Layered Histories
Palimpsestes

43rd Conference of the Society for the Study of Architecture in Canada
May 24–27, 2017
Niagara-on-the-Lake, Ontario
The SSAC 2017 Organizing Committee (Candace Iron and Jessica Mace) would like to thank our sponsors and partners:

The Canada Research Chair in Urban Heritage, UQAM
Métis Nation of Ontario
The Niagara Historical Society and Museum
Parks Canada | Parcs Canada
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Willowbank School and Centre

We would also like to thank the following individuals for their help and contributions to the success of the 2017 conference:

Marsha Depotier  Nicolas Miquelon
Kristie Dubé  Lucie K. Morisset
Hilary Grant  Luc Noppen
Irene Halliday  Loryssa Quattrociocchi
Claude Lalonde  Malcolm Thurlby

Primary Venues

The Niagara Pumphouse Arts Centre
247 Ricardo Street
Niagara-on-the-Lake, Ontario L0S 1J0
Events held here: All paper sessions and roundtables

Navy Hall
305 Ricardo Street
Niagara-on-the-Lake, Ontario L0S 1J0
Events held here: AGM and Martin-Eli-Weil Prize

Ravine Vineyard Estate Winery
1366 York Road
St David’s, Ontario L0S 1P0
Events held here: Banquet

St Andrew’s Presbyterian Church
323 Simcoe Street
Niagara-on-the-Lake, Ontario L0S 1J0
Events held here: Keynote lecture

Willowbank | Laura Secord School
5 Walnut Street
Queenston, Ontario L0S 1L0
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| 12:30–13:30         | Lunch (included) | Lunch (offert)                          |                           |                                                                                                                                                      |
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JAMES MADDIGAN  
“Curating Taste in Canadian Homes and Gardens: Minerva Elliot’s Decorating Advice, 1925-40”  
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| 15:30–17:00         | Current Research III | Walker Room                  | “Diaspora, Nostalgia, Invention: Sharif Senbel’s British Columbia Mosques”  
JAMIE SCOTT  
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### The Studio

**Frank Darling and His Legacy**
- DAVID WINTERTON
  - Visiting the Global Village: The International Broadcasting Centre at Expo ‘67
- MICHAEL WINDOVER
  - Uncalled-for Severity: Thomas Young and Goderich
- ANTHONY HOPKINS

### Walker Room

**Religious Architecture in Canada IV | L’architecture religieuse au Canada IV**
- St John’s Anglican Church Jordan, ON
  - ALANA DUGGAN
  - Filling the Empty Vessel: The Anglicans and the Inuit in Nineteenth-Century Labrador
  - PETER COFFMAN
  - “Correct” fonts for Gothic Revival Churches in New Brunswick and Upper and Lower Canada
  - MALCOLM THURLBY

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18:00 Shuttle to Banquet | Navette au banquet: Niagara-on-the-Lake Bus Parking, 40 Queen’s Parade

### Ravine Estate Winery, 1366 York Road, St David’s

**19:00–22:00 Banquet**

22:30 Shuttle to Niagara-on-the-Lake | Navette à Niagara-on-the-Lake

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**Saturday, May 27 | samedi, le 27 mai**

### The Niagara Pumphouse Arts Centre, 247 Ricardo Street

**9:30–10:30 Current Research IV | Recherches actuelles IV**

- “All the ‘pretty things’ and ‘jolly bits’: Gothic eclecticism in late-nineteenth-century Toronto houses
  - JESSICA MACE
- aka The Women’s Centre: Architecture as alias in Milton Park, Montreal
  - TANYA SOUTHCOTT

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10:30–11:00 Break | Pause

### Walker Room

**11:00–12:30 Alternative Modernities | Modernités alternatives**

- Automatic Narratives: Life on Post-Industrial Land
  - THOMAS PROVOST
- Re-Envisioning Modernity: Transformations of Postwar Suburban Landscapes
  - SHANNON CLAYTON
- The Scarborough Guild of the Arts: An Alternative History
  - BOJANA VIDEKANIC

**pp.33–35**

12:30–14:00 Free time | Temps libre

### 14:00–16:00 Tour | Architectural walking tour of Niagara-on-the-Lake/Visite à pied de l’architecture de Niagara-on-the-Lake: 43 Castlereagh Street, Niagara-on-the-Lake
Abstracts | Résumés

Thursday, May 25 | jeudi, le 25 mai

Colonial Entanglements and Decolonizing Strategies
Session Chairs | Présidents :
Magdalena Milosz, McGill University;
Tak Pham, Independent Scholar;
Emily Turner, University of Edinburgh
9:00–10:30
Thursday, May 25 | jeudi, le 25 mai
The Studio

Session abstract/Résumé de la séance : As a marker within territory, architecture stakes a claim over that territory on behalf of those who design and build. In Canada, this dynamic inscribed colonial powers onto the land in the wake of Indigenous dispossession, and this architecture is often celebrated as reflective of settler nationhood. Yet other architectures also emerge out of this colonial past: those specifically constructed to further Canada’s attempts to assimilate First Nations, Inuit and Métis communities into the dominant culture. In June 2016, the Truth and Reconciliation Commission (TRC) of Canada released 94 Calls to Action to redress the legacy of residential schools and the state’s long history of other oppressive practices against Indigenous peoples. The TRC did not, however, comment on architecture and design, yet these practices have undoubtedly played a significant role in the settler-Indigenous relationship. How can architecture, as a discipline, become re-indigenized and more equitable? How can non-indigenous architects, designers, and architectural historians contribute to projects of decolonization and social responsibility in productive ways, without appropriating the cultures and efforts of Indigenous peoples in these fields? In what ways can architectural history and complex historic sites benefit from the concept of decolonization? This session will explore Canadian architecture in the (post) colonial context, thinking through the ways that architecture has been used to further colonization and examining what decolonization can mean in the fields of architecture, history, and theory today.

Métis Domestic Thresholds and the Politics of Imposed Privacy
Dani Kastelein, Laurentian University;
Jason Surkan, Laurentian University
9:00–9:20
Thursday, May 25 | jeudi, le 25 mai
The Studio

The blurring of the private and public realms within the Métis home is a concept intrinsic to understanding the historical underpinnings of the culture. It is well documented that one of the defining characteristics of Métis folk homes in 19th century Saskatchewan was an open interior floor plan.¹² Not only did this type of design provide flexibility due to its ample interior but it also allowed for expedient construction, ‘warmth, low building cost, possibilities for expansion,’ and a crucial means to accommodate various community interactions, with the home often doubling as a dance hall, a funeral parlour, a social or political gathering space, and a forum for interaction between immediate family members.³ For the Métis, partition walls would have impeded the opportunity for such large gatherings, acting as both a physical and metaphorical barrier to the sense of connection and community. As asserted by Diane Payment, [the Métis family] “valued the primacy of collectivity over the individual” and were “guided by principles of unity.”⁴ Furthermore, David Burley documents the public/private dichotomy
within Métis culture, stating that formality and privacy are not encountered within the home but rather there exists a ‘lack of boundedness’ expressed within the range of activities occurring in the space. It is for these reasons that crossing the threshold into the Métis domestic interior has been described as closer to the Plains teepee than that of the standard prairie farmhouse.

Yet by the time the government(s) acknowledged their responsibility for providing housing to certain Métis communities across the prairies, a standard and compartmentalized interior quickly became the norm, dissolving the capacity for the Métis home to preserve its role as an inherently social space for communal forms of habitation and interaction. Similar to housing programs imposed on other Canadian indigenous communities with communal domestic social arrangements (the igloo, the teepee, etc.), a critical shift in Métis social relations ensued. This essay will postulate the role of imposed privacy in the breakdown of Métis social systems in the Canadian prairies and how this arguably contributed to an accelerated pace of cultural assimilation during the 20th century.

3 3514 Pembina Highway McDougall House, City of Winnipeg Historical Buildings Committee,(1988): p. 4

**Unsettling Canadian Modernism: Decolonizing Narratives of Modernist Architectural History**

Rebecca Lemire, Concordia University
9:20–9:40
Thursday, May 25 | jeudi, le 25 mai
The Studio

In her 2010 publication *Unsettling the Settler Within: Indian Residential Schools, Truth Telling, and Reconciliation in Canada*, Paulette Regan defines the settler inability to comprehend Indigenous knowledge as the space of “not knowing”¹ and suggests that the settler scholar harness this as part of a decolonial stance that moves beyond mere reflexivity or passive empathy into an actively vulnerable and unsettled realm.² She outlines what she refers to as an “unsettling pedagogy” that does not simply reveal Indigenous truths and histories, but is “transformative,”³ in reference to Taiaiake Alfred’s outlining of Indigenous learning methods.⁴ This paper asks how these methodologies can be applied to revising the history of modernist architecture in Canada. Such histories are replete with narratives of non-Indigenous architects appropriating Indigenous design tenets and forms, told by architectural historians speaking from primitivizing angles that have ultimately denied Indigenous agency within the modernist discourse. The architectural history of Arthur Erickson (arguably Canada’s most celebrated modernist architect), is one such example. How can both Indigenous and settler architects work to unsettle and problematize such narratives? Drawing from the work of seminal Indigenous scholars such as Linda Tuhiwai Smith and Shawn Wilson, this paper reiterates that it is not enough to merely recognize the significant contributions made by Indigenous architects and artists, but to ask how this research can benefit Indigenous communities today, and not just the scholars who study them.

To change the way we build, we must first change the way we learn to build. Historically, architecture has played a significant role in asserting settler colonial power over Indigenous peoples. These entrenched colonial structures persist, now affecting not only Indigenous peoples, but also new immigrants and the perspectives they carry. At the University of Waterloo School of Architecture (UWSA) our education is built on a foundation of cultural history. However, amid a culturally diverse student body and with traditional Indigenous territory underfoot, Eurocentric precedents, practices, and world-views remain dominant. It is evident that other design schools face similar challenges.

