

Abstracts From The 10th Annual Meeting

ARCHITECTURAL INFLUENCES FROM ABROAD

(Carlos A. Ventin Discusses His Own Work)

Carlos A. Ventin, M.R.A.I.C., graduated with his Bachelor of Architecture from U.N.N.E. University in Argentina in 1961. This was followed by graduate work in Brazil and India before he joined B.V. Doshi, the Chief Architect of Le Corbusier, Ahmedabad, India, where he was involved with projects done by Kenzo Tange of Japan and Louis Kahn of the United States.

After lecturing in design at the School of Architecture at Guyarat University in 1964-65, he emigrated to Canada or more specifically to southwestern Ontario, in 1965. Following two years with the London Board of Education, Ventin joined the office of W. M. Smale of Simcoe and assumed the practice on the latter's death in 1970.

Since 1970, C. A. Ventin Associates, as the practice has been known, has been responsible for an impressive and diverse number of projects. The River Mill and Swimming Pool Building at the Ben Miller Inn, Goderich, Ontario, won the first design prize for Canada and the second prize for North America and Europe awarded by the Master Pool Associations.

The Lynwood Arts Centre in Simcoe was honoured with an award for Design Excellence from the Ontario Association of Architects in 1978, while the renovations and additions to the former Norfolk County Courthouse, now the Town Hall, Simcoe, were recognized widely upon completion in 1977 as one of the first successful projects to recycle rather than restore a major landmark building in Ontario. These projects have been followed by others in a similar spirit but exhibiting their own special responses to the clients, structures and contexts, including the Wellington County Administration Centre incorporating the former Wellington County Courthouse in Guelph, the Milton Town Hall in the old Halton County Courthouse and county offices in the now-vacated Oxford County Jail in Woodstock.

Ventin spoke to the SSAC about his work, and emphasized the factors by which the success of an architectural firm is measured in the restoration and recycling of a building. Design was central to the presentation, but technical knowledge, energy conservation, budget, and client's attitude were also discussed.

WILLIAM THOMAS

(Neil Einarson, Winnipeg, Manitoba)

William Thomas (1799-1860) has been credited as being one of the founders of the Canadian architectural profession due to the scope of his work and his contribution to the professional development of architects. His significance among his generation of architects in Canada lies not only in the outstanding nature of the work he executed, but also in the unique opportunity afforded of following in detail the architect's preparation in England for a career in Canada.

Thomas was the son of an innkeeper in Chalford, near Stroud, Gloucestershire. The most famous member of the family was his brother John (1813-1862), who studied briefly under William in the early 1830's and who is best remembered

as a most prolific sculptor and as the superintendent of all of the sculpture on the Houses of Parliament in London. William Thomas initially apprenticed as a carpenter and joiner, but in the 1820's surfaced as an architect in Birmingham in partnership with Richard Tutin, under whom he probably trained.

The versatility and professional ambition that was to mark Thomas's career accounts for his 1832 move to Leamington Spa, a highly popular and fast-growing watering place in Warwickshire. Here he led a varied career. Initially serving as agent for a developer, he promoted and executed his own building speculation schemes, was acting Town Surveyor, and designed numerous buildings for clients. Thomas' work in Leamington included a wide range of buildings, all more or less closely related in style to the work of John Nash and the publications of J. C. Loudon: development plans, terraces, villas, town houses, a circus, chapels and a pump house and baths.

Overextension in his building speculation schemes, a depressed economy and local bank failure forced Thomas into bankruptcy. Again, Thomas' qualities of versatility and ambition come to the fore. He entered prestigious architectural competitions, sent to press his *Designs for Monuments and Chimney Pieces* and received two of his largest commissions for a palatial draper's shop and church, both in Birmingham, which were to influence his later designs. Then in 1843 with his wife and eight children, Thomas moved to Toronto, which was about to enter a boom period, but with only two architects listed in city directories.

In the ensuing 17 years in Canada, Thomas was to design an impressive range and quality of work, including commercial buildings, town houses, villas, banks, and schools; but he is probably best remembered for the churches and significant public buildings which reshaped the skyline in Canadian cities from Halifax to London. In these works can be traced Thomas' maturation and the development of a powerful personal style.



Raithby House provides an interesting juxtaposition of old and new at the University of Guelph campus.

**PUGINESE PRINCIPLES IN ONTARIO:
THE CHURCH OF OUR LADY OF THE IMMACULATE
CONCEPTION AT GUELPH AND THE ECCLESIASTICAL
ARCHITECTURE OF JOSEPH CONNOLLY**

(Malcolm Thurlby, York University)

Joseph Connolly was born in Limerick in 1840 and received his architectural training in the Dublin office of J. J. McCarthy, "the Irish Pugin" as he was popularly known. Following a period as McCarthy's chief assistant, Connolly made a study tour on the continent before returning to Limerick to start his own practice. His stay in Limerick was, however, short-lived, and in 1873 he moved to Toronto where he formed a partnership with Silas James. This alliance was dissolved by early 1877 after which Connolly practiced alone, working primarily for the Roman Catholic church until his death on 13th December 1904. Connolly was responsible, in whole or in part, for thirty Catholic churches and chapels in Ontario and one in Sault Sainte Marie, Michigan, most of which are built in the Gothic revival style as recommended by Augustus Welby Pugin, that great champion of Catholicism and the true Christian Gothic style.

The influence of Pugin on Connolly's work is immediately evident by comparing one of Connolly's earliest churches, St. Mary's, Grafton (1875) with Pugin's St. Wilfrid's Hulme, Manchester; Church of the Assumption, Bree (Co. Wexford); and St. Mary's, Stockton-on-Tees. For the rebuilding of St. Bartholomew's, later Our Lady of the Immaculate Conception at Guelph, commenced in 1877, something rather grander than Grafton was called for. Father Hamel instructed Joseph Connolly to model his design on Cologne Cathedral with which the Father had been particularly impressed on his European travels. In Connolly's scaled-down version of the German Cathedral he has taken over the apse-ambulatory plan with radiating chapels, clerestorey windows with bar tracery set in gables, a motif he has extended down to the windows of the chapels, the transept arms, and the fleche over the crossing. His original design also included twin facade spires after Cologne, a scheme he later intended for St. Peter's, London, but which was only realized in single spired versions such as St. Patrick's, Kinkora, and St. Michael's, Belleville. Numerous details at Guelph betray Connolly's training with McCarthy as comparisons with the latter's Monaghan Cathedral and St. Peter and St. Paul, Kilmallock (Co. Limerick) will demonstrate. In essence, however, the principles and even certain details of the design must be traced to Pugin. The cathedral style twin spired facade; using a model constructed, at least in part in the middle ages; the external expression and articulation of different exterior spaces; and the polished granite columns all originate with Pugin.

Even though the facade was not completed to Connolly's design, the Church of Our Lady of the Immaculate Conception demonstrates strong stylistic ties with Europe and stands overlooking the city of Guelph as an architectural symbol of Catholic triumph that would have delighted Augustus Welby Pugin.

ARTHUR W. HOLMES

(Christopher Thomas)

Born in London and trained in the architectural office of G. E. Street, Arthur W. Holmes (1863-1944) came to Toronto during the 1880's and became a draftsman for Joseph Connolly (1840-1904), the noted Irish-born designer of Roman Catholic churches in Ontario (Church of Our Lady, Guelph; St. Peter's Cathedral, London; additions to St. Mary's Cathedral, Kingston; St. Mary's and St. Paul's Churches, Toronto). It was

probably under Connolly's influence that Holmes converted from the Church of England to Roman Catholicism. By 1891, Holmes had left Connolly's office and formed a partnership with A. A. Post, who had himself been trained in the Victorian Gothic manner by Henry Langley of Toronto. Together, Post and Holmes designed an Episcopal church in Michigan and Roman Catholic churches in Ontario at St. Mary's, Niagara Falls, Wildfield (Caledon), Richmond Hill and Oshawa. They also designed new educational buildings for the Basilian Fathers in Toronto.

