skills that would contribute to keeping costs to a minimum - "a real estate man, a lawyer, an architect, a surveyor" - the partnership assumed the burdens of developing the raw land. [7] The development was financially risky: the area was un-serviced, and municipal and federal planning authorities had not yet approved a housing development there. Additionally, the costs associated with rock blasting for the roads would be unpredictable. But the site was beautiful, and close to Ottawa, so the partnership of four grew to 12, then 16 members.[8] In addition to the partnership's pragmatic goals - land acquisition, subdivision of land into quality lots, the distribution of lots to members, financing, and building of roads - the Briarcliffe partnership was also interested in the control of the designs of homes to be built. [9] A covenant was drafted in 1960 to regulate the development. It was the Austrian architect Walter Schreier who insisted on the additional stipulations of (1) the non-divisibility of lots, (2) that the single family homes be architect designed, (3) that the home designs be subject to approval by a development committee whose members were elected by the Partnership, and (4) that building materials be limited to a specified list.

Figure 1: Kemper House (1962), James Strutt architect, exterior and interior views. (Janine Debanné)

Although modernist allegiance was not a requirement, many of the architects involved in the designs for homes in this neighborhood were modernists. And although some buyers got around the architect-design stipulation by getting CMHC plans signed by architects, the district possesses a number of remarkable

homes designed in the 1960s. These are typically 1400 to 1700 sq ft and were built at a cost of $12 per square feet at the time of construction.[10] Partnership members were of comfortable but not of especially great means. Many were scientists from the National Research Council, but there were also "many civil servants and a few doctors."[11] Schreier's stipulations and the partners' openness to non-conventional home design likely drew others who were receptive to progressive ideas about contemporary dwelling. Original partner John Kemper in particular nurtured a long-standing interest in modern architecture and hired James Strutt to design his own home at 11 Briarcliffe Drive, a modern box with a remarkable hyperbolic paraboloidal roof made of double layers of knotless cedar[12] (Figure 1). Five houses designed by Walter Schreier, including his own house, the aforementioned home by James Strutt, a house by Brian Barkham, one by Tim Murray, and several by Matthew Stankiewicz and Paul Schoeler, are located in the area known as Briarcliffe. With the exception of James Strutt, these architects all were from distant places in relation to Ottawa, trained in England, Europe, Toronto and Montreal, and were stationed in Canada's capital in the 1950s to build the city after the Second World War. [13] Frequently, their clients were from other parts of Canada or other countries, having come to Ottawa to work for national institutions or the federal government. Other modernist homes by these and other architects were built in the larger Rothwell Heights area, some before and some after the homes at Briarcliffe. [14]

As a collection, the houses of Rothwell Heights and Briarcliffe arguably constitute the most significant contribution to residential modernism in Ottawa. Through the late 1950s to the mid 1970s, together with their clients, these architects searched for simple ways of making houses, often working with limited budgets and employing "poor" materials in order to create "straight up" architecture for "open minded people."[15] Constructional assemblies were of wood, and devised to be tectonically manageable for a solo homebuilder. The outcome of this search is varied, but marked by unifying themes of modesty and expressive construction methods. On one hand, Strutt's homes constituted research on construction methods themselves since their designs were driven by a search for a resonant relationship between geometry and construction. This even applied to the details. Strutt's "universal member"– a routed-out redwood stud devised to accept doorways and window frames, was a simple refinement of typical frame construction. Nonetheless, the Miesian preoccupation for finding perfect dimensions did not interest Strutt: "I was not into that whole box thing." [16] On the other hand, many of the other modernist architects working in the Ottawa area, most notably Brian Barkham and Paul Schoeler, were deeply interested in refining the dimensions of the simple box as container for life, and adapted frame construction in a more conventional way than did Strutt. The idea of refinement of the box and the notion of poetry of dimensions are thus recurrent themes in Ottawa's modernist houses of the 1950s and 1960s. In this second approach, clients' could more easily give input into the design, since the design method itself was premised on adding or relocating 'inches,' with, in mind, the act of dwelling. It was not insignificantly the client, in the case of Barkham's Butler house, who requested the small "entry volume" that intersects the linear volume of the main house. (Figure 2) In turn the Lipsett's were able to easily make modifications to their house at 37 Oriole Drive, designed by Paul Schoeler in 1958. Elizabeth Lipsett, who still lives in the house with her husband Frederick, a physicist who worked at the NRC, explains: "when I moved into this house I was 29. At the time, none of us wanted to go into debt. It wasn't finished ... Later we added a room where the carport was and made a second entrance. I was from South Africa and I didn't know about all the [winter] clothing. We have made a few small changes but nothing, I think, that would upset Paul...." [17] (Figure 3).