Looking beyond diversifying only the content we study and shifting away from Eurocentric perspectives, ‘Treaty Lands, Global Stories’ is a student-led initiative formed at UWSA. Our research aims to address how to design a more inclusive architectural curriculum, avoiding tokenism and appropriation, with an awareness that it is not possible to cover all cultures and histories. This paper proposes potential methodologies for designing a curriculum through case studies of current approaches within educational institutions. Initial research suggests that changes must be implemented incrementally through both short and long-term strategies. These strategies must be established through collaborative input from both students and faculty members. Efforts can be strengthened by interdisciplinary collaboration within universities as well as by sharing of resources and expertise between different schools of architecture.

Architecture schools in Canada must begin to dismantle the colonial structures that bind us. Only then can we redefine the future of architectural practice.

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### Roundtable on Modernism

Session Chair | Président :
Rhodri Windsor-Liscombe, University of British Columbia

Speakers | Conférenciers :
Isabelle J. Gournay, University of Maryland; 
Serena Keshavjee, University of Winnipeg; 
Michael McClelland, ERA Architects; 
Dustin Valen, McGill University 
Michael Windover, Carleton University

9:00–10:30
Thursday, May 25 | jeudi, le 25 mai
The Walker Room

The purpose of the Roundtable is to use the recently published "Canada. Modern Architectures in History" as the foundation for discussing the palimpsest of Canadian architectural history, and more widely of future directions in its study together with the modern movements in design. In particular the de- and re-generation of modernism, means to correct the ongoing side-lining of Canadian architectural production in the international literature and the future of its historiography.
The Economies of Architecture | Les économies en architecture
Session Chair | Président :
Dustin Valen, McGill University
11:00–12:30
Thursday, May 25 | jeudi, le 25 mai
The Studio

Session Abstract: Economy—from the Greek oikois (home) and nemein (manage)—has held diverse meanings throughout history, and at multiple scales; from cities and buildings, to labour and materials. This session invites papers to reflect on the economies of architecture, both at the macro- and microeconomic scales, and throughout the life of buildings, from construction to maintenance, and (re)use. In particular, it asks scholars to explore how economy can be a productive category for architectural research, including and in addition to its financial discourse. For example, papers might address the agency of financial systems by studying the effect of recessionary and boom trends on building culture; financial insolvencies and the afterlife of buildings; the architecture of banks; the use of profit modelling as part of the design process; advertising and the built environment; political economy at the domestic scale; the rise of the architect-developer; or specific building, material, and labour practices. Papers may be historical and contemporary in scope and could address a range of disciplines and media. Scholars from other disciplines whose work engages in questions of production, distribution, exchange, or consumption as they might relate to the built environment in Canada are also encouraged to participate.

Résumé de la séance : L’économie — du grec oikois (maison) et nemein (gérer) — a eu divers sens à travers l’histoire et à plusieurs échelles; de villes et bâtiments à main-d’œuvre et matériaux. Cette séance invite les auteurs de soumissions à réfléchir aux économies en architecture, sur des échelles macro- et microéconomiques, et durant toute la vie des bâtiments, de la construction à l’entretien en passant par la (ré)utilisation. Elle vise notamment à ce que les participants explorent comment l’économie peut être un domaine utile pour les études architecturales, y compris et en plus de son discours financier. Par exemple, les soumissions pourraient aborder : l’agence des systèmes financiers en étudiant l’effet des tendances d’essor et de récession sur la culture de construction, les insolvabilités financières et la vie après la mort des bâtiments, l’architecture des banques, l’application de la modélisation des bénéfices dans le cadre du processus de développement, la publicité et l’environnement bâti, l’économie politique à l’échelle nationale, la montée de l’architecte-promoteur, les pratiques spécifiques à la construction, aux matériaux et à la main-d’œuvre. Les soumissions peuvent avoir une portée historique ou contemporaine et s’adresser à un éventail de disciplines et de médias. Des chercheurs d’autres disciplines dont les travaux portent sur des questions de production, de distribution, d’échange ou de consommation qui pourraient être liées à l’environnement bâti au Canada sont également encouragés à y participer.

Canvasing the Window and Door Caps
Gregory MacNeil, Jerry MacNeil Architects Ltd
11:00–11:30
Thursday, May 25 | jeudi, le 25 mai
The Studio

The sails that converted the prevailing winds of Atlantic Canada into a force of propulsion for both small inshore fishing boats and larger offshore schooners were economically fashioned from a strong, coarse, unbleached cloth made from hemp, flax, or a similar yarn.
To the once prosperous east coast communities and fishing fleets canvas was more than the material from which their sails were constructed. It was used for roof surfaces of very slight pitch subjected to severe weather, lining valleys and gutters, for window and door flashings and for such places as floors of kitchens, laundries, porches and for canvassing plaster walls. The earlier fishing and wooden ship building industries provided a canvas testing ground and a confidence in the use of the material.

Canvas is light in weight, easy to lay, durable, clean and resistant to decay. It will not crack like sheet metal or tear like felt. A coat of linseed oil paint can easily recondition it. The flexibility of canvas made it suitable for the decks of boats, roofing railway cars, and the covering of early aircraft, all subject to vibration in use. Unlike the roll formed metal and plastic sheet goods that replaced it as a building material on traditional buildings canvas does not require annealing, descaling, brake forming, roll forming or thermal forming. Canvas it is not subject to thermal expansion, thermal conductivity, corrosion, electrolytic action, and is compatible with most materials. The basic ingredients of canvas are sustainable materials in their own right.

Canvas membranes are a timely reminder that traditional materials will often outlast many newer more advanced ones. Canvas is just as viable and cost effective today as it was 150 years ago.

Passenger spending in the terminal: designing spaces for consumption in contemporary Canadian international airports
Menno Hubregtse, University of Victoria
11:30–12:00
Thursday, May 25 | jeudi, le 25 mai
The Studio

The contemporary international airport terminal is an architectural space defined by circulation and consumption. These buildings, which are designed to move passengers from the curb to the plane, contain numerous shops, cafes, and restaurants since airports recoup the majority of their costs via passenger spending. Many terminals were remodeled as shopping spaces during the 1980s when airports around the world were privatized. During the 1990s, international airports in Canada were transferred from Transport Canada’s control to local privately managed groups. In this paper, I examine how airports such as Vancouver’s YVR and Toronto Pearson International were remodeled after being privatized and how planners designed their terminals as consumer spaces. I consider how their interiors are designed to direct passengers along routes lined with consumption opportunities and how planners install other cues such as artworks which they believe will stimulate passenger spending. While my paper concentrates on design strategies intended to draw passengers towards or through consumer spaces, it also considers the placement of advertisements in the terminal. For instance, I discuss how architects, who at times disagree with those in charge of the airport’s commerce, try to limit the number and size of ads such that signage and other wayfinding cues are clearly visible. Finally, my analysis will consider how these designs for Canadian air terminals compare with those for terminals at European and Asian airports.

The Architectural Economy of Reform: Notes around the Newfoundland Hotel, 1928-1983
Dustin Valen, McGill University
12:00–12:30
Thursday, May 25 | jeudi, le 25 mai
The Studio

Designed by the preeminent Montreal firm of Ross and Macdonald, the Newfoundland Hotel is an unattributed project that also bears the dubious distinction of being the only railway hotel designed by the firm (of which there are
now nine) to have been entirely demolished. In this paper I chart the rise and fall of the Newfoundland Hotel, from its design and inception in 1928 to its destruction in 1983. In particular, I focus on the financial history of the Hotel and its relationship to a series of economic reform movements in Newfoundland spanning the pre- and post-Confederation period that saw ownership of the hotel pass from private to public hands and elevated it from a provincial to a national concern. The Hotel presents a remarkable case study in this respect for its embeddedness in multiple financial discourses, ranging from economic diversification, to insolvency and corporate investment strategy, as well as for its involvement in a series of changes to the organization of Newfoundland as a political state. By highlighting the architectural agency of these financial processes felt through the creation, alteration, and destruction of the Newfoundland Hotel, I propose financial architectural scholarship as an approach to reading the public and the corporate archive.

Canadian Identities: 150 Years of Nation Building (s) I | Les identités canadiennes : 150 ans de bâtir la nation I

Session Chairs | Présidentes :
Kristie Dubé, York University;
Loryssa Quattrociocchi, University of Oxford
Thursday, May 25 | jeudi, le 25 mai
11:00–12:30
The Walker Room

Session Abstract: This year, Canada marks the 150th anniversary of Confederation. To celebrate this momentous event, communities and organizations are uniting to examine our past and present, to consider plans for the future, and to try to define Canadian national identity. As a nation, Canada has always been a land of many voices, and thus of many identities; a fact that was formally recognized by parliament as multiculturalism some fifty years ago. Since then, we have become increasingly aware that Canadian identity is, in fact, plural and shaped by the aspirations of our culturally diverse inhabitants. As Canada’s built environment has the fabric of our diverse national identities embedded in it, it is a useful source of information concerning Canadian national identities. From the nineteenth-century Gothic Revival churches of Joseph Connolly (1840-1904) that are reminiscent of Irish architectural traditions, to the French roots displayed in Metis land divisions in the Saint Laurent region of Saskatchewan, our built environment embodies the cultural and historical traits of various groups. An examination of Canadian identity through its built environment is thus an important part of the larger discourse around the 150th anniversary.

For this session, we invite submissions that explore this theme of the built environment as a manifestation of Canada’s multicultural identities. Submissions are welcomed that highlight significant monuments, structures, or cultural landscapes that have contributed to Canada’s built heritage both pre- and post-1867, and at the municipal, provincial, or national levels.