Holmes was absent briefly in Buffalo but by 1899 was back in Toronto, where he practised without a partner until shortly before his death. When Connolly died in 1904, Holmes took over both his practice and his role as virtual "in-house" architect to the Roman Catholic Church of Southern Ontario. By this time, however, the extent and diversity of church-design were beyond the capacity of one architectural office to supply, and by World War I, Holmes had lost his hegemony in the field. His accomplishment was, nevertheless, prodigious: in addition to schools, parish rectories, hospital buildings, cemetery gate-lodges and the like, Holmes designed at least fourteen churches in the Archdiocese of Toronto and several in neighbouring dioceses, notably Peterborough. In Toronto his best-known designs are St. Patrick's, McCaul Street (1903-8), St. Helen's, Dundas Street West (1908-10), St. Ann's, Gerrard Street East (1912-14), Holy Name on 'the Danforth' (1914-15 and 1926), and Holy Rosary on St. Clair Avenue West (1925-7). These are all large churches with simple, cavernous interiors and imposing facades in a variety of historicizing styles designed to be impressive.

His most important single building is St. Augustine's Seminary on Kingston Road, Scarborough, of 1910-13, which he built in a simplified Beaux-Arts classical manner, with ecclesiastically appropriate allusions to the architecture of Rome.

Holmes also brought to completion a number of Connolly's buildings, including the decoration of the Church of Our Lady, Guelph, in 1907-8.

Always closely associated with the Basilian Fathers, Holmes finished his career in the late 1930's with two large academic buildings for the Basilians' St. Michael's College in Toronto. These he designed in a stripped-down version of the College's prevailing collegiate Gothic style.

By no stretch of the imagination was Holmes an architectural pioneer. Then again, he was designing for the Church in a period of theological ultra-conservatism. He did, however, build solidly, economically, quickly and lastingly. He helped create for the Roman Catholic Church an image of strength and endurance during its period of developing maturity in English Canada.

**JOHN TURNER AND ENGLISH
ARCHITECTURAL INFLUENCE IN ONTARIO**

(Paul Dilse)

After having received his training from the Cubitt Brothers of London, England, John Turner settled in Brantford, Ontario in the same decade that the town plan for Brantford was surveyed. Over his forty-year career, Turner produced designs for many buildings in Brantford and for a few significant ones in St. Thomas, Caledonia, Mount Pleasant, Simcoe, Stratford, St. George, Paris and Waterford. There is a close relation between Turner's Classical Revival courthouses and the Cubitts' London Institution of 1815-9. Of decided English influence too are his Gothic Revival churches and houses and his "Union Jack" park plan for Victoria Square. Without downgrading the architect's talent, Turner's various commissions speak of the success that

Brantford had in concentrating industrial growth and extending its sphere of influence in the region. Today, John Turner's English-influenced Victorian architecture makes up the oldest surviving buildings in Brantford and the early landmarks of surrounding towns. Beginning with the Brantford Town Hall in 1849 and finishing with alterations to the Brant County Courthouse in 1886, this lecture documented with slides the built works of John Turner, architect, 1807-1887.

ARCHITECTURE OF THE CHINESE IN BRITISH COLUMBIA

(Alastair Kerr, Victoria, B.C.)

Until the completion of the Canadian Pacific Railway in 1885, the settlement of modern British Columbia came primarily from the west. A series of migrations occurred during the 19th and 20th centuries in response to a number of significant mining booms. People from throughout the world brought their own distinctive cultures and lifestyles. As they spread and settled in various parts of the province they built their communities and shelters according to their own traditions, but often tempered by the needs and restrictions imposed by the frontier. One of the richest cultures, and still today so obviously seen as the architecture of a specific ethnic group, was that of the overseas Chinese.

From preliminary studies, however, the first observation which becomes apparent is the architecture of the Chinese in British Columbia is not wholly oriental. Instead it is a blend of both oriental and contemporaneous 19th and 20th century architectural styles. During the course of its history, it evolved as an eclectic aggregate of separate structural parts and decorative motifs, derived from both eastern and western precedents and from which no single monogenous style ever developed. At different times, different elements from each tradition were combined in varying degrees and the "Chinese" character of each building depended largely upon the degree of oriental and quasi-oriental motifs employed.

Four stages of evolution are suggested:

1. *Early Settlement c. 1858-1880*

Early Chinese buildings in British Columbia did not differ significantly from contemporaneous log and frame structures of European origin. Architectural style was defined by function rather than style. Usually Chinese goods displayed in windows, vertical signs written in Chinese characters, paper and bronze lanterns, and rows of porcelain pots sufficed to identify the structures with the Chinese inhabitants.

2. *Railway and Post-Railway c. 1880-1900*

This distinctive architectural expression really began to appear only after increasing numbers of Chinese abandoned their plans of returning to China and as merchant companies and benevolent societies developed in response to the steadier immigration. The buildings which most overtly appeared Chinese in character were the temples, schools, and society buildings. As their functions were specifically related to traditional cultural needs, it is not surprising that they tended to be more visually related to temple forms and pagodas. Commercial and tenement buildings, on the other hand, continued to be built largely according to contemporaneous western traditions, although many were recognizable as Chinese through functional adaptation and applied Chinese decoration or ornament.

3. *High Period of Chinatown c. 1900-1950*

The first half of this century was perhaps the high period of Chinatown. During this period a very distinctive form of Chinese urban architecture appeared, characterized by attenuated

proportion and recessed balconies. Between 1900 and 1910 Victoria's Chinatown was still primarily the most important Chinatown in British Columbia and here the newer developments can be seen first. After 1910, Vancouver's Chinatown quickly became the province's most important Chinese community and it is in Vancouver that this style fully flowered.

4. *The Modern Period c. 1950-1980's*

Chinese architecture since the 1950's has also taken some new directions from the older established styles of the urban Chinatowns. This change can be seen by new factors in the architectural makeup. In the Orient, particularly Hong Kong, western economic and industrial interests were responsible for the creation of a new fusion of Chinese and western traditions with quite a different result from the tradition promulgated on the West Coast. These innovations, which include a profusion of brilliant signs, more authentic and flamboyant Chinese decoration, and real examples of Chinese fretwork, in brilliant reds and golds, can particularly be seen in Vancouver's Chinatown, where the community has strong ties with Hong Kong. The numerous Chinese restaurants which have appeared throughout the Province in the last two decades have also taken their stylistic inspirations from these new ideas rather than from indigenous developments.

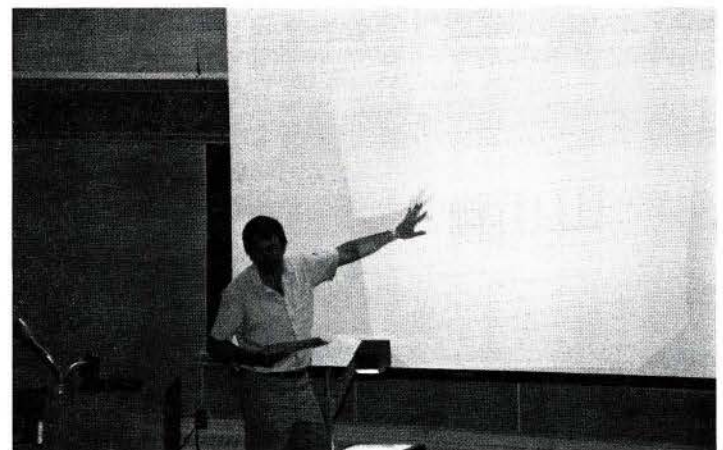
OTTAWA AND THE GOTHIC REVIVAL STYLE

(H. W. Schade, School of Architecture, Carleton University, Ottawa)

Until recently, the Parliament buildings dominated the skyline of Ottawa. Built in the 1860's in the Gothic Revival style, which expressed the close ties Canadians felt at that time with Great Britain, these three buildings became the trend setters for future architecture—Ottawa became a Gothic city.