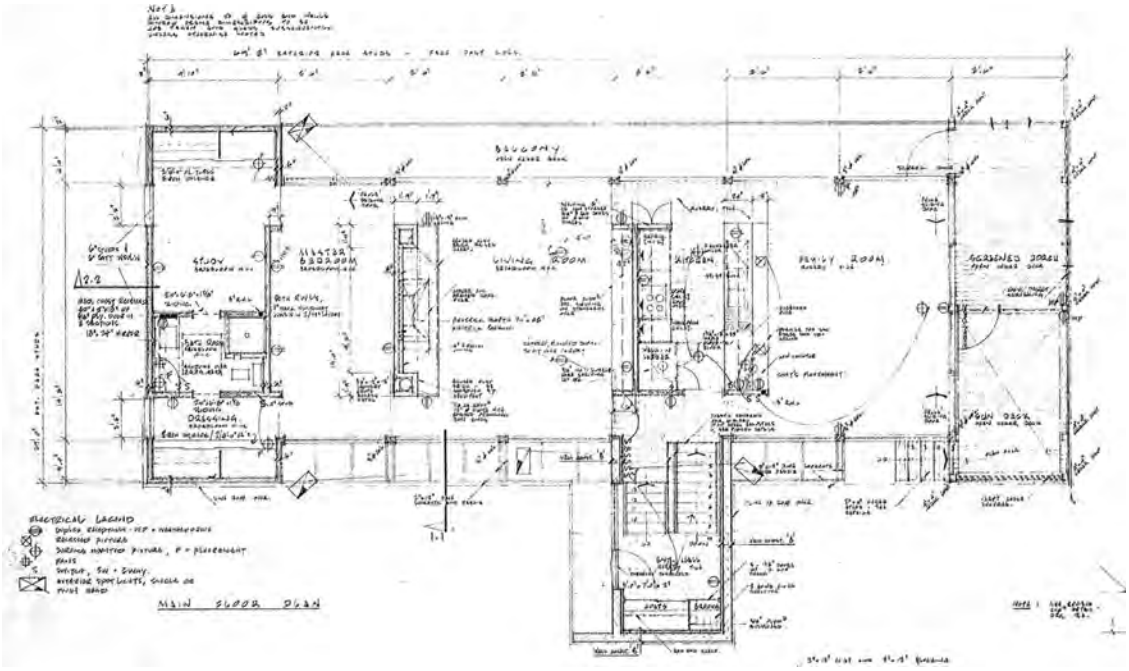

Figure 2: Butler House (1962), Brian Barkham architect, plan of ground floor (courtesy of Butler family).

Figure 3: Lipsett House (1958-9), Paul Schoeler architect, exterior and interior view of porch. (Janine Debanné)

Remarkably restrained, the houses were conceived to be added to over time, their plans carefully calibrated with features of the site, orientation, and interior uses. Among several houses visited, one emerges as paradigmatic because of the powerfully sympathetic nature of the relationship between the house, its occupant, and its site. The cedar clad and abundantly windowed Butler House, located at 1 Kindle Court, embodies the essential qualities of the Rothwell and Briarcliffe modernist house. (Figure 4). The site is on a slope and located on a hairpin turn where Kindle Court meets Kama Road. It is a simple box, seventy feet long by twenty feet wide, intersected by a smaller volume. The larger linear volume fluidly organizes daily life on one floor, from east to west, with rectangular zones defining kitchen, living, and sleeping areas, while the smaller volume contains an arrival area and a staircase. The cantilevered section on the east end of the linear plan is a screened porch, so the house becomes increasingly transparent and

open to the elements as the cantilever progresses. The house, in this sense, is very similar to the Wallis White house (1959) by Schoeler and Barkham at 38 Rothwell Drive. [18] (Figure 5).