Résumé de la séance : Cette année, le Canada célèbre le 150e anniversaire de la Confédération. Pour célébrer cet événement retentissant, les communautés et les organisations se réunissent pour examiner notre passé et notre présent, pour envisager des plans pour l’avenir et pour essayer de définir l’identité nationale canadienne. En tant que nation, le Canada a toujours été une terre de nombreuses voix et donc de nombreuses identités — un fait reconnu officiellement comme du multiculturalisme par le parlement il y a une cinquantaine d’années. Depuis ce temps, nous
sommes devenus de plus en plus conscients que l’identité canadienne est, en fait, plurielle et façonnée par les aspirations de nos habitants diversifiés sur le plan culturel. L’environnement bâti du Canada représente le fondement de nos diverses identités nationales et il constitue une source d’information utile sur les identités nationales canadiennes. Des églises gothiques du XIXe siècle de Joseph Connolly (1840–1904) qui rappellent les traditions architecturales irlandaises, jusqu’aux racines françaises des départs métis dans la région du Saint Laurent en Saskatchewan, notre environnement bâti englobe le caractère du patrimoine culturel et historique de divers groupes. Un examen de l’identité canadienne à travers son environnement bâti est donc une partie importante du discours plus large autour du 150e anniversaire.

100 Wellington
Meghan Ho, Carleton University
11:00–11:30
Thursday, May 25 | jeudi, le 25 mai
The Walker Room

Constructed in the early 1930s as one of America’s first purpose-built chanceries, the former U.S Embassy at 100 Wellington functioned as the first foreign mission in Ottawa and stood as a symbol of American presence in Canada for over five decades until its closure in 1998. While Cass Gilbert’s elegant Beaux-Arts building, occupying one of the most prominent sites in Ottawa across from Parliament Hill, has been sitting empty for nearly two decades, its architecture speaks to an important chapter in Canada’s early history. Still considered to be "one of the most perfect examples of academic Beaux-Arts Classicism to survive in the country," the building’s design and location served as a physical manifestation of the close relations between the two countries and, at the time of its construction, represented an important achievement in Ottawa’s attempts to position itself as a capital city throughout the early twentieth century. In the autumn of 2016, the Canadian Government reopened the discussion on the future use of the former U.S Embassy as part of its long-term plan to rehabilitate the Parliamentary Precinct. As this conversation continues, this paper seeks to explore how this former diplomatic structure, once a dignified symbol of American foreign presence in Ottawa, impacted Canadian national identity and served as a key milestone in Canada's transformation from "colony to nation."2


Révisionnisme au passé composé: les reconstructions et le patrimoine federal
Nicolas Miquelon, Parcs Canada
11:30–12:00
Thursday, May 25 | jeudi, le 25 mai
The Walker Room

En 2017, le 150e anniversaire de la Confédération coïncide avec le 100e anniversaire des lieux historiques nationaux. Dans un contexte de célébrations de l’histoire et de mise en valeur du patrimoine, alors que plusieurs programmes fédéraux jettent un regard renouvelé sur le passé, plusieurs sites et bâtiments liés au rôle même de la célébration de l’histoire sont directement interpellés. Reconstructions, reconstructions historiques ou documentées, reconstitutions volumétriques, répliques, etc : la pensée reconstitutive a fortement évolué au fil du 20e siècle en se perfectionnant, mais aussi en se rédéfinissant. À petite comme à plus grande échelle, sous l’égide de différentes initiatives, des chantiers ont vu le jour d’un bout à l’autre du pays. Nous pensons par exemple au lieu historique national du Fort-George, à Niagara-on-the-Lake, ainsi qu’à toute
Requalification: documenting a new history of heritage
La requalification : documenter une nouvelle histoire du patrimoine

Session Chair | Président :
Martin Drouin, Université du Québec à Montréal
15:30–17:00
Thursday, May 25 | jeudi, le 25 mai
The Studio

Session Abstract: Recuperation, reuse, recycling, reconversion, requalification: for over half a century, these concepts have been simultaneously associated with the notion of heritage. This period has been, in effect, marked by the transition from a “heritage of contemplation” to a “heritage of use,” to borrow Jean-Claude Marsan’s expression. In fact, buildings and sites are no longer just safeguarded for historic or aesthetic considerations, but for a new usage that is supposed to give them contemporary relevance in return. They must, to a certain extent, find a new useful life beyond the heritage values of which they were said to be bearers. In doing so, a new chapter of the history of buildings and their sites—to take up the theme of the annual conference of the SSAC—superimposes itself on those that have already been written.

This session seeks to examine cases of the reuse of heritage, whether historic or current, in order to better understand, through a theoretical or empirical approach, the consequences of the emergence of such a practice in the sphere of heritage. Papers could present case studies of requalification. They could testify to a practice or to a particular approach. They could likewise analyze or present an inherent questioning of such a practice. The objective is to foster a history of the requalification of heritage in Canada.

Résumé de la séance : Récupération, réutilisation, recyclage, reconversion, requalification : ces concepts ont été couramment associés depuis plus d’un demi-siècle à la notion de patrimoine. Cette période a été en effet marquée par le passage d’un « patrimoine de contemplation » à un « patrimoine d’utilisation », pour reprendre l’expression de Jean-Claude Marsan. Les bâtiments et les sites ne furent en effet plus seulement sauvegardés pour des considérations historiques ou esthétiques, mais pour un nouvel usage qui devait leur redonner une pertinence contemporaine. Ils durent, en quelque sorte, retrouver une vie utile au-delà des valeurs patrimoniales dont on les disait porteurs. Par ce geste, un nouveau chapitre de l’histoire des bâtiments et des sites — pour reprendre la thématique du congrès annuel de la SÉAC — se superposait à ceux déjà écrits.

Cet atelier souhaite examiner des cas de réutilisation du patrimoine, qu’ils soient historiques ou actuels, afin de mieux comprendre par une approche théorique ou empirique les conséquences de l’émergence d’une telle pratique dans le milieu du patrimoine. Les communications peuvent
présenter des cas exemplaires de requalification. Elles peuvent témoigner d'une pratique ou d'une approche particulière. Elles peuvent également analyser ou présenter un questionnement inhérent à une telle pratique. L'objectif est d'alimenter une histoire de la requalification du patrimoine au Canada.

Martin Drouin, Université du Québec à Montréal
15:30–16:00
Thursday, May 25 | jeudi, le 25 mai
The Studio


**A City of Homes Reused: Mirvish Village and the Conservation of Historic Use**
Alexis Cohen, ERA Architects
16:00–16:30
Thursday, May 25 | jeudi, le 25 mai
The Studio

In the 1960s, Ed and Anne Mirvish transformed a Toronto city street lined with late-Victorian homes into a commercial and cultural enclave. On Markham Street—later known as Mirvish Village—living rooms became cafés and front porches were shorn and shop windows installed in their place. Jane Jacobs celebrated this transformation as an expression of a living city in which users adapted buildings to suit changing needs.

The creation of a public realm on a former residential street was not unprecedented in Toronto. Known as the “City of Homes,” Toronto’s 19th- and 20th-century urban fabric was largely defined by a mix of commercial thoroughfares and residential streets lined with single-family dwellings. When commerce and innovation occurred outside planned confines, houses became host to new uses.

The adaptive reuse of domestic architecture in 1960s Toronto was part of an early wave of gentrification known as the White Painters Movement. These changes also gave rise to new relationships between place and use that have become widely valued, and the focus of conservation efforts in the proposed redevelopment of Mirvish Village. This paper explores Toronto as a “city of homes” where the conservation of social and cultural practices can be considered alongside the conservation of built form. In the absence of municipal and provincial conservation and planning mechanisms that conserve historic use, this paper also probes how the architectural qualities of a place that engendered these valued uses can be conserved while being mindful of the need for future and unforeseen adaptations.

**Toronto’s Gay Village: Built-form as Container for Social Heritage**
Paniz Moayeri, University of Waterloo
16:30–17:00
Thursday, May 25 | jeudi, le 25 mai
The Studio

The OED defines heritage as “that which has been or may be inherited....” This implies a linear succession—but what constitutes heritage in the LGBTQ+ community, where marginalization has defined life
experiences for centuries? Unlike race, religion, or other marginalizing societal factors, gender identity and sexual orientation are not passed down to children from their parents. Since the post-war beginnings of gay rights activism in North America, gay villages in urban centres have acted as classrooms where this heritage has been passed down. The clubs, bars, and bathhouses that formed the first gay villages, often using undesired retrofitted buildings, created places of nurture but also of segregation—a closeting that can be detrimental to progressions desired by contemporary gay rights movements. Today the sense of safety is extending beyond these areas, slowly making them obsolete. The villages do not necessarily embody heritage as built-form, rather, they remain built-form containers for the social heritage they house.

According to Eve Kosofsky Sedgwick, the closet’s existence has given gay culture and identity a level of consistency, but has also acted as a driver of change. Too much focus on the “continuity and the centrality of the closet” over history, results in its glamorization. How do we, then, treat heritage in its physical manifestation of the closet—the gay village? Should we strive to keep these villages alive, knowing full well that the reason for their existence has been marginalization?

The model for preserving queer heritage must adapt to reflect these new realities. This paper argues for the separation of historical education and awareness from the continued ghettoization of the LGBTQ+ community in space through a chronological case study of the Church and Wellesley Village. It will shed light on formative spaces and events in the Toronto LGBTQ+ community through the lens of Sedgwick’s queer theory.

2 The building that houses the historic Stonewall Inn—arguably the home of the gay rights movement—was, for example, initially designed to be stables.