When the Centre Block burnt down in 1916, there was no question but that it would be rebuilt in the Gothic style, albeit with some changes compared to its predecessor. More important became the adherence to this style when in the MacKenzie King years the architects of the new post office (W. E. Noffke, 1968) and especially the Supreme Court (Ernest Cormier, 1939) were forced to drastically change their design submissions in order to harmonize the new buildings with the existing ones.

A very recent example is the design of the new National Art Gallery (Safdie/Parkin) which will blend a very modern design concept with the Gothic skyline behind it.



Past President John Lehr describes a cottage design common to the Lake Winnipeg beach resorts.

No other Canadian city has such a strong Gothic character—with the eclectic mix of building styles, one may even be tempted to argue that some Canadian cities have no character at all.

Despite the strong neo-Gothic influence, however, there are scattered throughout Ottawa some fairly substantial examples of other building styles. They indicate that the wish for uniformity in the building of this city occasionally was disregarded in the search for a more meaningful—and functional architecture.

Thomas Fuller, co-architect of the Parliament buildings, himself had gone through an "Italian Renaissance" period in his design for the State Capitol in Albany, New York, and embraced Richardsonian Romanesque (Langevin Block, 1883) when he was called back to Ottawa to serve as chief architect of D.P.W.

In these Greek and Roman examples side by side with their offspring in the cold climate of Canada, we will see the carefree manner in which Ottawa burghers, surrounded by the Gothic style, reached back to the Antique or the Colonial period.

"They may not have known much about architecture, but they knew what they liked".

THE CLERGY, THE COMMUNITY AND ANGLICAN ARCHITECTURE IN NEWFOUNDLAND

(Shane O'Dea, Memorial University, Newfoundland)

While clerics and conflagrations should not be spoken of in the same sentence as forces of progress, they did in fact serve as such in Newfoundland in the 1840's. Bishop Edward Feild arrived in 1844, the Great Fire in 1846 and both exercised a marked influence on Newfoundland architecture and on church architecture in particular.

This paper will focus on Feild's particular contribution in the building of the Anglican Cathedral and his insistence on architectural orthodoxy throughout his diocese. Feild's ecclesiology needs to be set against the domain in which it operated and this paper will examine the lay as well as the clerical attitudes to architecture in the Newfoundland of the time. In particular, attention will be paid to an earlier scheme for the Cathedral put forward by Bishop Aubrey Spencer in 1842 and designed by James Purcell. The process by which this design was disposed of and by which G. G. Scott's was developed, accepted and finally built will serve as the focus of this paper.

That will be followed by a consideration of the influence of Feild and his Cathedral on architecture in Newfoundland—a consideration which will involve dealing with the work of the Diocesan Architect, Rev. William Grey; and the Clerk of the Cathedral Works, William Hay.

RUSTIC LOG ARCHITECTURE IN NEWFOUNDLAND

(G. L. Pocius, Memorial University, Newfoundland)

During the late 19th and early 20th century, the opening of a railway in Newfoundland brought with it an influx of American tourists, and later, retired professionals. To serve this growing number of tourists, a series of hotels was built by private entrepreneurs, following designs and plans that obviously played to American's desire to visit a frontier wilderness. These hotels and cabins were often built using horizontal log technology, finished both inside and out with rustic touches. This particular mode of building was not related at all to any local vernacular tradition, but instead obviously borrowed from the "American Log Cabin" myth which equated such struc-

tures with pioneer days. After World War I, this style of building influenced a number of private dwellings in the area. Several retired British Army officers settled in the area and build rustic homes for their ranches, in several cases utilizing popular "how-to" books of the day.

1909 to 1984: ATTRACTING ATTENTION WITH A SINGLE BUILDING

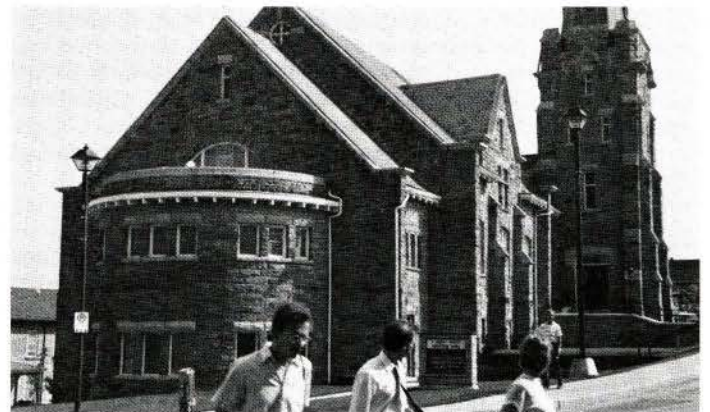
(Patricia Vervoort, Lakehead University)

In 1909, the City of Port Arthur (now Thunder Bay) built a tourist information centre intended to attract attention. Today, the Tourist Pagoda continues to fulfill both of its original functions. This presentation proposes to explore the pre-World War I, interest in tourism in Port Arthur, the construction of an unforgettable landmark, and its survival as "the oldest municipally owned structure in Canada for the purpose of public relations".

H. Russell Halton, a local architect, won the competition with an eclectic design that expressed the city's geographical location "where East meets West". The small octagonal brick building is encircled by an Ionic peristyle which supports an umbrella roof surmounted by a roof gallery. Pressed metal tiles cover the roof in a fish-scale pattern. A gable projects over the entrance and features on its peak a curved dragon finial; in the pediment is a sculptured relief depicting a beaver. The doorway itself is flanked by pilasters. The conglomeration of architectural elements combined in a single design suggest Halton's familiarity with pattern books and interest in the symbolic nature of the individual features. Despite its name, the Pagoda bears no resemblance to Oriental structures; but stems instead from the tradition of octagonal garden pavilions popular in England and reflective of Indian architecture.

Originally situated between the CN and CPR stations, the Pagoda was located also opposite the docks which brought passenger ships from southern Ontario. The ostentatious little tourist centre was placed in the ideal location to entice every visitor to the city. As modes of transportation have changed, visitors by car are now directed to the Pagoda for tourist information.

A more recent addition to the Pagoda which detracts from the building and contributes a crowning touch of humour are the multi-coloured polka-dots scattered over the roof first added as a prank in 1961, the mischief was repeated in 1981 by the mayor, the M.P.P. and the M.P. in the name of "local tradition". Hence, the Pagoda with its eye-catching charm has itself become a tourist attraction.



St. Andrew's Church, Hespler. Note: Robert Lemire far left deep in thought concerning SSAC's Sherbrooke meeting for 85.

GENDER SENSITIVE THEORY IN THE ENVIRONMENTAL DISCIPLINES: WOMEN AND THE CANADIAN URBAN ENVIRONMENT

(Suzanne Mackenzie, Queen's University, Kingston)

It has not been ten years since people within the environmental disciplines—planning, geography, architecture, urban studies—began to argue that women's position had important environmental dimensions. There is now a considerable body of empirical work documenting that women as a group have specific relations to the built environment, and that many of the conflicts experienced by contemporary women are exacerbated, or even created by current urban form. But it is only within the past few years that attempts to fit the questions raised by this empirical work into given disciplinary frameworks have caused researchers to look for ways to modify frameworks to accommodate these new concerns. Drawing upon an overview of women's relationship to Canadian urban environments in the last century, this paper attempts to contribute to this process through outlining some ideas about the form and implications of a gender sensitive theory and method for the environmental disciplines. It is intended to suggest a context for rather than engage with the discussion of more specific empirical and historical issues.

