

**Maintaining the Character of a Place:  
Critical Approaches to Built Heritage in Newfoundland**

by

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## Abstract

Newfoundland has an evolving and dynamic culture of repairing, maintaining, and adapting buildings as their function changes. This thesis highlights the pluralist viewpoint of Bonavista and its capacity to absorb many international architectural styles, develops the local theme of flexible space, and embraces changing technology and innovation of materials. The context is established through a brief history of architectural conservation, a review of existing approaches in the cultural and built heritage of Newfoundland, and a critical examination of contemporary architect-led examples. I advocate for an approach that characterizes the place by challenging the process of preserving artifacts and static traditions. Exploring four styles of learning—student, interpreter, apprentice, and participant—I reimagine a vacant school as a place for knowledge transmission. I establish a framework to address the evolving conditions that reflect the realities of life in Bonavista using the site as a laboratory for participation in the heritage process.

## Acknowledgments

My path through my architectural education has been trying, humbling, and tremendously rewarding. I have always held many interests in my life, and this thesis reflects the synthesis of so many parts. I have learned as much about myself and those close to me as I have about architecture, construction, history and theory. I'd like to thank those who have pushed me and asked for more, as well as those who were there to support me.

Emanuel Jannasch, thank you for nearly two years of refining my lofty goals. You have been able to push me to sharpen my most critical points, unpack very challenging questions, and offer much patience for my tedious analysis at every turn. To put it simply, I feel grateful I found a supervisor who encouraged me to bring vinyl siding into the studio of an architecture school and challenge what a thesis exhibition might look like.

Jeffrey Reed, thank you for your mentorship in the architectural conservation discourse. As my interests and goals in architecture shifted upon my return from the M3-4 work term at ERA Architects, I found myself at a cross-roads with a great deal to learn. Your kind words of encouragement and long hours spent at the cafe have been helpful in steering my thesis and will have a profound effect on my professional career.

Six years ago when my mother asked me what I'd like to do if money and time were infinite, my response was to wholeheartedly pursue architecture. I'd like to thank both my parents for giving me the necessary support (and distance) to undertake this lengthy and difficult pursuit.

Through the ups-and-downs, many late nights, missed events, and interesting discussions, thank you to Claire for her unfailing love.

## Chapter One: Introduction

Newfoundland has an evolving and dynamic culture of repairing, maintaining, and adapting buildings as their function changes. This thesis focuses on Bonavista, a town of roughly 3,500 people located on the east coast of Newfoundland. Unlike many other typical settlements, its surroundings are relatively flat, the harbour is largely unprotected, and the town has made significant effort to adapt to a changing economy through its lifetime. These attributes make Bonavista worthy of further investigation into its built heritage, cultural history and dynamic traditions. There are several reasons why Bonavista is particularly good example of the evolving dynamic tradition: the buildings demonstrate a pluralist viewpoint and capacity to absorb many international architectural styles; there is a clear articulation of a local theme of flexible space; and locals have continually embraced changing technology and innovation of materials.

In Chapter One I outline the centralization and consolidation process of the school system in Newfoundland and the manifestation of its results. I then introduce the concept of building adaptation in Newfoundland, explore local construction materials and technologies, and critique the standard notion that traditions and buildings are static entities. In Chapter Two I begin with a short history of architectural conservation to make explicit the pendulum effect in the discourse: only a few reoccurring arguments surface over and over through time. Next I cite several important charters and documents relevant to this thesis and unpack key principles such as *value*, *character*, *authenticity*, *integrity* and *maintenance* as they pertain to the conditions I have observed in Bonavista. In Chapter Three I establish the heritage and conservation context through a review of existing approaches in the cultural and built history of Newfoundland, a critical examination of contemporary architect-led examples, and an intimate study of the pragmatic Bonavista vernacular.

In Chapter Four, I undertake a critical analysis of trends in the heritage discourse and challenge the process of preserving artifacts and static traditions for one that characterizes the place. The result is a framework for understanding evolving buildings and flexible space. The design project in this thesis reimagines a vacant 1960s school building in Bonavista as a physical space for knowledge acquisition and idea exchange using explicit, interpretive, and tacit modes of learning to establish a local network for education and participation in the *heritage process*. The larger goal of this project is twofold: to explore four styles of learning (student, interpreter, apprentice, and participant); and to establish

a framework to address evolving buildings using the school itself as a laboratory for participation in the heritage process.



Fig.1 Hierarchy of themes explored in the development of this thesis project.

## Rural Decline and Loss of School Buildings

The population of rural Newfoundland continues to decline as people move to larger city centres; in combination with the collapse of the denominational school system (1996) and the decline of the fishery (cod moratorium of 1992), an increasing amount of buildings sit vacant with little hope of restoration, conservation, or reuse of any kind. Many of these vacant buildings play a prominent role in the identity of a town and its cultural history, and Bonavista is a living illustration of this. Demonstrated by the founding of the Bonavista Historic Townscape (1998, primarily built heritage) and the Bonavista Horticultural Society (dedicated to restoring historic gardens and plant species to the area), the town shows a deep interest in its history. The majority of current restoration efforts, however, lie in the private, domestic scale of buildings, largely through the use of private money and carried out by individuals like Mike Patterson, or on a larger scale (and more recently) by *Bonavista Living* and *Bonavista Creative*. Although this is not a problem specific to Bonavista, the rich history of the town makes it a good candidate as a case study to best illustrate current conservation practices in Newfoundland.

According to a report published in 2015 regarding the “State of Rural Canada—Newfoundland and Labrador”:

Of the Atlantic Provinces, Newfoundland and Labrador (NL) has the highest proportion of population (60%) living in rural areas as defined by the OCED definition

of urban versus rural, where urban must contain at least one small city with a population of 50,000 or more. As of April 2015, the NL Statistics Agency reports that the population of NL is 525,7562. Rural NL is characterized by its vast geography, dispersed low-density population, and with a location in relation to major markets that creates challenges not only for business but also the delivery of public services (Simms and Greenwood 2015, 74).

Furthermore, the report states that “82% of the province’s population lived within 60km of this transportation corridor, suggesting a shift from coastal small, rural communities to urban or larger rural centres and their adjacent communities” (Simms and Greenwood 2015, 75). This means that larger regional centres along the Trans-Canada Highway—Corner Brook, Grand Fall-Windsor, Gander, and Clarenville for example—are growing centres for public services, while most smaller coastal communities struggle to maintain themselves and continue to lose their services. In-between the urban and rural divisions, the report also outlines “smaller regional centres like Stephenville, Marystown and Bay Roberts” that provide similar service functions to their respective rural regions (Simms and Greenwood 2015, 75). Bonavista would be of the later category.

There is an obvious connection between government funding cuts for rural settlements and the vacancy of civic buildings. Without a new use for these large buildings—school, town halls and churches in particular—they ultimately fall into limbo or face demolition. This is doubly problematic, as the school often sustains the towns people, and building sustains the community identity and memory. Below I outline relevant articles that have recently appeared in the news by thematic categories to give a sense of the situation.

#### RESIDENTIAL SCALE:

“Bonavista Living: Company outlines plans for 30 vacant properties”. 2014. *CBC News*. <http://www.cbc.ca/news/canada/newfoundland-labrador/bonavista-living-company-outlines-plans-for-30-vacant-properties-1.2833698>

#### GENERAL PUBLIC BUILDINGS

“Empty edifices: What can St. John’s do about vacant buildings?”. 2015. <http://www.cbc.ca/news/canada/newfoundland-labrador/empty-edifices-what-can-st-john-s-do-about-vacant-buildings-1.3030319>

#### LIBRARIES

“Public libraries board releases list of 54 libraries to close”. 2016. *CBC News*. <http://www.cbc.ca/news/canada/newfoundland-labrador/public-libraries-board-releases-list-of-54-libraries-to-close-1.3633698>

[cbc.ca/news/canada/newfoundland-labrador/closing-libraries-1.3557776](http://cbc.ca/news/canada/newfoundland-labrador/closing-libraries-1.3557776)

“A rural town in Newfoundland is losing its only library. What will Fogo Island do when it’s gone?”. 2016. *National Post*. <http://nationalpost.com/news/canada/a-rural-town-in-newfoundland-is-losing-its-only-library-what-will-fogo-island-do-when-its-gone>

#### SCHOOLS

“Vacated schools on Northern Peninsula still costing government money”. 2016. *The Northern Pen*. <http://www.northernpen.ca/news/local/vacated-schools-on-northern-peninsula-still-costing-government-money-67279/>

“English school district looking to get rid of 18 vacant schools”. 2015. *CBC News*. <http://www.cbc.ca/news/canada/newfoundland-labrador/english-school-district-looking-to-get-rid-of-18-vacant-schools-1.2950259>

“Five N.L. schools to close in June”. 2016. *The Telegram*. <http://www.thetelegram.com/news/local/five-nl-schools-to-close-in-june-24140/>

### **Education System and School Buildings**

The reduction of school buildings and school boards becomes evident around the mid-1960s around the time of confederation, first showing itself in the school year 1965-66 when the total number of schools dropped to 1,216 (Annual Report of the Department of Education 1968, 13). There was a further decrease in the following year to 1,164 and in the year under review the decrease in the number of schools was 131. In 1967-68 the total number of schools in the Province was 1,033 as compared with 1,266 three years previously (Annual Report of the Department of Education 1968, 13). The causes of the decrease appear to be as follows:

- One denomination in a majority can provide a larger or more efficient school service than others, thus small schools are being absorbed into larger schools. Amalgamation of denominational schools resulted in 10 larger schools replacing 31 smaller schools ones.
- Centralization of population resulted in the closing of 18 schools when the settlement in which they were located were vacated.
- Adoption of a policy of centralization at the elementary school level by a number of school boards (Annual Report of the Department of Education 1968, 13).

By 1968, the acting Minister of Education at the time Dr. F. W. Rowe, stated it was the end of an era in education, and the school year 1968-69 “must be regarded as one



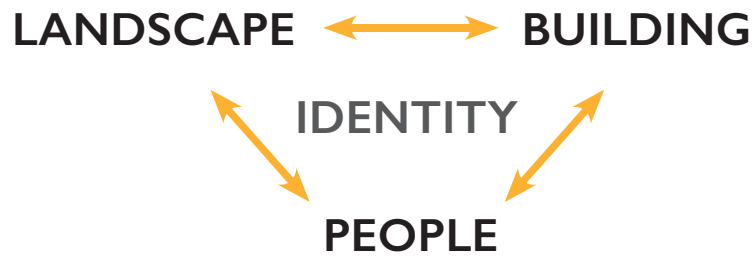
of the significant landmarks in the history of Education in this province. It was the last year in which the denominations, recognized for educational purposes, were officially represented in the Department of Education by their Superintendents; it was the last year for having nearly three hundred educational districts into which the province was divided; it was the last year in which the Anglican Church, the United Church and the Salvation Army operated schools as single entities” (Annual Report of the Department of Education 1968, 13). The first regional high schools were opened in September, 1954, although the concept was not immediately widespread: parents were reluctant to have their children attend school outside their home settlement; there was additional cost incurred in operating larger schools and in transporting students; and disputes over the location of the school deadlocked progress in many areas. By 1958 there were 20 high schools, and by 62 there were 51 central and regional high schools in operation. The Annual Report for 1969 proudly boasted, “There is now either a large all-grade school or a central or regional high school accessible to all students in areas served by roads” (Annual Report of the Department of Education 1969, 11).

### **Community Interest in Reusing Civic Buildings**

In rural Newfoundland there are increasing examples of the loss of services like libraries, schools, and churches in rural Newfoundland. Once the service is removed by way of government funding cuts, the community must either fight to reinsert the same program, or find a reason to keep its civic structures. In the case of the Garrick Theatre on the main downtown Church Street, an additive approach was taken in the 1940s where an old storefront was adapted to a lobby for a new movie theatre. This reinforces the idea that the culture of adapting buildings through additions exists not only at the domestic scale, but also at larger scales. The transformation took place in three parts, each a generation apart. The local residents come together as a community to take care of civic buildings and larger scale public buildings. This is manifest in several buildings around town whereby their exteriors are constantly up-kept, even though they are currently vacant. In the case of the Loyal Orange Lodge Hall (pictured on page 9), the Bonavista Horticultural Society goes as far as maintaining an extensive historic garden outside the facility despite rarely using its interior.

There are several important concepts in the Newfoundland vernacular building culture that contribute this community whole: building traditions, cultural heritage, available materials, and available technology. However, there are also less static concepts, like societal and community norms, practicality, and larger national and international trends.

Part. 1 Key concepts and their relationships to one another.

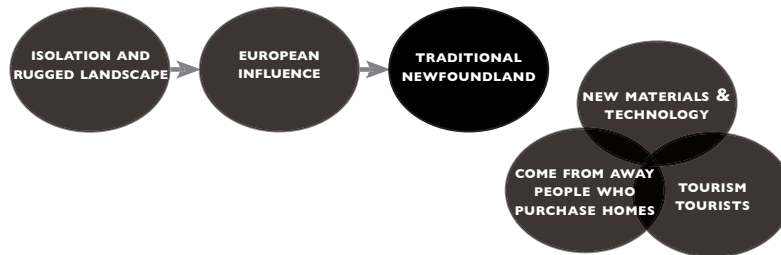


### THE COMPONENTS OF IDENTITY

Part. 2 Discrete ideas of Newfoundland identity, culture, and building traditions.



Part. 3 Newfoundland identity, culture, and building traditions as an idealized concept, developed over time, where new inputs are 'destroying' it.



Part. 4 Newfoundland identity as informed by outside factors.

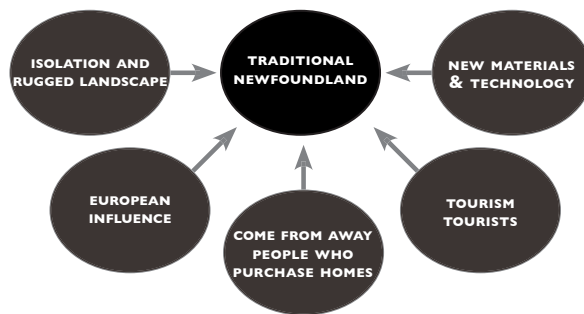


Fig.2 Key factors that contribute to the Newfoundland identity.

- GENERATIONAL TRANSFERENCE**
- *Knowledge transferred through a family unit, typically referred to in the form of grandfather to father, father to son, and so on.*
- COMMUNITY TRANSFERENCE**
- *Often in the early isolated tradition of Newfoundland and Labrador, communities would find solutions to problems, and share the result: "You know, the way Bill up the hill did it".*
- CRAFTSPERSON FORMAL EDUCATION**
- *There are cases in Newfoundland where Old World stone traditions of skilled craftspeople from Europe were manifest, such as cases in Ferryland on the Southern Shore. There are also cases in some of the larger settlements such as the Capital city of St. John's where stone masons from abroad were utilized.*
- TOWN BUILDER**
- *The town builder would include anyone that takes it upon themselves to do construction work beyond the confines of their own home. Referring to oneself as a carpenter, handyman, builder, or craftsman was not often the case (despite their actions). This person would have practical experience, but no formal education or training.*
- THE COME FROM AWAY**
- *Although this might be remarkably similar to the craftsman (it could even be a craftsman), the come from away in this case comes with an idea about what "Newfoundland-ness" is, and looks like. These are primarily material based notions, with little know about the nuances of the culture, especially social notions.*

Fig.3 A chart depicting different types of knowledge transmission.

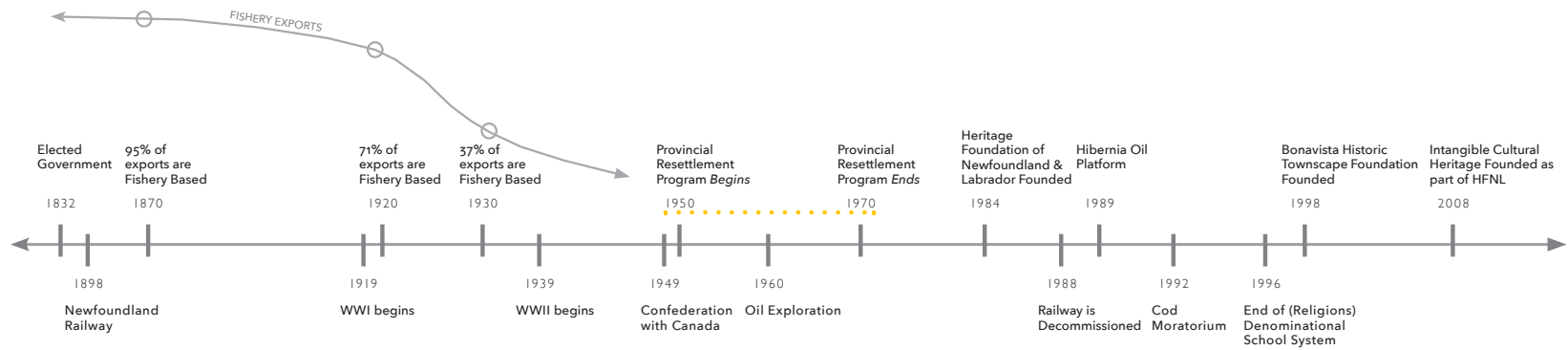


Fig.4 Historical Time-line of Newfoundland with dates noted of significance to this investigation.