Canadian Identities: 150 Years of Nation Building (s) II | Les identités canadiennes : 150 ans de bâtir la nation II
Session Chairs | Présidentes :
Kristie Dubé, York University;
Loryssa Quattrciocchi, University of Oxford
15:30–17:00 Thursday, May 25 | jeudi, le 25 mai
The Walker Room

A Century of Mosques Spaces in Canada
Tammy Gaber, Laurentian University
15:30–16:00 Thursday, May 25 | jeudi, le 25 mai
The Walker Room
on mosque architecture or studies in the history of Canadian architecture. The impact of these spaces as hubs is reflected in the community activities for Canadian Muslims, recent immigrants and refugees as well as places of outreach and ambassadors of coexistence beyond.

As Found Domino
Joey Giaimo, Giaimo; Mitchell May, Giaimo
16:00–16:30
Thursday, May 25 | jeudi, le 25 mai
The Walker Room

Arguably—and ironically—Modernism’s heritage value can be traced to its inception and premise: a break from history to explore and express architecture uninhibited. Formally, this presents itself prominently through the free plan, symbolized through Le Corbusier’s Maison Dom-in-o. The ability to provide a core structure, with the remaining space generic and facilitated as desired, can prove a critical asset to modernism’s longevity. Alongside this idea, Modernism’s maturity lead to more inclusive approaches, through the work of Team 10 and more specifically the Smithsons, through their As Found concept. Finding value in the ordinary, recording the existing and assessing attributes for subsequent design, presents a strategy of appreciation and future inclusivity for the built, with the intermingling of new and intervening elements. When these two concepts are considered in collaboration, the potential for an As Found Domino strategy may deliver a type of conservation approach for modernist structures. This strategy’s merits in assessing heritage value and its conservation will be tested through a case study mid-century modern building, a post-war genre of Modernism that requires immediate consideration if it is to take part in any historical architectural lineage. Additionally, attempts to tease out this building’s latent conditions, will provide additional testing for this strategy. The impact of architect Peter Dickinson’s work within 10 years was unparalleled and prolific in ushering in a refreshed architectural language throughout the city of Toronto. Spanning back to the early 1950s, his extant buildings are all under some degree of threat. One of these, the Juvenile and Family Court building, a wonderfully sprawling complex within one of the city’s most active development wards, will be the considered case study.

The Collaborative Ideal: Architectural Sculpture in Toronto, 1930-1950
Nicholas Thompson, ERA Architects
16:30–17:00
Thursday, May 25 | jeudi, le 25 mai
The Walker Room

A new kind of architectural sculpture emerged in Toronto in the late 1920s. Inspired by examples in Europe and wishing to promote Canadian design and craftsmanship to the broader public, a loose coalition of architects sought to create buildings representing a collaboration amongst the various branches of the arts. In parallel with growing public recognition of sculpture in Canada and evolving trends in architectural language, this new collaborative ideal reached a peak in the 1930s and 40s. Infused with nationalistic sentiment and a populist desire to bring art to the people, this group of architects and artists strove to create monuments worthy of their time. Though some of the best examples have since been demolished, Toronto and environs yet retain an important legacy of this idealistic period of cooperation between the architect and sculptor. In this presentation I trace the rise and fall of this period of architectural sculpture. I focus on key events in the late 1920s, including the formation of the ‘Diet Kitchen School of Architecture’ in Toronto; the creation of the inaugural ‘Architecture and the Allied Arts’ biennial exhibition at the Art Gallery of Toronto; and the formation of the Sculptors Society of Canada. I look at the leading figures in this movement—
including architects John Lyle, William Somerville, and Ferdinand Marani, and sculptors Frances Loring, Emmanuel Hahn and Elizabeth Wyn Wood—and their architectural achievements around Toronto, including the works of the Niagara Parks Commission and the Bank of Montreal.
Abstracts | Résumés

Friday, May 26 | vendredi, le 26 mai

Current Research I | Recherches actuelles I
Session Chair | Président :
Nicolas Miquelon, Parcs Canada
9:00–10:30
Friday, May 26 | vendredi, le 26 mai
The Studio

The Stabilization of Neighbourhoods as an Accidental Effect of Over-Cladding
Gregory MacNeil, Jerry MacNeil Architects Ltd
9:00–9:30
Friday, May 26 | vendredi, le 26 mai
The Studio

Over-cladding with vinyl or aluminum siding is a progressive phenomenon largely dependent on social economic conditions and is every bit as pervasive as an insect infestation or tidal erosion, in both its manifestation and challenge. While conservationists choose to debate the many issues surrounding modern extruded sidings and trims the over-cladding industry is forging ahead with their work orders, historic structure by historic structure.

To many property owners over-cladding alterations are an effective operating and maintenance cost control that offers the benefit of a fashionable new modern material. Aluminum and vinyl siding is known to be cost effective in application with an expected durability and life to first maintenance of approximately 30 years.

As a mitigation mechanism that does not address the surface fabric directly, overcladding can make a structurally stable building weathertight, enabling continued occupancy of the building that provides security against intruders, thereby initiating stabilization. Viewed as a ‘onetime’ veneer, over-cladding can be the passive component of a temporary protection process.

Stabilization through over-cladding allows for conservation, interpretation, reconstruction and restoration at a later date by protecting the building’s exterior surfaces. Since many historic neighborhoods were over-clad in the late 1970’s and early 1980’s there exists a current and future historic resource that requires immediate thoughtful consideration as the initial stabilization effort ends. As conservationists we must now choose between abstention, reconstitution, substitution, circumvention, and acceleration.

All too often conservationists view over-cladding as the destruction of the resource. This paper will demonstrate that over-cladding can instead be viewed as the beginning of a conservation process.

Les théâtres de style « atmosphérique » : l’exemple du théâtre de Port Hope (Ontario), récemment recommandé par la CLMHC à titre de lieu historique national du Canada
Christine Boucher, Parcs Canada
9:30–10:00
Friday, May 26 | vendredi, le 26 mai
The Studio

À ce jour, la Commission des lieux et monuments historiques du Canada (CLMHC) a recommandé la désignation de plus d’une vingtaine de théâtres à travers le pays en raison de leurs valeurs historiques et/ou architecturales. Parmi ceux-ci figurent notamment le L.H.N. du Canada des Théâtres-Elgin et-Winter- Garden (Toronto, désigné en 1982), le L.H.N. du Théâtre-Capitole / l’Auditorium-de- Québec (Québec, désigné en 1987) et le L.H.N du Canada du Théâtre-
Outremont (Montréal, désigné en 1993). La toute dernière des recommandations de la CLMHC en matière de théâtre concerne le théâtre Capitol de Port Hope (Ontario), un modeste bâtiment conçu en 1930 par l’architecte ontarien Murray Brown. L’un des premiers cinémas canadiens à avoir été expressément conçu pour la présentation de films parlants, il témoigne des changements architecturaux importants qui sont survenus dans la conception des salles de cinéma vers la fin des années 1920. De plus, il constitue un exemple éloquent de cinéma de style « atmosphérique » – une tendance architecturale éphémère et très populaire à cette époque – avec son amphithéâtre doté d’une voûte étoilée, son ambiance nocturne et ses murs latéraux dont le décor rappelle un château médiéval. Cette communication cherche à examiner les raisons de désignation de ce bâtiment à titre de lieu historique national dans le contexte de l’éventail des commémorations de niveau fédéral en matière de théâtres.

“Another Step Towards Progress”: Explanations of commonplace buildings ubiquitous to mid-twentieth-century Canadian cities
Tania Martin, Université Laval
10:00–10:30
Friday, May 26 | vendredi, le 26 mai
The Studio

What can analysis of a modest two-story office building designed by Québec-born architect Maurice Mainguy in the mid-1960s to house a Bell Canada regional administrative office in Sillery teach students about North American architecture? When investigated from multiple perspectives and read against current historiography, it reveals much about everyday work environments that architects are regularly called upon to renovate. Incorporating up-to-date environmental controls white-collar employees had come to expect of a conventionally-trained architects drew inspiration from widely-published models yet adapted them to site specific considerations. The elegant black granite-clad façade of this reinforced-concrete structure accommodated class sensibilities and, along with the argument that corporate offices would diversify the city’s tax base, convinced citizens to vote yes to amend zoning bylaws to allow overlay of commercial activity onto an emerging upper-middle class residential suburb. This paper documents the lessons learned from careful examination of a single ordinary building and its context as an entry point to understanding larger narratives and layered interpretations about modern architecture in Québec and Canada.

1 This research stems from an experiment in pedagogy. Rather than teach a conventional lecture-based survey of North American architecture, learning is centered around a collective research project that drives exploration of primary and secondary source documents. Each student brings his or her interpretation of the same site starting from a particular research question he or she has developed. That way we cover different aspects of the history of the built environment while considering diverse dimensions of the case study.

Religious Architecture in Canada I | L’architecture religieuse au Canada I
Session Chair | Président :
Malcolm Thurlby, York University
9:00–10:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

Session Abstract: Although the study of architecture in Canada is a relatively young field, it is no exaggeration to say that more attention has been given to religious architecture than any other form of building in the country. That is because as long as people have inhabited the land that is now known as Canada, there have been buildings devoted to their religious beliefs and
practices. Churches, synagogues, mosques, and temples can be found in communities across the country in every style, from vernacular to modern. These buildings are expressive, practical, and reflect Canadian pluralism. This session welcomes papers on religious architecture of all types and styles, from all periods of Canada’s history.