The paper argues for an approach to environments which recognize gender as a significant social force in the development, use and alteration of the built environment. Based on the understanding that gender is socially constituted and constantly alters through changes in the kinds of activities deemed appropriate to women and men, this approach is concerned to understand the way these alterations in gender interact with the constitution and change of the built environment. It is suggested that there is a reciprocal relation between gender constitution and environmental constitution.

This argument is illustrated by examining women's roles in Canadian cities between two 'bench marks': the turn of the century 'woman question' associated with the suffragist movement and the contemporary women's movement. The 'suburban solution' of the earlier period—the relative isolation of women and children in residential areas designed for domestic work—was partly a resolution of the woman question, and also reinforced a particular feminine role, the full time housewife. Throughout the early twentieth century, women organized within this home-community workplace. Desired environmental alterations were structured around the needs of and assumed the presence of a full time domestic worker, while the organization of 'public' urban space assumed a relative absence of women. These environments began to create conflicts as women's activities expanded to include wage work. The continued need for a domestic worker to maintain home and neighbourhood activities meant that most women carried out dual roles for most of their adult lives. As gender activities altered, the previous solution became an 'urban problem'. In response, women are now pressuring for and actively creating alternative forms of environment of adapting existing ones. The paper will conclude by drawing out some themes which have characterized women's relationship to environments, emphasizing that changes in urban form and process and changes in women's roles have common sources and that some of the most prognostic alterations in contemporary cities are revealed in the alternatives and adaptations being created in response to women's dual roles.

THE GROWTH OF MOTHER-LED FAMILIES IN CANADA: THEIR POTENTIAL IMPACTS ON THE BUILT ENVIRONMENT

(Fran Klodawsky and Aron Spector)

In 1981, 9.4% of Canadian families were headed by a woman. The overwhelming majority are poor, and without security of tenure or access to private transportation. A majority of the mothers work in badly paid service or clerical jobs, or depend on inadequate family benefits allowances. The problems that such families face, in attempting to organize their lives when income is inadequate and one adult is responsible for children, are closely linked to the organization of the built environment. Both interior design of dwellings and their location vis-a-vis other land uses have considerable impact on the quality of their lives, by affecting ease of access and imposing time constraints. A significant if preliminary literature now exists on these issues in Canada. The purpose of this paper is to summarize and critically evaluate the arguments contained.

This literature can be distinguished along several dimensions. Experiments in the form of actual single parent communities constitutes one focus. Another concentrates on speculations about ideal environments for these families. A third set of literature examines the impacts of the growth of this family type on the demand for housing and community facilities.

One shortcoming of existing literature is the dearth of detailed analysis on the inter-relationships between the varying demographic characteristics of single parents and the organization and structure of the built environment. Whereas older, widowed single parents are likely to inherit the family home but face expensive maintenance costs, young separated single parents more often have difficulty finding accessible and affordable rental accommodation. Ongoing work by the authors is attempting to link such distinctions among Canadian single parents to appropriate land use and housing policies. A presentation of analysis completed to date is the final topic of this paper.

A HUMANISTIC APPROACH TO THE CREATION OF OFFICE DESIGN GUIDELINES FOR THE GOVERNMENT

(Jocelyn Eastland)

Traditionally, the design of the office environment has been dictated by the so-called experts. Those with a lot of experience have determined what the office was to be and what values were to be expressed. We have reached a point in society where we are beginning to doubt the experts and are relying more on our own intuition. The individual who is work-



Galt literally turned its back to the Grand River as evidenced by these core area commercial buildings.

ing in her/his space knows what is wanted and needed. These values need to be expressed in the work environment. The acknowledgement of her/him as having something worthy to say and as having a worthwhile contribution probably has more to do with increasing productivity than the physical environment itself. Office productivity has not shown significant increases over the last ten years. There is the Great White Hope that new office technology will be the answer, but that is doubtful. It is still the individual that makes decisions or creates new ideas and that has the wisdom to piece together bits of information. The individual does the producing in the office.

What is the architect's role then if it is not the experts? Her role will be that of facilitator. As our society travels more and more down the road of consensus, the architect who can facilitate a program will be more useful than the one with all the answers. The architect needs to put her own opinions aside and play mediator. Being there to draw out the excellence in others and to act as a mirror for proposed ideas and suggestions. To look at the implications. To look for what is missing. Women seem to have more sensitivity in this area be it for cultural or inherited reasons.

How could this new awareness be incorporated in government guidelines? The existing office design guidelines which determined how money is spent for fitting up government offices were out of date and needed revising. It was decided to ask the users of the guidelines to help develop the new guidelines. Eight one-day workshops were held across Canada in the summer of 1983. Ninety-nine government employees in the accommodations field attended these workshops. They participated in discussion groups, brainstorming sessions, and various "value-option-ordering techniques". The workshops were iterative. Each workshop stood on the shoulders of the one before. As the workshops progressed it was evident that the same consultative approach had to be an integral part of the guideline itself. User input into the design process was not only desirable but necessary.

A way of articulating client needs was missing. It was decided to apply the principles of architectural programming to the space planning process. The client needs had to be articulated and prioritized in such a way that a generic checklist of Client Requirements could be developed. Not only did the needs have to be stated but the degree to which they were needed was essential information in the selection of fit-up items to purchase, in the layout of the office, and in making the necessary trade-offs. Only the client could give this kind of information; a selection criteria was also developed so that the performance of each fit-up factor could be weighed against its cost.

No one had ever asked the question, "What makes offices work?". The question needed to be asked in order to bring up alternatives and look at the possibilities. Solutions that could contribute to greater creativity in decision making and more productivity now might be possible. The checklist gives a methodology for measurement and it is also useful in evaluating the performance of the fit-up during occupancy. More answers to "What makes an office work?" become available.

SOD AND ADOBE HOUSES BUILT BY ALBERTA'S SETTLERS 1900-1910

(Thelma Dennis, Faculty of Home Economics, University of Alberta)

This paper gives an overview of the construction of sod and adobe houses in Alberta by settlers from 1900-1910. The paper includes a discussion on the following aspects of sod and

adobe construction: the geographic locations within the province where sod and adobe houses were built; possible links between the ethnic origins of the settlers and the use of these forms of construction; some of the similarities and differences in the construction of sod and adobe houses.

Log structures are generally regarded as part and parcel of Canadian frontier life—whether the frontier was in 18th century Upper Canada or 19th century Western Canada. Houses built of sod, on the other hand, were uniquely symbolic of the survival instincts of those settlers of the western prairies, who, lacking timber to build sturdy log cabins or the milled lumber to build neat wood frame houses, were forced to turn to the soil itself for a building material for their first home. While it is widely recognized that some of Alberta's first settlers built houses out of slabs of sod, it should be noted, as well, that sun-dried bricks of mud and straw, or adobe, were used occasionally.

In Alberta those newcomers who built houses of sod lived mainly in the southeast portion of the province—on the prairie grasslands and on the fringe of the parkland. Most soddies, as they were affectionately called, appeared in a brief span of time prior to World War I when an influx of homesteaders came to these areas. Not only was there a lack of timber for log houses, but milled lumber was either not available in nearby towns, or the settlers did not have the financial resources to build frame houses. Many sod houses were built on the southeastern fringes of the Parkland, by homesteaders with a variety of geographic origins. Some came from England, Scotland or Ontario, others from Kansas, Iowa, Washington State, or the Dakotas, a few from Norway, Russia and Hungary. Sod houses were also built along the southern extremities of the Alberta-Saskatchewan border, mainly by Germans from Russia who had first homesteaded in one of the Dakotas before coming to Alberta. Occasionally sod houses appeared in regions close to the Alberta-United States border, again where timber and milled lumber were either not accessible or not affordable. Adobe houses, or those made from unburnt or sun-dried bricks, on the other hand, appear to have been constructed only in areas settled by those Germans who came to Alberta either directly from Russia, or via the Dakotas.