Fig.5 The Loyal Orange Lodge, currently not in use, yet it is up-kept by the community.



Fig.6 The Loyal Orange Lodge Gardens, currently up-kept by the Bonavista Horticultural Society. Source: Heritage Foundation of Newfoundland and Labrador, 2015.



Fig.7 Two school buildings on Coster Street in Bonavista, currently vacant, yet up-kept by the community.



Fig.8 The Garrick Theatre on Church Street in Bonavista has been modified three times, over three different generations.

## THE VERNACULAR TRADITION

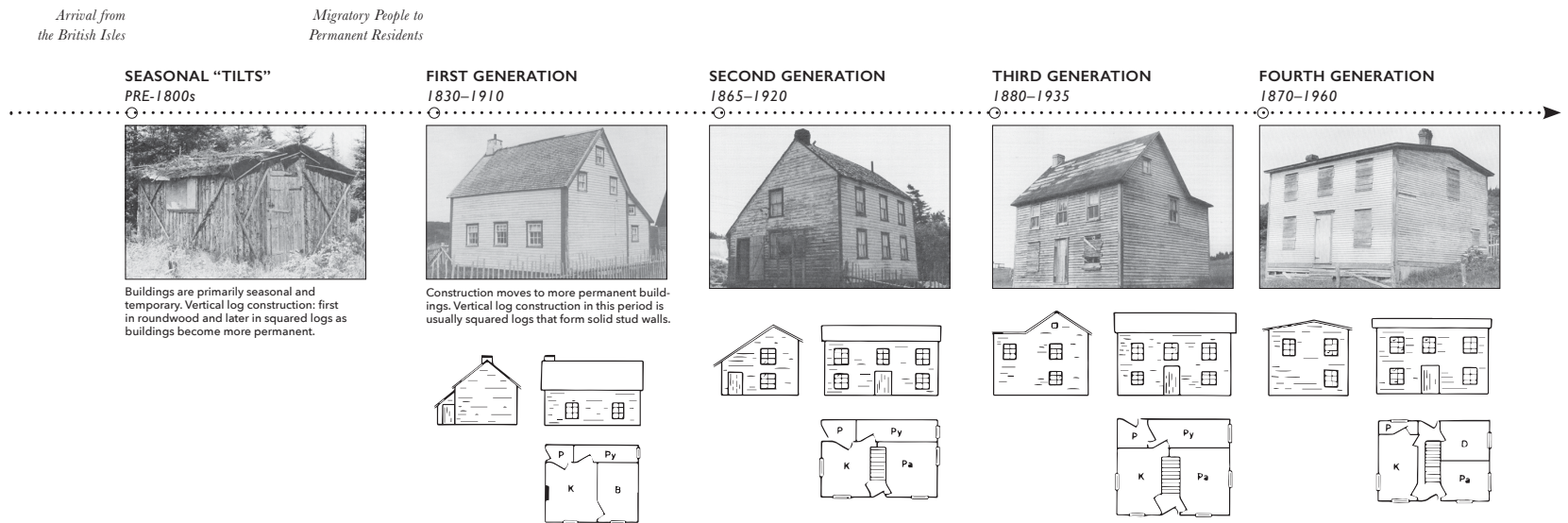


Fig.9 Adapted from David B. Mills, "The Development of Folk Architecture in Trinity Bay," in *The Peopling of Newfoundland* (1977).

## Building Adaptation in Rural Newfoundland

To understand the complexities of building in Newfoundland, it is useful to reference work that I carried out during the fall of 2009. Although this work is not from the town of Bonavista, it serves the purpose of illustrating the dynamic nature of adapting buildings (and all its glorious intricacies). For context, the *Folly House*—as it has been deemed by the community over the years—was built sometime in the late nineteenth century or the early twentieth century. The home likely had its roof cut down from a steep gable, and after being bought sometime in the 1960s by the renowned artist Don Wright, it was further modified to suit his needs. The following pages outline the various components and layers of history added over time.



Fig.10 The Folly House (yellow), addition (unpainted), shed (front right), and boat building house/root cellar (back right).





Fig.11 Relationship between the house, the rear addition (painted to match), and the artist studio addition (unpainted).



Fig.12 The rear addition interior features a bedroom and bathroom with the original exterior siding retained.



Fig.13 The upper floor entry from the old house into the artist studio addition.



Fig.14 The original kitchen hearth now features a oil/woodstove simply placed in front of it. The original molding remains behind the stove. Circulation stair occurs to the rear of the house.



Fig.15 The old brick chimney is still the central circulation feature of the upper floor (walled in). The roof was cut down in the mid-twentieth century, to give its current shape.



Fig.16 The Folly House. Photographs of the outbuildings. The boat building house features a root cellar and some interesting small roundwood details.

## Materials and Technology

### Materials

#### BLACK SPRUCE

Easy to work, as long as there are no knots present. The heartwood is rated as being slightly resistant to non-resistant to decay. Glues and finishes well, though it can give poor (blotchy and inconsistent) results when being stained due to its closed pore structure. A sanding sealer, gel stain, or toner is recommended when coloring Spruce. Common uses include: paper (pulpwood), construction lumber, millwork, and crates.

#### BALSAM FIR

Generally easy to work by using both hand or machine tools. Rated as non-durable to perishable regarding decay resistance, with little resistance to insect attacks. Glues, stains, and finishes well. Common uses include: construction lumber, paper (pulpwood), plywood, and other utility wood purposes.

### Forestry

Newfoundland is comprised of forests, wetlands, barrens and water. The primary commercial species is **black spruce** (*Picea mariana*) and **balsam fir** (*Abies balsamea*). The province's main forest product exports are pulp, paper and lumber. There is also a growing wood pellet industry. Newfoundland and Labrador's largest forest product export markets are the United States (49%), Brazil (32%) and the European Union (14%). Total forest product export sales in 2012 were \$118 million (Sustainable Forest Management in Canada, 2015).

Area: Island – 11,169,300 ha; Labrador – 29,319,600 ha

Forests: Island – 5,172,300 ha; Labrador – 18,054,900 ha

Ownership/allocation of forested lands:

Public: 22,298,112 ha (96%); Private: 929,088 ha (4%)

Productive forest land available or partially available for harvest:

Island: 2,403,612 ha; Labrador: 5,470,500 ha

Public forest land harvested in 2012: 4,512 ha

Parks and protected areas: 1,862,062 ha

There are 21 tree species in Newfoundland and Labrador:

American Mountain Ash	Red Maple
Balsam Fir	Red Pine
Balsam Poplar	Showy Mountain Ash
Black Ash	Speckled Alder
Black Spruce	Tamarack
Choke Cherry	Trembling Aspen
Jack Pine	White Birch
Mountain Alder	White Pine
Mountain Maple	White Spruce
Mountain White Birch	Yellow Birch
Pin Cherry	

Two of the most commonly used are Black Spruce and Balsam Fir, however Jack Pine is used for trim work, and other types of pine are utilized for cheaper applications.

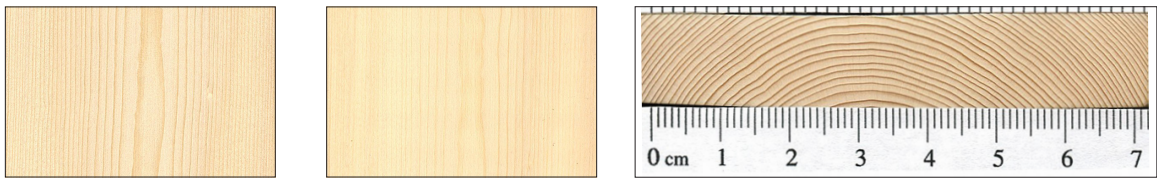


Fig.17 Black Spruce. Sanded, finished, and end grain (left to right).



Fig.18 Black Spruce. Sanded, finished, and end grain (left to right).

## Materials and Maintenance

There is a long tradition of continual maintenance of the vernacular buildings in Newfoundland and Labrador. Perhaps the most identifiable attribute is the presence of paint on the buildings; this is directly related to the materials used in the cladding. Two of the most popular species of wood used for building and cladding in Newfoundland are Black Spruce and Balsam Fir—neither of which are resistant to rotting. While this might seem somewhat counter-intuitive given the fact that they grow in abundance near the salt water, the raw material does not perform the same as a cedar shingle (which is resistant to rot) and utilized frequently in nearby areas like Nova Scotia and Prince Edward Island.

Unlike the painted clapboard, the process of aging in cedar shingles is highly romanticized; the colour shifts from a warm golden colour to a natural grey as the tannins leave the wood. On the other hand, the Newfoundland painted tradition lends itself to three situations: the continual painting, where there is a buildup of paint to the point of which the wood can no longer breathe; neglect where painting, stripping, and repainting (continually) becomes an annoyance rather than an activity; or the owner takes great pride in actively participating in maintaining the building as a useful building (usually the result of living in or working on that building). There leaves little to be romanticized about peeling paint—we are instead left with notions of neglect and abandonment, rather than a ‘lived’ or ‘weathered’ look that the aging cedar provides.

Robert Mellin, a practicing architect in Newfoundland and Associate Professor at the School of Architecture at McGill University and past Chair of the Heritage Foundation of Newfoundland and Labrador is known especially for his work on Fogo Island in the town of Tilting. Mellin highlights maintenance issues by way of the word fragile, “The need for constant maintenance demonstrates the fragility of construction in Tilting... Some structures are even more vulnerable—like fish flakes, bridges to fishing stages, and fences—and need to be rebuilt every 15 years or so, possibly three times in the lifetime of an individual. Since pressure-treated wood or decay-resistant wood like cedar is not being used, maintenance never stops for these structures” (Mellin 2006, 20). Mellin, who is also involved in developing extensive heritage conservation plans, recognizes many of the nuances of such a way of building, “The community is trying to obtain funding for a core group of heritage-conservation technicians. They would receive special training for this work, and this opening, coupled with tourism-related business opportunities, may be another way to try to convince young people to stay on Fogo Island” (Mellin 2006, 20).



NEW BUILDING, NEW CEDAR



TYPICAL 1900'S BUILDING WITH A SIMPLE PAINT SCHEME AND OUTBUILDINGS (RESTORED)



BUILDING AGING AS ROMANTIC NOTION — 'BETTER'



BUILDING WITH PAINT DETERIORATION, RUST FROM NAILS, AND EVIDENCE OF A FAUX FRONT DOOR



WEATHERING, AGING BUILDING BECOMES ONE WITH THE LANDSCAPE.



OVERALL DISSONANCE. A DETAIL THAT ILLUSTRATES SEVERAL CONDITIONS: PAINT PEELING, BUILDUP, AND COLOR CHANGE (LEFT-RIGHT).

Fig.19 The weathering of cedar construction: no evidence of maintenance visible. Source: Mackay-Lyons Sweetapple Architects, 2016.

Fig.20 The weathering of clapboard construction: maintenance is critical with painted wood, and weathering is 'bad'. Source: Heritage Newfoundland & Labrador, 2016.

## Wood Clapboards

### RIVEN (SPLIT)

A method where the shingles are riven radially—usually with an ax—from a green tree, producing triangular sections. These are attached thin side up, overlapping thick over thin to shed water.

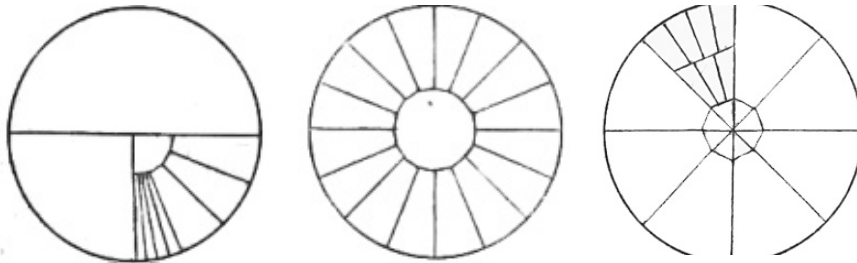


Fig.21 Riven techniques.

### RADIALLY SAWN

A method where the boards are radially sawn in a type of sawmill called a clapboard mill, producing vertical-grain clapboards. The more commonly used boards in New England are vertical-grain boards. Depending on the diameter of the log, cuts are made from 4½” to 6½” deep along the full length of the log. Each time the log turns for the next cut, it is rotated 5/8” until it has turned 360°. This gives the radially sawn clapboard its taper and true vertical grain.

### PLAIN SAWN (FLAT SAWN)

A method where clapboards are cut tangent to the annual growth rings of the tree. Flat-sawn wood is prone to cupping and splitting, especially if the wood is fast grown. It also does not hold paint as well as radially sawn wood.



## Key Definitions

The following are as defined in the second edition of the *Standards and Guidelines for the Conservation of Historic Places in Canada* (2010).

### CONSERVATION

All actions or processes that are aimed at safeguarding the character-defining elements of an historic place so as to retain its heritage value and extend its physical life. This may involve Preservation, Rehabilitation, Restoration, or a combination of these actions or processes.

### PRESERVATION

The action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of an historic place, or of an individual component, while protecting its heritage value.

### REHABILITATION

The action or process of making possible a continuing or compatible contemporary use of an historic place, or an individual component, while protecting its heritage value.

### RESTORATION

The action or process of accurately revealing, recovering or representing the state of an historic place, or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.

### HISTORIC PLACE

A structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized for its heritage value.

### HERITAGE VALUE

The aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present and future generations. The heritage value of an historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

### CHARACTER-DEFINING ELEMENT

The materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of an historic place, which must be retained to preserve its heritage value.

## Dynamic Approach

In order to understand that the cultural heritage of Newfoundland is more than the simple forms that historians like David Mills outline, it is crucial to see this history as both fluid and dynamic. The forms overlap each other in time—which Mills puts forward—but there are also many different types of adapting this form, adding to it, subtracting from it, painting it, and so on. Moreover, Mills time-line seems to end at 1960, which is not long after confederation in Newfoundland, and around the same time vinyl siding is introduced. My deduction is that he suggests the old ways of building end somewhere around the 1960s. On the following pages, I combine my historical time-line of Newfoundland with Mills Generational approach, suggesting at least one more type, and likely many more.

### DYNAMIC HISTORY IN PRACTICE

DYNAMIC MODIFICATIONS  
1950 +



SUBDIVISION "UPGRADE"  
1980- PRESENT



Fig.22 Additions, vinyl siding, renovations, and suburban conditions.

