Session A: Post-War Canadian Modernism
Séance A : Modernisme après la Seconde Guerre mondiale
Michael Windover
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Dustin Valen

The diffusion of modernist principles in Canadian building and planning occurred through many channels but among these the Architectural Research Group of Montreal and Ottawa played a crucial role. Formed in 1938 to conduct research into post-war reconstruction, the group produced articles, radio addresses, and exhibitions in an attempt to nurture modernist sentiment across the country. For these young architects, the federal government’s commitment to re-planning and rebuilding post-war Canadian cities presented them with an opportunity to intervene in the future of Canadian practice. They decried the “backwardness” of conservative practitioners while promoting the ideas of a European avant-garde and orchestrating numerous transatlantic exchanges. Considering the diversity and scope of their activities it is altogether surprising that the group and many of its members remain virtually unknown to scholars throughout Canada today. This is despite the fact that among the group’s members were some of the foremost proponents of modern architecture and planning in Canada, many of whom went on to occupy prominent positions in leading private and public institutions. This paper discusses the group’s role in cultivating Canadian architectural and urban modernism. It argues two points. Firstly, that Canadian architects were not simply passive receptors of international modernism but played an active part in shaping these ideas during the immediate post-war period. And, secondly, that Canada’s federal government played a unique role in accelerating this process by allowing modernists architects to operate within and through a number of key, government-sponsored agencies.

Paper Presentation : Memorializing carnage: Eric Arthur’s campaign to modernize Canadian architectural culture
Rhodri Windsor-Liscombe

Eric Arthur (1898-1982) remains chiefly celebrated as architectural educator, historian -- founder in 1933 of the Ontario Architectural Conservancy and author a decade later of Toronto. No Mean City -- and instigator of the international competition for Toronto City Hall. His own architectural evolution, one away from academic classicism to modernist design, has been less investigated. The paper allies Arthur’s design evolution with larger shifts in architectural and cultural attitude consequent upon the First World War. Arthur just missed service with the New Zealand contingent during the final months of savage trench warfare in northern Europe 1914-1918. Quarantined in Liverpool harbour, he was eventually demobilized at that city. Likely through peregrination around Liverpool's notable built and social environment, Arthur determined upon architectural training at the School of Architecture. The School was directed by Sir Charles Reilly, a celebrated if liberal figure within British, and imperial, academic architectural culture. In many respects this amalgam of mainly but not exclusively classical design heritage, was particularly linked to the Beaux-Arts system and the popular pre-War Wren-assaince style. The amalgam operated as the visual and material projection of the core cultural values of Edwardian modernity: a weld of new technology and technique with associative historical architectural articulation and architectonic tradition. Not merely in the British world, it formed the built façade of a fabric of cultural -- here including the political and economic dimensions of that term -- legitimation which was ruptured by the War. The spectacle of uniformed authority of class and convention, anchored around often quasi-religious concepts of progress, so brutally assaulted by mobilization of person and machine for vicious conflict had a somewhat delayed effect. Initially it resulted in vain endeavour to sustain the old order, exemplified by the many neo-Gothic and neo-Classical monuments to the 'War-to-End-All-Wars'. But the
visceral recall of death, maiming and mental trauma -- not unlike the rolling barrage that enabled the Canadian Corps to capture Vimy Ridge in April 1917 -- also cleared the way for professional, and public, acceptance of new and radical design practice. In 1923 the young Arthur confronted the harsh reality of the War -- powerfully visualized by Canadian war artists -- and its unrelenting toll on community when entering a design (with W. Naseby Adams) for those many killed from the small Yorkshire town of Dewsbury. He won the competition with a modest yet sophisticated interpretation of ancient classical tropes of fame and sacrifice that was completed in 1924. Its aesthetic renown contributed to his being invited to join the architectural faculty at the University of Toronto where he taught until retirement, remaining Emeritus until his death. This paper contends that the deeper legacy of that project of memorialization for Arthur, as indeed for many in post-Armistice society, resulted in compounding recognition of the inappropriateness of historically-derived design paradigms. The awful recall of destruction human and cultural resonates in the article Arthur published in December 1938 on British but also French and German war memorials in the Journal of the Royal Architectural Institute of Architects. Specifically, the paper will examine, and contextualize, his campaign to modernize Canadian architectural practice in his capacity of editor of the RAIC Journal from September 1937.

Paper Presentation : Teaching Modern Citizenship: The Role of Elementary School Design in 1950s North York
Jessie Gammarra

The postwar era saw a growing demand for new schools to meet the influx of recent immigrants and baby boomers. In a way, these schools became important sites of socialization and community building in Toronto’s burgeoning suburbs as elsewhere in the country. Coinciding with the construction of the schools was a reorganization of the educational system into the elementary grade program, as recommended by the 1950 Royal Commission on Education. The schools offered an unprecedented opportunity for educators, policy makers, and architects to reinforce Reconstruction ideals of modern Canadian citizenship and community, as these schools were central to the planning of new towns like Don Mills in North York. School designs were published in contemporary architecture journals and debated in the popular press, indicating their significance in both architectural and popular discourse. While authors such as Roy Kozlovsky and Amy Ogata have explored the spaces and pedagogical underpinnings of postwar school design in England and the United States respectively, Canadian schools have not seen the same scholarly attention from architectural historians. This paper addresses this omission by examining the interrelationships between pedagogy, public policy, and the designed environment in Canadian postwar elementary schools. Through an analysis of three suburban case studies in North York, I argue that elementary schools were crucial sites for the designing of modern citizenship in Canada.

Paper Presentation : Re-Envisioning Modernity: Transformations of Postwar Suburban Landscapes
Shannon Clayton

Since its inception, postwar suburbanization has been subject to widespread criticism. Unfortunately, much of this material has been accusatory and surface-based; thus preventing its evolution. Instead, Canada’s modernist suburbs can be seen as opportunities for new and dynamic urban places, and potential avenues to express the modernity of the current time. As market demands and sustainable goals encourage increased land-use densities, designers have the opportunity to respond, not through formulaic models, but through innovation and variety. This thesis postulates that Canadian postwar suburbs can be adapted to better meet the desires of 21st century residents, while maintaining positive qualities which continue to be valued. Through analysis of potential nodes within existing suburban settlement patterns, and a critical engagement with the historical critiques of modernism, leading up to the recent development of “supermodernism”, an architecture which defines public space and creates recognizable images can be developed within the existing fabric.
Session B: Current Research I
Seance B: Recherches actuelles
Peter Coffman
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This Session invites papers on any aspect of the built environment in Canada that is not covered by the sessions

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

Paper Presentation : Ecological Architecture in Canada: Lessons from the 1970s
Steve Mannell

“In recent years architects have begun to design energy conserving buildings yet the overall function of buildings in modern societies is ignored. ... The Ark is one of the first synthetically framed explorations of a new direction for human habitations. ... It begins to redefine how humans might live in Canada. The Ark is in no way an end point, but an early investigation of a viable new direction.”


These remarks from the final report on the PEI Ark offer a starting point for the identification of an “ecological architecture” distinct from the energy-conserving buildings of the late 1970s or today’s LEED-certified buildings. The question of the overall function of building in societies (and ecosystems) remains mostly unexplored in what and how we have built. The Ark was among a flowering of design projects in the 1970s, posed in light of environmental and social trends including the counterculture youth movements of the 1960s, the international activism leading to the first “Earth Day” in 1970, and lingering fears of atomic destruction fed by the Cold War. At first mostly ignored by governments and professionals, the OPEC oil crisis of 1973-78 brought a rush of attention, funding and opportunities for this new “ecological architecture.” Projects such as the Ark for Prince Edward Island, the Saskatchewan Conservation House, and Provident House in Ontario were constructed to demonstrate diverse, regionally-specific ways of designing and building. These designs used many then-experimental technologies that are now common elements of sustainable design; unlike today’s green buildings, many also sought to enable new and creative ways of living, rather than simply reducing the negative impacts of “normal” life. This paper will present the ambitions and outcomes of several Canadian ecological architecture projects of the 1970s, and will reflect on how their example might inspire present-day sustainable design to move beyond the predominant “harm reduction” approach, and instead seek to provide liberating ecological lifestyles and communities.