Figure 4: Butler House, exterior view from Kama Road. (Janine Debanné)

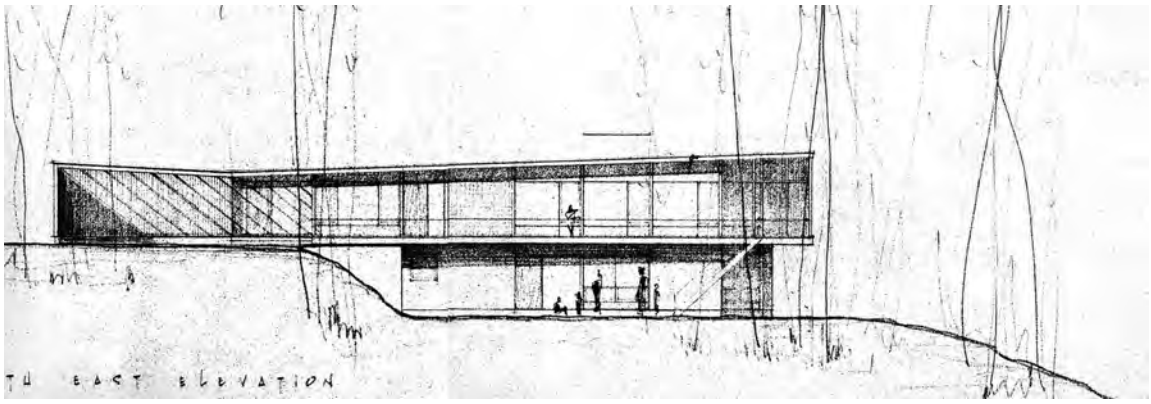

Figure 5: Wallis White House (1959) Schoeler and Barkham, South East elevation.

The design takes advantage of the slope to create a lower level with large windows for a den and the bedrooms for the couple's two sons, with storage in the non-windowed part of the house. Floating walls separate the house's spaces: a kitchen wall, a fireplace wall, a dressing room partition wall, always with a passageway on either side from which one can see from one end of the house to the other through to the forest. The spaces flow independently of the wooden post supports placed every eight feet. While there are clear references to Mies van der Rohe's design language - the continuous ceiling height, abundant glazing and linear plan all recall the Farnsworth house - the house's materiality and construction are here very humble: local woods and easily accessible building techniques: no steel, no complicated curtain walls. The original owner, the late John Butler, was an admirer of modern architecture and hired Brian Barkham to build the house in 1962.[19] His wife Jeannette still lives in the house, and describes the great pleasure she takes from the house to this day; Mrs. Butler's habitation of the house seems to be conditioned by the site,

the architecture, and the way these are set up to enhance daily life rituals. In a recent interview, she described the sense of connection to light, to the moon, and to the seasons, which the house proffers. She notably has never installed curtains anywhere except in the sleeping area on the street side, as "the trees are the curtains in the summer, and in the winter, it's nice to see the other houses." (Figure 6).

Figure 6: Butler House family room. Views to exterior and toward bedroom. (Janine Debanné)

Matt Stankiewicz's Reuter House at 36 Wick Crescent (1966) and Marshall House at 16 Briarcliffe Drive (1964), are other astounding and carefully dimensioned "poetic boxes" we visited on the walking tour. [20] In all cases, the houses possessed generous screened porches that mediated large, undivided living rooms and the forested outdoors. The designs also underscored the specific qualities of the site for which they were destined: the Marshall house is entered from a bridge that negotiates a steep slope near the front door, for example. The aforementioned and very inspired Schoeler - designed Lipsett house, sited at the foot of a very steep hill, is lifted off the ground, so to speak, so as to place dwellers on a higher footing and in a more luminous realm in relation to the wall of trees beyond: a pared down open tread staircase leads from the street side entrance vestibule to the main living floor of the house. There is no basement: just the arrival floor and the bright living floor above.

There is nothing at all to relate such simple compositions with the enormous homes built today on the now high-priced lots in the area. Outside forces exert themselves strongly upon the modernist constructions in Rothwell Heights and Briarcliffe, from the material weathering that forces alteration to their appearance, to the market pressures that contradict their comparatively diminutive scale and modest economy of means and materials. The very ethos that drove their delicate design language also makes these homes good candidates for alterations and demolition.[21] The rare assemblage they form in Ottawa's domestic modern landscape, the fruit of a small group of individuals' commitment to visionary design, is thus all the more vulnerable. And though these modernist houses in the suburbs did not engage the larger housing question at the heart of the modern movement, they did however provide vivid illustrations of modern architecture's potential to ennoble the daily, and to do so with limited expenditure. This is another reason to notice them - there behind the trees.[22]

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1 I wish to thank Elizabeth and Fred Lipsett, Rosemary and Neil Swan, John and Cathy Mertl, and Jeannette Butler, who allowed us into their homes that day. Some additional factual information has been added to this essay since the walking tour. In particular, Virginia Nixon and Edward Smith, grandchildren of the original owners of Briarcliffe, have recently provided valuable information on Briarcliffe. This topic relies on living memories and I am grateful to those who have shared their knowledge of Ottawa's modernist houses with me.