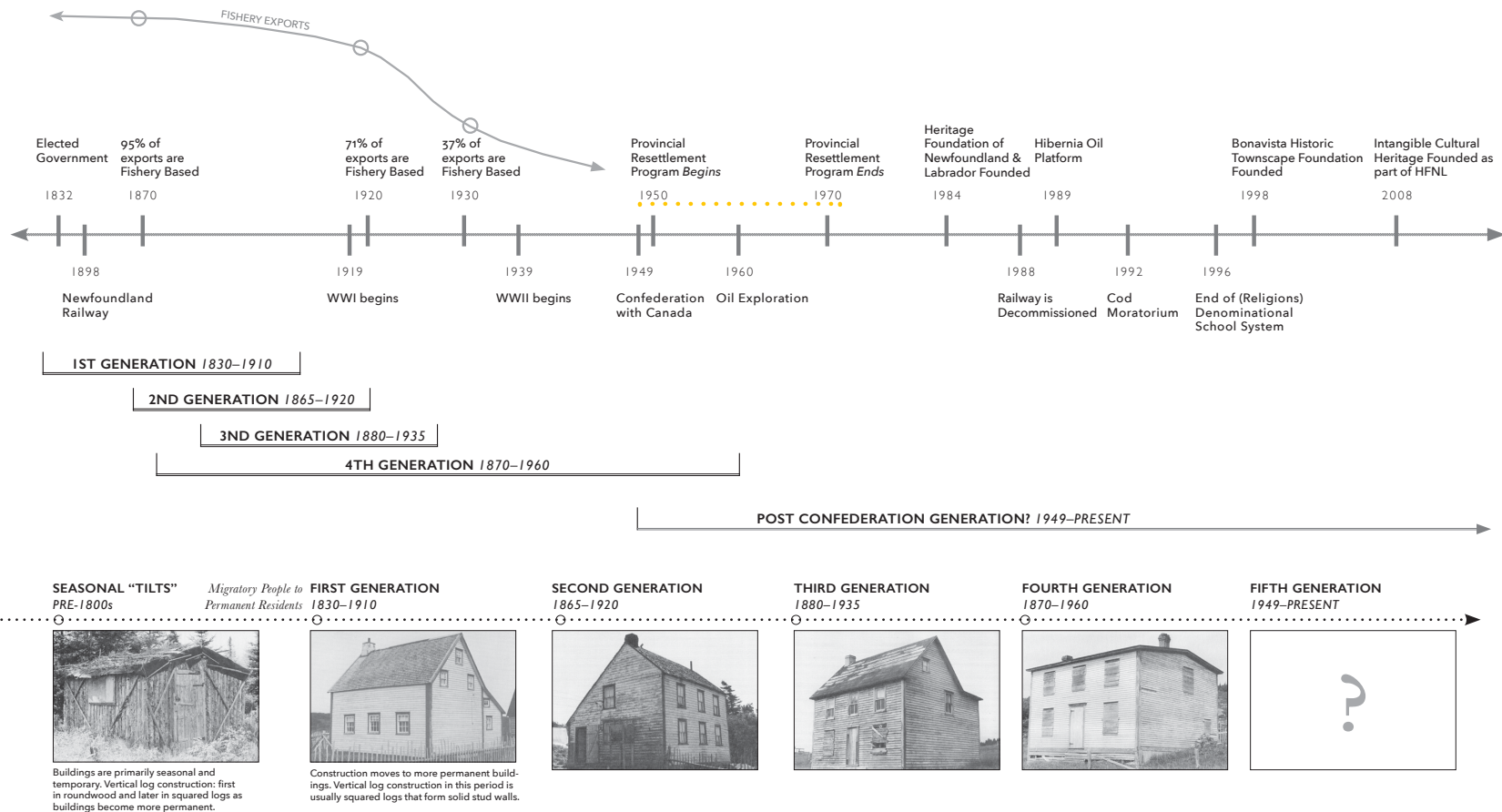


Fig.23 A study of how the David Mills “Generational Houses” crossed with my History of Newfoundland time-line. Does Mills suggest “history” ends at 1960? What happens after confederation? I’m suggesting another type.

*Practical living in Bonavista*



*Perspectives of Heritage Architecture*



The "COME FROM AWAY" or TOURIST

**The house is viewed (and consumed) as a piece of material culture.**

People visit or move to Bonavista for "the way of life".

The shell of the house is preserved and its interior manipulated to suit its new owner.

The practicality of the thing is lost, and finding the correct materials and craftspeople to construct and maintain the building is expensive. Further, expensive maintenance is lost on much of the local population.



The LOCAL

**The house is a vehicle for living on the land and living in Bonavista.**

Locals would rather sell their smaller home, for a larger [often suburban type] home with vinyl siding with less maintenance (or modify their current home to this more practical style).

Locals often see "Heritage Architecture" as something they do not have, but rather as something other (more important) people have. Some of the upper class families that have remained in Bonavista for generations are the exception to this rule.

Fig.24 Perspectives regarding the notion of "Heritage Architecture".

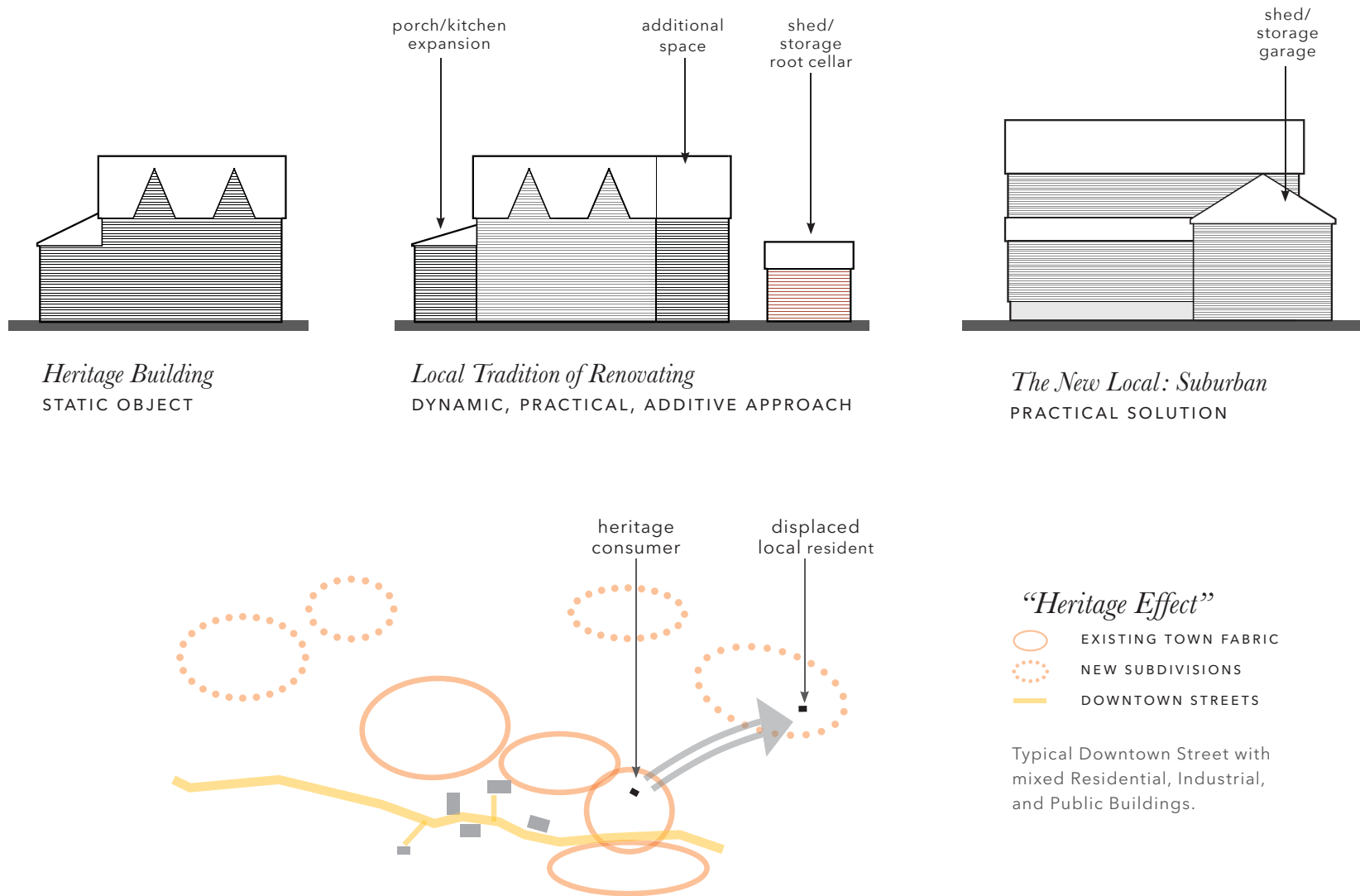


Fig.25 Three perspectives regarding the notion of “Heritage Architecture” along with their locations.

## Chapter Two: Theoretical Framework

### A Short History of Architectural Conservation

In the preface of Jukka Jokilehto's *A History of Architectural Conservation*, he notes, "in the field of conservation conflicts of values on aesthetic, historical, or technical grounds are often inevitable" (1999). This statement is as relevant today as it was in 1999, and it is arguably documented as far back as ancient Rome. In the first century B.C., Vitruvius compiled a manual with practices for building and maintenance, *De Architectura*, aimed at ensuring new structures would be harmoniously integrated with older, existing ones. His manual placed the architect as the expert who would determine the appropriate design (Friedman 2010, 128). Yet, "current research has shown that there were many approaches to the repair of ancient temples after damage by fire, earthquakes, use, or building activity" (Jokilehto 1999, 3). Buildings were repaired, reconstructed, adapted, and even relocated. Notably, in the first century B.C., the Erechtheum of Athens was repaired and rebuilt after a fire using the technique of dismantling and reconstructing part of the old, introducing new components (like the columns) as a hybrid structure. A conservation architect oversaw the process, as well as much of the Acropolis at the time, named Manlios Korres, stating the goal was to "restore it as a monument of high artistic work" (Jokilehto 1999, 3).

Four hundred years later the Roman emperors Valentinian and Valerius began the restoration of Rome using these principles, and they "not only conserved historically significant structures, but restored their former use" (Friedman 2010, 128). At the disintegration of the Roman Empire, the millennium of the Middle Ages was made up of constant movement, change and growth, along with a great deal of destruction as well as modification of ancient monuments for new uses and their materials repurposed for other uses (Jokilehto 1999, 13). In the fifteenth century, there were significant civic efforts made in cities like Florence and Siena to become cultural hubs; the buildings around the Piazza del Campo, for example, were designed according to guidelines established in 1297 that have been respected to the present day (Friedman 2010, 128).

The period of the sixteenth century to the nineteenth century is categorized by a series of fundamental changes that founded the modern concepts of history and cultural heritage (Jokilehto 1999, 14). "The preservation of monuments was partially motivated by moral, pedagogical and didactical aspects—the view that monuments were material witness of a past qualitatively superior to the present" (Jensen 2010, 156).

The enlightenment brought with it many new ideas in science, economy, and politics, and our ideas about history moved towards scientific inquiry. By the nineteenth century the idea of stewardship and custodianship of built heritage—recognizing a balance between past events and progress—became regarded a civic responsibility (Friedman 2010, 128). At the second half of the nineteenth century the care of monuments became motivated by scientific values, coinciding with scientism. Around the same time period the professionalization of heritage management and its integrated fields of knowledge—architecture, art history, archaeology, anthropology, and ethnology—also begin to appear (Jensen 2010, 156).

At the end of the nineteenth century, objectivity became the goal of heritage conservation for three main reasons: objectivity implied that it was for the greater good of the public and not any isolated singular interest; scientific values were thought to deepen understanding and reveal the authenticity of the thing; and full-time practitioners could now claim that it took years of education and practice to discern the real heritage values, asserting their professional-ism (Jensen 2010, 157). Tremendous value was given to the material, aesthetic, and stylistic movements in culture, rather than intangible aspects like folklore and public opinion (Jensen 2010, 156–7). Jokilehto states that from the 1830s onward, the modern restoration movement evident in art, historical painting, and the construction of monuments in different revival styles was also paralleled in the heritage conservation discourse (1999, 18). Historic buildings were “forced to reach stylistic unity, or even stylistic purity, as the ultimate aim of ‘restoration’” (Jokilehto 1999, 18). Important figures of this time are Eugène Emmanuel Viollet-le-Duc (1814–1879) and Sir George Gilbert Scott (1811–1878).

Counter to this perspective was an *anti-restoration movement*, and yet again another split. This is best described by work of William Morris (1834–1896) and John Ruskin (1819–1900). Ruskin, Morris, and others criticized the *restorationists* as responsible for the destruction of the historical authenticity of buildings (Jokilehto 1999, 174). They instead fought for their protection, conservation, and maintenance (Jokilehto 1999, 174). Ruskin in particular advocated for a more holistic approach of conservation, not just of single national monuments, but of national architectural inheritance, including domestic architecture and historic towns (Jokilehto 1999, 180). Likewise, Morris’ contribution was the founding of the Society for the Protection of Ancient Buildings (SPAB), drafting a manifesto, “ancient buildings, whether ‘artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated artistic people think it worthwhile to argue at all’, were to be regarded as a whole with their historic alterations and additions,

and the aim [is] to conserve them materially and ‘hand them down instructive and venerable to those that come after us’”(Jokilehto 1999, 185, emphasis by author). Like Ruskin, Morris agreed buildings were not limited to specific styles and would be based on critical evaluation. However, Morris found authenticity the supreme concern: he limited preservation to the building in-situ as a representation of certain time periods as long as it was undisturbed, and “any attempt to restore or copy would only result in the loss of authenticity and the creation of a fake” (Jokilehto 1999, 185).

It is evident that there is not a clear evolution through the history of conservation. Instead, there seem to be a limited number of perspectives that continually resurface through time, often oscillating back and forth towards certain ideas. Similarly, through time there are arguments over which is the better approach to take, or, in certain cases, the emergence of new practices. Given George Gilbert Scott and John Ruskin were alive during the same period, they often reacted strongly to one another. However, having read Ruskin’s “Lamp of Memory”, Scott would acknowledge Ruskin had gone beyond him in conservatism, and furthermore pointed out that buildings were “not only monuments that had to be used... [and] could not stay without repairs from time to time” (Jokilehto 1999, 181). Similarly, Morris faced internal conflict between his ideals and his work (Jokilehto 1999, 185). For instance, Morris owned a company that manufactured stained glass windows—a third of which were utilized in heritage buildings—although he was simultaneously becoming more conscious that there was a disconnect between the *modern workman* and the *ancient craftsmen*. Thus, after 1877 he decided no longer to produce *imitations*; all new windows would be for the new construction, and those used in preservation limited strictly to repairs (Jokilehto 1999, 185). These are paradoxes that continue to exist to the present day, and I will tackle these later in this thesis.

## Contemporary Conservation

James Marston Fitch sees the act of preservation as a curating of the built world, which should be “by its very nature, synoptic and cross-disciplinary” (1982, xii). Present day academic training in Historic Preservation (used in an American context to mean Heritage Conservation) must “train young professionals to collaborate actively with the army of amateurs in the field and produce professionals equipped to deal with the scope and complexity of the projects generated precisely by the amateurs” (1982, xii). Similarly, “contemporary historic preservationists concern lies beyond the short-term needs of certain people in the immediate present; for the typical preservationist, it is essential to



respect the people of the past, the present, and the future” (Milligan 2007, 123).

In Canada, there are two primary sources of information for the practice of Heritage Conservation: the *Standards and Guidelines for the Conservation of Historic Places in Canada* (the current manual of practice, now in its second edition); and the International Council on the Monuments and Sites, or ICOMOS, an international body and professional association for the conservation and protection of cultural heritage places around the world. ICOMOS was founded in 1965 in Warsaw, Poland and based on the *Venice Charter* of 1964. Officially titled the “International Charter for the Conservation and Restoration of Monuments and Sites”, it was adapted a year later by the newly formed organization. The organization of ICOMOS is responsible for several important documents in the discourse of Heritage Conservation—I include here those which are directly relevant to this thesis: “The Nara document on Authenticity” (1994), the “Charter on the Built Vernacular Heritage (1999)”, “Principles for the Preservation of Historic Timber Structures” (1999), and “The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns, and Urban Areas” (2011). These documents, as well as their relationship to one another, is further explained in the poster on page 87. (It should be noted that in 2017 a new ICOMOS document entitled “Principles for the Conservation of Wooden Built Heritage” has superseded the 1999 “Principles for the Preservation of Historic Timber Structures”—however the new document was not included in this thesis).

## Value and Character

At the turn of the twentieth century, the field of building conservation represented two distinct approaches: the antiquarians, who advocated for a more materialistic approach emphasizing the value of knowledge; and architects, who advocated for more visual, artistic, and judgments based on emotive value (Jensen 2010, 158). This split between objectified historical and an architectural holistic approach “had an immense influence on the debate on the valuation of the cultural heritage in general and on the building heritage in particular” (Jensen 2010, 158). This is what eventually gave way to many of the concepts now apparent in modern conservation—that is, the formation of *values*.

In association with the rise of the expert in conservation, the evaluation of heritage sites was increasingly characterized by scientific processes, employed in order to make *rational* and *objective* judgments. Specialists, or experts, were assigned the responsibility of establishing criteria and determining the value of sites to the public at large, and the incorporation of social value into the assessment process presented a challenge

to traditional practices. Until recently, *social value* encompassed anything expressed by the community—outside the professional framework—usually described as being difficult to identify, define, and quantify. Although methods already existed at the time to identify and interpret social value, somehow these were a challenge to apply in the practice of heritage conservation. This task was taken up by many, one of which was Ned Kaufman, “historians have been exploring ways of telling history in more dynamic and representative ways. Sociologists, environmental psychologists, and geographers have documented the phenomenon of ‘place attachment’, and folklorists have demonstrated the cultural value of urban rituals and traditions of place” (1996, 6–7). The application of these methods marked new grounds in contemporary conservation. “Character is, in a sense, only the outward aspect of basic underlying processes, activities, and intentions” (Kropf 1996, 248).

In the concluding chapters of Brian MacKay-Lyons, *Local Architecture: Building Place, Craft, and Community*, Peter Buchanan explains, “Place, craft, and community are all intrinsic to culture, which is local, imbued with traditions of making, and sustained by communal narratives that vivify place and craft practices” (2015, 186). This is, of course, a heavily loaded statement that requires unpacking as well as context. In it Buchanan refers to “place, craft, and community” as a single statement—with an implicit triadic relationship—reflecting title of the book itself as a predetermined topic of discussion. More specific to this investigation, Buchanan states that place “long preexists the architect’s transformation of it... [and] extends far beyond the confines of the site. All crafts have long traditions, including an expertise with local materials, as well as specific tools and ways of working” (Buchanan 2015, 186). The notion that place preexists the actions of the architect is an important one, and fundamental to the dialog between the identity of the place and its built environment.