Paper Presentation : Embodied Information in Post-Industrial Timberwork
Emanuel Jannasch

A pre-industrial timber barn contains elements of diverse species, shapes, proportions, and dimensions composed into a complex heterarchy. This richness of embodied information can be mapped onto the bio-diversity of the local ecosystem and onto the craft traditions providing the work. Nowadays, the barn would comprise rectilinear pieces of generic no.2 spruce-pine-fir, in a half-dozen dimensional increments, cut only to length and occasionally angle, and serially repeated into shallow hierarchies. This information poverty reflects the mono-chronic mono-cultural plantations which co-evolved with industrial demand, and the lives of industrial tradespeople.

Under pre-industrial conditions, muscular energy was unimaginably precious and the brainpower of workers freely available. Machines harnessed cheaper energy, but their speed and geometry eliminated opportunities to exploit natural information or to impart craft knowledge. Information was stripped out of woodlots and the wood buildings alike, and from the commerce between them, and from the communities involved. The paper quantifies these transformations. Information is once again becoming cheaper to handle: interconnected 3d scanners, CNC machines, and CAD stations enable the jags and
blobs of contemporary design. But current “digital” practice intensifies embodied energy and toxicity while only modestly enriching embodied information. This creates a latent demand for information-rich materials derived more directly from the forest ecosystem.

Over the last few years, the author and other researchers have started to demonstrate physically what an information based culture of wood will look like. A brief summary of current work provides us with an optimistic conclusion.

**Paper Presentation : Architecture of Inherent Forms**

*Zachary Mollica*

In support of complex architectural forms, the fabrication of non-standard components from industrial materials has become common – with considerable energy and material wasted. The Tree Fork Truss described here demonstrates a post-industrial approach in which 3d-scanning, evolutionary optimisation, and multi-axis milling techniques are employed to economically extract non-standard components from a non-standard material. The work was undertaken at the Architectural Association’s Hooke Park campus and develops concepts I first encountered working with Emanuel Jannasch at Dalhousie.

Over three decades, the Hooke Park campus has hosted a series of experimental constructions exploring the actual complexities of timber rather than the engineering abstractions derived from concrete and steel. The series was initiated by Frei Otto and is continued by the AA’s Design & Make programme. This year’s focus was on branched timbers, as grounded in medieval English cruck and hammerbeam carpentry, wooden shipbuilding, and the eighteenth-century trade in “compass timber”.

The ambition was to exploit not only the rustic appearance of tree forks but their extraordinary structural capacities. After studying and testing many structural arrangements – with engineering assistance from Arup – we settled on an arched Vierendeel space-frame stabilized by the forks’ rigidity. The central challenge was devising the digital workflow whereby suitable forks could be identified in the forest, properly analyzed, selectively harvested, economically milled, and erected in a full-sized structure. Throughout, the project explored how the interaction of natural materials, craft knowledge and new technologies might elicit exciting and unpredictable architectures.

**Paper Presentation : A model is required ...**

*George Thomas Kapelos*

The 1958 Toronto City Hall and Square Competition required that all competitors submit a model of their proposed scheme in addition to orthographic drawings and freehand perspectives of interior spaces. A model was also required in the second stage for competition short-listed finalists. At the end of the competition all models, except that of the winner, were returned to the competitors. One model from the first phase survives and was found during research on the competition. Replicas of models of a number of the first-round submissions and the finalists were created by Ryerson architecture students as part of course work undertaken and these were became important elements in interpreting the competition and its impact.

This paper discusses the role of the model in the competition and its aftermath. It posits that the decision to invite competitors to submit a model was fundamental to the success of the competition’s outcome both in its assessment by the international panel of jurors and its subsequent acceptance by the broader public. Six decades later, the recreation of competition models asserted the importance of the model in the competition process and ultimately confirmed the “rightness” of the jury’s decision.
Session: Forgotten buildings, forgotten histories
Séance: Bâtiments oubliés, histoires oubliées
Jessica Mace
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Architecture has the ability to tell stories of a time and of a place. Even buildings that were never constructed can embody knowledge and reveal moments in history. But what happens when the physical structures representing these histories no longer exist, or never existed at all? There are varied reasons, both tangible and intangible, for the selection and subsequent loss of a building or site, including technological advances, growth and progress, and changing notions of taste, to name but a few. Such factors, however, do not necessarily change the meaning or importance of a place; the histories of such sites, of course, still exist, but may have been lost or forgotten.

This panel seeks to investigate and to recover lost histories of architecture of all types, throughout Canada’s history; whether demolished, abandoned, adapted for a new purpose, or never built. Papers are welcomed that explore little known buildings and sites, or that provide new perspectives on familiar ones, and that explore the histories that can be uncovered or rediscovered by what once was and what might have been.

Panel One, Session C

Paper Presentation: Prairie immigration halls: forgotten government and immigrant stories
David Monteyne

Between 1870 and 1930, the Canadian government built a network of immigration architecture across the country. Pier buildings for processing new arrivals were complemented by a wide range of facilities in receiving areas. The most common of these building types were the “Immigration Halls” erected in some fifty towns and cities across the Canadian Prairies, including Regina and a dozen other Saskatchewan locations. Often the first government buildings in Prairie towns, these halls offered immigrants free food and accommodations at points of trans shipment, job hunting, or land acquisition. This architecture of social welfare was fundamental to the government’s strategy in the global competition for “the right kind” of immigrant. The buildings also serviced locals by providing government offices, a public meeting space, and a point of pride for boosters.

Ranging from wood-frame dormitories to multi-story, mixed-use buildings in a brick and masonry Public-Works style, this architecture established a federal presence in the newly-settled and rapidly growing urban centers of the Canadian West.
However, these buildings have almost entirely disappeared—demolished, sold off, moved, and re-used for diverse purposes when the tides of immigration receded in each Prairie region. Drawing on examples of buildings and immigrant experiences from across the Prairie provinces, this paper reconstructs a cradle-to-grave narrative of this long-forgotten building type which was central to the development of Western Canadian communities.

**Paper Presentation : The Anglican Cathedral that never was, Regina, Saskatchewan (1911–14)**  
**Kristie Dubé**

While it is more common to approach the study of architecture through studying a building that was constructed (or at least made it to the concrete planning phase), an examination of one that never was, can be equally instructive. In 1911, the Anglican Church of Saskatchewan made plans to construct a Cathedral complex in the capital city of Regina. The initial plans reached rather epic proportions and the optimism surrounding the development was high. However, by 1914 the project was abandoned without ever drawing up architectural plans, with assertions that the diocese would never make the same mistake again. At first glance, there would seem to be little to go on in terms of architectural analysis, however, the planning that did occur and the reasons why it was not constructed are incredibly informative. There are both local and national factors at work in the ill-fated Anglican cathedral’s story. Locally, high levels of denominational competition and boom time optimism are apparent in this process. Nationally, the “City Beautiful” mentality and the Anglican Church’s notion of itself as Canada’s national church were at play. Analyzing the history of this unconstructed Cathedral reveals how the grandest aspirations for the future of the country were sometimes held within the plans for a single structure.