While different in appearance and construction, sod houses and adobe ones had many similarities. The use of either slabs of sod, or mud and straw bricks allowed Alberta's settlers to build cheaply, with a minimum of "store bought" materials. All indications are that the sod house was warm in winter and cool in summer, and there was no evidence that the adobe house was any different. In either kind of house, all members of a family could participate in aspects of the construction. While the men and older boys were involved in any heavy work, women and children could trim or plaster sod walls and make the adobe bricks. On a less practical vein, the house or adobe or sod invariably blended with the surrounding landscape—the mud and straw adobe bricks were often the colour of the very soil on which the house stood, while a house of sod, with walls the same colour as the nearby ploughed field, and its low pitched roof covered with grass and prairie flowers, was the ultimate in a blending of house and land.

THE LUNENBURG HUMP

(H. W. Schade, School of Architecture, Carleton University)

Canadian vernacular architecture is worth investigating for its many faceted aspects in general and for theories explaining the origins of certain styles in particular.

Here we find that European, and occasionally American, influences were used as reference albeit often changed beyond recognition of the original to suit the builders fancy.

Ethnic minorities, on the other hand, continued to build in the style used in their countries of origin, even though climatic considerations should have led them to modify the building's construction.

In general, one finds that functional requirements as well as foreign style were the two major trendsetters in vernacular architecture. One of the best examples of the former is the central chimney, almost universally used throughout the Maritimes 'til the mid-19th century, despite the use of chimneys on either gable end in the colonies—later states—to the South.

Foreign style, on the other hand, was extensively adopted from the many pattern books arriving from the States. Early books, like Benjamin Asher's, were not too universally accepted because their language was too technical and professional for the average lay house-builders. Later ones, like Downing, found wide acceptance because they gave thorough instructions for every architectural problem and were written in a layman's language. Downing's "The Architecture of Country Houses", 1850, became so popular that it went through nine editions. In his book can be found the illustration of a cottage showing the features concerning my paper: "The Lunenburg Hump".

It is a projection of the upper floor area on the cantilevered enlargement of a central dormer over the front entrance. Houses featuring this peculiar style can be found all over Lunenburg Country from Mahone Bay in the North to Bridgewater in the South.

The hump comes in three versions—a simple overhang over the front entrance; an overhang with two continuous side walls reaching to the street level; or, finally, in its most elaborate form, a total enclosure beneath the overhang. Built mainly in the 1860's and 1890's, on cantilever construction principles, it became the "in" style for one-and two-storey residential buildings and was occasionally even adopted for commercial structures.

Art historians, who have observed the Lunenburg Hump, have advanced three theories of origin:

- a. The Hump developed gradually for functional reasons—a sound theory of the style which, unfortunately, does not tell us anything about the origin.
- b. It was a style which the descendants of the German settlers developed, remembering the "Fackwerkhaeuser" of their Hessian ancestors.
- c. Noting that a cottage with just such an overhang can be found in the above mentioned work of Alexander Downing, they ascribe origin and spread of the style to the wide circulation the book found in the second half of the 19th century.

The three theories are discussed in this paper and are rejected, unfortunately, without giving a credible fourth answer to the question. Due to the absence of any building plans or written explanations by the builders, answers will have to remain conjectural.

The dormers in question are invariably of the five-sided "Scottish" design. Their marriage with a German building feature (if this is the case) would make an interesting comment on the ethnic origins of our cultural fabric.

SOME ARGUMENTS FOR REGIONALISM IN CANADIAN ARCHITECTURE

(Trevor Boddy, School of Architecture, University of British Columbia)

As we struggle to define both history and contemporary practice of architecture in Canada, there arises the question of

where we should place our allegiances and attentions. Is a Canadian 'National Style' possible now, or has it ever been achieved in the past? Can Canadian designers resist, or at least modify on their own terms such international movements in design as the International Style or Post-modern Classicism? This paper attempts to answer these questions by making a case for a regionally-based approach towards contemporary design, and to a lesser extent, towards Canadian Architectural historiography. A number of attempts at a National Style in Canada since the 1890's will be critically examined. Broader trends in Canadian cultural history will be discussed for applicability to architectural regionalism. Reasons for paying closer attention to local and regional history, urban development patterns, cultural identity, climate and landform, and economic character are suggested. Architects mentioned include: Percy Nobbs, Ross and MacDonald, John Lyle, David Ewart, John Parkin, Etienne Gaboury, Douglas Cardinal, Peter Rose, Kirkland and Jones.

FRANCOIS BAILLAIRGE'S ANNOTATED COPY OF PHILIBERT DE L'ORME'S "LE PREMIER TOME D'ARCHITECTURE"

Recent architectural studies in Quebec have unearthed a document rich in primary source material that had an influence on architectural thought as well as on the profession itself. A number of architectural treatise and handbooks published in France, England and the United States, were exchanged among craftsmen, architects and engineers. They offered a wealth of examples and methodologies that were undoubtedly applied in construction between 1600-1850.

Luc Noppen has analysed the influence of de L'Orme's treatise on the work of a major Quebec architect, François Baillaige (1759-1830). Moreover, Baillaige's personal copy of this Tome contains marginal notes and sketches that give valuable insight on the conception of architecture in early 19th century Quebec.

This talk will attempt to prove that Baillaige was in search of practical methods of construction and design, based on accepted models, that he could apply to local needs. His annotations also reflect that, especially during the 18th and 19th centuries, international ideals in architecture were implanted in Quebec. This should lead us to venture beyond the constraints of regional (i.e. colonial) interpretation of Quebec architecture.

Denis Bilodeau

VICTOR BOURGEOU, ARCHITECT, 1809-1888

Victor Bourgeau dominated the architectural profession in Montreal during the second half of the 19th century. As architect of more than 200 buildings, including 50 churches, he became the symbol of a renewed francophone presence within the profession.

Through his works, the film traces his skill as a craftsman during his youth, through to his mature years when he achieved a position of respect among his fellow architects.

The film reveals the wealth of religious works created by this uncovered master and stimulates our appreciation of the architectural heritage of the period.

Produced by the National Film Board of Canada in collaboration with the Canadian Broadcasting Corporation.

Rencontre 1984

JOHN TURNER ET L'INFLUENCE DE L'ARCHITECTURE ANGLAISE DANS LE SUD-OUEST DE L'ONTARIO

(H. W. Schade, Ecole d'Architecture, Université Carleton)

Formé dans les ateliers des Cubitt Brothers de Londres, John Turner s'installe à Brantford en Ontario à l'époque où on bâtissait la ville. Sa carrière d'une durée de quarante ans lui permit de tracer les plans de plusieurs bâtiments de Brantford ainsi que ceux d'autres bâtiments importants à construire à St. Thomas, Caledonia, Mount Pleasant, Simcoe, Stratford, St. George, Paris et Waterford. On constate une parenté évidente entre les palais de justice de style néo-classique et la "London Institution" érigée de 1815 à 1819. On remarquera aussi l'influence anglaise sur ses églises et ses maisons de style néo-gothiques; le plan qu'il présenta pour Victoria Square nous rappelle l'"Union Jack". Les diverses commissions obtenues par Turner confirme la valeur du choix effectué par la ville de Brantford, de concentrer ses bâtiments industriels et d'étendre son influence sur la région avoisinante. L'architecture victorienne d'influence anglaise de John Turner nous est représentée dans les plus anciens bâtiments de Brantford et des environs encore aujourd'hui. Cette présentation agrémentée de diapositives fait état la production de John Turner architecte qui vécut de 1807 à 1887, de sa première oeuvre, l'hôtel de ville de Brantford datée de 1849, à sa dernière datée de 1886, alors qu'il procédait à des réaménagements du Palais de justice du comté de Brant.