The impact of much conservation activity is to constrain, and usually to minimize, physical change. But communities change, values and aspirations change, and individuals change (by aging or by moving). Thus it seems obvious that we would expect the *genius loci* to change. However, in almost all cases it is debatable whether it is allowed to change under many urban design and conservation regimes. “Historic preservation’s sense of history is not aimed at telling dynamic stories in which urban life is constructing itself, but instead is aimed at establishing a static past when things were nicer” (Cromley 1987, 32). Other conservation policies deliberately seek to change places, sometimes under the guise of enhancement: citing the example of the creation of Independence Mall, Philadelphia, which “entailed the removal of almost all evidence of the history intervening

between the time that is now deemed significant and the present—wholesale demolition of three entire city blocks.” (Jiven and Larkham 2003, 75).

J.W.R. Whitehand and Kai Gu identify a critical, far reaching problem, where policy-making bodies, organizations, and local governments have a poorly-developed awareness of cities as mosaics of interrelated forms. “The awareness of the existence of historic features is not enough... how they fit together is critical” (2010, 6949–50). They go on to say “in most countries management of historical urban landscapes goes no further than conservation of individual buildings, monuments and special areas that are architecturally or historically significant or both. There is little sense of how these relate to one another and are part of a process of change: awareness of historic-geographical processes is poorly developed” (2010, 6949–50). Their argument comes over seven years after the work of Jiven and Larkham, who presented a very similar case, “conservation planning policies and interventions tend to focus on the physical fabric of buildings and (usually small) places. People are rarely closely involved; indeed, recent research demonstrates the extremely poor knowledge of conservation held by residents and the public” (Larkham et al., 2002). Yet Jiven and Larkham suggest that it is group identity, the people as a society, that is closely linked with the form and history of place, creating a sense of place or *genius loci* (2003, 74). Thus, I would argue that a wider awareness of heritage conservation and more dialogue between professionals and the community at large would be an obvious first step towards understand the relationship between discrete areas of physical fabric (buildings, sites, monuments) and the evolution of the larger area that contribute to its character (or ‘mosaic’).

Jiven and Larkham present a hybrid approach for moving the above discussion forward, using a Conzenian concept of ongoing incremental urban change, combined with the current Swedish integrated approach to the cultural heritage which evaluates heritage under three headings:

- *document value*, value of the artifact, whether it be expressed in socio-economic, architectural or other terms, which allows discussion over exactly which aspects of any particular heritage artifact are most important (e.g. building facades or interiors);
- *experiential value*, people’s experience of this document value, including the debate about whether experiential value can persist without the actual document value (i.e. if a building is demolished);
- *strengthening factors* such as age, patina and authenticity (2003, 78). They argue the evaluation of factors including authenticity and contribution to sense of place must

recognize the changeability of the *experiential value* over time (Jiven and Larkham 2003, 78).

Most importantly, Jiven and Larkham identify that it is not through an approach of discrete examples that results in a place with identifiable character. Rather, what makes up the character of the place is a more holistic approach where individuals and societies integrate these features (or not) through their values to form this character (2003, 78).

### Authenticity and Integrity

This is a highly complicated and complex subject that has been explored on many levels and many times (seen more formally in architectural conservation in the form of the Nara Document and the UNESCO Operational Guidelines). I do not want to spend time dissecting each of these loaded phrases, but rather explore these themes as they relate to the conditions in Bonavista. I will present two simple, working definitions below, followed by the actual application of these two terms and the relationship between them. *Authenticity* can be defined as “measure of the degree which the values of a heritage property may be understood to be truthfully, genuinely and credibly expressed by the attributes carrying the values” (Stovel 2004, 3). *Integrity* could be seen in two ways: *wholeness* — what elements are necessary to tell the full story of the site; and *intactness* — the condition of the property in relation to the threats to its existence (or in the case of ethics, we often think of honesty). In heritage conservation there is a general tendency to privilege material values over non-material values. What I have

MATERIAL VALUES	NON-MATERIAL VALUES
<p>Form and Design</p> <p>Material and Substance</p> <p>Location and Setting</p> <p>Use and Function*</p>	<p>Traditions, Techniques and Management Systems</p> <p>Language, and other forms of Intangible Heritage</p> <p>Spirit and Feeling</p> <p>Use and Function*</p>
<p><small>*Use and Function seem to straddle both categories List of items are from “Authenticity” definition in the UNESCO Operational Guidelines</small></p>	

Fig.26 Material and non-material values.

found consistently interesting is the fact that use and function seem to straddle both categories. On the subject of integrity, Harold Kalman makes an interesting observation that, “ironically, restoration achieves an appearance of integrity while often destroying the integrity of a later configuration” (2014, 205). In the case of Bonavista, destroying the later configurations, I argue, actually destroys the authentic expression of the place. To illustrate these concepts more clearly, I will present a draft statement below that actualizes the concepts of authenticity, integrity and heritage value in the context of Bonavista:

#### AUTHENTICITY

The pragmatic tradition of flexible space, ability to assimilate many international architectural styles, and the embrace of changing technology and materials is an authentic expression of life in Bonavista.

#### INTEGRITY

In Bonavista, the integrity of the pragmatic tradition of flexible space is alive and intact.

#### HERITAGE VALUE

The pragmatic tradition of adaptation over generations characterizes the town of Bonavista and is a unique expression of resourcefulness, adjusting to changing needs and values, through the flexible arrangement of space.

### **Maintenance**

Architecture can not be reduced to all the moments leading up to the construction of a building. Throughout Juhani Pallasmaa’s *The Thinking Hand*, he discusses the roles of the hand, especially in the creation of new things. He forgets, however, to mention the hand’s role in maintenance: “after the initial flurry of creativity, the hand continues to be needed in the continuity of inhabitation” (Willoughby 2013, 190). William T. Willoughby argues there are three human acts with physical consequences: to create, to destroy, and to maintain; “of these three, maintenance requires the greater vigilance, observational skill, and intimacy. Real buildings are unavoidably captive to time’s transformations. Despite how hard architects try to reduce its effects, time re-figures a building—which over its lifetime alternates between periods of shabbiness to moments of shine” (2013, 188). If architects make buildings for people and expect their buildings to endure, the role of maintenance and the continuity of inhabitation should be a central, ongoing theme.

In order to align the concept of maintenance with the realm of heritage, it is useful to look the work of Mierle Laderman Ukeles, a New York based artist known for

her *Manifesto for Maintenance Art* (1969). “Maintenance has to do with survival, with continuity over time. You can create something in a second. But whether it’s a person, a system, or a city, in order to keep it, you have to keep it going. I think that one thing we must do is value and learn from those who provide this service” (Ukeles 1996, 210). Likewise, Willoughby suggests “the goal of architecture should be maintenance because it signals that a building is fulfilling enough to be worth retaining, remembering, and revisiting. If appreciated by those that live there, even the most mundane building is an enlargement of life” (2013, 193). I would argue that all architects see built form as the product of learning. Once constructed, a building can be judged a success or failure and a basis for future experiments, with the results remaining as a body of combined experience. It should not be difficult, then, for architects to see material culture as a time keeper, “with a definition of architecture as the intermingling of time and materials as rendered through a place” (Willoughby 2013, 192). A building, through its continued inhabitation, maintenance, and repair will unavoidably result in many spaces sequentially arranged. Further to this Willoughby argues “the bond between people and their place must be complex, reciprocal, and active—otherwise it will fall into ruin. If architecture is to be of any lasting importance, then architects must broaden the scope of design to include the totality of human inhabitation” (2013, 189).

We can learn a lot through interacting with a building, however increasingly society points us away from maintenance work. Likewise, the discourse of architecture teaches us that newer is better. “Maintenance binds, cares for, and puts things in relation. Maintenance means that we cannot leave a building alone: it must either be engaged with or deteriorate. Material changes reveal time’s interconnectedness. *Maintenance-free* materials discourage our interaction with buildings and steal away time’s concomitant with place” (Willoughby 2013, 193). At one time, the students of Auburn University’s Rural Studio were expected to repair the enduring works of their predecessors. As a student of Dalhousie University who has engaged in the physical construction process as a pedagogical tool, I was surprised by this. While many schools emphasize building, they do not emphasize or even discuss the post-construction, decommissioning, reusing, or maintaining old projects. This exercise seems to have had multiple pedagogical aims:

- First, to experience working with one’s hands and to learn how materials fit together (repairing is seen as the first step to building).
- Second, to observe closely what details and conditions do not work in the Hale County climate and learn how to imagine something better.

- Third, to get comfortable working outside and “acclimatize to the rhythms of weather, the weight of the materials, and the movements that a working body must endure” (Willoughby 2013, 193).
- And fourth, to retain the continued trust of the community and demonstrate the commitment of Rural Studio is lasting and the buildings were meant to endure. In this sense, maintenance is equated with a neighborly contract that keeps community together.

Maintenance in the context of heritage conservation is best summarized by Rodney Harrison through the metaphor of pruning:

Remembering is an active process of cultivating and pruning, not one of completely archiving everything that may or may not be of value in the future. ...[The] process of actively cultivating new memories also requires us to make brave decisions to prune those forms of heritage that are inconsistent with, or hold no continuing value for, contemporary and future generations if heritage and its role in the production of social memory is to remain sustainable in the future ...it means thinking actively about heritage and its role in contemporary society, and foregrounding the ways in which heritage is constantly produced and reproduced in the present (2013, 231).

Maintaining a building, a site, a landscape, or an entire town can be thought of as a relationship between the past and present, as a reflection on the future. This is a key concept and integral to the development of the design interventions later in this thesis.

# Chapter Three: Case Studies

## Cultural History of Newfoundland in Sites

The following seven pages outline six selected sites in the province of Newfoundland and Labrador as a demonstration of the range of approaches in heritage that already exist (the list Appendix C displays the UNESCO requirements for context).



Fig.27 Map showing the development and cultural history of Newfoundland, with six heritage sites identified (described on the following pages). Material sourced from archival Reid Newfoundland Company's maps (1911, 1913, 1919, 1923, and 1933). Base map source: Government of Canada Natural Resources Canada, 2016, created by author using QGIS.





## *L'Anse aux Meadows*

UNESCO WORLD HERITAGE SITE

### **UNESCO 'CRITERION VI'**

L'Anse aux Meadows is the first and only known site established by Vikings in North America and the earliest evidence of European settlement in the New World. As such, it is a unique milestone in the history of human migration and discovery.

L'Anse aux Meadows is an archaeological site on the northernmost tip of the island of Newfoundland. Discovered in 1960, the excavation was conducted in by an international team led by archaeologist Anne Stine Ingstad under the direction of Parks Canada. Following each period of excavation, the site was reburied to protect and conserve the cultural resources.

Dating to around the year 1000, L'Anse aux Meadows is widely accepted as evidence of pre-Columbian trans-oceanic contact. It was named a World Heritage site by UNESCO in 1978.

The archaeological site contains the excavated remains of a Viking settlement consisting of timber-framed turf buildings that are identical with those found in Norse Greenland and Iceland at the same period. The site is reconstructed from archaeological evidence. It features full-scale replicas of the Norse sod buildings and boats, as well as 'Viking interpreters' who re-create life of the time period and skills like blacksmithing and weaving.

Fig.28 One of six heritage sites I have identified with a Cultural Landscape Approach.  
Source: Parks Canada, 2017.



## *Red Bay Basque Whaling Station*

UNESCO WORLD HERITAGE SITE

### **UNESCO 'CRITERION III'**

Red Bay Basque Whaling Station is an outstanding example of the tradition of whale hunting established by the Basques in the 16th century for the production of oil which was transported for sale in Europe. In terms of the diversity of its archaeological remains, this is the most extensive, best preserved and most comprehensive whaling station of this type.

### **UNESCO 'CRITERION IV'**

Red Bay Basque Whaling Station constitutes a fully intelligible ensemble of archaeological elements illustrating the establishment of a proto-industrial process of large-scale production of whale oil, during the 16th century.

Red Bay, established by Basque mariners in the 16th century at the north-eastern tip of Canada on the shore of the Strait of Belle Isle is an archaeological site that provides the earliest, most complete and best preserved testimony of the European whaling tradition. Gran Baya, as it was called by those who founded the station in 1530s, was used as a base for coastal hunting, butchering, rendering of whale fat by heading to produce oil and storage. The station was used for some 70 years, before the local whale population was depleted.

The site features an interpretation facilities, as well as scale models of work buildings, reproductions, photographs and films to help understand the history and activities that occurred. A displays of artifacts recovered from excavations include a whaling ship, tools and weapons employed by the Basques in whaling activities, household and personal items, and examples of 16th century clothing. There is also self-guided tour of nearby Saddle Island. The Visitor Interpretation Centre is essential to enable an understanding of the site and its authenticity — as the tangible attributes have been reburied, which is justified in view of the need for conservation.

Fig.29 One of six heritage sites I have identified with a Cultural Landscape Approach.  
Source: Parks Canada, 2017.



## *Colony of Avalon, Ferryland*

NATIONAL HISTORIC SITE OF CANADA

### HERITAGE VALUE STATEMENT

The Colony of Avalon was designated a national historic site of Canada in 1953 because it is the site of the house of Sir George Calvert (Lord Baltimore), founder of the Ferryland plantation in 1621; abandoned by Calvert in 1629, Ferryland continued to be an important fishing and commercial station and the house became the seat of Sir David Kirke's government of Newfoundland between 1637 and 1650.

Colony of Avalon National Historic Site of Canada is a 17th-century archaeological site located 60 kilometers south of St. John's, Newfoundland. Situated on the east coast of the island, the site extends across the narrow Avalon Peninsula and the small harbour at the town of Ferryland. Ongoing archaeological excavation and research managed by the Colony of Avalon Foundation has revealed extensive traces of the 17th-century English settlement and many related artifacts.

The site now features an interpretive centre and heritage gardens. Official recognition refers to the designated place that extends across the narrow Avalon Peninsula delineated by a polygon. Key elements contributing to the heritage value of this site include the integrity of any surviving archaeological remains relating to the settlement and the integrity of the collection of unearthed artifacts associated with the 17th-century settlement located at Ferryland and the Avalon Peninsula, including cannonballs, projectile points, padlocks, gold rings, keys, clay pipes, a gravestone, a gold spur, pottery, and coins.

Fig.30 One of six heritage sites I have identified with a Cultural Landscape Approach.  
Source: Parks Canada, 2017.



## *Port au Choix*

### NATIONAL HISTORIC SITE OF CANADA

#### HERITAGE VALUE STATEMENT

Port au Choix was designated a National Historic Site of Canada because it includes a large cemetery that consisted of exceptionally rich and well-preserved remains of the Maritime Archaic culture located on what was, at the time, an island, from about 4,400 to 3,300 years ago; the cemetery greatly enhances understanding of the marine-oriented technology, economy and spiritual culture of the Maritime Archaic people; the site included a major settlement location at Phillips garden occupied by two Palaeo-Eskimo cultures, Groswater (2,800-1,900 BCE) and Dorset (2,000-1,300 BCE); and, the exceptionally well-preserved remains of tools, weapons and discarded food bones from this settlement provide a new appreciation of the material and intellectual cultures of the Palaeo-Eskimo people.

Port au Choix National Historic Site of Canada consists of two exceptionally rich pre-contact archaeological sites located at Port au Choix Newfoundland where the Port au Choix and Point Riche peninsulas jutting into the Strait of Belle Isle are joined by a narrow isthmus. Dating from approximately 4,400 BCE to 1,300 BCE, both sites are located on long, flat raised terraces running beside the water. The designation refers to both a Maritime Archaic cemetery and also the Phillip's Garden Palaeo-Eskimo habitation site. The unusual alkaline quality of the limestone bedrock helped preserve many organic objects like bone and antler. The area is regarded as one of the richest archaeological discoveries in North America. Port au Choix has been inhabited by four ancient cultures for thousands of years, including the Maritime Archaic, Dorset and Groswater Paleoeskimo, and Recent Indian groups.

The site features full scale replicas of dwellings, interactive exhibits, and an Interpretation Centre with original artifacts including spearheads, bone needles and religious artifacts from the Maritime Archaic Indians, Groswater Paleoeskimo, Dorset Paleoeskimo, and Recent Indian groups. Given the large size of the site, hiking the limestone barrens and coastlines to view sacred burial grounds, ancient settlements, and rare arctic wildflowers is encouraged.

Fig.31 One of six heritage sites I have identified with a Cultural Landscape Approach.  
Source: Parks Canada, 2017.