**Paper Presentation : The spirit of the visible and invisible structures of Thibodeau 2 Site**  
**Gregory MacNeil**

This paper will present the Thibodeau 2 Site, a multi-component site located within the community of Poplar Grove, Nova Scotia, as a built heritage study that merges the tangible, intangible, visible and invisible in a transparent medium.

The process of understanding archaeology and architecture ranges from rapid overview using existing maps, photographs, oral history reports, historic data, through to the detailed metric survey and analysis of material using all the technologies and available know-how.

The Thibodeau 2 Site is situated within a large operating dairy farm. The landowner reported that several large stones visible within a portion of pasture represented the remains of “The Old French House”, which according to anecdotal evidence, was standing on the property when the Planters arrived in the mid-eighteenth century. Several photographs of this structure remain extant and suggest the site contains not only evidence of a Pre-Deportation Acadian settlement, but also the remains of an early Planter occupation that utilized and enhanced the Acadian architecture. The project focused on dissecting the material evidence to unravel the Archaeology and Architecture of the both societies.

Virtual 3D hyperlinked models were crafted of buildings formally and presently associated with the site including their time specific landscapes, thus providing a heads-up venue for a game-like exploration of archeological and architectural research in real-time.

Technologies from the intersecting professions of archaeology and architecture were incorporated thereby adding to the terms “research related” and “planning related” a new cyber vantage point called “now”.

Panel Two
Session E

Paper Presentation: Edward Feild’s Labrador Mission

Peter Coffman

The conversion of the ‘heathen’ was one of the fondest dreams of the nineteenth century Church of England, and of the broader colonial project in which the Established Church was a key player. Nowhere are both the ambition and the limitations of that reach for spiritual hegemony more vividly illustrated than in the attempts of Newfoundland Bishop Edward Feild (1801-76) to establish missionary churches in Labrador.

Geographically rugged, sparsely populated and severe of climate, Labrador was among the most remote and harsh territories of the British Empire. Nevertheless, having determined that it was indeed within his diocese, Feild set out in the 1850s to implant English ideals, values and order among the ‘Esquimaux’. Integral to his strategy was the building of churches at Forteau, Battle Harbour and St. Francis Harbour.

Of this grand, hubristic and all but forgotten vision, only fragments remain. A flurry of urgent correspondences, a few architectural sketches, some faded photographs and one small church building serve as avatars of this star-crossed meeting with imperial destiny. This paper will explore the material remains of this unlamented dream, and the stories that they unlock.

Paper Presentation: How to succeed in showbiz: Toronto’s theatres in the globalization era

Tak Pham

My paper takes an interest in theatre architecture in Toronto, especially those that were designed to play a major role in promoting the city to an international status of metropolitan. Undertaking the study at the Elgin and Winter Garden theatres on the iconic intersection of Yonge and Queen streets, the paper will investigate the contribution of the building to the gentrification of the downtown core in early 1900s. Constructed in 1913, the Elgin and Winter Garden (EWG) theatres exemplify the contribution of architecture in transforming a city’s identity. The theatre was the Canadian flagship for American entrepreneur Marcus Loew’s entertainment enterprise New York theatre architect Thomas W. Lamb was commissioned to design a double-decker theatre that showed both films and vaudeville acts. Vaudeville was a form of variety entertainment, popular among white-collar population, consisting of highly diverse series of short, unrelated acts. With the motto “we sell tickets to the theaters, not to the shows,” Loew and Lamb had used influences from modern French Renaissance design aesthetic and traditional European rooftop theatres to create an elevated and money worthy experience. The presence of the EGW was crucial in transforming the city core from a neighbourhood of heavy industry into an affluent art and entertainment district reinforcing social divisions and replacing the working people with prospective upper and middle consumer class. Going behind the scene in the theatre’s history, the paper will investigate how Loew endorsed the social agenda and embedded his business master plan in the design of the place.

Paper Presentation: Video killed the radio star[chitecture]? Memory, media, and public space in the Canadian built environment

Michael Windover

Architecture associated with new media can often become outmoded due to technical or socio-technological changes, or simply appear to be out of step with the fashionably contemporary (we might think of the interwar newspaper buildings for the Toronto Star or Globe and Mail). This is perhaps even more acute for infrastructure related to electronic media. Few could argue that radio or television did not play crucial roles in the development of postwar publics at the local and national levels in Canada. Yet the buildings associated with them have not always fared so well in terms of heritage conservation. This paper will examine examples of community radio stations as sites of public space and community identity. While large-scale regional transmission stations and studio facilities in Montreal and Toronto were of great importance to the success of
Architects and architectural historians often operate at the edge of, and between disciplines. From the office to the academy, cross-disciplinary dialogue has broadened the scope of architectural practice and invested its scholarship with new research methods and interpretive lenses. This session asks how Canadian architects and historians can grow their disciplinary tools by engaging other fields and theoretical perspectives – from environmental history, to feminist geography, media studies, anthropology, and the history of science and technology, to name only a few. What new perspectives do these different approaches reveal about architecture in Canada; its context(s), practice(s), and appropriation(s)? What new working methods and sources do they reveal? What role do other architectural agents play in shaping Canadian building culture? Finally, what challenges do these new approaches pose for students, practitioners, and scholars? We invite papers to reflect on the current and future disciplinary status of Canadian architecture and architectural history. Practitioners whose work explores the intersection of research and practice and scholars from other disciplines are encouraged to participate. Papers may be contemporary or historical in scope; contributions that question canonical interpretations and disciplinary norms through specific examples are especially welcome.

Les architectes et les historiens d'architecture travaillent souvent en marge ou entre les disciplines. Du bureau à l'académie, le dialogue interdisciplinaire a élargi l'éventail de la pratique architecturale et fourni à son érudition de nouvelles méthodes de recherche et lentilles pour interpréter. Cette séance s'interroge sur la façon dont les architectes canadiens et les historiens peuvent bonifier leurs outils disciplinaires en interagissant avec d'autres champs et perspectives théoriques – de l'histoire de l'environnement à la géographie féministe, l'étude des médias, l'anthropologie, ou encore l'histoire des sciences et des technologies, pour n'en nommer que quelques-uns. Quelles nouvelles perspectives ces nouvelles approches révèlent-elles à propos de l'architecture au Canada; ses contextes, ses pratiques, et ses appropriations? Quelles nouvelles méthodes de travail et sources révèlent-elles? Quel rôle d'autres agents architecturaux jouent-ils dans la formation d'une culture bâtie canadienne? Finalement, quels défis est-ce que ces approches représentent pour les étudiants, professionnels et académiciens? Nous souhaitons recevoir des communications qui se penchant sur la condition disciplinaire de l'architecture et de l'histoire de l'architecture aux temps présent et futur. Les professionnels dont la pratique explore l'intersection entre la recherche et la pratique, ainsi que les érudits d'autres disciplines sont également invités à participer. Les communications peuvent avoir une perspective contemporaine ou historique; nous invitons particulièrement les contributions qui questionnent les interprétations canoniques et les normes disciplinaires à travers des exemples spécifiques.

Paper Presentation: On the Uses of Literature for Architecture

Anca Matyiku

The question of identity – whether personal or cultural – is inextricably tied to storytelling. This paper proposes that language and literary constructs – including myth, fiction, and metaphor – can play a productive role in the process of architectural design, and that they inadvertently instill cultural narratives in the resulting architecture. This proposition unfolds though examples of the author’s research-creation work and pedagogic approaches to architecture.
The research-creation project – entitled “Stones of Teeth” – was an in-situ installation that took up the entire space of RAW Gallery of Architecture in Winnipeg. The work drew inspiration from the Norse myth “The Edda” and it materialized as a quasi creature-landscape that echoed the snowy temperament of Winnipeg and touched upon Manitoba’s Icelandic heritage. The paper will present the architectural intentions behind the work, how the fictive informed the built, and how it came to resonate with its place – all from the maker-architect’s perspective.