Résumé de la séance : Quoique l’architecture soit un domaine relativement nouveau au Canada, il n’est pas exagéré de dire que l’architecture religieuse reçoit plus d’attention que tous les autres genres de construction dans le pays. Depuis le peuplement de terres identifiées comme le Canada, il y eut des bâtiments dévoués aux croyances et aux pratiques religieuses. Les églises, les synagogues, les mosquées et les temples sont présents dans les communautés à travers le pays, et ce dans tous les styles, du vernaculaire au moderne. Ces édifices expressifs et pratiques reflètent le pluralisme canadien. Cette séance vise à explorer des soumissions à propos de l’architecture religieuse, de tous les types et styles et de toutes les époques de l’histoire du Canada.

“Correct Style:” Ecclesiological Views on Church Architecture, Furnishings, and Worship in the Anglican Diocese of Toronto, 1849-1850
Paul Christianson, Queen’s University
9:00–9:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

During the 1840s, many substantial Anglican Gothic Revival churches of brick and stone arose in Canada West, but very few of them displayed the style promulgated in Britain by Augustus Welby Northmore Pugin and the Cambridge Camden Society. Some of the Anglican clergy there had some familiarity with the architectural views of the Ecclesiologists and the shift from a read to a sung liturgy that was taking place in England, but these ideas made little impact in the pages of The Church, the official publication of the Diocese of Toronto. This would change dramatically in early 1849 with the publication in January of an account of the choral service of St. Mark’s College, Chelsea, the “Cradle of the Movement” revive of a sung liturgy and the publication of a letter attributed to “A. B” that attacked the architecture of existing Anglican churches in Canada West and held forth a church designed by Frank Wills as an example of “correct” architecture. These articles encouraged others to write in support of “correct” architecture and worship and eventually led to the publication in The Church in April 1850 and the adoption by the Church Society of the Diocese of Toronto in September 1850 of a series of detailed “Recommendations by the Church Building Committee of the Church Society, in Regard to Churches and their Precincts.” With this document, Ecclesiological became official policy in Canada West.

Charles Baillairgé’s interpretation of the gothic at the church of La Nativité, in Beauport, Quebec
Marc Grignon, Université Laval
9:30–10:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

Less than a year after Edward Staveley’s Methodist temple of 1848—the first gothic revival church in Quebec City—Charles Baillairgé proposed using the gothic style in the catholic parish of La Nativité in Beauport. Although the general form of his 1849 project follows the lines of neoclassical churches designed by Thomas Baillairgé or by himself (such as St-Jean-Baptiste in Quebec), and although Baillairgé’s treatment of the gothic vocabulary may thereby seem a little superficial, his project is nevertheless an important and fascinating one. Baillairgé borrowed from a variety of local models, including Staveley’s methodist temple.
and O'Donnell's Notre-Dame in Montreal. He also used references found in his collection of architectural books, most notably the facade of York Minster (which he probably knew indirectly from Minard Lafever's *Modern Builder's Guide*), and he seems to know relatively well the most important cathedrals of France and England. This paper is an attempt to clarify the meaning of such an eclectic attitude towards the gothic, as it can be seen in the Beauport church. Baillairgé comments about the reconstruction of the church after it was destroyed by fire in 1890 is most helpful in this regard. Indeed, Baillairgé argued that if he could be put in charge of the reconstruction, his plans would need to be executed more faithfully than in 1849-50, and he overtly criticized local architects and contractors unable to do more that "des tabernacles et des bébelles". Baillairgé thus blames a traditional construction process open to all kinds of modifications for the failures of his design. In this manner, he offers an understanding of the gothic as modern style, whose religious character cannot suffer approximation or improvisation.

**A.W.N. Pugin's Influence on the Religious Architecture of Montréal's Catholic Diocese (1850-1875)**

Luc Noppen, Université du Québec à Montréal
11:00–11:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

This paper will highlight how the churches built by Victor Bourgeau (1821-1892) in the diocese of Montreal were influenced by aesthetics as advocated by A.W.N. Pugin and the periodical *The Ecclesiologist*. Even though a hundred or so churches are attributed to architect-builder Bourgeau, he never actually drew plans. Rather, he erected his first buildings (among which the Saint-Pierre-Apôtre Church in Montréal, in 1850) after John Ostell's plans. It is Ostell who initiated Bourgeau to Baroque and Gothic vocabularies. Subsequently, young architects in his entourage continued to supply him with church drawings, sometimes neo-Baroque, sometimes neo-Gothic. Among them was Adolphe Lévesque (1829-1913), who had translated into French and published, in Montréal, Pugin's *The Present State of Architecture in England*, as of 1856. Pugin's influence is especially noticeable on bell-towers and church interiors built on the outskirts of the territory of the diocese of Montréal, because, in the city itself, in Bishop Bourget's words, there already was "too much Gothic."

**On Current Indigenous Architecture and Planning: Cultural Cues and Placemaking | L’architecture et l’urbanisme autochtones présents et futurs — L’aménagement et les indices culturels**

Session Chair | Président :
Daniel Millette, Carleton University and First Nation Lands Management Resource Centre
11:00–12:30
Friday, May 26 | vendredi, le 26 mai
The Studio

Session Abstract: This session will be the 10th 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 in which traditional design cues are embodied within community plans, architectural projects and specific placemaking
initiatives are particularly sought. How traditional design knowledge is transferred and in turn manifested within planning and architecture, how places facilitate the intersection of cultures, and how new initiatives in planning and architecture aim to change design praxis will be 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 indigenous knowledge is transferred through planning and architecture could form part of a presentation; similarly, the ways in which design cues operate as mnemonics could form the basis of a broader discussion using specific examples.


Les nouveaux lieux de transmission des savoirs Inuits
Marie-Josée Therrien, OCAD University
11:00–11:30
Friday, May 26 | vendredi, le 26 mai
The Studio

Depuis les années cinquante, l’Arctique canadien connaît une croissance urbaine qui a entraîné l’imposition, puis l’adaptation et l’appropriation de types de bâtiments eurocentriques. Longtemps demeuré inaccessible aux chercheurs du Sud, l’environnement bâti de l’Arctique peut maintenant être partiellement appréhendé par l’entremise d’Internet. Si celui-ci ne permet pas d’observations sur les lieux, lesquelles s’avèrent extrêmement coûteuses, il inaugure néanmoins une nouvelle ère de recherche aux possibilités multiples dont il faut saisir l’immédiate portée.

Dans l’immense territoire partagé par les communautés inuites, la sédentarisation a mené la relocalisation de communautés et la construction de hameaux, de villages et de villes qui se sont développés selon des logiques très différentes, mais essentiellement suivant des modèles venus du Sud. Parmi ces modèles, on trouve des édifices qui servent à la transmission du savoir des populations locales soit pour le bénéfice de ces communautés ou pour celui des visiteurs. Ces récents établissements, à la fois école et musée, qui auraient été impensables il y a 20 ans ne sont plus le résultat d’une démarche colonisatrice même si les modèles dont ils
s’inspirent le sont. La présente communication, qui s’inscrit dans la continuité de mes recherches sur les écoles de l’Arctique (Therrien SEAC 2015), se concentrera sur l’aménagement d’au moins trois de ces établissements : le Kiilinik High School, Cambridge Bay (Pin/Taylor 2002) ; le Piqqusliriiivik Inuit Cultural Learning Facility, Clyde River (Harriet Burdett-Moulton pour Stantec 2012); et le Illusuak Culture Centre, Nain Labrador, (Saunders sur le point d’ouvrir ses portes).

**Grand River Employment and Training Center – Ohsweken, ON**
James Goldie, Carleton University  
11:30–12:00  
Friday, May 26 | vendredi, le 26 mai  
The Studio

The GREAT (Grand River Employment and Training) Opportunity Centre is an immense mixed-use facility offering over 40 000 square feet of job counselling, apprenticeship training, internships and employment opportunity. Located on Six Nations reserve land in the village of Ohsweken, self-sufficiency is the driving force behind the facility their mission and services. This paper will outline and assess the architect’s ideas surrounding sustainability, community involvement and considerations around traditional ideas like the seven generations principle. It will show how traditional forms, ideas and symbolism can hold immeasurable value and can be merged with contemporary technology to develop an effective space that embodies a community’s pride and a thriving architectural tradition.

**Construire en territoire Inuit**
Marc Blouin, Marc Blouin Architecte  
12:00–12:30  
Friday, May 26 | vendredi, le 26 mai  
The Studio

Pour l’architecte Marc Blouin, qui a établi une relation basée sur le respect et la confiance avec ses clients du Nunavik, les gens du Nord ont souvent une idée très juste de ce que sont les solutions à leurs problèmes. Le rôle des architectes et des intervenants, venant de l’extérieur, consiste alors à accompagner les populations locales dans le long processus de réflexion, de mise en forme, de recherche de financement et de réalisation. Depuis 2000, la firme a conçu divers types de projets pour les villages de Kuujjuaaraapik, Umiujaq, Inukjuak, Puvirnituq, Akulivik, Ivujivik, Salluit, Kangisujuaq, Quaqtaq et Kuujjuaq. La connaissance fine du territoire, de son climat et de sa culture, acquise au cours des deux dernières décennies, sous-tend le travail de la firme Marc Blouin architecte en milieu nordique.

Le dialogue, instauré entre l’architecte et ses clients, lui a été essentiel pour mieux répondre aux besoins des habitants des villages nordiques. Cette démarche participative lui a permis de mieux saisir les contraintes bioclimatiques et de comprendre comment donner à des bâtiments contemporains, construits en territoire Inuit, une forme à laquelle les gens puissent s’identifier.