## *The Ryan Premises*

NATIONAL HISTORIC SITE OF CANADA

### HERITAGE VALUE STATEMENT

Ryan Premises was designated a national historic site of Canada in 1987 because: it was the site which best combined thematic associations with Canada's Atlantic fisheries with extant resources; the Ryans, whose headquarters it was, were deeply involved in the whole range of the fisheries over a long time period; the richness of the fisheries-related resources in the community of Bonavista contributes to its overwhelming sense of history.

The heritage value of Ryan Premises lies in its long association with the Atlantic fishery and in its related physical resources, including the buildings in their setting in the historic community of Bonavista.

The Ryan Premises is designated as a cultural landscape associated with the fishery. It consists of domestic and commercial structures typical of a 19th-century Newfoundland mercantile outpost fisheries station, including a range of buildings including: a Retail Shop, a Retail Store, Fish Store, Salt Store, Proprietor's House, Carriage House, and Tenement House. The buildings themselves have minimal detailing in response to functional requirements and use of traditional materials of stone foundations, clapboard siding, shingle roofs. Archaeological remnants include the presence of man-made landscape features and such as gardens, fences, wharfs, cribbing, roads, pathways, as well as moveable features including domestic furnishings, retail merchandise, retail furnishings, and fish processing equipment (ropes, scales, weights, blocks, tools, fish bars and barrels).

The site features a museum with artifacts, several exhibitions (some permanent and some rotating, all featuring fisheries-related works), archival films, 'hands-on activities', and on-site interpreters to provide insights and information.

Fig.32 One of six heritage sites I have identified with a Cultural Landscape Approach.  
Source: Parks Canada, 2017.



## *The Matthew Legacy*

(NO DESIGNATION)

The *Matthew* is a replica of a caravel sailed by John Cabot in 1497 from Bristol to North America, presumably known as Newfoundland. To commemorate the 500th anniversary of Cabot's voyage, a full-size replica of the *Matthew* was reconstructed at Bristol and sailed across the Atlantic to be welcomed by Queen Elizabeth and 30,000 spectators in Bonavista on June 24, 1997. Although there is no contemporary 15th-century depiction of the *Matthew*, the historical replica was built for the 'Cabot 500' anniversary celebrations in Newfoundland during the summer of 1997.

The ship toured Newfoundland and the eastern seaboard before wintering in Toronto, and was later returned to Bristol in 1998. The Newfoundland government then paid for a second replica to be commissioned for the town of Bonavista, as well as a building to house it. Today visitors can board a second replica of John Cabot's 15th-century ship *Matthew* at "Ye Matthew Legacy" Interpretation Centre and tour above and below deck.

Fig.33 One of six heritage sites I have identified with a Cultural Landscape Approach.  
Source: Heritage Newfoundland & Labrador, 2017.

## Existing Approaches in Built History

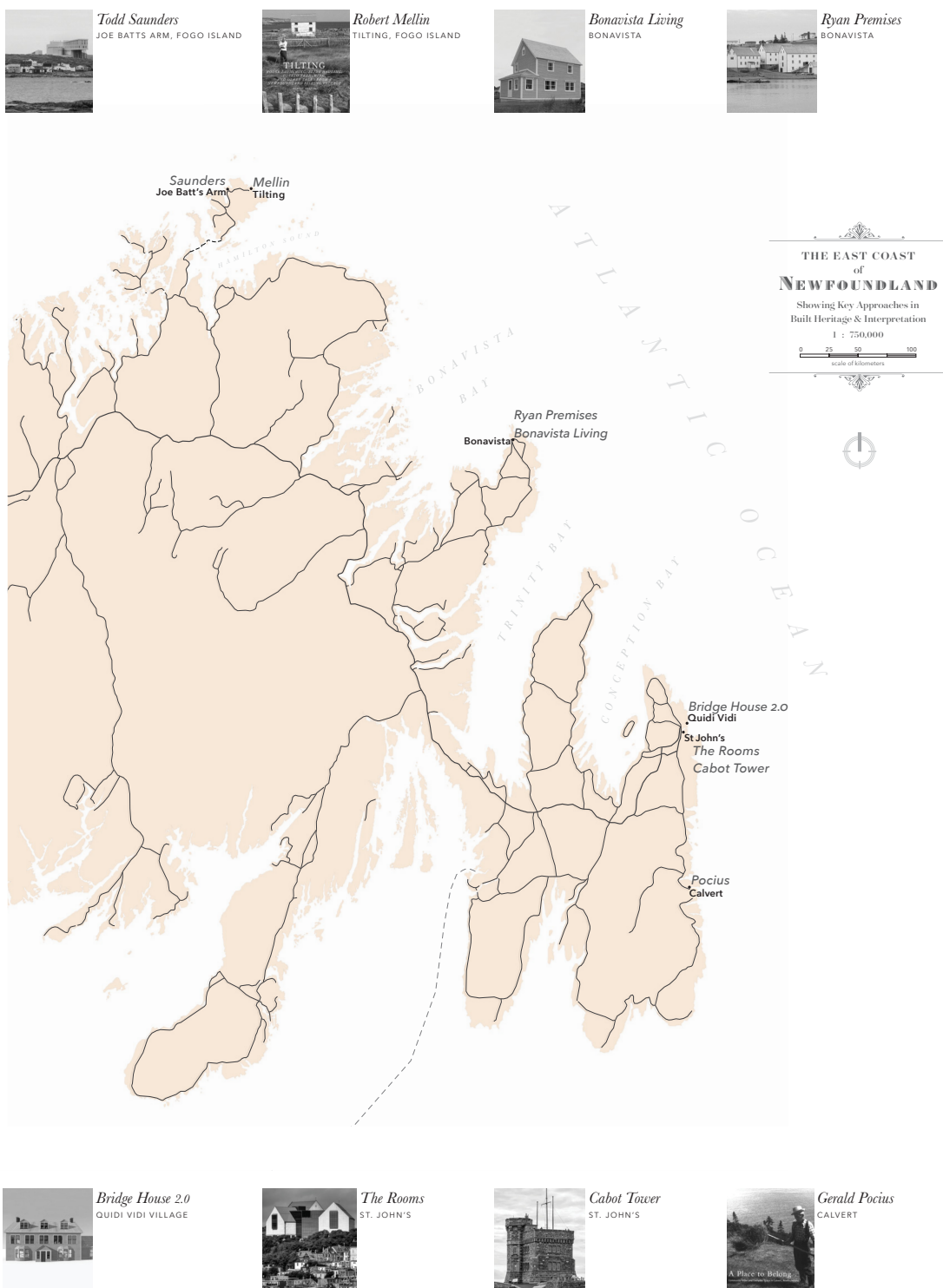
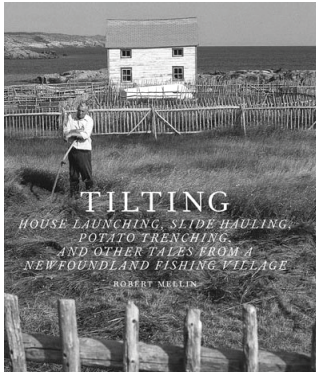


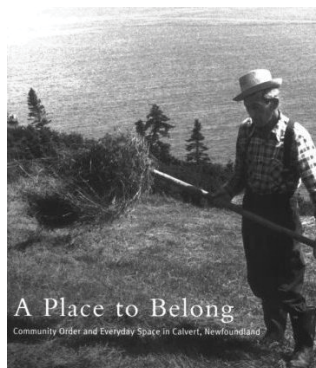
Fig.34 Map identifying eight existing key approaches in built heritage in Newfoundland (more information on the following pages). Base map source: Government of Canada Natural Resources Canada, 2016, created by author using QGIS.



**Robert Mellin**  
TILTING, FOGO ISLAND

[INTIMATE STUDY]

CALVERT  
**Gerald Pocius**



**Todd Saunders**  
FOGO ISLAND INN

[ABSTRACTION]

THE ROOMS, ST. JOHN'S  
**PHB Architects**



**Bonavista Living / Workshop**  
BONAVISTA

[RECONSTRUCTION]

QUIDI VIDI VILLAGE  
**Bridge House 2.0**



**Ryan Premises**  
BONAVISTA

[CONSERVATOR]

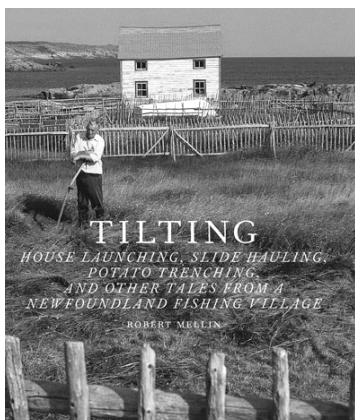
ST. JOHN'S  
**Cabot Tower**



Fig.35 Four of my own categories for the eight identified existing key approaches in built heritage in Newfoundland.



## INTIMATE STUDY

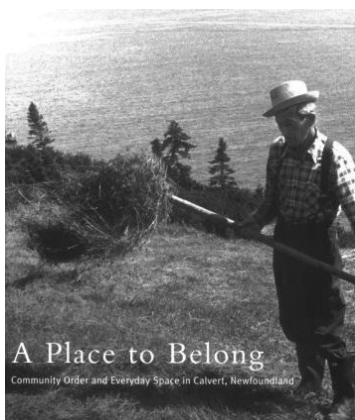


### TILTING, FOGO ISLAND

Robert Mellin

**Photographs, architectural drawings, historical anecdotes, and interviews** that document the traditional ways of life.

Mellin's work persuaded the local community that their way of life was unique and worth documenting, ultimately affecting the province's decision to designate the town as an official **Registered Heritage District**.



### CALVERT

Gerald Pocius

**Interviews, oral history, maps, simple drawings, and photographs** to understand the community and their attachment to place.

Gerald Pocius discovers that although the **material culture** is changing, the social life and **spatial arrangements** of Calvert remain consistent and integral to community life.

Fig.36 Intimate study: 1 of 4 categorized key approaches in built heritage in Newfoundland.

## ABSTRACTION



### FOGO ISLAND INN

#### Todd Saunders

A new building designed by a Norwegian Architect with a Newfoundland pedigree.

The built approach is characterized by an **abstraction** of local building styles and a massive **shift in scale**. The building forms themselves are often highly **contrasting** to the local community. The surface treatment follows the local pine cladding and stark colour palette (a kind of camouflage).



### THE ROOMS, ST. JOHN'S

#### PHB Architects

A cultural hub that includes art galleries and a provincial archive.

The Rooms is characterized by an **abstraction** of the traditional fishing stage or 'room', a very large **shift in scale**, and features a **modern** glass atrium. The new building **destroyed a former National Historic Site**, which was excavated during the construction process and salvage archaeology was a last resort (Fort Townshend).

Fig.37 Abstraction: 1 of 4 categorized key approaches in built heritage in Newfoundland.

## RECONSTRUCTION



### BONAVISTA

#### Bonavista Living/ Workshop

A Bonavista-based housing developer that employs local carpenters.

Funded by private investors, the company is characterized by a **revivalist** approach: reviving skills that are dying or have not existed in generations, and **reconstructing** traditional elements and ornamentation where they see fit. Large parts of houses are often **reconstructed**, and new additions are **disguised** to appear like traditional linhays.



### QUIDI VIDI VILLAGE

#### Bridge House 2.0

A proposed large private dwelling that consolidates three building lots in the small village of Quidi Vidi.

The new home is a **modernized reconstruction** that replicates a heritage property located in another part of the province, and is totally **removed from its context**. The developer has stated the design “represents the only example of pre-1949 aesthetic within the eastern portion of Quidi Vidi Village”.

Fig.38 Reconstruction: 1 of 4 categorized key approaches in built heritage in Newfoundland.

## RECONSTRUCTION (continued)

### BONAVISTA

#### Bonavista Living/ Workshop



Supporting photographs that show houses completely gutted and new material added.

### QUIDI VIDI VILLAGE

#### Bridge House 2.0



Supporting photographs that show the original Bonavista Bridge House (left), and a rendering of what the new reconstruction house might look like.

Fig.39 Additional images to support the Reconstruction position. Source: Historic Places, 2016 and CBC News, 2017.

## CONSERVATOR



### RYAN PREMISES, BONAVIDA

#### Parks Canada

A National Historic Site managed by Parks Canada, with a museum and interpretation centre.

This approach is characterized by a set of **guiding principles** governed the **Standards and Guidelines for the Conservation of Historic Places in Canada**.

Conservation experts come from a variety of educational backgrounds and follow **National and International** charters, standards and practices.



### CABOT TOWER, ST. JOHN'S

#### Parks Canada

A National Historic Site managed by Parks Canada and museum/gift shop.

This approach is characterized by a set of **guiding principles** governed the **Standards and Guidelines for the Conservation of Historic Places in Canada**.

Conservation experts come from a variety of educational backgrounds and follow **National and International** charters, standards and practices.

Fig.4o Conservator: 1 of 4 categorized key approaches in built heritage in Newfoundland.

## Fogo Island

Referencing the sites of Tilting and Joe Batts Arm above, the Island of Fogo presents an interesting dichotomy. The island itself has been the subject of study at various points, including the early *The Fogo Island Process* (a film-making project in the late 1960s emerging from the National Film Board's 'Challenge for Change' program used to promote community collaboration and social change), the folk and vernacular building culture (Mellin 2003), and more recently it has made international headlines because of the Fogo Island Inn and the artist-in-residence buildings of architect Todd Saunders. The first site, Tilting, references the study of the folk culture on the island, as well as the vernacular traditions of building. The second, Saunders' Hotel intervention, uses an abstraction of this culture to make contemporary architecture. The Fogo Island Inn is massive in relative scale when compared to anything else in the town, and is an obvious commercialization of the culture of the area. This has caused extreme polarities between the users of the hotel and the town's local people. On the other hand, Saunders artist studios, which are scattered around the island, are more modest and utilize a better scale and typology to the town.



Fig.43 Map showing key locations on Fogo Island, located on the northeastern portion of Newfoundland. Base map source: Government of Canada Natural Resources Canada, 2016, created by author using QGIS.

The town of Tilting is one which architect and historian Robert Mellin knows well—he published his book under the same name after many years of on the ground research and drawings of the place. His work takes an approach of an ethnologist, and follows the training that many would utilize in anthropology and other cultural studies.

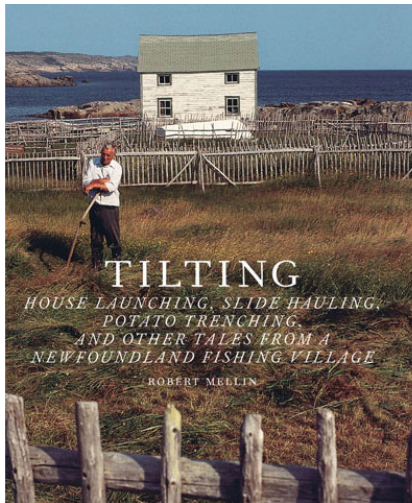


Fig.41 Robert Mellin on the Vernacular.

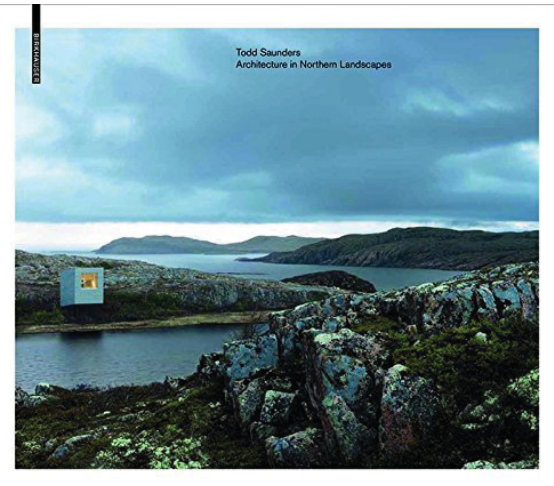


Fig.42 Todd Saunders on Abstraction and Architecture.

Almost 4 years after the Fogo Island Inn was completed, Todd Saunders has become a household name in Newfoundland, and his work on Fogo Island has become internationally renowned and highly published.

Saunders, who was born in Gander, Newfoundland and now based in Bergen, Norway, is responsible for the iconic architecture of the Fogo Island Arts studios. Situated at various locations on the island, each of the four studios is distinct in design. Anchored into a landscape of volcanic rock by steel legs, they range in size from two hundred to twelve hundred square feet and are one hundred per cent off the grid — equipped with compost toilets, solar powered electricity, wood-burning stoves and high speed Internet. In addition to the implementation of ecological building systems, the environmental impact of the construction was minimized by the use of local materials, which were largely transported to the remote building sites by hand.

Furthermore, from the Fogo Island Inn website, “Building on the legacy of local craft traditions, all furniture is handcrafted and made by local craftspeople, working from the designs of an international roster of visiting designers. The restaurant at the Inn features a locally-sourced menu based on Island culinary traditions. Daily menus draw from the abundance of available ingredients, including partridge and juniper berries, scallops and lobsters, lamb and caribou” (Fogo Island Arts, 2015).