Through examples of student work at McGill University, the paper reflects on how others have interpreted the role of literature in architectural design. Initially conceived as a catalyst for imaginative processes, exercises in creative writing often led students to their personal and family histories. Some included explicitly Canadian content, and some were a testament to Canada’s cultural diversity. For others the question of identity emerged in more subtle ways. Whether subtle or overt, this paper argues that the stories infused the architectural projects with characteristics that implicitly speak of their Canadian context.

Thus, through examples that intersect research and pedagogy, this paper reflects on how literature benefits the architect’s imagination and how it inadvertently engages questions of identity.

**Paper Presentation: Theatre of Disjunctions: A Preservative Performance**

**Tak Pham**

This interdisciplinary project seeks to introduce curatorial practice into mainstream adaptive reuse discourse of architectural studies. Through re-examining the relationship of art and politics, the project suggests that curatorial practice could be an alternative adaptive reuse method. Using the Elgin and Winter Garden theaters in Toronto as case studies, this project investigates role of architecture as gentrifying agent, and addresses cultural and economic concerns of heritage preservation. Employing curating as a political tool, the project under the form of an exhibition creates an effective disjunction to the dominant economic drive in architectural preservation projects. In the exhibition Theatre of Disjunctions, integrated media works from emerging Toronto artists Lizz Aston, Marina Fathalla, Layne Hinton, and Carson Teal are chosen for the task. The deliberate act of effacement through concealment and projection inside OCAD University’s Open gallery responds to the displacement and mutation of architectural heritage from gentrification. Using elements of performativity and theatricality in theatre design, the exhibition stages a comprehensive experience as a political response to conditions of people who are marginalized and rejected in the history of modernization. Each artwork contemplates and reflects different lines of narrative in the collective historical psyche inside the gallery’s adaptive-reused architecture of the former transit loop. The project contributes a socio-architectural critique of recent developments in both curatorial and architecture practices as an analytic framework. A critical and creative view to traditional adaptive reuse practice encourages an interdisciplinary approach towards a more sustainable and socially informed solutions for historic buildings in major cities.

**Paper Presentation: Design Impact**

**Brad Pickard & Richard Kroeker**

Project by project, the role of an architect is to improve the human experience by effectively and efficiently enhancing our collective environments. There is a need to aspire beyond a specialized and technocratic role; one that often results in work that can be a disservice to the community. But how can design impact and empower the communities in which we serve? By framing the discussion with this question, we will demonstrate examples of work that engender social and political effects that lead to positive impact and community empowerment.

Design education has an important role to play in this transformative approach. Examples of design-build course work, from Canadian institutions such as Dalhousie University, offer students opportunities to engage directly with their community and peers in a very condensed collective process. Occurring outside the classroom in various settings from urban centres to First Nation communities, these experiences are often a student’s first attempt to advocate for the value of design, while simultaneously exploring the potential relationships between ideas and material. This work presents opportunities to engage in a process that draws from local skill and materials, creates ownership, and offers learning opportunities for both students and members of the community at large.
In an architectural practice, this approach demonstrates the power of design and its ability to empower and effect change. Appropriate design can have a lasting and meaningful impact when the architectural process is leveraged to engage the public to create effective built work that empowers community as much as it inspires.

Session F: On Current Indigenous Architecture and Planning: Culture, Collective Memory and Traditional Design Cues
Séance F: Architecture et urbanisme autochtone: culture, mémoire collective et repères de conception traditionnels
Daniel M. Millette
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This session will be the 9th consecutive year whereby a dialogue related to planning and architecture on indigenous lands is facilitated, first initiated at the Society for the Study of Architecture in Canada's Annual Conference in Yellowknife in 2008.

This session seeks paper proposals that make direct connections between traditional design tenets and contemporary planning and architecture. The ways traditional design cues are embodied within community plans and architecture projects are particularly sought. How traditional design knowledge is transferred and in turn manifested within planning and architecture projects is central to the session. Paper proposals should include specific examples of clear, regardless of how subtle, expressions of knowledge transfer, from collective memory to built outcome, whether designed by professionals, or by non-pedigreed planners or architects. The papers should be less descriptive and more analytical or theoretical. For example, theories on how traditional knowledge is transferred through planning and architecture could form part of a presentation; similarly, the ways designs cues operate as mnemonics could form the basis of a broader discussion using specific examples.

Paper Presentation: Contemporary Indigenous Place-Making as Advocacy
Cal Brook

In an era of opportunity for reconciliation between Indigenous and Non-Indigenous peoples, architecture and place making can play a role in advocacy and transformation. We live in a country that suffers from virtual apartheid characterized by conditions of extreme polarization between Aboriginal and Non-Aboriginal Canadians. Multiple obstacles prevent access to opportunities for reconciliation and prosperity for Indigenous communities. Many of these communities are in crisis and an enormous investment is required to provide the needs of remote communities. At the same time Aboriginal people are increasingly living in urban centres. Yet, within the everyday experience of life in our towns and cities - within the fabric of
our communities, Aboriginal culture and the inspiration it embodies is virtually invisible. What does belonging look like? If nothing of your culture, history, language or art is visible within the public spaces of your community – how can you ever feel welcome there? At the same time, the majority of Non-Aboriginal Canadians are disconnected, having never been taught, and virtually unaware of the history, stories, culture, world-view and aspirations of these rich founding nations that span 10 millennia. Lacking everyday contact and exposure to Aboriginal culture, there is no readily available point of access to participate in reconciliation for Non-Aboriginal Canadians.

There is a deep history of Indigenous place making at the scale of communities, structures and landscapes that can be drawn on for contemporary place making practices. Spaces that can draw Aboriginal and non-Aboriginal people together in an inspiring, inclusive circle and that can better reflect who we are, and want to be, as Canadians.

**Paper Presentation : Memory and Imagination: Learning from Indigenous Design History**

*Richard Kroeker*

The effectiveness of contemporary indigenous architecture should be measured in terms of defined, measurable outcomes. The process of tuning in to local geographies, climate, social and cultural patterns is one of listening to the voices that emerge from particular landscapes. You could say that the best architecture is always aspiring to “indigenuity”. When references to Indigenous architecture and planning involve an arbitrary appropriation of cultural motifs, symbols and patterns, oblivious of any underlying dynamics which give rise to them, it can lead to their ultimate devaluation. How do we understand or critique what is appropriate in this context? Indigenous groups designed their material cultures to very specific parameters provided by nature. They had a subtle sense of the context and of the materials learned from long cultural memory and primary observation. As designers, we have access to those as well, no matter what the context in which we are working. We can be specific about the goals which indigenous architecture strives to achieve: it utilizes local material to its best advantage, enhances social cohesion of the community through local involvement, responds to environmental needs, and draws upon the collective memory of elders. An indigenous approach is instrumental, based on fundamentally scientific principles as understood in the European tradition of knowledge categories. We strip indigenous architecture of its essence if we try to recreate forms without reference to local habitat, without the use of local materials, without local skills, or without referencing the intellectual histories to which geography gave rise.