2 Ottawa Lots 19 and 20 extend southward from the Ottawa River to Montreal Road and are bounded to the West by Blair Road.

3 Rothwell owned and farmed the land into the 1950s, but parceled and sold it (in 25 acre lots) when he relocated his farming activities further out of the city in response to the city's growth.

4 The land is generally terraced from West to East and South to North, with a rocky upper zone, a middle zone of rock and clay, and lower zone primarily of clay. Today, the most expensive homes are located on the upper terrace. Lots were also settled along the Ottawa River in the early 1950s, but the federal government and the National Capital Commission expropriated them in 1962 abiding by "the river is for the people" policy, for the construction of the Rockliffe Parkway. Many of the River residents subsequently relocated to interior lots in Rothwell Heights.

5 Series of telephone interviews with Malcom McLean, Bill Schriever and Geoff Slader, widower of the architect Patricia York-Slader (1925-1996), Mai 2006. McLean's partner Cecil Burgess died in 1956. The Jeans residence, which the Jeans still reside in today, is in fact the "Display House" of 1957 which Helmer desgined for the Central Canadian Exhibition at Landsdowne Park. The house was raffled for charity and relocated to a donated lot in Rothwell Heights after the exhibition was over. The Jeans purchased the house from the winner, complete with designer furniture. Interview with David Jeans, May 2006. D'Arcy Helmer also designed his own home in Rothwell Heights at 4755 Donovan Crescent, which still stands although somewhat modified.

6 The acreage was named "Briarcliffe" by its owners, the paleontologist Dr. Edward Kindle and Margaret Ferris Kindle. Briarcliffe had been the family's summer home and hobby farm. The family sold the land upon Margaret's death for development, but with the stipulation that the name "Briarcliffe" would be perpetuated and that the development would be done with sensitivity towards the land. Email interview with Kindle grand-daughter Dr. Virginia Nixon, (May 2006).

7 Interview with John Kemper (April 2005).

8 Buyers were de facto members of the partnership. Lot choices and amounts of financial contributions were related to the time of joining and reflected the member's level of risk taking. Four of the lots were sold to developers, and 12 were sold to private owners who drew lots after the Street was built, paying $4000 for them. Interview with John Kemper, one of the four original partners (April 2005).

9 Austrian born Ottawa architect, the late Walter Schreier, then a Senior Architect in the Architectural and Planning Division of CMHC. See Walter E. Schreier: "Briarcliffe: Land Development By Owner Residents," *Habitat,* Vol. VI, No. 2, March 1963, p.19. Other than in Briarcliffe, construction was simply regulated by the Gloucester Township bylaws: the zoning for single family dwelling with no possibility of commercial spaces or home run businesses receiving clients, 100' frontages, homes that were a minimum of 1000 sq ft, 30' setbacks from the street, and minimum lots sizes. The dominant house type was the modern bungalow; some were architect designed, some were CMHC builder plans. Interview with John Kemper (April, 2005). Another notable Schreier design is the Otto Fisher residence (1963) at 19 Cedar Road.

10 The Briarcliffe homes in question therefore cost $10,000 to $14,000 at the time, which was more expensive than builder homes, but not drastically so. Some of the more elaborate homes were more expensive, such as a Barkham design at 21 Oriole Drive, which cost $25,000 in 1961.

11 Interview with John Kemper (April 2005).

12 John Kemper and his wife Marie-Louise lived there untill 1998, raising three children there.

13 Brian Barkham was English and educated at London's Architectural AssociationSchool. Tim Murray was Irish and had studied at the Universities of Dublin and then Liverpool. Matt Stankiewicz was Polish, Paul Schoeler was educated at McGill and had recently returned to Canada after serving in the Second World War, James Strutt had graduated from Ottawa Technical High School and the University of Toronto.