### **Criticism of Fogo Island**

Several years after the completion of both the artists studios and the hotel, there are several highly contrasting relationships that are now evident:

- The architecture to the landscape (this was likely known by Saunders).
- The cost of the hotel compared to the salary of those who live on Fogo.
- The type of person who stays at the hotel compared to those who live on Fogo.

I would argue that the work of the Shorefast Foundation on Fogo Island has benefited from a commercialization of their architecture, material culture, and culture in general, rather than conservation of its heritage. There has been little focus on conservation of what already exists, and great lengths taken to construct new buildings that capitalize on existing cultural notions and symbols. This is not to say that introducing new architecture is not welcome, or that the work of Saunders is somehow under-valued or unvalued. However, take the statement found on the Fogo Island Arts website as an illustration of my earlier point, “Opened in the spring 2013, the Fogo Island Inn combines luxury accommodation with sustainability to create a unique geo-tourism destination. While the five-story Inn presents a silhouette that matches the drama of its Atlantic Ocean backdrop, it intuitively remains in scale with other buildings on the island, with which it shares a likeness” (2015). The idea that the hotel shares a similar scale with anything else in the settlement of Joe Batts Arm on Fogo Island is delusional, and bordering on preposterous. On the following page are two photographs I took in the summer of 2014 when I traveled to the Fogo Island Inn. There I discovered the much less photographed relationship of the hotel in its context (and the relationship of the town to the Inn).



## THE ARTIST STUDIOS

Form: Non-Typical, Rejected by Traditional Newfoundland.

Scale: Correct sense of scale, utilizes 'tilt' typology with a single room hall/kitchen plan.

Construction: Non-Standard joints, edges, and details.

Materiality: Similar materials and paint.



Fig.44 Fogo Island Inn looming over Joe Batts Arm, Fogo Island, Newfoundland, 2014.



Fig.45 "Squish" Artist Studio near Tilting, Fogo Island, Newfoundland, 2014.

THE HOTEL

Form: Mimics typical building form.

Scale: The building elevates itself far above the tower in addition to its giant scale, resulting in an alien-like presence.

Construction: Non-Standard joints, edges, and details.

Materiality: Similar materials and paint.



Fig.46 Fogo (settlement), Fogo Island, Newfoundland. *Bill Harris*, 2011.



Fig.47 Bonavista Harbour, Newfoundland. *Tony Seaward*, 2009.



Fig.48 Bonavista Harbour, Newfoundland. *Crabshack*, 2009.

## Architectural Conservation

For the purpose of this thesis I studied the work of many architects and eventually settled on organizing and categorizing three distinct approaches in architectural conservation, which were subsequently developed and explored. In the following paragraph each of these are presented and then fleshed out in their own sections further below. The first approach follows the philosophy of key architects Rafael Moneo and Peter Zumthor, where the artifact is incorporated and layered: precedent in these cases are the National Museum of Roman Art in Mérida, Spain, and the Kolumba Museum in Cologne, Germany, respectively. The second approach can be seen in the work of Sverre Fehn and Carlo Scarpa, where the artifact is accentuated and protected: precedent cases are, respectively, the Hedmark Museum in Hamar, Norway and the Castelvecchio Museum in Verona, Italy. The third and final approach follows the strategy of the functional and practical local response that already exists in the Bonavista Vernacular; precedent in this case takes cues from cultural notions, and is less about the artifact itself. My goal in this critical analysis is to encourage discussion about the social and cultural factors at play in the stewardship of built heritage.

The three approaches were not chosen abstractly, and the groupings did not exist beforehand. A significant part of this process involved grouping architects into their generalized approach and ethos in architecture, as well as developing a working terminology to describe their philosophy. Before moving into the specificities of each, it is important to establish how these particular strategies were selected and formulated. Early in this process I struggled with trying to place these ideas into simplified relationships. The first attempts were very linear, and mapped each strategy along a continuum. For instance, in one idea I had placed numerous architects, builders, theorists, researchers and historians along a datum from most “Academic Conservation” to the “Bonavista Vernacular” (see Fig.49).

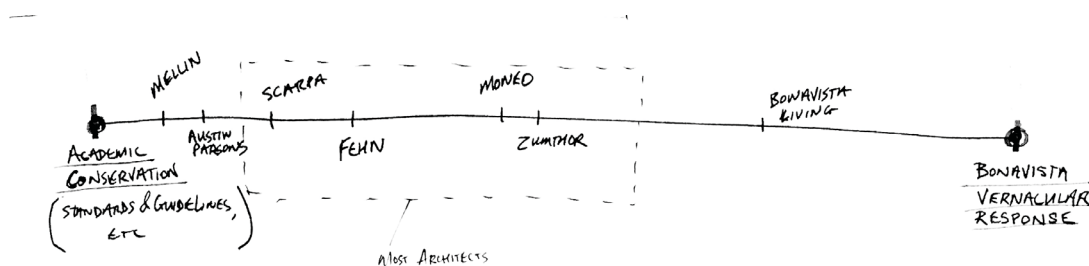


Fig.49 Early diagram attempting to organize architectural approaches.

With time, these explorations became more developed as I started looking to other means of representing these relationships—see Fig.50 and Fig.51 below.

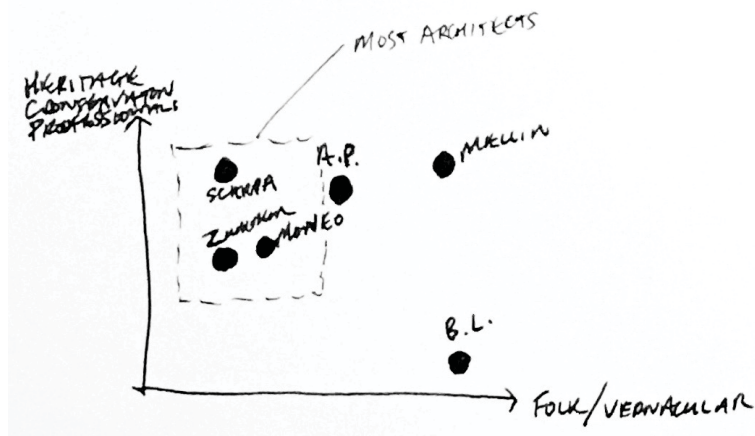


Fig.50 Development of the approach diagram, attempting to organize the approaches in other ways.

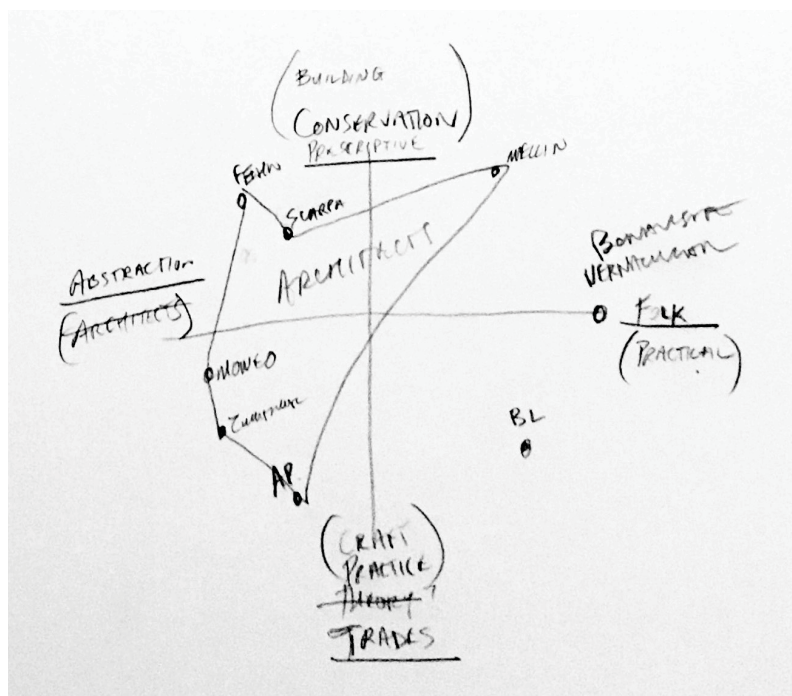


Fig.51 Later diagram beginning to achieve more clarity in organizing architectural approaches.

In Fig.51 above, the relationships between architects and their groupings is more obvious, and the chart looks more like the final version presented below, depicting three clearly articulated and divergent approaches.

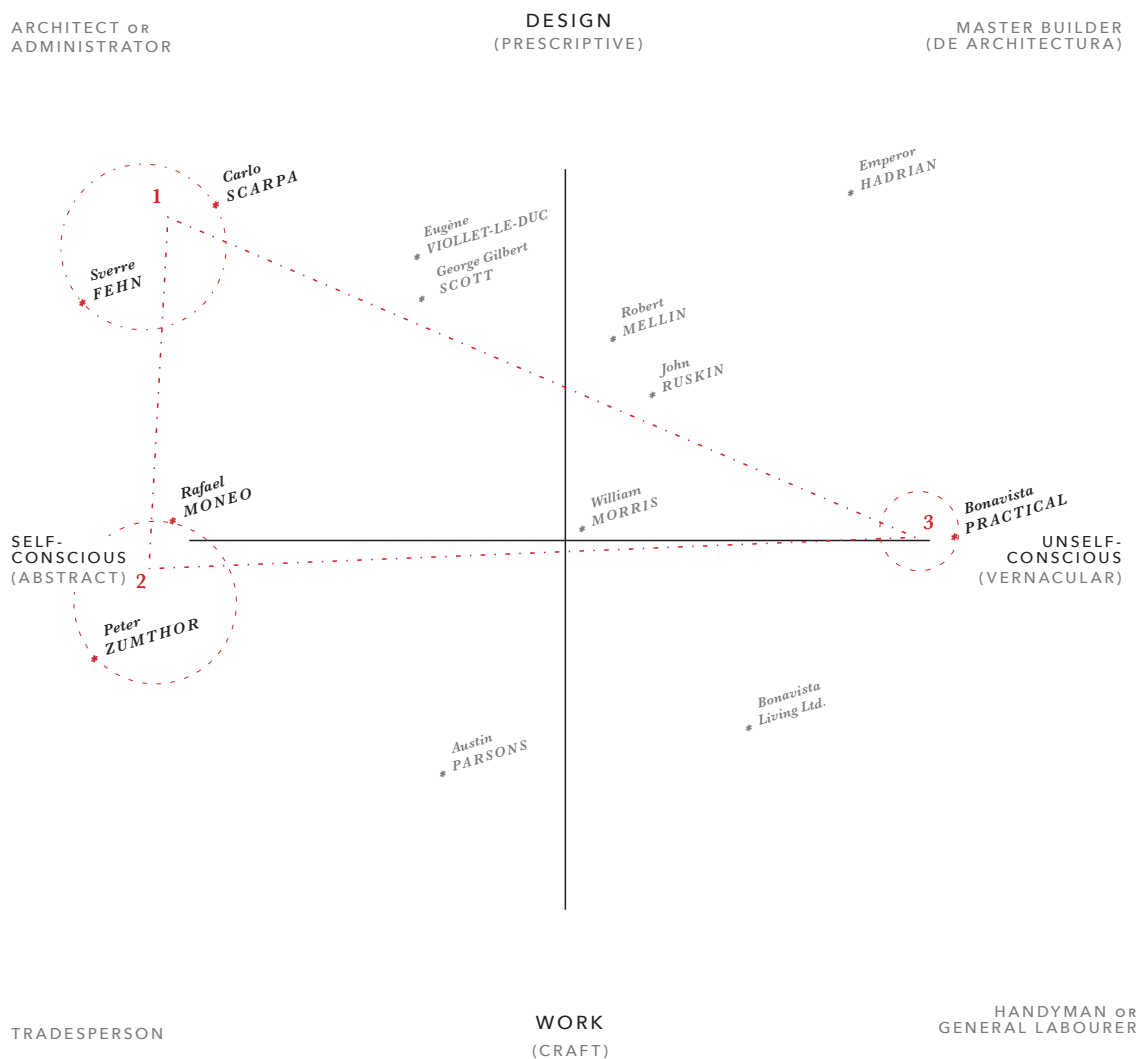


Fig.52 Final diagram that articulates three divergent architectural approaches.

In the following, I will introduce the three approaches. For the sake of clarity, I will speak to particular built projects by each architect. I will not waste time documenting the nuances of each project, but rather speak to key areas about each of the three conceptual frameworks and why I have grouped architects to represent a certain approach.

### **Approach One: Artifact is Layered and Incorporated**

The first approach follows the philosophy of architects Rafael Moneo and Peter Zumthor: precedent in these cases are the National Museum of Roman Art in Mérida, Spain, and the Kolumba Museum in Cologne, Germany, respectively. The strategy itself is characterized by the action of incorporating and layering an artifact into the new work. A note about the title: I've arrived at the concept of *artifact* because it allows the flexibility to apply the approach at varying scales: one tiny piece, whole components, or even the entire building.

Moneo's National Museum of Roman Art appears to be entirely new construction at first glance, although referencing a Roman style and sympathetic to the subject matter inside. Its interior is dramatic, with juxtaposing large and small volumes, noted by arches, with catwalks on the upper floors (Fig.53). There are obvious references to the historic arches visible outside (Fig.54) and at the basement level of the building (Fig.55).



Fig.53 Interior of the National Museum of Roman Art in Mérida, Spain. Although completely new construction, there are obvious references to the historic arches (also the see following figure). Source: Langdon, 2015.



Fig.54 Exterior of the National Museum of Roman Art in Mérida, Spain, depicting historic arches similar to those used by Moneo on the interior of the building. Source: Langdon, 2015.

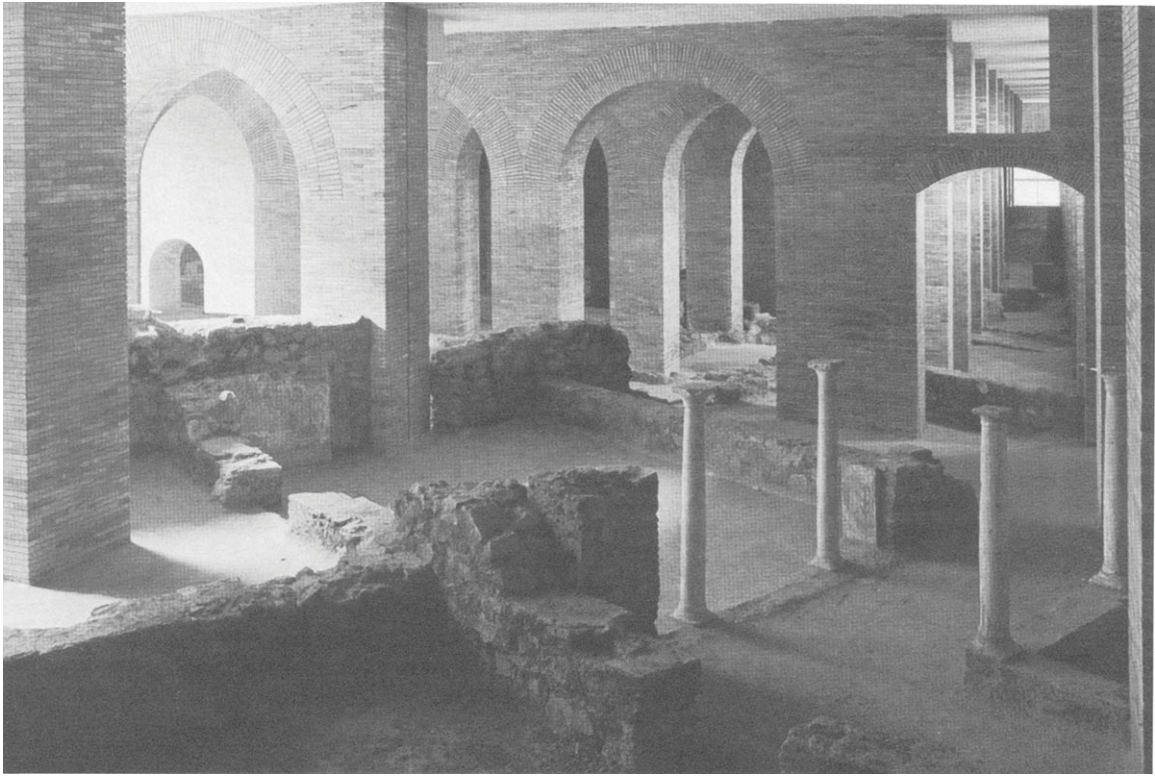


Fig.55 Interior of the National Museum of Roman Art in Mérida, Spain, depicting the relationship of the new structure rising out of the untouched ruins. Source: Langdon, 2015.

The relationship of the new work to the old is somewhat straightforward. In Fig.55 above, the ruins are left as rubble, and all new interventions are characterized by sharp angles and new materials. Again the Roman arches are referenced, as is the historic construction method of sandwiching poured concrete between the outer brick layers. It is important to note Moneo always takes cues from the old, and his juxtapositions are subtle: sharp edges versus dull edges.