**Paper Presentation : Culture, Collective Memory and Traditional Design Cues**

*Daniel Millette*

The difficulty in documenting planning and architectural design within the First Nation landscape lies within several realities: Cultural diversity, geographical isolation, historical baggage and unique traditions, for instance, make it such that typologies have emerged that are well beyond what has been typically studied by planners and architects. There are challenges in understanding past and present-day indigenous design as both can be linked to traditional practices that are not always explicit and not always open to the outsider: Site and program are clearly subordinate to culture and tradition. Accessing the subtleties of cultures that are by nature, private, discrete and weary of exploitation is no easy undertaking. And the challenge for planners and architects in terms of understanding indigenous design lies well beyond these complexities; it lies in the very nature of the attempts at dismantling cultures through colonizing and missionizing. This paper will look at ways through which traditional design cues have persisted in present-day architecture.
Between the inventive brilliance of the architectural paradigm and the mechanical predictability of the utilitarian there exists the architectural ordinary: commonplace buildings which, by various means, and to greater or less degree display that combination of disciplinary skill and human thoughtfulness which we recognise as architecture.

While the architectural ordinary is generally overlooked by professional practitioners and critics, the historical record shows that run-of-the-mill building types and commonplace techniques have often been a object of noteworthy theoretical and formal investigation. Architects as different in time and temperament as Frank Lloyd Wright and Bjarke Ingels have taken the ordinary as a starting point for their critical and highly influential architectural practices. Historically, and in the realm of theory and criticism, many new ideas and architectural movements – from the Arts and Crafts to the Post-modern – have emerged from, or been strongly affected by, a disciplinary re-examination or re-discovery of the point-of-view, knowledge and formal ideas embedded in ordinary buildings.

In the spirit of this historical tradition and the general theme of this conference, we welcome papers that consider the values, origins, and socio-historical context of the architectural ordinary in Canada, as well as its historic role or current potential as a source of creative inspiration and innovation. We especially welcome submissions that examine how contemporary techniques and methodologies of research, practice, or creative scholarship might suggest or point the way to new thinking about commonplace typologies or practices.

Entre la brillance inventive du paradigme architectural et la prévisibilité mécanique de l'utilitaire existe l'ordinaire architectural: autant de lieux communs que sont ces nombreux édifices qui, de multiples façons et à divers degrés, illustrent cette combinaison de compétences disciplinaires et de réflexion humaine que nous reconnaissons en tant qu'architecture.

Alors que l'ordinaire architectural est généralement négligé par les professionnels et les critiques, l'histoire démontre que les types d'édifices banals et les techniques de construction communes ont souvent donné lieu à d'importantes investigations théoriques et formelles. Des architectes comme Frank Lloyd Wright et Bjarke Ingels, aussi distancés par leur époque que par leur tempérament, ont utilisé l'ordinaire comme point de départ pour leur pratique architecturale, critique et hautement influente. Historiquement, dans le monde de la théorie et de la critique, de nombreuses nouvelles idées et mouvements architecturaux – du mouvement Arts and Crafts au postmodernisme – ont émergé ou ont fortement été influencés par un ré-examen disciplinaire ou une re-découverte de points de vue, de connaissances, ou d'idées formelles contenues dans des bâtiments bien ordinaires.

Dans l'esprit de cette tradition historique et du thème général de ce congrès, nous souhaitons recevoir des communications qui traitent des valeurs, des origines, ainsi que du contexte socio-historique de l'ordinaire architectural au Canada, aussi bien que de son rôle historique ou potentiel comme source d'inspiration créative et d'innovation. Nous souhaitons particulièrement recevoir des propositions qui se penchent sur la manière dont les techniques contemporaines et les méthodes de recherche, de pratique, ou d'érudition originale pourraient suggérer de nouvelles pistes de réflexion au sujet de typologies ou de pratiques courantes.

Paper Presentation: Some Nova Scotian Boatbuilding Sheds

Dean Dumaresq and Emanuel Jannasch

The skill of wooden shipwrights is legendary, and so is their presumed influence on coastal architecture. Maritime tourist guides and even the occasional architect may point to a circular plan, a Second Empire roof-line, or the exposed framing of a church roof as evidence of the shipbuilder’s genius. Some believe, others remain skeptical. This paper attempts a more
empirical look at buildings that boat- and ship-builders are known to have made, and, moreover, made according to their own values. Our subject is the very buildings in which boat-builders carry out their work. These sheds do turn out to be extraordinary: not in the ways many architects might have expected, perhaps, but in ways that modernists and futurists have dreamed of.

Our tour of the South, French and Fundy Shores starts and ends at the magnificent Bluenose shed in Lunenberg. As well as recording the imagery and form of the buildings, we talk to many of the builders. What we discover is not so much fussy fits as tectonic efficiency, not static endurance but constant adaptation, not formal resolution but formal dynamism, not perfection of type but idiosyncratic invention. Here, the radically utilitarian is far from mechanically predictable.

Can architecture learn from this tectonic brilliance? The authors bring two different backgrounds to bear, but they agree that neither the teaching of architecture nor its professional constitution appear to be suited to the task. We can speculate, however, on the kinds of changes that might make such learning possible.

**Paper Presentation : Kinetic North: The rise of self-built, ephemeral and mobile architecture in Canada’s eastern Arctic**

Susane Havelka

Inuit contemporary informal architecture has been largely ignored or disregarded by Arctic scholars and is slowly building legitimacy through tradition.

While by no means the only ephemeral architecture to be discounted by euro-Canadian cultural landscape studies, contemporary Inuit self-built constructions is a significant representation of world vernacular architecture from the standpoint of traditionalism meets modernization.

When one looks back at more than half a century of government intervention and a nation at the brim of modern living conditions, one cannot refrain from being fascinated by the way in which Inuit built form today, together with a more modern way of living, have become an expression that is fully embraced by the whole community young and old.

It is as though a hybridity of modernism and traditional culture come together and materialize with a character and distinctiveness of a new vernacular which has emerged from the fragments and the surplus materials of government intervention.

Through its cultural and new technical know how, Inuit as a nation has in effect painted itself a new portrait. These remote communities of individual builders and survivors cannot be anything but part of a new movement embodying a belief that small and modest realizations can play a major role in legitimating an existing construct. To look at how this tradition is actively contributing to maintaining particular forms in the built environment at the scale of both the single building to an entire grouping.

As a result we have forgotten the extensive work of Inuit, the work of genius, which contributes a significant portion of the building activity in and around communities today.

**Paper Presentation : Our Lighthouse: Knowledge and Meaning in Canada’s Square, Tapered, Wooden Lighthouses**

Norman Shields

Inexpensive and relatively simple to build, Canada’s square, tapered, wooden lighthouses are steeped in knowledge and meaning.

These lighthouses tell us how Canada’s lighthouse system was established. Their design and materials speak to the need to quickly expand a fledgling system of lights across thousands of miles of coastal and inland waters over the last half of the nineteenth and the first decades of the twentieth centuries. The comparatively simple lighting technology they housed reflects the need to staff this extensive system of lighthouses with inexpensive labour in contrast to the professional lightkeepers of the British tradition at Canada’s major lightstations.

Canada’s square, tapered, wooden lighthouses are also imbued with personal and collective meaning. Though most of these lighthouses were built according to standard plans, subtle variations can be observed across the system that reflect their
construction by local labour, using local materials and traditions. Many of these lighthouses enjoy locations of prominence and have become focal points in local legend and history, facilitating their transformation into symbols of the communities they serve. For these reasons and more, square, tapered, wooden lighthouses produce strong sentiments and mobilize action across Canada for “our lighthouse.”

As much as possible, the paper will draw upon specific examples of heritage lighthouses designated under the Heritage Lighthouse Protection Act to illustrate these ideas.
In Canada, churches have historically been at the centre of their communities and, as a result, the buildings are representative of the people that built them, their values, their traditions, and their faiths. As historical and cultural monuments, churches embody a variety of social and religious meanings and depict the changing nature of Canadian cities and towns.