[14] The remarkable steel framed house Hart Massey designed for his family (1959) is located in another forested suburb of Ottawa: Rockliffe Park, a district sharing many characteristics with Rothwell Heights. Other modernist architects, Alistair Ross and Barry Padolsky, created homes in the modern idiom in Aylmer and Gatineau (where James Strutt designed houses and a Barkham house are also to be found). There are also several Schoeler and Bemi modernist houses in the Revelstoke district, a southwestern suburb of Ottawa. Another concentration of modernist homes is found in the Fairview co-operative housing development, not far from Rothwell Heights: interview with Barbara Lambert, June 2006; see also James Knight : *The Fairhaven Story, Canadian Homes and Gardens,* Octobre 1958. Works by a variety of modernist architects are found there, notably two by Patricia York-Slader, including her own residence at 20 Fairview Way of 1951 (interview with Geoff Slader, May 2006). There are other scatterings of modernist houses in locations South of Ottawa along the Rideau River. Ottawa architect Don Brown brought to my attention Guy Desbarats' Bert Lawrence residence, a structure with an inverted truss roof and expansive gull-wing ceiling (circa 1952-3) at 27 Davidson Drive in Rothwell Heights, now demolished.

[15] This terminology was used by two of the surviving architects I have had a chance to interview: Paul Schoeler and James Strutt. Paul Schoeler also called his design language he used in his modernist house designs "bone straight" and describes feeling grateful for his clients' open-mindedness.

[17] Interview with Elizabeth Lipsett, September 2005. Changes included the addition of a deck, the enlargement of the screened porch, the enclosing of the back (south end) of the carport, which originally was open through to the garden, and the addition of an entrance from the carport. On the early years of Rothwell, she describes: "we signed a gentleman's agreement to leave 25 feet on either and 30 feet in the front; we had to install wells and septic tanks...There was a baby sitting club; every one was happy to help everyone. There were NRC people all around. It's not the same now. Now it's nouveau riche."

[18] The house is currently owned by Patrick and Patricia McLaughlin.

[19] Barkham was in partnership with Paul Schoeler and died prematurely of cancer, still in his thirties, while working on the Butler house. His parents visited the construction site during their trip from England for their son's funeral. Interview with John and Jeannette Butler (February 2004).

[20] We also saw the exterior of the Don House (1967) at 12 Rothwell Drive, also by Matthew Stankiewicz.

[21] Another destiny is relocation: the houses are small and transportable. Several modernist homes in Rothwell Heights have been relocated to lots in the country in recent years.

[22] Owners' reasons for modifying or replacing their modernist house are usually related to roof leaks, poor insulation, and the perception of inadequate floor area. Other owners cherish their homes but sometimes struggle to know how to maintain them, as insulation criteria for enclosures and windows are no longer as lenient, and materials used in their construction (often experimental and cutting edge) are not always still in existence. This last situation is the case for an exterior cladding panel on the Reuter house by Matt Stankiewicz now owned by Neil and Rosemary Swan, and for several of James Strutt's houses in the Outaouais that employed asbestos cement panels.

University of Toronto Modern Architecture Tour

Richard Unterman, Unterman McPhail Associates, Toronto
Sharon Vattay, University of Toronto

The University of Toronto downtown campus tour was held on a bright sunny afternoon and was attended by an enthusiastic group of "Conserving the Modern" conference participants. The main focus of the tour was Massey College, Ron Thom's Toronto masterpiece. The participants were able to view the public interior spaces of the main college including the exceptional dining room and enjoy then courtyard view of the residences.

Figure 1: Courtyard, Massey College.
Source: Algie, Wagner.

Figure 2: Courtyard, Massey College. Source: Algie, Wagner.

Figure 3: Dining Room, Massey College. Source: Algie, Wagner.

Figure 4: Interior, Massey College. Source: Algie, Wagner.

The tour continued to St. George Street where the group viewed the Robart's Library (1968) by Mathers and Haldenby; Sidney Smith Hall (1961) by John Parkin and the Sire Daniel Wilson Residence (1963) by Mathers and Haldenby. The tour continued to King's College Road where the group viewed the new landscape design being implemented for King's College Circle and the finely-executed limestone Mechanical Engineering Building (1947) by Allward and Gouinlock. The tour was led by Sharon Vattay, Architectural Historian, and assisted by Richard Unterman, Heritage Consultant.

ISBN 978-0-9683100-5-2