LE CLERGÉ, LA COMMUNAUTÉ ET L'ARCHITECTURE ANGLICANE À TERRENEUVE.

(Shane O'Dea, Université Memorial, Terreneuve)

Deux forces considérables agissent sur Terreneuve dans les années 1840, bien qu'on ne doive pas les considérer comme telles aujourd'hui: l'arrivée de l'évêque Edward Feild en 1844 et le grand feu de 1846. Ces deux événements eurent une influence marquante sur l'architecture de Terreneuve et sur l'architecture religieuse en particulier.

Cette présentation se concentrera surtout sur la contribution de Feild à la construction de la cathédrale anglicane et sur son influence sur l'architecture religieuse de Terreneuve où il vit au respect des principes. La façon de concevoir l'architecture qui fut propre à l'évêque Feild doit être examinée par comparaison avec les attitudes du clergé et des laïcs face à l'architecture, à la même époque. Notre attention sera particulièrement attirée par un projet antérieur du à James Purcell et soutenu par l'évêque Aubrey Spencer en 1842. Le processus suivant lequel ce projet fut rejeté au profit de celui de G. G. Scott constituera l'élément majeur de cette présentation.

Cette approche sera augmentée de considérations sur l'influence de Feild et de sa cathédrale sur l'architecture de Terreneuve qui nous permettront d'apprécier le travail de l'architecte du diocèse le Rev. William Grey et du responsable des travaux de construction de la cathédrale, William Hay.

L'ARCHITECTURE DE BOIS ROND À TERRENEUVE

(G. L. Pocius, Université Memorial, Terreneuve)

À la fin du XIXe siècle et au début du XXe, la création d'un chemin de fer à Terreneuve amena un flot de touristes et de retraités issus des classes professionnelles. Pour accommoder ces touristes, certains entrepreneurs construisirent une série d'hôtels; les formes qu'ils choisirent pour ces constructions avaient pour fonction de rappeler les espaces sauvages de ce

coin de pays. Plusieurs de ces hôtels utilisèrent la technique de la construction en bois rond. Cette façon de construire n'était pas issue d'une tradition locale, mais était plutôt empruntée à l'image de la "maison de bois rond", symbole des années d'établissement en Amérique. La première guerre mondiale terminée, cette manière de construire devait influencer la construction de plusieurs maisons privées dans la région. Plusieurs officiers de l'armée britannique s'installèrent dans la région et érigèrent ce type de construction en guise de maison de campagne; pour ce faire, ils utilisèrent, dans plusieurs cas, de simples livres de modèles de circulation courante.

1909-1984: COMMENT ATTIRER L'ATTENTION EN UTILISANT UN SEUL BÂTIMENT

(Patricia Vervoort, Université Lakehead)

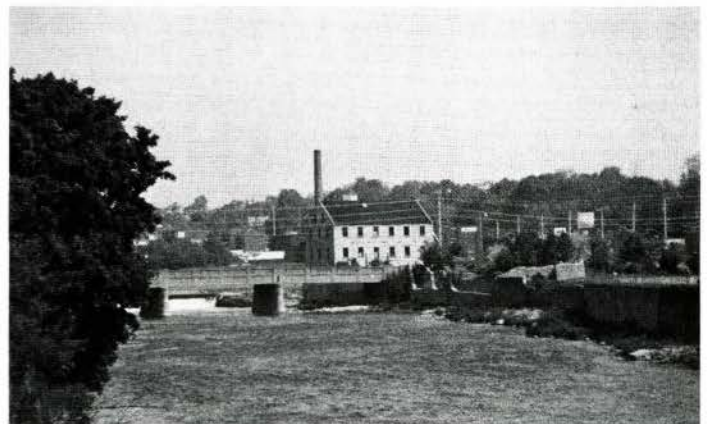
En 1909, la ville de Port-Arthur, devenue depuis Thunder Bay, construisait un kiosque d'information destiné à attirer l'attention. Aujourd'hui, la "Tourist Pagoda" continue de remplir sa fonction.

Cette présentation se propose d'analyser l'intérêt pour le tourisme à Port-Arthur avant la première guerre mondiale, la construction d'un bâtiment historique et sa conservation à titre de bâtiment municipal exclusivement consacré à améliorer la qualité des relations publiques.

C'est un architecte local, H. Russel Halton qui sortit vainqueur du concours organisé pour sa construction, en proposant un bâtiment de style eclectique qui traduisait bien la situation de la ville où "l'Est rencontre l'Ouest". Le petit bâtiment octogonal construit en brique est entouré d'un péris-style d'ordre ionique qui supporte un toit en parapluie lui-même surmonté d'une galerie recouverte. L'entrée est surmontée d'un gâble terminé par un dragon; on retrouve sur la corniche une sculpture en relief représentant un castor. Le portail est flanqué de pilastres.

L'addition d'éléments architecturaux montre la connaissance qu'avait Halton des livres de modèles, ainsi que son intérêt pour les symboles. Malgré son nom, la pagode ne ressemble en rien à un bâtiment oriental, mais dérive plutôt des formes du pavillon octogonal utilisé dans les jardins anglais rappelant lui-même l'architecture indienne.

Située à l'origine entre les gares du CN et du CP, la pagode se trouvait à proximité des quais qui recevaient les bateaux



Dickson's Mill, restored in the late 1970's, has become a dining spot for Galt.

remplis de passagers venus de la région sud de l'Ontario. Ce petit centre touristique était donc idéalement situé. Les modes de transport ayant changé, les touristes venus en automobiles sont quand même dirigés vers la pagode lorsqu'ils demandent de l'information.

L'addition récente de pois multicolores à la toiture apporte une touche d'humour à la structure. D'abord vue comme une bonne farce en 1961, l'opération peinture fut répétée en 1981 par le maire et les députés au nom du respect de la tradition. La pagode si attirante est désormais devenue elle-même une attraction touristique.

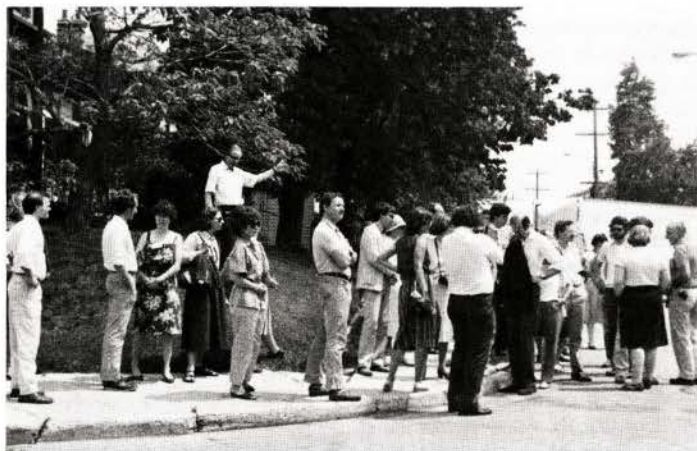
LA CROISSANCE DU NOMBRE DE FAMILLES MONOPARENTALES AU CANADA ET LES CONSÉQUENCES SUR L'ENVIRONNEMENT BÂTI.