In recent years with church attendance declining, the role of the church in Canada has changed drastically and many of these once prominent buildings have been deemed redundant, abandoned, demolished, or adapted for reuse.

Whether they remain in use or not, churches are visible in our built environment and, as Colin Cunningham suggests in the monograph, Stones of Witness, we wonder about them - we wonder about their shape, their contents, their use, and their history (1-2).

As such, this session welcomes papers dealing with church architecture in Canada from all periods - its architectural, social and ecclesial history, its role in the Canadian built environment, its precarious position in contemporary Canada, and its conservation and adaptive reuse.

Récemment, avec une fréquentation en déclin, le rôle des églises au Canada a changé drastiquement et plusieurs de ces édifices jadis imposants sont désormais jugés excédentaires, abandonnés, démolis ou encore transformés et adaptés à de nouveaux usages. De plus, la présence de groupes religieux non-chrétiens est à la hausse, un phénomène qui peut être constaté par la présence architecturale de mosquées, de mandirs, de gurdwaras et de temples.

Que l’on continue à les utiliser ou non, les lieux de culte sont toujours visibles dans notre environnement bâti et, comme Colin Cunningham le suggère dans sa monographie, Stones of Witness, ils nous portent à réfléchir : à leur forme, leur contenu, leur utilisation ainsi que leur histoire (1-2).

Cette séance s’adresse aux communications traitant d’architecture religieuse au Canada de toutes les époques, et qui s’intéressent à leur architecture, à leur histoire sociale, à leur rôle dans l’environnement bâti canadien, à leur position précaire dans le Canada d’aujourd’hui, de même qu’à leur conversion et à leur réutilisation adaptive.

Dr. Nicola Pezolet

Sacredness is not exclusive to religious buildings. Sacredness is not only derived from content or use—it can also be attained by the very ‘spirituality’ of the ‘matter.’” So begins the programmatic article “Design for Worship,” published in Canadian Architect in 1968. Its author, architect and artist ÉtienneJoseph Gaboury, brings forth a series of reflections on the history of Christianity and proposes a range of architectural solutions to answer the liturgical changes outlined by the Second Vatican Council. Gaboury’s architectural practice is deeply intertwined with the events of Vatican II: in 1962, just as he began work on a series of modernist churches in Western Canada (including his now famous Précieux-Sang parish church in St. Boniface, Manitoba), Pope John XXIII presided over the opening of the ecumenical Council that was supposed to bring about aggiornamento, a formidable “bringing up to date” of the Church’s teachings and sacraments to meet the challenges
of the postwar world. In this presentation, I wish to focus on Gaboury’s interest in the links between spirituality and
materiality via his concept of architecture as a “transcendence of matter.” How does this metamorphic concept blur the
boundaries between the sacred and the profane, as well as between architecture and art? In what ways did Gaboury seek
inspiration from nature and from Christian traditions in his organic designs and how does his choices reflect the ongoing
reforms within Catholicism at this point time? Special attention, via archival research, will be devoted to the various plans
and to the artistic program of Gaboury’s early church projects.

Paper Presentation: When you build something new, history is behind you and ahead of you / the re-emergence of Saint
Anne’s Church
Gregory MacNeil

In 1984 fire engulfed and destroyed Saint Anne’s Church (circa 1921), the largest in the community, with 1,000 person seating
capacity. Jerry MacNeil Architects Limited was commissioned by the Diocese to provide forensic architecture and historic
research for the insurance claim. The architects examined over 10,000 photographs collected by the congregation, and
conducted interviews.

The photographs included weddings, baptisms, funerals, processions, and special church events dating back to 1930, along
with time stamped photos of the fire. Based on those images a set of reconstruction documents was prepared. However
questions were raised about the authenticity and liturgical appropriateness of a Gothic Revival church that played a central
role in another time.

Under the pastor’s guidance, parishioners decided that instead of reconstruction, a new church of a form and scale that
represented the mining heritage of Industrial Cape Breton was more desirable. They sought a design that was in harmony
with the peculiarities of their distinct place to safeguard the broader cultural heritage before the mining structures became
stripped brownfields, thus recognizing the demographic and economic decline of an industrial era.

The decision was made to focus on what people experience when encountering space on their own terms, to highlight the
rich visual history and memory of coal mining, and prompt the quiet transvaluation from a site of worship to one of cultural
heritage.

This paper will examine the design and construction of a church for nondenominational future use drawing on the industrial
mining area for its symbolic expression of form.

Paper Presentation: Churches: Past, Present, and Future
Patricia Glanville

Canadian churches face conservation similar to those in Europe and the US and are therefore entering a period of judgment
in terms of structural and community relevancy, representing another layer in the history of their place. While historically
important within respective communities, many of these buildings have fallen into disrepair or the population of faith
communities has declined. This situation is not uncommon for other buildings such as hotels that have also fallen
into redundant use and face demolition.

While the layers of meaning over time have accrued, alternate options for conservation such as rehabilitation can be sought,
where either a secularized use, as evidenced in Holland, or adoption by another faith group. In the latter case, examples such
as conversion of a modern protestant church into a synagogue and a traditional church into a mosque represent possibilities
for conservation.

This paper discusses the potential for re-use of Christian churches by different faith groups. The successful examples are
the B’Nai Tikvah synagogue, Calgary and the Al Rashid mosque, Fort Edmonton. The history of the original establishment of
these churches and their evolution to another use by other faith groups is discussed. Therefore there is potential for
adaptive re-use of Canadian churches by new immigrants, thereby adding to the layers of history and conserving the
structures.

Session I: Pioneer Architecture in the Canadian West
Séance I: Architecture pionnière dans l'Ouest canadien
Emily Turner
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By the end of the nineteenth century, what is now the Canadian West had been transformed: waves of settlement, annexation by Canada, and a changing economy and demographic presented a physical and cultural landscape radically different from a century before. Where indigenous people and fur traders had previous used and controlled the land, the region was now centred around growing towns and settlements, new industries and agriculture. Central to this change was architecture which reoriented the land away from what was perceived to be a great unknown wilderness towards a region of growth for a young nation.

This panel seeks to explore the built environment in the early Canadian West and the impact of exploration and settlement on the region through architecture. It encompasses all aspects of early western architecture including trading posts, First Nations architecture and early settlement and urban development. In doing so, it asks: how did architecture define and transform the west in its early development from frontier to settlement, from the North-West to the Canadian West?

À la fin du dix-neuvième siècle, ce que nous appelons aujourd'hui l'Ouest canadien avait été transformé : des vagues de peuplement, le rattachement au Canada, ainsi qu'une économie et une démographie changeantes offraient un paysage culturel et physique transformé radicalement par rapport à ce qu'il était un siècle plus tôt. Là où les peuples autochtones et les commerçants de fourrures utilisaient et contrôlaient autrefois le territoire, la région était désormais tournée vers des villes grandissantes et des peuplements, de nouvelles industries et l'agriculture. Au centre de ces changements se trouve l'architecture, qui détourne la terre de ce qui était perçu comme les grandes régions sauvages et inconnues vers une région se développant pour une jeune nation.

Ce panel s'intéresse à l'environnement bâti aux débuts de l'Ouest canadien et à l'impact que l'exploration et le peuplement ont eu sur la région à travers l'architecture. Il englobe les aspects des débuts de l'architecture de l'ouest incluant les postes de traite, l'architecture des Premières Nations, et les premiers établissements et développements urbains. Ce faisant, cette séance soulève une question : comment l'architecture a défini et transformé l'ouest dans ses premiers développements : de région frontière à zone de peuplement, et de nord-ouest à Ouest canadien?