Peter Zumthor, on the other hand, utilizes more contrast to make the juxtaposition more obvious when presenting the same approach (new structure rising up out of the old). At the basement level in the Kolumba Museum (Fig.58), Zumthor chooses thin, round columns that have no reference to the existing building to contrast the massive stone ruins. A similar approach of contrast is evident on the upper floors of Zumthor's work where the interior appears to be a completely separate building (Fig.56), again with no reference to the existing structure below.

Both architects utilize a strategy of layering in their work, and while they may reveal elements of the previous (existing) building, they choose to incorporate it into the final



work, making for an irreversible whole (Fig.57). I would argue that both Zumthor and Moneo are reluctant to think about the future of these buildings. Rather, they see their interventions as the most important (hence their permanence).



Fig.56 Interior of the one of the upper floor levels in the Kolumba Museum in Cologne, Germany. On the inside the of the building the newer floors have no reference to the older building; in fact, it appears to look like a totally separate new and modern building. Source: Vazquez, 2010.

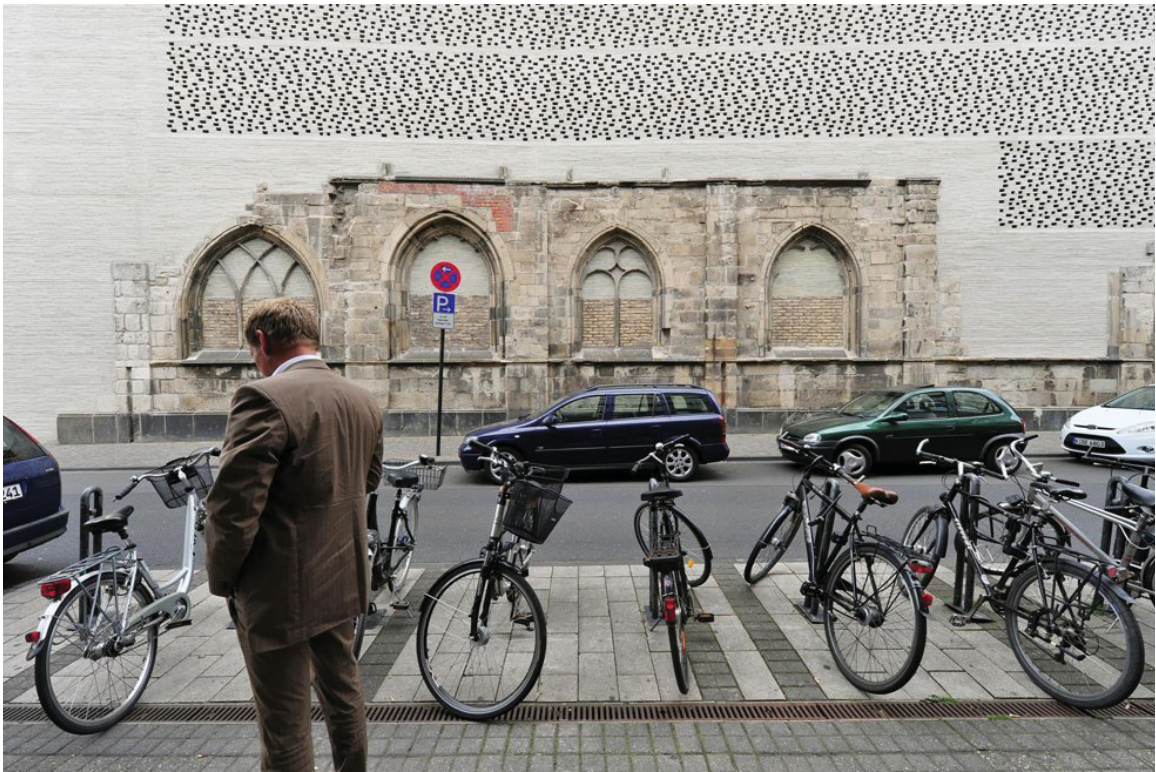


Fig.57 Exterior of the Kolumba Museum in Cologne, Germany. Clearly visible is a portion of the former ruins, engulfed in the new building, forming a composite. Source: Vazquez, 2010.



Fig.58 Interior of the Kolumba Museum in Cologne, Germany, which utilizes a very similar approach to Raphael Moneo's National Museum of Roman Art in Mérida, Spain. At its lower levels, the new structure rises out of the untouched ruins. Unlike Moneo, Zumthor uses slender juxtaposing columns rather than mimicking the arches. Source: Vazquez, 2010.

### **Approach Two: Artifact is Protected and Accentuated**

The second approach follows the philosophy of architects Carlo Scarpa and Sverre Fehn, where the artifact is accentuated and protected: precedent cases are, respectively, the Castelvecchio Museum in Verona, Italy and the Hedmark Museum in Hamar, Norway. This strategy is characterized by the action of protecting and accentuating the artifact blurring the line between what is old and what is new.

In *Carlo Scarpa and the Castelvecchio*, Richard Murphy compares Scarpa to the work of William Morris, "Clearly, in his attitude to history Scarpa is inseparable from Morris. He preserved rather than restored. He repaired a fragment as such rather than reconstructing it in its entirety. And he believed passionately in the co-existence of his vocabulary with those of the previous eras, the juxtaposition never arbitrary but always mutually beneficial (1990,9). The latter perhaps best describes this approach in built history. Scarpa's work sought to clarify and expose the layers of history by selective excavation and demolition.

In his work it is not evident what work is *new* and what is *old*, but rather an overall composition (see photo below).



Fig.59 Interior of the Castelvecchio Museum in Verona, Italy. It is not instinctively apparent what is old or new, but rather is a composition of layers and reveals. Source: Onniboni, 2014.

Scarpa's work is often characterized by points of contrast through the use of asymmetry, evident most clearly in Fig.60, "setting up a drawing... Scarpa's first act would be to draw the centre line from which the drawing would progress towards the margins... not for achieving symmetry, but for avoiding it while retaining the notion of balance in a composition" (1990,12).



Fig.60 Exterior of the Castelvecchio Museum in Verona, Italy. The building reads as a composition of layers and reveals from both the inside and out. There is very little symmetry visible in the building; Scarpa was noted for his organization through points of tension. Source: Onniboni, 2014.



Fig.61 Exterior of the Castelvechio Museum in Verona, Italy. There is no juxtaposition of new and old, or evidence or “ruins”, but rather a careful exposing of the layers of history in a co-existence. Source: Onniboni, 2014.

The approach of both architects involves counterpoint and accentuation. In Sverre Fehn’s Hedmark Museum, “the construction overlaps and overlooks archaeological remains that emerge from the ancient archbishopric farm now transformed into a museum. Succeeding architectonic structures are articulated freely over the excavation, establishing a dialectical relationship with the past and transforming the temporal stratification illustrated by the artifacts into a new spatial superimposition” (Norberg-Schultz 1997, 58). Like Scarpa, a relationship in the museum “is not established through morphology or topography but through a dialogue with the memories contained in it. Every site constitutes a kind of archive in which the different stories intertwined in its evolution are conserved. Every site holds a key that guarantees the preservation of its meaning, even when the transformations by humankind tend to erase the traces and memories” (Norberg-Schultz 1997, 59). According to Fehn, “architecture has the task of discovering and preserving these memories, interpreting and manifesting them, making the comprehensible to the inhabitants” (Norberg-Schultz 1997, 59).



Fig.62 Interior of the Hedmark Museum in Hamar, Norway, showing the clear distinction between old and new structure, carefully touching the partially restored existing building. The new concrete benches and elements are get close to the old, but accentuate them rather than absorb or out-due them. Source: Umanskay, 2014.



Fig.63 Exterior of the Hedmark Museum in Hamar, Norway, showing the clear distinction between old and new elements, carefully touching the partially restored existing building. The glass and wood components accentuate and highlight what remains rather than hiding or overwhelming it. Source: Umanskay, 2014.





Fig.64 Interior of the Hedmark Museum in Hamar, Norway, showing the clear distinction between old and new structure, floating above the partially restored existing building. The wood roof and columns rest carefully on the existing and call attention to it. Circulation is controlled with the new elements to encourage a new way of moving around the building horizontally and vertically. Source: Umanskay, 2014.

While both approaches share obvious similarities, unlike Fehn, Scarpa's work never appears to be finished: "he dealt in fragments, layerings, abstract juxtapositions and symmetries, and in the loose arrangement of events unfolding in space. His built projects are moments frozen in *the process of refining ideas rather than triumphant conclusions to them*" (Murphy 1990, 12, emphasis my own).

### **Approach Three: Local Culture is Nurtured and Reinforced**

The third and final approach follows the strategy of the functional and practical local response that already exists in the Bonavista Vernacular; less about the artifact itself like the above approaches, instead taking cues from cultural notions about the built environment. Here it is important to note that what I've observed in Bonavista does not currently fit within current conservation practices. Below are several illustrations that explore the complexity of the local process.



Fig.65 Exterior of the Fish Plant in Bonavista depicting the epitome of a practical, functional response to a problem of needing additional space, again and again over the years.  
Source: Cahill, Kevin. 2016.

## HARBOUR QUARTERS INN

*Changing Use & Pragmatic Adaptation Over Time*

TEMPLEMAN STORE (1900s)



TEMPLEMAN STORE (1940s)

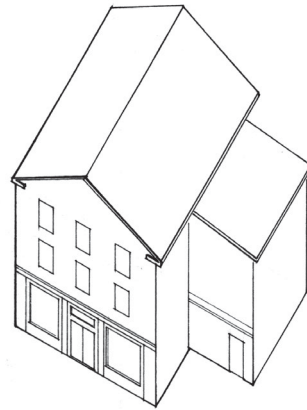


MUSEUM AND HOTEL (1980s)

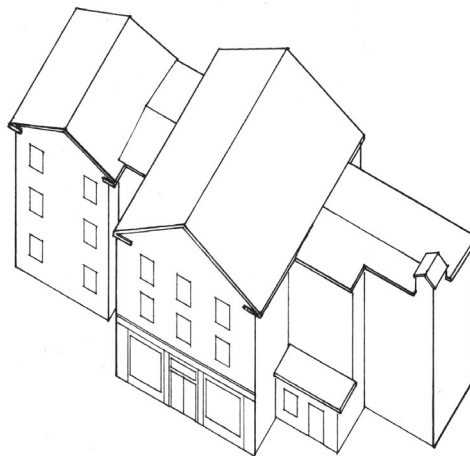


RESTAURANT AND INN

Fig.66 The development of the Harbour Quarters Inn over time and its changing use. Sources: <http://www.harbourquarters.com/> and <http://www.historicplaces.ca/en/rep-reg/image-image.aspx?id=1868#11>



ORIGINAL BUILDING



HARBOUR QUARTERS INN

Fig.67 An illustration depicting the original structure (above) and the unique adapted building (below).

**GARRICK THEATRE**  
*Changing Use & Pragmatic Adaptation Over Time*

STOREFRONT (1920s)



CINEMA (1960s)

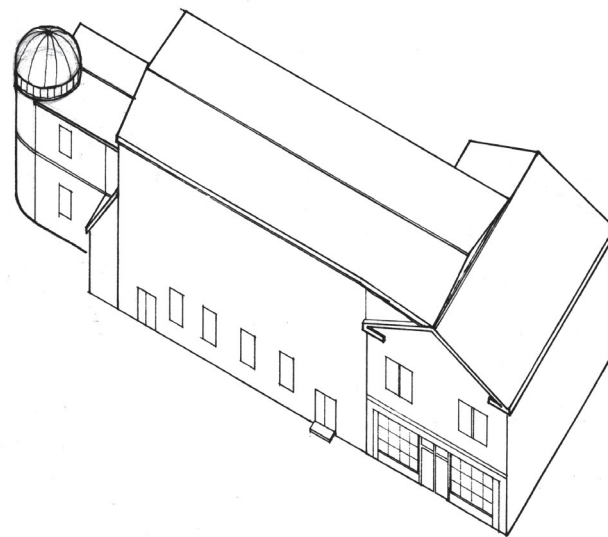
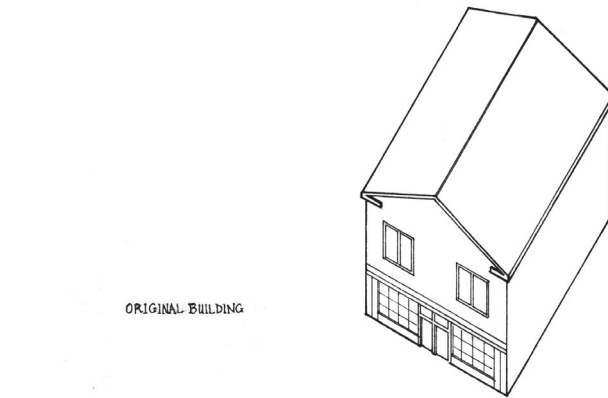


LIVE PERFORMANCE VENUE



ARCHITECTURAL INTERVENTION

Fig.68 The development of the Garrick Theatre over time and its changing use. Source: <http://www.garricktheatre.ca/>



GARRICK THEATRE

Fig.69 An illustration depicting the original structure (above) and the unique adapted building (below).

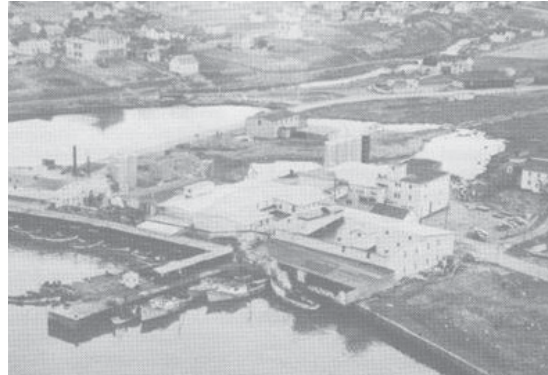
## FISH PLANT

*No Change Use for Entire Life of Structure  
& Pragmatic Adaptation Over Time*

1900s



1950s



STREET LEVEL VIEW

BIRD'S EYE VIEW

Fig.70 The development of the Bonavista Fish Plant over time and unchanging use. Source: Google Street View and <https://www.heritage.nf.ca/articles/politics/commission-of-government.php>

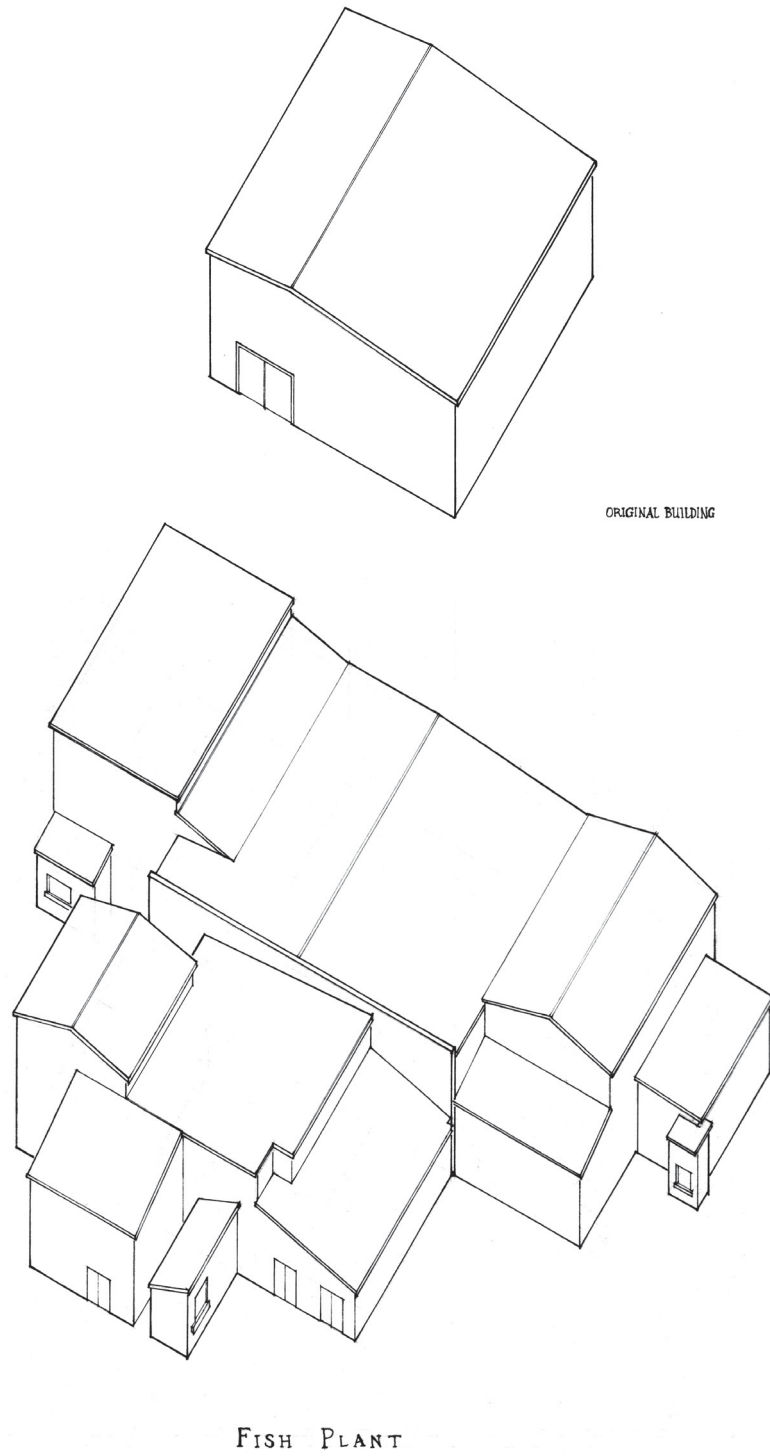


Fig.71 An illustration depicting the original structure (above) and the unique adapted building (below).