(Suzanne MacKenzie, Queen's University, Kingston)

En 1981, 9.4% des familles canadiennes sont dirigées par une femme seule. La majorité de ces familles sont pauvres, n'ont pas accès à la propriété ou au confort du transport privé. La majorité des mères chefs de famille ont des emplois mal payés et sont dépendantes d'allocations familiales insuffisantes. Les problèmes rencontrés par ces familles dont les revenus sont inadéquats et où un seul adulte est responsable des enfants, ont des liens étroits avec l'environnement bâti. L'organisation intérieure des logements et la situation de ces logements influent sur la qualité de leur vie, surtout parce que cela entraîne des conséquences quant à l'accessibilité. Plusieurs ouvrages ont déjà été publiés au Canada sur ce sujet. Cette présentation verra à les recenser et à les critiquer.

On peut diviser la littérature produite sur ce sujet en plusieurs types. Un type de publications étudie le regroupement à titre expérimental, de familles monoparentales, un autre tente de définir les conditions idéales à la vie de telles familles, un troisième enfin analyse l'impact de la croissance du nombre de ces familles sur la demande de logements et de services communautaires.

Cette littérature comporte une faille majeure; elle ne comporte pas d'études permettant de comprendre l'inter-relation entre les caractéristiques démographiques des familles monoparentales et l'organisation structurelle de l'environnement bâti. Si les parents plus vieux héritent de la maison familiale à l'occasion du décès du conjoint mais doivent faire face à des coûts d'entretien trop élevés, les jeunes parents séparés ont beaucoup de difficulté à trouver des logements facilement accessibles et de coût modeste. Une étude en cours de prépara-



Dr. Gerald Bloomfield, Department of Geography organized and directed the industrial area tour.

tion par les auteurs tente de faire le lien entre les mères chefs de famille et l'utilisation rationnelle du bâti. Cette présentation fait état de l'analyse qui est à la base de l'étude.



A Scheider House guide explains kitchen life to (L to R): Alastair Kerr (B.C.), Greg Utas (Ont.) and John Lehr (Man.)

LES MAISONS DE TOURBE ET DE BOUSILLAGE CONSTRUITES PAR LES COLONS DE L'ALBERTA (1900-1910)

(Thelma Dennis, Faculty of Home Economics, University of Alberta)

Cette présentation effectuera un survol des bâtiments de tourbe et de bousillage construits par les colons de l'Alberta entre 1900 et 1910. Elle inclura l'étude de certaines caractéristiques de ce type de construction: la situation géographique, l'ethnicité des utilisateurs, les parallèles et contrastes de ces deux méthodes de construction.

Bien qu'on considère les constructions de bois rond comme typique de la période d'établissement en terre canadienne au XVIIIe et au XIXe siècles, les constructions de tourbe nous apparaissent simplement comme une manifestation de l'instinct de survie de ces colons des prairies de l'ouest qui manquant de bois furent forcés de demander à la terre de leur fournir le matériau de leur première maison.

S'il est reconnu que les premiers habitants de l'Alberta utilisaient des morceaux de tourbe, on doit ajouter que les briques de boue séchée ou bousillage, mieux connues encore sous le terme espagnol de "adobe" furent utilisées à l'occasion.

Les colons qui utilisaient la tourbe vivaient surtout dans la partie sud est de la province à la lisière des forêts. La plupart des ces maisons appelées localement "soddies" apparurent avant la première guerre mondiale, alors que de nombreux colons venaient s'établir dans la région. Le bois rond manquait, le bois ouvré probablement aussi et on ne pouvait en tout cas pas se l'offrir pour construire sa maison. Plusieurs maisons de tourbe furent ainsi construites par des colons d'origines ethniques diverses. Quelques-uns venaient d'Angleterre, d'Ecosse ou d'Ontario, d'autres du Kansas, de l'Iowa, de l'état de Washington ou des Dakotas, d'autres enfin de la Norvège, de la Russie et de la Hongrie. Des maisons de tourbe furent aussi construites aux extrémités sud de la frontière Alberta-Saskatchewan par des Allemands originaires de Russie qui s'étaient d'abord établis dans les Dakotas. A l'occasion, on vit apparaître certaines maisons de tourbe dans les régions formant la frontière Alberta-Etats Unis, encore une fois dans un lieu où le bois rond ou ouvré était peu accessible. Les maisons

de boue séchée, ou celles construites de briques séchées au soleil sont cependant particulières aux régions colonisées par les Allemands.

Bien qu'elles apparaissent différentes, ces deux maisons ont plusieurs points en commun. D'abord, l'utilisation de ces matériaux permettait aux colons de limiter leurs achats de matériaux de construction au strict minimum. En second lieu, ces maisons étaient chaudes en hiver et fraîches en été. Et en troisième lieu, tous les membres de la famille pouvaient participer à leur construction; si les hommes se consacraient au travail plus robuste, les femmes et les enfants pouvaient plâtrer les murs et fabriquer des briques. Les maisons de tourbe et de bousillage avaient aussi l'avantage de se fondre dans le paysage, utilisant la couleur du sol pour leur matériau de base et la paille et les fleurs des champs pour leur couverture.

LA "PROTUBÉRANCE" DE LUNENBURG

(H. W. Schade, *Ecole d'architecture, Université Carleton*)

Il est intéressant d'étudier l'architecture vernaculaire canadienne dans son ensemble mais il convient également de développer certaines théories relatives à certains aspects stylistiques particuliers.

Il se trouve qu'au Canada, les constructeurs ont utilisé des formes d'origine européenne ou encore américaine, mais en les modifiant de façon importante au point qu'on ne puisse plus les reconnaître.

Les minorités ethniques, par contre, continuèrent à utiliser des formes caractéristiques de leur pays d'origine, même si les conditions climatiques locales les auraient plutôt incité à les modifier.

On considère en général que les deux pôles déterminants de l'architecture vernaculaire furent l'adaptation à de nouveaux besoins et le respect des styles en usage. L'adaptation à de nouveaux besoins se manifeste dans les Maritimes jusqu'au milieu du XIXe siècle par la présence du feu au centre de la maison, bien que ce feu ait plutôt été déporté sur les murs pignons dans les colonies américaines voisines.

Les formes étrangères, par contre, furent largement adoptées suite à l'utilisation des ouvrages de modèles ou "pattern-books" en provenance des Etats-Unis. Les ouvrages d'Asher Benjamin ne furent pas utilisés aussi largement qu'on aurait pu s'y attendre parce que leur langue était trop technique pour être comprise par les non-professionnels. Les ouvrages subséquents, tels ceux de Downing furent appréciés davantage parce qu'ils fournissaient la manière de résoudre chaque difficulté de la construction et étaient écrits dans une langue abordable. L'ouvrage de Downing "The Architecture of Country Houses" de 1850 fut si populaire qu'il connut neuf éditions. C'est dans cet ouvrage qu'on peut voir l'illustration d'une maison possédant le détail qui fera l'objet de ma présentation et que j'ai baptisé "la protubérance de Lunenburg".

Il s'agit en fait d'une avancée de l'étage supérieur sur l'élargissement en porte-à-faux d'une lucarne centrale située au-dessus de la porte d'entrée. On trouve les maisons qui possèdent cette caractéristique architecturale dans la région de Lunenburg de Mahone Bay au nord à Bridgewater au sud.

La protubérance se présente sous trois formes: une simple avancée au-dessus de l'entrée centrale, une avancée possédant deux murs latéraux descendant au niveau de la rue et, troisièmement, une forme plus élaborée qui présente un espace fermé sous l'avancée. Ce style utilisé entre 1860 et 1890, en utilisant le principe du porte-à-faux devint à la mode dans la construction de maisons à un ou deux étages et furent même adaptés dans la construction de certains bâtiments commerciaux.