Paper Presentation: Building the West: Studying Early Architecture in Western Canada
Emily Turner

The architecture of western Canada’s pioneer period represents an important phase in Canada’s architectural development. Spanning the period from the mid-nineteenth to early twentieth century, this group of structures presents a key group of buildings that represents the transition of Canada from colony and trading monopoly to confederation and nationhood, comprising of a range of infrastructure spanning from urban development to fur trading establishments, from rural agricultural communities to the transitional architecture of First Nations communities whose way of life was being radically altered through the arrival of a vast influx of newcomers.

This paper will discuss the study of architecture in Western Canada and current historiographical approaches to the region. Recognizing the scholarship that has been completed on the region, it will suggest the development of a regional approach to studying the architecture of the west that shows its importance as part of both national, local and global developments and discuss ways forward in the understanding of the architecture of transition, demonstrating the role of infrastructure development in the changing place of the west in Canadian life. While these transitions occurred throughout the Canadian context, from European and First Nations contact to the reorientation of the land towards the needs of a settler country, the west provides valuable insight into the architecture of frontier regions and this paper aims to suggest a methodological approach that repositions the architecture of the west and its vital role in the development of the identity and built fabric of the nation.
“Here was the least common denominator of nature, the skeleton requirements simply, of land and sky – Saskatchewan Prairie” – W. O. Mitchell

Stretching between Alberta, Saskatchewan, and Manitoba, the Canadian Prairie is an expansive landscape, rich in cultural heritage. This region is defined by the fertility of the land and the cultural interplay among the diversity of Indigenous Peoples and European settlers who came here to work the land. Wooden grain elevators were built at the junction between the land’s agricultural production and the labour of those that worked in the fields. Fundamentally, wooden grain elevators were designed and built to weigh, clean, store and distribute grain; however over the past 50 years, this functionality has shifted to monumentality. The wooden elevators have become icons on the Prairies, animating the horizon, connecting the land with sky, and anchoring rural communities. On a large scale, the grain elevators are a product of the co-operative agricultural economy and the national rail network that shaped the Prairie Provinces. On a small scale, the elevators are an architecture that has evolved from functionality to monumentality, deeply rooted in the identities of prairie communities and their people.

In this paper I expose the tangible and intangible cultural heritage of the wooden grain elevators. Through a series of maps, diagrams, digital computer models, and hybrid drawings, I illustrate their potential as re-imagined spaces for people. I show how elevators have become both stabilizers and agents of change. I argue that by re-imagining the elevators as community gathering places, hotel suites, tourist information centres, and coffee shops, the network of grain elevators across the prairies has the potential to harness the heritage of this large landscape and release it in community revitalization.

The political architecture of Canada has a profound impact on the built environment, and yet there is very little understanding of heritage legislation’s federalist underpinnings and its material effects. There is a dearth of research on how power is distributed between different jurisdictions and how these jurisdictions interact with one another within the heritage field. Instead, studies tend to focus on one particular scale of analysis, focusing primarily on the international, national and the local at the expense of the region.

One such region is Canada’s west, epitomized by the Grain elevator, which has been used to symbolize prairie identity at the local, provincial, national and international level. Yet Saskatchewan’s wooden crib elevators continue to be demolished at an astonishing rate, much to the chagrin of heritage advocates. Drawing heavily on feminist theory, I will explore how grain elevators are falling through the cracks of Canada’s political architecture to trouble the conflation of recognition and material equality within heritage studies.
Séance J: Mémoire collective, histoire publique et architecture des monuments publics et commémoratifs au Canada
S. Holyck Hunchuck
hunchuck.s.holyck@gmail.com

Public monuments and memorials perform various functions: they are visual reminders of past traumatic events; sacred places set apart from everyday life; metaphorical graves for individuals who have died elsewhere; testaments to suffering; sites of gathering for social and kinaesthetic rituals; backdrops for political occasions; and personal memento mori for the living.

Traditionally, such monuments were designed to occupy pride of place in a community, as would befit those rare spaces where we are invited to contemplate the sacrifices and sufferings of others. They were carefully designed; their forms reflected the highest possible standards of artistic ability, building materials, and construction artisanship; and their functions were limited to ways that set them apart from the mundane activities and preoccupations of the world around them. In Canada, however, numerous changes have begun to occur to the ways that public memorials are commissioned, designed, constructed, and used, especially, but not only, by government and the design professions.

This Session seeks papers that address the changing form and function of public memorials in Canada. Suggested topics could include formal surveys of monument types, monographs of individual designers, sociological analyses of architectural space, collective memory, and calendrical rituals, or semantic studies of memorial decoration and iconography. Alternatively, while recent changes to official and “high-style” monument design are perhaps best understood with some reference to historical government policies and to architectural antecedents, other approaches that focus on contemporary vernacular responses, such as private roadside shrines or “Ghost Bike” installations, will also be considered.

Les monuments publics et commémoratifs jouent plusieurs rôles : ils sont des rappels visuels d'événements traumatiques passés; des endroits sacrés à l'écart de la vie quotidienne; des tombes métaphoriques honorant des individus disparus ailleurs; des témoignages de souffrance; des lieux de rencontre pour des rituels sociaux et kinesthésiques; des toiles de fond pour des événements politiques; ainsi que des memento mori pour les vivants.

Traditionnellement, de tels monuments étaient conçus avec fierté pour une communauté, convenant ainsi à ces rares espaces où nous sommes invités à contempler les sacrifices et souffrances d'autrui. Ils ont été soigneusement conçus; leurs formes reflétaient les plus hauts standards de savoirs artistique; dans le choix de matériaux et de la mise en œuvre; et leurs fonctions reflettaient à des moyens de les faire se démarquer des activités banales et des préoccupations du monde qui les entourent. Au Canada, toutefois, de nombreux changements ont commencé à se produire dans la façon dont les monuments commémoratifs sont commandés, conçus, construits et utilisés, en particulier (sans se limiter) par les gouvernements et les professions du design.

Cette séance invite un dialogue sur la forme et la fonction changeantes des monuments publics au Canada. À titre suggestif, celles-ci peuvent porter sur des inventaires formels de types de monument, des études de cas de concepteurs en particulier, des analyses sociologiques de l'espace architectural, des éléments de mémoire collective, des rituels, ou encore sur des études sémantiques de décoration commémorative et iconographique. Autrement, alors que les récents changements dans la conception de monuments officiels trouvent possiblement leur source dans des références aux politiques gouvernementales historiques et aux antécédents architecturaux, d'autres approches se concentrent sur les réponses vernaculaires actuelles, par exemple les monuments en bordure des routes ou encore les installations type “Ghost Bike”, peuvent également être soumises.

S. Holyck Hunchuck
This paper is intended as an extended introduction to this Session. It asks the following: What is meant by, “collective memory;” by, “public history;” and by, “architecture?”

Answers will be explored in the following four ways: First, textual or dictionary definitions will be provided. Second, a brief visual survey will be made of public monument and memorial types in Canada and elsewhere, in order to provide an art historical context to the discussion to follow. Third, a set of four recent projects that inspired this Session will be compared and contrasted: Lord Cultural Resources’s Holocaust Monument (Ottawa [Daniel Liebskind, Ed Burtynsky et al]; under construction); Tribute to Liberty’s Tribute to Liberty/Monument to the Victims of Communism (Ottawa [Wojtek Gorczynski]; cancelled December 2015, status currently under review); Never Forgotten National Memorial Foundation’s Mother Canada (Green Cove, Cape Breton [Tony Trigiani and Patrick Morello]; cancelled February, 2016); and the Canada Company’s Light Armoured Vehicle (LAV) III series of 400 decommissioned tanks (Fredericton and Oromocto, NB [designer unknown]; additional sites to be announced).