Pour l’architecte et son équipe, désireux de partager leur expérience en milieu nordique, le récent projet de salle multidisciplinaire de Kuujjuaaraapik a été l’occasion d’une réflexion approfondie sur la préservation et la diffusion de la culture Inuit. Un autre projet, celui du futur centre culturel de Puvirnituq, fruit d’une étroite collaboration avec l’Institut culturel Avataq, permet de pousser encore plus loin cette recherche.
Religious Architecture in Canada II | L’architecture religieuse au Canada II

Session Chair | Président : Malcolm Thurlby, York University
11:00–12:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

Minority Immigrant Narratives: Diverse Identities in Saskatchewan

Church Building
Kristie Dubé, York University
11:00–11:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

One of the most common avenues to approaching the study of religious architecture is to divide it according to denomination. Through the connecting tissues of shared religious doctrine, otherwise distant structures can be drawn together to become part of a larger fabric. In the search for commonalities though, differences sometimes can be overlooked.

During the pioneer period of the early 20th century, Saskatchewan was inundated with multiple waves of immigration. Minority immigrant narratives are present in many of the churches constructed during this period, but these voices are harder to place into larger denominational narratives and are sometimes left as an aside. In light of Canada’s 150th anniversary, it is important to focus on these narratives, as they embody the diversity that has shaped Canada’s built heritage and thus Canadian culture(s).

An analysis of peoples who had left their former homes to make a new start, but who held part of their old lives/societies within them, has much to offer. When these peoples constructed churches, buildings that are dedicated to a higher power, they embedded their hopes for their new lives in Canada in the structures. Often, these hopes were not entirely in line with the Anglo-normative bent of the government and other institutions of power. Instead, they offered alternative perspectives. Churches such as Bekevar Presbyterian (1911) and Kaposvar Roman Catholic (1906-7), altered the language of church architecture in minor ways to reflect their own aspirations, which brought alternative voices into Canada’s built landscape. These alternative perspectives became the seeds of the nation’s multiculturalism, the Canada of many identities. In order to understand the Canada of today, it is important to understand its roots, namely, the complex fabric that was created by incorporating the voices of many into the dream of what a nation could become.

Vines, Gates, and Temples: Using Cemeteries to Understand Mormonism in Canada

Brooke Kathleen Brassard, University of Waterloo
11:30–12:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

Members of minority groups must negotiate and balance their religious, ethnic, and cultural identities in our increasingly diverse nation. The Church of Jesus Christ of Latter-day Saints offers a case study of an often-overlooked minority faith in Canada. I propose a study of the built environment in predominantly Mormon towns in southern Alberta, where they first permanently settled in 1887, with a focus on cemeteries and architectural expressions of identity.

Like religious architecture, the cemetery is “a physical space and a spiritual place,” but it is the cemetery, per Wright, that “confuses the symbolic and physical to allow memories forgotten in other locations to survive--often silently.” I propose that gravestones offer evidence for understanding the process of integration into Canadian society. Using data from six cemeteries, I observe three periods: Generic
Christianity, Mormon Symbolism, and Temple Imagery. During their first decade in Canada, Mormons commemorated the dead with generic Christian images, such as vines of ivy. Like their meetinghouses, there was nothing identifiably “Mormon” about their graves. In the 1900s, they favoured Mormon symbols related to their views of afterlife. Finally, with the construction of the Cardston Alberta Temple in the 1910s, the Mormons in Alberta solidified their presence in the nation and images of the sacred structure in their cemeteries marked their confidence as Canadians.

Gordon W. Lloyd (1832-1904): the Canadian Churches of Detroit’s Architect
Loryssa Quattrociocchi, University of Oxford
12:00–12:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

The province of Ontario is by no means short of ecclesiastical jewels thanks to the tenacity and fervour of nineteenth-century architects. Amongst the list of prolific architects working in this century though, there is a name that has frequently been omitted: Gordon W. Lloyd’s (1832-1904). Lloyd was born and trained in Britain, established an architectural office in Detroit, MI, and lived across the Detroit River in Windsor, ON. Although Lloyd designed various domestic, commercial and institutional buildings throughout his career, churches were his specialty, and all but one of his forty-two churches in America and Canada are Gothic. While Lloyd was an active architect during the latter half of the nineteenth century – even being referred to as the dean of Detroit architects at the time of his death – nothing has been published on him for nearly fifty years, the last being a brief survey of a select few of his Detroit buildings in W. Hawkins Ferry’s The Buildings of Detroit (1968). Although most of Lloyd’s buildings are in the United States – in Detroit more specifically – this paper will introduce his ten Canadian churches built throughout the latter half of the nineteenth century.

Current Research II | Recherches actuelles II
Session Chair | Présidente :
Jessica Mace, Université du Québec à Montréal
13:30–15:00
Friday, May 26 | vendredi, le 26 mai
The Studio

La Maison montréalaise: A Fusion of French and British Architecture and Building
James Maddigan, Robertson Martin Architects
13:30–14:00
Friday, May 26 | vendredi, le 26 mai
The Studio

In Quebec, la maison québécoise (Quebec style house), and la maison montréalaise (Montreal style house) are two house styles distinctly identified with the province, seen as adaptations of French architecture and building traditions to the climatic and practical needs of New France. The former, a rural style built in wood or stone, is characterized by a gable profile with steep roof slopes and projecting concave curved eaves. The latter, an urban/rural style built in stone, is characterized by gables having sloping parapets, rising to single and/or double chimneys, with the double chimneys often joined by a lower horizontal parapet. The variation of la maison montréalaise having the double chimney with a horizontal parapet is perceived as a unique and distinctive feature. An archetypical example of this is the Chateau de Ramezay in Montreal. While these house styles are perceived as domestic, there is recognition in historical writing that the domestic architecture and building traditions were influenced by exterior sources. While la maison québécoise style is not common outside of Quebec, la
maison montréalaise style, in particular the variant with a double chimney joined by a lower horizontal parapet, can be found in Canada, the United States, and the United Kingdom. It is the assertion of this paper that this feature is not a design element originating from within Quebec, but is a fusion of French and British architecture and building traditions. Through an exploration of period paintings, prints, maps, and early photographs this assertion will be explored and demonstrated.

**Curating Taste in Canadian Homes and Gardens: Minerva Elliot’s Decorating Advice, 1925-40**
Nicola Krantz, Carleton University
14:00–14:30
Friday, May 26 | vendredi, le 26 mai
The Studio

In the first half of the twentieth century, Minerva Elliot was recognized as a prominent Canadian interior decorator. Despite her successful and influential career, she is relatively unknown today. Through archival research and the analysis of Elliot’s works featured in the popular upper-middle class magazine Canadian Homes and Gardens from 1925 to 1940, this paper will investigate how Elliot professionalized the role of the interior decorator in Canada and helped to shape notions of identity, class, and taste. Launched in 1925, Canadian Homes and Gardens targeted female consumers by publishing expert advice on home furnishings, decoration, architecture, entertaining, and horticulture. Elliot was considered a Canadian authority on the subject of interior decoration and regularly contributed to the magazine, often publishing photographs of the lavish Canadian interiors she decorated. Despite studying European architecture, Elliot built a career as an interior decorator first by working in the home furnishing departments at Eaton’s in Toronto and Wanamaker’s in Philadelphia before starting her own decorating business. Conventional codes of femininity at the time, including women’s domestic experience, made them fittingly capable, it was reasoned, to work in home decoration. This research will help identify the role both women and women’s magazines played in promoting the trends and taste that shaped the Canadian interior, a subject that is often overlooked in architectural history. Moreover, the ephemerality of interior decoration and its association with women situates it as inferior to the sturdy permanence of architecture, evident by our recognition of famous architects but not of famous decorators.

**Exhibiting the Ark: Design and Analysis**
Steven Mannell, Dalhousie University
14:30–15:00
Friday, May 26 | vendredi, le 26 mai
The Studio

*Living Lightly on the Earth: Building an Ark for Prince Edward Island 1974-76* is an exhibition curated for the Confederation Centre of the Arts in Charlottetown PE, and expected to travel to other galleries. The exhibition presents a combination of archival materials – drawings, photographs, film and video, professional reports, publications, artifacts and ephemera – and newly created works – architectural models, animations, videos, and environmental installations. The curatorial goal is to provide a multi-layered experience and interpretation of this important work of 1970s Canadian ecological architecture, communicating the form and systems of the building, its place in cultural history, and its reception and legacy. This presentation offers an overview of the exhibition, and a perspective on the role of creative engagement with evidence in curating architectural history.
Religious Architecture in Canada III | L’architecture religieuse au Canada III
Session Chair | Président :
Malcolm Thurlby, York University
13:30–15:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

Diaspora, Nostalgia, Invention: Sharif Senbel’s British Columbia Mosques
Jamie Scott, York University
13:30–14:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

The word masjid (mosque) means simply “place of prostration.” For Muslims, the Qur’an and Hadith serve as ultimate arbiters of value, meaning and truth, but neither says anything about the location or look of mosques. Nor have Muslim jurists. Nonetheless, certain features have come to characterize the architecture of mosques: domes and minarets; arched windows and doorways; courtyards, fountains and gardens. Inside, images of human and animal life – considered distractions from a mosque’s primary devotional purpose – yield to varieties of botanical representation, calligraphy and tessellation. Exposure to modernist and modernizing western architecture, however, has presented designers of mosques in Muslim communities in diaspora with several challenges. How may the urge to innovate accommodate the international language of modernist design to the aesthetic expectations of different immigrant Muslim groups? How may such accommodation resist subjecting modernist innovation to the dictates of Islamic convention? Conversely, how may invention avoid subverting architectural conventions associated with the mosque’s primary identity as a place of worship? Further complicating the picture, nostalgic attraction to the architectural conventions of “back then” and “over there” frequently suggests existential safeguards against the economic, social and cultural insecurities of here and now in a new land. The issue of gendered space epitomizes these tensions. Against this backdrop, this paper explores the efforts of Vancouver architect Sharif Senbel to meet such challenges with what he calls the “Canadian Islamic regionalism” of British Columbia’s Masjid al Hidayah (Port Coquitlam, 2003), Surrey Mosque (2005), Vernon Mosque (2011) and Prince George Islamic Centre (2013).