Les historiens de l'art qui ont observé ce phénomène ont avancé trois théories pour l'expliquer.

a) la protubérance se développe graduellement pour des raisons fonctionnelles. Une théorie solide mais qui ne nous renseigne guère sur les origines de cette forme.

b) Il s'agit d'un style mis en usage par les immigrants d'origine allemande rappelant le "Fachwerkhaeuser" de la Hesse.

c) L'ouvrage d'Alexander Downing présentant des formes de ce type, ils attribuent à la vaste circulation de cet ouvrage l'adoption d'une telle particularité architecturale.

Les trois théories font l'objet d'une discussion lors de cette présentation et elles sont rejetées. Malheureusement la présentation ne formule pas de quatrième théorie. L'absence de plans et de devis ou d'explications de la main des constructeurs empêche qu'on fournisse des explications qui relèvent d'autre chose que de la conjoncture.

Les lucarnes dont il est question sont manifestement inspirées des lucarnes dites "écossaises" à cinq côtés. Leurs lignes mariées à d'autre d'origine germanique si tel est le cas, peuvent faire l'objet d'une discussion intéressante sur les origines ethniques de notre culture.



Barton Meyers Associates, *Seagram Museum and Archives, Waterloo.*

LES NOTES DE FRANÇOIS BAILLAIRGÉ DANS "LE PREMIER TOME D'ARCHITECTURE DE PHILIBERT DE L'ORME"

(Denis Bilodeau, *Université Laval.*)

Les récentes recherches en histoire de l'architecture au Québec ont mis en évidence l'existence d'un corpus de sources écrites et visuelles, publiées et manuscrites, dont on a suggéré le rôle et l'importance dans la formation et le développement de l'architecture et de la profession d'architecte. Les nombreux traités et manuels d'architecture français, anglais et américains qui circulent entre les mains des artisans, architectes et ingénieurs ont notamment fourni un ensemble de modèles et de règles dont on retrouve l'application directe dans certains bâtiments construits et projetés entre 1600 et 1850.

Luc Noppen a déjà analysé en détail l'influence du traité de Philibert de L'Orme sur l'architecture de François Baillaigé. Cet architecte, qui a acquis *Le Premier Tome d'Architecture* de L'Orme, l'a généreusement annoté, nous laissant ainsi un document de valeur inestimable pour la compréhension du cadre conceptuel de production de l'architecture à Québec au début du dix-neuvième siècle.

La communication proposée vise à démontrer qu'au-delà de leur intérêt documentaire les notes de Baillaigé nous renvoient l'image d'un artiste en quête de normes pratiques et de

justifications théoriques, d'un architecte recherchant une autonomie par rapport à la pratique traditionnelle basée sur l'imitation des modèles. Elles nous rappellent également le caractère international de l'idéologie architecturale qui, à partir du dix-septième siècle et surtout au dix-huitième et dix-neuvième siècles, s'installe au Québec. Ce qui doit nous amener à déborder les frontières de l'interprétation régionaliste (ou, à l'opposé, strictement colonialiste) de l'architecture du Québec.

VICTOR BOURGEOU, ARCHITECTE, 1809-1888

En architecture à Montréal, le nom de Victor Bourgeois domine toute la deuxième moitié du XIXe siècle. Architecte de plus de deux cents édifices au Québec dont une cinquantaine d'églises, il est le symbole de la réaffirmation de la présence des francophones dans le milieu des bâtisseurs.

A travers son oeuvre, le film nous révèle l'artisan habile mais illettré qui devient vite apprenti architecte et ne tarde pas

à se qualifier parmi les architectes les plus en vue de la région de Montréal. Un documentaire sur un personnage à découvrir, un film qui explore le patrimoine religieux et qui nous permet de mieux apprécier l'héritage architectural de cette époque.

Réalisation: François Brault, Yvon Provost, *Recherche et scénarisation:* Yvon Provost, *en collaboration avec:* Danielle Pigeon, *Images:* François Brault, *Assistant à la caméra:* Séraphin Bouchard, *Preneur de son:* Yves Gendron, *Régisseur:* Louis Ricard, *Montage:* Babalou Hamelin, *Montage sonore:* Babalou Hamelin, Lucien Marleau, *Mixage:* Jean-Pierre Joutel, *Textes:* Yvon Provost, Danielle Pigeon, Michel Garneau, *Narration:* Michel Garneau, *Administration:* Nicole Côté, *Producteur exécutif:* Jean Dansereau.

Une production de l'Office national du film du Canada en collaboration avec la Société Radio-Canada.

Une distribution de l'Office national du film du Canada.
16 mm couleurs—durée: 27 minutes 13 secondes.

BOOKS

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. U.S. Department of the Interior. National Park Service. (revised, 1983)

The Department of the Interior has defined rehabilitation as, "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and feature of the property which are significant to its historic, architectural and cultural values." These Standards were developed to evaluate whether or not the historic character of a building is preserved in the process of rehabilitation and have been adopted by local planning commissions as well as federal and state authorities concerned with historic preservation projects, across the U.S.

The *Guidelines for Rehabilitating Historic Buildings* are meant to be used in conjunction with the Standards, providing general design and technical recommendations. Initially developed in 1977, they have recently been greatly expanded and revised. The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types and apply to exterior and interior work as well as new exterior additions. Those approaches, treatments and techniques which are consistent with the *Standards for Rehabilitation* are listed in the "recommended" column. Those which might adversely affect a building's historic qualities are recorded under "not recommended." The "recommended" courses of action in each section are presented in an hierarchical format so that identification, retention, and preservation of materials and features that are important in defining historic character are always listed first.

The publication provides clear, sound guidance to all practitioners involved in the decision making processes of rehabilitation projects.

Michelle Laing

Perspectives in Vernacular Architecture. Wells, Camille, Editor. Annapolis, Maryland: Vernacular Architecture Forum, 1982. illus. 237 pp.

A volume of proceedings, there are twenty-two abstracts and papers from the 1980 and 1981 meetings of the Vernacular Architecture Forum included. The five that appear as abstracts were published elsewhere. Notes on the Contributors

list the qualifications and affiliations of the authors. Edited by Camille Wells, the illustrated papers cover an extraordinary range of topics from barns in Massachusetts, winter tent shelters of Civil War soldiers, houses with attached farm buildings in England and Wales, black settlements in Ohio, to school houses in Montana.

Only two papers are specifically Canadian in content: Shane O'Dea's "The Tilt: Vertical Log Construction in Newfoundland" and Gerald L. Pocius's "Architecture on Newfoundland's Southern Shore: Diversity and the Emergence of New World Forms." The latter was also published in the *SSAC Bulletin* (June, 1983). A third paper does include some Canadian examples, William Tishler's "Stovewood Construction in the Upper Midwest and Canada: A Regional Vernacular Architecture Tradition." Tishler's paper reveals one of the major problems encountered in vernacular architecture, the lack of definitive source material. For example, American references to stovewood construction suggest a Canadian origin and Canadian references claim American influence. Scandinavian sources make cross-references between Norway and Sweden with the latter being finally decided upon.

The common thread that runs through all of these papers is that the building types under study were considered so ordinary that documents are either completely lacking or incomplete. The authors have used field studies, comparisons and oral information to compile their papers. Despite the great geographical span provided by these particular examples, the methods of investigation could be adapted by researchers anywhere.

P. Vervoort

Charlottetown: The Life in Its Buildings, by Irene L. Rogers. Charlottetown, Prince Edward Island Museum and Heritage Foundation, 1983, 343 pages, illustrations, paper, \$14.95 ISBN 0-92043-11-8.

Francis Rattenbury and British Columbia: Architecture and Challenge in the Imperial Age. Anthony A. Barrett & Rhodri Windsor Liscombe. 391 pages, over 200 illustrations, photograph, plans, sections, bibliography, index, 24cm, 1983 \$29.95

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