The presentation will conclude with examples of recent discourse around the state of design in Canada, with particular reference to their significance to the papers that will follow in the Session.

Paper Presentation: A Political Economy of Monument Building in Canada’s National Capital Region
Tonya Davidson
In this paper, we look at the design process of the monuments commissioned, built and unveiled in the National Capital region from 1990-2016. Various institutional bodies are engaged in and responsible for monument building in the capital region. These institutions include: the National Capital Commission, the City of Ottawa, the City of Gatineau, Public Works Canada, Parks Canada, various local community organizations and private businesses. There are also a variety of ways that design processes unfold. Designers can be appointed, or submit to variously orchestrated design competitions. Through an institutional ethnography that uses archival data as well as interviews with key participants we will explore the ways in which these various governing bodies manage monument design competitions. We detail how understandings of best practices shape how monuments are designed and created in Canada’s National Capital Region.

Paper Presentation: an we co-memorate? conflicting formal languages in memorial architecture
Emanuel Jannasch
This paper examines some Canadian war memorials, focusing on the formal languages employed and the contexts in which they evolved, both sub-cultural and international. I distinguish language from style as follows. Stylistic traits are those that indicate the era of a work's conception and inevitably privilege the decision makers involved, but do not greatly affect a work's intelligibility. By language I mean a syntax of material, space, and imagery so distinct that it may be opaque to some viewers, or completely misread.

The examples reflect Nova Scotian experience, and begin with Halifax’s pre-confederation Welsford-Parker arch. Also included is the Horton Landing complex of five monuments, erected by three organizations with disparate perspectives on one event. The Sailor’s Monument in Halifax includes the largest Cross of Sacrifice of the thousand and more erected by the Imperial War Graves Commission, exemplifying a more widely understood language. One private memorial built in a public space to honour a death in Afghanistan illustrates the growth of informal memorials. These examples and others lead us to Ottawa, and the multi-form complex of the Peacekeeping Memorial. This complex works in at least four formal languages, provisionally categorized as narrative abstraction, pseudo-hyperrealism, neo-romanticism, and participatory populism.

The theoretical approach draws on Venturi’s and Moore’s interest in addressing both lowbrow and highbrow audiences, but attempts a more nuanced and less condescending model. Comparisons are made with American and European examples. Returning to Nova Scotia, we try to look at the much-maligned Mother Canada proposal in a fresh light.

Paper Presentation: The Museum as Monument and the Architect as Museum-Maker
Robert Klymasz
This paper argues that, while the role of museums as collecting institutions has recently diminished, the role of architects as museum-makers has blossomed – some might say, has boomed. For example, in a 2005 cover story touting the advantages of the then-proposed Canadian Museum of Human Rights, Winnipeg’s leading newspaper acknowledged that, “Architecture can help even small cities develop international recognition almost overnight” -- adding that, [Frank Gehry’s] Guggenheim museum in Bilbao, Spain, is considered one such example.” (Winnipeg Free Press, April 16, 2005, p. A6)

For some observers, this approach ignores and possibly violates a perspective that underlines the traditional function of museums as treasuries that derive their energies from the collections they keep, display, and care for.

This presentation will expand on this issue and track the interplay of three factors -- form-content-function -- as they played out in the evolution of Winnipeg’s Canadian Museum of Human Rights (Antoine Predock, 2014).

Session K: Current Research II
Séance K: Recherches actuelles II
Steven Mannell
Steven.Mannell@Dal.Ca

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

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

Paper Presentation : Architecture and Effect
Patricia Glanville

Buildings and places can have a profound effect on the way people feel. The spaces can be designed to intentionally elicit a particular feeling or innately exude and therefore evoke a particular feeling. It can therefore be deduced that certain types of spaces can or should induce a particular feeling. Worship spaces, for example, are intended to enhance participation in worship and/or a deepened sense of spirituality. Regardless of faith, this is an underlying purpose for their design.

Two spaces are compared in this paper. One is an Orthodox Christian church, Our Lady of Assumption, Calgary, Alberta and the other a modern church, Country Hills Community Church. Both are purposefully built to draw the congregation inward to share in worship. The layout and physical characteristics of each are quite different. The orthodox church, situated in an urban setting embossed with symbolic elements while the modern church, built in a rural setting expressing simplified elements with the exception of a large baptismal pool.

The reactions of people who attended the spaces on a regular basis were examined. Similarities and differences were found in how people felt about their respective spaces. This paper examines these aspects and how the layers of culture, religion and history combined with design are determining factors in how participants related to the two types of worship spaces.

Paper Presentation : Architecture of Edward and William Sutherland Maxwell
Kayhan Nadji

Edward and William Sutherland Maxwell Montreal based architects, were among the most important architects in Canada at the turn of the century. However today they are little known as the creators of architectural work, even though these works still hold a place of prominence in the century’s major cities.

Maxwell buildings, both public and private, are distributed from New Brunswick to British Columbia and include such magnificent structures as a significant portion of the Chateau Frontenac in Quebec City, the Montreal museum of Fine Arts’ 1912 building, the Saskatchewan parliament in Regina, and the Palliser Hotel in Calgary. The intent of the
study is to describe architecture of Saskatchewan parliament in Regina which is designed by Maxwells. This paper also specifically offers a summary of William Sutherland Maxwell's life and Architecture in Canada and Overseas.

Paper Presentation: The evolving tectonic and spatial orders of a Saskatchewan Métis vernacular

David T. Fortin and Jason Surkan

In 1991, David Burley, Gayel Horsfall and John Brandon concluded that a distinctly Métis ‘conceptual order of habitus’ existed in 19th century communities in the St. Laurent region of Saskatchewan as evidenced in the following ways: 1) the relationship between nature and culture, 2) an informal and asymmetrical perception of space, and 3) an overriding emphasis on “egalitarian principles of social organization and consensus.” Curiously, this research has not been developed further to consider the implications for contemporary Métis design thinking, itself an ill-defined concept.

This paper will bridge together Burley et. al’s research with field research in the St. Laurent region in May of 2016, as well as other Métis communities throughout Saskatchewan, in an effort to determine the impact of this unconscious order among Saskatchewan Métis. Furthermore, the essay will fold the role of tectonics into Burley et. al’s discussion, using Gottfried Semper’s four elements (mound, hearth, roof, enclosure) to discuss the appropriation and adaptation of these elements in Métis designed homes and buildings in Saskatchewan. Findings will contribute to a better understanding of what might be perceived as a distinctly Métis design process.
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**Building Saskatchewan Tour**

**SSAC**

- Registration & Breakfast
- Greetings
- Post-War Modernism
- Current Research I

- Break
- Forgotten Buildings, Forgotten Histories I
- New Approaches to the Study of Architecture in Canada

- Lunch
- Forgotten Buildings, Forgotten Histories II
- On Current Indigenous Architecture and Planning

- Extraordinary Ordinary in Canadian Architecture
- Churches: Past, Present and Future

- Break
- Current Research II
- SAA Council Meeting

**SAA**

- Registration
- Pioneer Architecture of the Canadian West
- Membership Forum
- Break
- Architecture of Monuments and Memorials in Canada

- Lunch
- Martin Eli Weil Prize Lecture
- Lunch & AGM
- School of Architecture Update & AGM

- Current Research II
- SAA Council Meeting

**Events**

- SAA/SSAC Reception
- Meet & Greet
- Prairie Design Awards
- Champagne Reception Dinner

- Keynote Lecture
- President’s Dinner

- Dine Around Town
- Hospitality Room

- Walking Tour