St. Ignatius of Loyola Parish at 100
Nicola Pezolet, Concordia University
14:00–14:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

The year 2017 marks the 100th anniversary of the St. Ignatius of Loyola parish. Founded in 1917 by Jesuit missionaries, St. Ignatius is an Anglophone Roman Catholic community in the Notre-Dame-de-Grâce (NDG) neighborhood in the city of Montreal. This paper seeks to present, based on new archival research, a brief history of St. Ignatius by doing a comparative analysis of the design and material culture of two of its buildings: Henri Labelle’s English Collegiate church (built on the grounds of Loyola College in 1933, during the hardships of the Great Depression), and its successor, Robert Fleming’s organic, midcentury modern church (inaugurated, a block away, in 1967, in the immediate aftermath of the Second Vatican Council and amidst the popular excitement surrounding Expo 67). Decades later, despite significant changes in the province of Quebec and in the Roman Catholic Church, both spaces continue to be in operation. The older church on the Loyola campus continues to hold regular Catholic services, but it has become a multi-faith worship space (especially after the merging of Loyola College with Sir George Williams University to form Concordia University in 1974). The newer church also welcomes hundreds of parishioners and visitors each week.
This paper asks a series of questions to reveal these sites’ layered histories: What can their façade and their décor tell us about the shifting aesthetic and pastoral priorities of Canadian Roman Catholic clergy members and lay people? How did these buildings evolve with Montreal’s changing religious, cultural and socio-political contexts? Finally, how do these sites respond to the changing needs, both material and spiritual, of their increasingly diverse users?

**Byzantine in Ottawa | Dominion-Chalmers United Church**

Natalie Anderson Rathwell, York University
14:30–15:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

The history of Dominion-Chalmers United Church (Chalmers Presbyterian) is a history of construction, destruction, mobility, and amalgamation. As the church body prepares for a momentous shift once again, this paper examines the forces of faith, style, and practicality that resulted in this dynamic and historically wealthy congregation commissioning the 1912 Romanesque and Byzantine Revival gem that stands today. A late example of Alexander C. Hutchison’s work, Dominion-Chalmers represents one of the Montreal architect’s most cohesive amphitheatre plan churches, expertly marrying architectural detail to practical considerations for liturgical function, seating, sightlines, and acoustics. I draw specifically on the work of Jeanne Halgren Kilde, as well as Candace Iron’s interpretation of Thomas John Rutley’s work in my assessment of how the multisensory characteristics of this space function and were considered by the architect and building committee in relation to both the needs of the congregation and the architectural precedents from which Hutchison drew inspiration. Hutchison is a monumental figure in the landscape of Canadian architecture whose oeuvre is presently met with a dearth of scholarship. With a career featuring commissions for approximately 33 churches from among 225 architectural projects, this paper marks the start of my dissertation research into Hutchison’s ecclesiastical designs and their multisensory properties.

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**Current Research III | Recherches actuelles III**

Session Chair | Président : Candace Iron, Humber College
15:30–17:00
Friday, May 26 | vendredi, le 26 mai
The Studio

**Frank Darling and His Legacy**

David Winterton, ERA Architects
15:30–16:00
Friday, May 26 | vendredi, le 26 mai
The Studio

The early 20th-century Toronto architect Frank Darling (1850-1923) was arguably the province’s most gifted architect of his generation and practiced, with partner John Pearson, until his death in 1923 at age 73. Darling authored significant landmark buildings (with a series of associates) in Toronto and region, Winnipeg and Vancouver, but very little is known of his life, influences (and library), the organization and operation of the influential practice of Darling & Pearson and the eventual careers of those who trained under him. Given the sophistication and breadth of his designs, the impressive output of building designs, (especially small bank branches, arguably a defining aspect of Canadian urban form), and the lasting mark the firm made on the architectural character of Toronto, critical research into this figure and his professional progeny is long overdue. This paper will present new research on Darling, building on the author’s previous research on Darling- designed Edwardian skyscraper and bank forms in Toronto, and will share findings from the late William Dendy’s research on Frank Darling,
archived at the University of Waterloo, as well as other new sources.

Visiting the Global Village: The International Broadcasting Centre at Expo ‘67
Michael Windover, Carleton University
16:00–16:30
Friday, May 26 | vendredi, le 26 mai
The Studio

In some ways Expo ’67 represented the aspirations of Canadians at the time of the country’s centennial. Futuristic and optimistic, the event celebrated peace, international cooperation, and modern technology, among other things. With over 50 million visitors, it was a tremendous success. The events of Expo were also viewed or listened to many times more than this, making Expo perhaps a physical manifestation of Marshall McLuhan’s theory of a “global village.” Indeed, the place of Expo in the mass media beamed around the world no doubt contributed to its high attendance. The media hub at Expo was the International Broadcasting Centre (IBC), designed by the Canadian Broadcasting Corporation. More than just a site of media production for 200 of the world’s broadcasters, the IBC was also a destination, with over three quarters of a million visitors (about 5,000 visitors a day). On the occasion of Canada’s sesquicentennial, it is appropriate to explore how the IBC (now demolished) represented Canadian ideals fifty years ago. The building will also be read as exemplifying the goals of the CBC at an important moment in its history. This paper also argues that the broadcasting centre resonates with the spatio-media theories of McLuhan. As a site that responded to popular interest in the production of radio and television, IBC emphasized the spatiality of mass media. Laden with fleeting and ephemeral moments, sites of mass media, maybe more than any other building type, highlight the place of modern, layered experiences, yet their histories are very often overlooked.

Uncalled-for Severity: Thomas Young and Goderich
Anthony Hopkins, York University
16:30–17:00
Friday, May 26 | vendredi, le 26 mai
The Studio

In 1839, beyond prestigious projects in Toronto, Thomas Young had commissions to design three new Upper Canada District gaols in Guelph, Barrie, and Goderich. The story of the Goderich gaol is particularly well-documented, the Minute books and correspondence of the Building Committee filling banker’s box 487 in the archives of the Western University in London, Ontario. As the design and construction of the gaol unfold, meeting by meeting, letter by letter, one major theme to emerge is, alas, the progressively acrimonious deterioration of the relationship between the architect and his clients. Early correspondence is suffused with Victorian gentility. The letters are written with quill pens, payment is negotiated not in dollars, not in pounds, but in guineas. The decline begins with concerns about the need to provide a full set of plans, proceeds through distress at the architect’s infrequent presence on site in Goderich. Issues surrounding payment cover many pages. At one point Young feels that a member of the committee may be persecuting him. Letters written by that member prove that he is persecuting Young. Months later, frustration leads the committee to redesign the roof of the building. In anger, Young spends a week in Goderich in the fall of 1840, livid when the committee will not communicate with him, apoplectic when it does. Resignation ensues, Young writing about “the uncalled-for severity…such that no professional man was ever subject to.” Lawsuits follow.
Religious Architecture in Canada III | L'architecture religieuse au Canada III

Session Chair | Président :
Malcolm Thurlby, York University
15:30–17:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

St John’s Anglican Church Jordan, ON
Alana Duggan, York University
15:30–16:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

St John’s Anglican Church in Jordan, Ontario was constructed in 1841 but there is no documentation about the architect or builder of the church. This paper attributes the design to the Toronto-based architect John George Howard (1803-1890) on the basis of remarkably close similarities with documented churches by Howard. Specifically, the very distinctive gallery piers at Jordan, with four clustered columns with moulded shaft rings correspond very closely with those in a Howard sketch for a church on Snake Island, and in the interiors of St John’s, York Mills (1843), and Christ Church, Tyendinaga (1843). The Snake Island church was perhaps never built but may have served as a template for future commissions. The piers, along with several characteristic motifs, were used repeatedly by Howard in his ecclesiastical oeuvre.

Filling the Empty Vessel: The Anglicans and the Inuit in Nineteenth-Century Labrador
Peter Coffman, Carleton University
16:00–16:30
Friday, May 26 | vendredi, le 26 mai
The Walker Room

Whenever dominant and subordinate cultures come into contact, the architecture built as the setting for their encounters reveals much about the dynamic between them. Often, a rich and complex architectural hybridity occurs, such as Anglo-Norman architecture in England, or Mudéjar architecture in Spain. Another example of an encounter between a dominant and subordinate culture was the English presence in Labrador in the second half of the nineteenth century. The Church of England’s Labrador mission can be considered to have begun in 1848, when Bishop Edward Feild conducted the territory’s first Anglican service in Forteau. Soon after, he had his first encounter with what he called the “Esquimaux,” and their conversion became a prized goal of his episcopate. What followed was an ambitious if not altogether successful campaign of church-building and missionary work. But unlike so many historically analogous situations – including contemporary examples in the British Empire – the Anglican churches in which Inuit were baptized are notable not for their hybridity but for its absence. This paper examines those buildings in the context of numerous other primary documents in order to explore the dynamic between the Anglicans and the Inuit in nineteenth-century Labrador.

"Correct" fonts for Gothic Revival Churches in New Brunswick and Upper and Lower Canada
Malcolm Thurlby, York University
16:30–17:00
Friday, May 26 | vendredi, le 26 mai
The Walker Room

John Medley, Bishop of Fredericton, 1845-1892, is well known as a champion of the ecclesiological Gothic Revival for Anglican churches in New Brunswick. His passion for designs for which ‘authority’ was established in English Medieval Gothic sources extended to the fittings of churches including open seats, stained glass, floor tiles and fonts. It is the latter that is the focus of this paper. For his cathedral at Fredericton the font was imported from Exeter where Medley
had been vicar of the parish church of St Thomas and canon of the cathedral before moving to Fredericton. The font is of Caen stone and was carved by Simon Rowe, master mason of Exeter Cathedral. The design of the font was based on the medieval example in St Mary’s, Beverley (Yorkshire) which had been published in F. Simpson, Baptismal Fonts (1828), and which had been copied by Rowe for Exeter Cathedral, and the parish churches of Barnstaple and Broadclyst (Devon). I shall review other fonts supplied by Rowe for other Anglican churches in New Brunswick all of which were copies of Gothic originals illustrated in Simpson or Paley’s Illustrations of Baptismal Fonts (1844). I shall introduce analogous examples at Sillery (PQ) and Hawkesbury (ON) and then focus on two marble fonts in Toronto, one in St George the Martyr, the other in St James’s Anglican Cathedral.
The late nineteenth century was characterized by an abundance of architectural influences. The plethora of choices at the time was described by contemporary observers as confusing, and the period as a whole as transitional. In England and in North America, battles raged—in the press and in bricks and mortar—as to which style was best suited to contemporary life, and as to which would form the basis for a new, modern architecture. Rather than wholeheartedly adopting one style or another, however, many architects and patrons sampled from different historical periods, with heterogeneous and eclectic results. Gothic, as one of the leading styles of the earlier nineteenth century, continued to be used in various guises. This contentious movement, now known as High Victorian Gothic, has been very little studied in the context of Canada, particularly as most of its products have long-since been demolished. As a result, to posterity, it seems as though Gothic waned in popularity for secular commissions in the late nineteenth century, but archival materials paint a different picture. This paper seeks to shed light on this fascinating style through an examination of the Toronto architect William George Storm (1826–92), who exploited Gothic for his domestic commissions throughout the 1870s and 1880s. Through the lens of Victorian Toronto, this paper will examine the varied reasons behind the selection of Gothic, how Canada fit into international debates over style and how Canadian architects, like Storm, reconciled the past with contemporary expectations.
As part of the photo-documentary project “You don’t know what you’ve got ‘til it’s gone”: The Destruction of Milton Park, Gutsche’s photographs describe a rare intersection between the women’s movement and the heritage conservation movement in Montreal, and an opportunity to explore its vernacular buildings through a gendered lens. Looking at the surface of the photographs, this paper asks how personal politics affect our understanding and use of space. Moving deeper in and through the images, it explores the tension between photography as a tool to recover women’s participation in the construction of space, and the constructed space of the architectural photograph.

1 This project was co-created with David Miller.

Alternative Modernities | Modernités alternatives

Session Chair | Présidente :
Bojana Videkanic, University of Waterloo
11:00–12:30
Saturday, May 27 | samedi, le 27 mai
The Walker Room

Session Abstract: In light of the temporal emphasis of the conference as a whole, this session will investigate the idea of Canadian built environment in the context of “alternative modernities,” a term that defines Modernism not as a monolithic discourse, but as multiple aesthetic, cultural, and political ways of engaging with/or countering mainstream Western modernist narratives. In other words, how do constructed spaces/buildings in Canada run parallel to, or otherwise disrupt or complicate, dominant notions of Modernism in the twentieth century? Papers might explore the phenomena of revival or retro, utopias/dystopias/heterotopias, or indigenous interventions into architecture.

Résumé de la séance : Tenant compte de la portée temporelle de ce congrès en général, cette séance vise à traiter l’aperçu canadien de l’environnement construit dans le cadre des « modernités alternatives » qui définit le modernisme en termes d’enjeux esthétiques, culturels et politiques et les pensés modernistes de l’occident dominant et non pas une narrative homogène. C’est-à-dire comment est-ce que les espaces construits et les bâtiments au Canada coïncident, interrompent ou rendent plus compliqués les concepts modernistes du 20e siècle? Les soumissions pour la séance pourraient explorer les phénomènes de reprise « rétro » soit les utopies, les dystopies et les hétérotopies, ou l’intervention autochtone dans l’architecture.

Automatic Narratives: Life on Post-Industrial Land
Thomas Provost, McGill University
11:00–11:30
Saturday, May 27 | samedi, le 27 mai
The Walker Room

Southern Ontario border city Windsor has incredibly rich beginnings with the meeting of Huron, Jesuits, French, British, and passengers of the underground railroad, all making their home on the south shore of the Detroit River on land purchased for about 300 lbs worth of supplies. Windsor’s geography was incredibly strategic to many different groups, especially for war, and remained an important center for transport after the Industrial Revolution entered the Great Lakes. Automatic, it would seem, that in the last century Windsor has been a company town many times over. Before the amalgamation of smaller communities into one, Ford City was established in the early 1900s as a main-drag East-riverfront development synchronised to the automotive plant of the Ford Motor Company. Only a few blocks West is Walkerville, a neighbourhood incorporated in 1910 and developed around the Canadian Club Distillery owned by Hiram Walker, featuring many early
works by Detroit architect Albert Kahn. Over time, additional automotive-focused manufacturing companies (such as Studebaker, Chrysler, General Motors, Cadillac, etc.) have scaled (and abandoned) the waterfront and industrial corridors, once employing many Windsor faithful and forever shaping much of its physical, economic, social, and urban character. Stubbornly blue-collar, Windsor today is organized by these very industrial remnants. Monolithic manufacturing swaths the size of Central Park are now brownfield sites as sundry manufacturing jobs become technologically obsolete. Automatic Narratives examines concepts of domesticity within the post-industrial urban landscape and documents how people live with and negotiate around these artificial landscapes as part of the daily reciprocity of home and public space.

1 Windsor Architectural Conservation Advisory Committee (WACAC). Historic Sandwich Town: Walk through Ontario’s oldest, continuous European settlement: a field study. (Windsor, Ontario: University of Windsor, Faculty of Education, 1987)

Re-Envisioning Modernity: Transformations of Postwar Suburban Landscapes
Shannon Clayton, ERA Architects
11:30–12:00 Saturday, May 27 | samedi, le 27 mai
The Walker Room

In an effort to explore the potential transformation of North American postwar suburbs, this M.Arch thesis actively engages in the ongoing critique of modernism from the mid-20th century to the present. Contemporary urban design practice has emerged out of a reaction to orthodox modernism. Typically, new suburban development falls into one of two strategies: an attempt to replicate pre-war fabric that never existed, or a reliance on high-density to create instant urbanism. In both cases, the critical role of architecture has been grossly undervalued. Ironically, it is the denial of suburbia’s inherent modernity that has served to prevent genuine place-making. As history demonstrates, modernism is not antithetical to architecture and place. In the postwar years, a critical discussion emerged amongst architects, which sought to evolve modernism beyond functionalism. This was demonstrated through critical discussions on image, experience, and monumentality. As well as increased interest in civic space, and investigations into megastructure. The undercurrent within these explorations was a belief that the scale and complexity of modern development could become an opportunity to create urbanism, rather than squander it. This critical discourse has continued through architectural work in the Netherlands and Denmark since the early 1990s, where an emphasis on visual variety, human scale, and public interaction has been given high priority. This thesis applies principles from this ongoing dialogue, and identifies hidden potential within existing North American suburban networks. As a result, the project re-evaluates the legacy of the master plan from a contemporary perspective.

The Scarborough Guild of the Arts: An Alternative History
Bojana Videkanic, University of Waterloo
12:00–12:30 Saturday, May 27 | samedi, le 27 mai
The Walker Room

This paper addresses the history and possible future(s) of the Scarborough Guild of the Arts (The Guild). In considering Guild’s history and its place within Canadian modernist and contemporary art traditions, I will offer several readings of what the site might mean within Canadian art and architectural history. Given its colonial nature one of the most suited definitions of the site is as an example of alternative modernities. I will also outline the basic structure of the recent and future artistic interventions on the site that have and will engage its history and the socio-political and cultural transformation that Toronto and
Scarborough went through in the recent decades. The intent of my paper therefore is to historicize the Guild, frame it within Canadian socio-political and cultural context, especially as it relates to Indigenous art, diasporic art, and more recent attempts at reading Canadian culture in reactionary, nationalistic terms. My project seeks to understand the site as opposite of that nationalist intent (one that has put forward Canadian history as defined by the Franklin Expedition and the sculpture of "Mother Canada"), instead looking at it in terms of the ways that its history is one of 'other modernity', and modernism, in other words a history of colonization and the cultures it has produced. Consequently, I offer alternatives for how contemporary Canadian art, architecture and heritage can be read and interpreted.
Restaurant Recommendations:

$$$$
Cannery Restaurant
(Steak, Seafood, Brick-Oven Pizzas)
48 John Street (inside the Pillar & Post Hotel)

Grill on King
(Mediterranean Grill)
233 King Street

Hob Nob Restaurant
(Upscale Bistro)
209 Queen Street
(Located in the Charles Hotel)

Treadwell's Farm to Table
(Seasonal, ingredient-driven menus)
114 Queen Street

$$$
Cork's Restaurant and Wine Bar
(Casual Dining)
19 Queen Street

Ginger Restaurant
(Pan-Asian Cuisine)
390 Mary Street

Orzo Restaurant
(Mediterranean)
10 Queen Street

Shaw Cafe and Wine Bar
(European-Style Cafe)
92 Queen Street

The Epicurean Bistro
(French-Mediterranean)
84 Queen Street

$$
Pieza Palsa
(Pizza)
188 Victoria Street

Stagecoach Family Restaurant
45 Queen Street

The Olde Angel Inn
(English-style Pub)
224 Regent Street

Coffee/Tea/Snacks
Balzac's
223 King Street

Starbucks Coffee
118 Queen Street

Willow Cakes and Pastries
(Café)
242 Mary Street
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<th>Wednesday</th>
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<td>May 24</td>
<td>May 25</td>
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<td>Registration</td>
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