## Chapter Four: Design

In the previous chapter I explored a wide range of approaches in the stewardship of built heritage, highlighting that the discipline of heritage conservation is complex. To make matters more complicated, architectural conservation projects are often touted as highly context specific; thus heritage professionals withhold their comments until they have all of the information about each individual project.

It is important to understand that Bonavista has a gradient of many types of buildings, which appear scattered throughout the town. There are not specific areas for industrial, residential, and so on, but rather a unique mix of building types. Closer examination of the town of Bonavista reveals its unique, diverse and somewhat random town planning, as many building types are mixed amongst one-another (see Fig.73). Depicted in the map are seven building typologies: the school, the hall, the church, long-term care facilities, commercial use/storefronts, residential, and light industrial. Although early exploration was concerned with mapping and understanding all of these types, the focus of the project was narrowed to the education process, and thus school buildings (which appear in red). In almost all cases, smaller school houses and school buildings are abandoned for newer, larger schools that are built in more urbanized areas. Somewhat ironically, Bonavista has been the subject of this urbanization process several times over the years—with a population of less than 5,000—as it is one of the largest towns in the Bonavista Peninsula area. On the selected site, the first school was constructed in 1925 as part of a Methodist education tradition (Methodist Central School), and the second as part of a centralization process in the 1960s (Bonavista Integrated Regional High School, or later renamed Bonavista Regional High School as part of an amelioration process) making the former obsolete. In the early 2000s, both schools were rendered useless when a third (newer and larger) school was build only a few hundred meters away.

Key considerations when selecting Bonavista as a site are as follows: the town itself has a long tradition of taking particular care with their buildings; the town has a tradition of their buildings being more ornate than other parts of Newfoundland, and a particular pride comes from making and maintaining these details; and the town has a unique way in which it has developed, where laneways that once snaked around household gardens appear between the streets. This provides a special situation where some houses face the street, while others face the lane. The site itself falls at a key crossroads in the town where the highway turns into the downtown core and Church Street crosses the waterfront street. At this junction there are several important landmark and heritage buildings, as

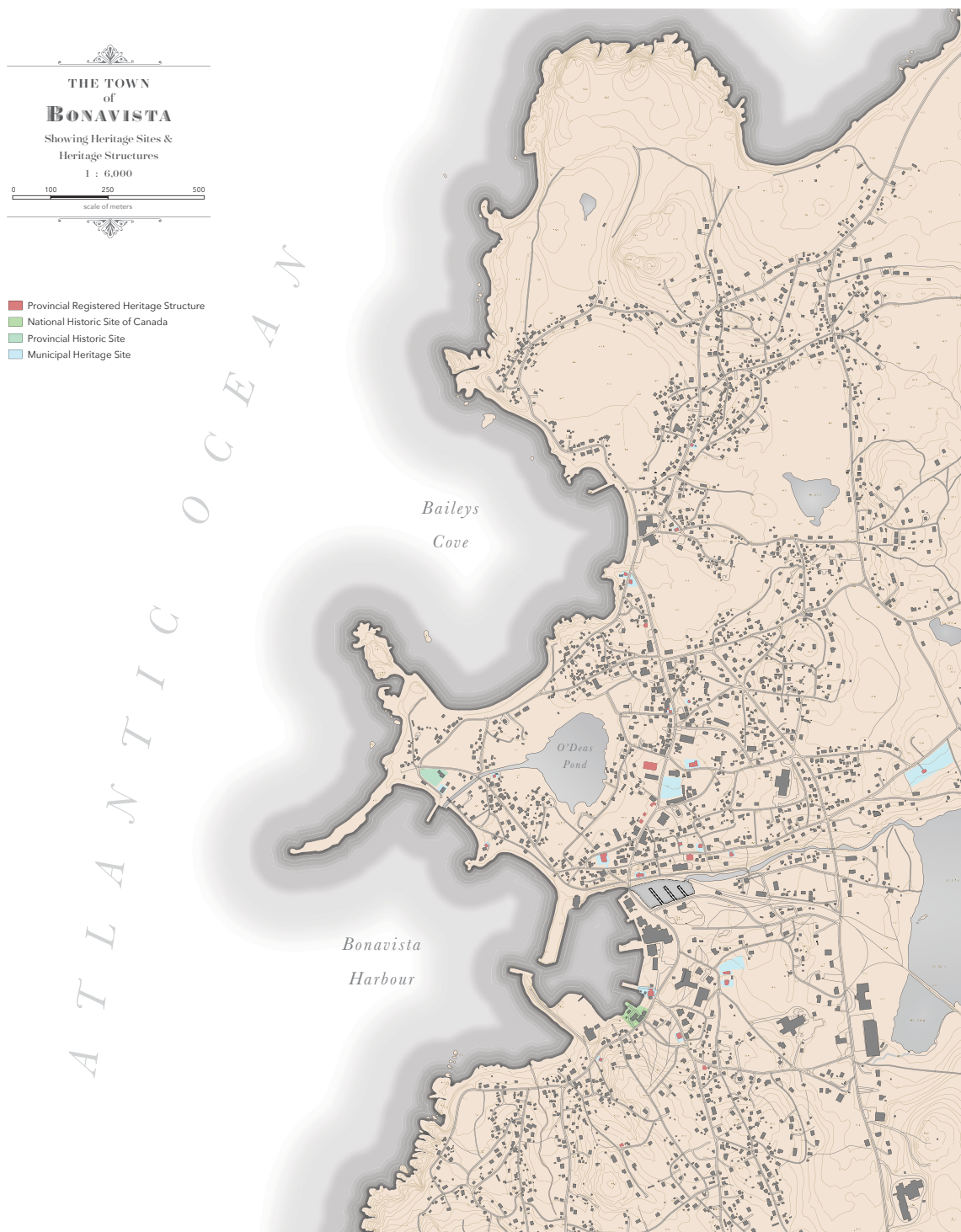


Fig.72 All registered heritage properties in Bonavista as a composite map (legend at top left of page). Source for building designations and location: <http://heritagefoundation.ca/discover/heritage-property-search/>. Base map source: Newfoundland and Labrador Fisheries and Land Resources, 2016, created by author using QGIS.

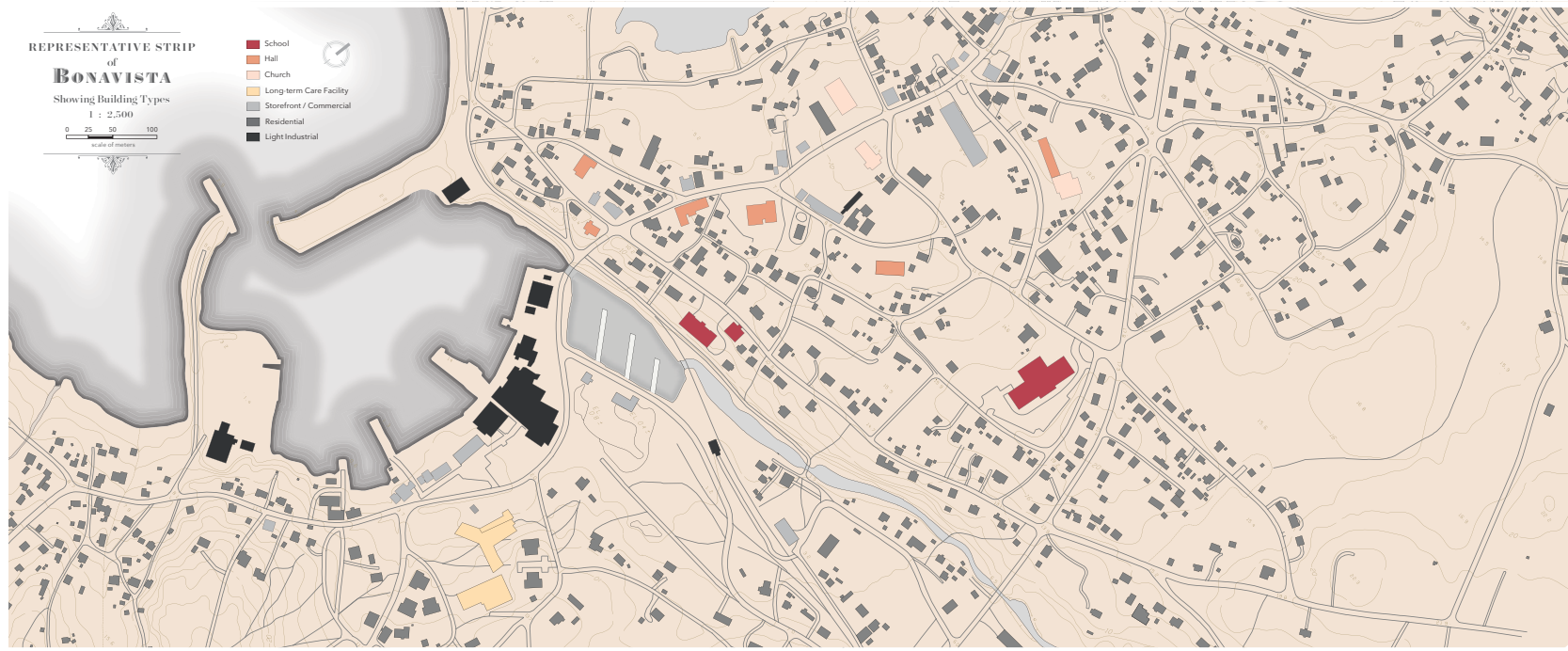


Fig.73 A representative “strip” of Bonavista that depicts the unusual town planning. Base map source: Newfoundland and Labrador Fisheries and Land Resources, 2016, created by author using QGIS.

well as a small working harbour.

The choice between the two school buildings was largely based on its representation of the centralization and consolidation period of education in Newfoundland after its confederation with Canada, which focused on universal standardized knowledge rather than more traditional means of education. However, there were several other factors that came into play in the selection of the Bonavista Regional High School. The modernist school building constructed in the early 1960s features a hybrid structure of concrete columns and foundation, steel beams on the long spans (only possible with its proximity to the now defunct rail line), conventional wood framing, and homemade wooden roof rafters. Lastly, the building is easily divisible into bays, compartmentalized by these steel beams at 14 foot and 4 inch spacing (on centre).

## Critical Analysis of Heritage Discourse

This catalyst for this thesis work is based on my own personal frustration and failed attempts to grasp the wide ranging, confusing, ambiguous and sometimes contradictory literature in the architectural conservation discourse. Even the name of the discipline itself is not clear: if you ask someone from the United States, they would use *Architectural Preservation* where Canada and Europe uses *Architectural Conservation*. In fact, the term preservation is used for a specific conservation action in Canada and Europe. However, it is not my goal to outline all of the complexities and issues in the methodology. Instead, it's important to show my process in reading, analyzing, and comparing relevant ideas and concepts. It is important to note that early in my thesis I went searching for clear answers from heritage charters, standards, guidelines, and manuals. Like research I have conducted in the past, I presumed it would be as simple as pulling the information that was relevant to the work I said I was going to do. The problem was, the more I read and the wider I searched (outside of the Canadian canon and into American and European literature, for example) the more unclear the information became. Furthermore, it was very difficult to understand the relationship of these documents to one another.

Taking a step back from these dense texts, I initially chose documents through the way in which they discussed the adaptive reuse of buildings (see Fig.74). The second phase of the thesis, seen in Fig.79 is a poster that depicts and visualizes the relationship between key heritage charters, standards, guidelines and manuals in a single place. Thirdly, I returned to specific literature and conducted a more involved, objective and constructive

## APPROACHES IN PRESERVATION

CORTEN ET AL. (2014)	JAMES MARSTON FITCH [1982]	GIEBELER ET AL. (2009)	
- do nothing			
- tear the building down		- deconstruction - demolition	TRADITIONALLY UTILIZED IN NL
- reinsert the old use	- preservation	- decontamination - repairs/maintenance	
- convert the building into a museum	- restoration	- restoration	
- manage the building as a ruin			
	- conservation and consolidation - reconstitution	- partial refurbishment - refurbishment - total refurbishment	
- adaptively reuse the building.	- adaptive reuse	- renovation/maintenance - conversion - extensions/additions - fitting-out - change of use - gutting/rebuilding with partial retention - modernization	AREA OF INTEREST
	- reconstruction - replication	- reconstruction	INFREQUENTLY UTILIZED IN NL
ACADEMIC APPROACH	ACADEMIC APPROACH	PRACTICAL APPROACH	

AUTHORITATIVE FIGURE  
'GO TO' REFURBISHMENT MANUAL

Giebeler, Georg. 2009. *Refurbishment Manual: Maintenance, Conversions, Extensions*. Munich: Birkhauser..

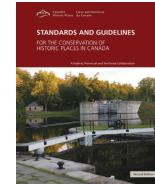
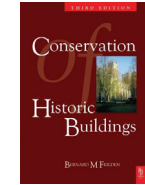
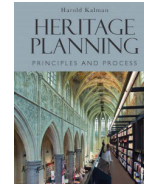
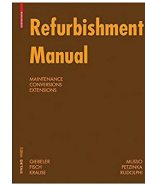
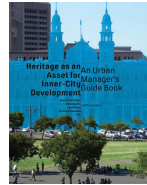
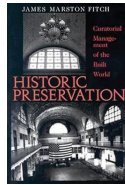
Fig.74 A key piece of literature in Heritage Management. When dealing with a practical approach like that of Bonavista (and Newfoundland), it is important to use descriptive and practical language like that of Giebeler's 2009 *Refurbishment Manual*.

# Conservation Strategies

AS DEFINED BY

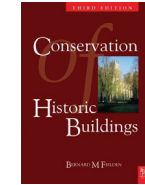
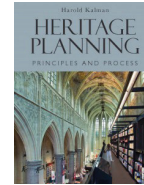
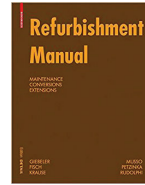
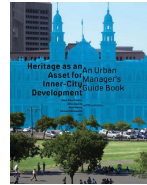
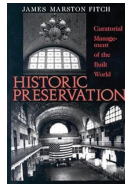
<b>ACTIONABLE ITEM</b>	<b>Matt C REYNOLDS</b> thesis paper definitions (2018)
Do nothing.	<b>Neglect</b>
Demolition and removal of whole structure.	<b>Demolition</b>
Demolition with the salvage of components, parts, or pieces.	<b>Salvage</b>
Carefully take a structure or component to pieces.	<b>Dismantle</b>
The minimum amount of work needed protect from the elements, collapse, and danger. <i>Referring to a whole building or entire historic site (see consolidation).</i>	<b>Stabilization</b>
Maintaining a place in its existing state. <i>Usually in one large intervention, rather than ongoing (see maintenance).</i>	<b>Preservation</b>
Returning a place to a known earlier state by removing and/or reassembling <i>existing elements</i> .	<b>Restoration (de facto)</b>
Returning a place to a known earlier state including <i>recreating missing features and/or finishing an incomplete structure</i> .	<b>Restoration (representative)</b>
Modifying or adapting a historic place to enable contemporary use, including <i>recreating missing historic features</i> ; may or may not include structural modifications.	<b>Rehabilitation</b>
Extensive changes made to a historic place in a process of interior or exterior renewal, <i>often affecting the structure of the building (see refurbishment)</i> .	<b>Conversion</b>
Recreation of components, a building, or an entire cultural property that <i>no longer exists</i> .	<b>Reconstruction</b>
Reassembling fallen or damaged components using <i>existing materials</i> ; reassembly.	<b>Rebuild; Reassemble</b>
Copying a prototype that <i>still exists</i> .	<b>Reproduction</b>
Maintaining the value and function of the existing building through <i>ongoing, competent up-keep (cosmetic repairs)</i> .	<b>Maintenance</b>
Reinforcement of an individual component, often by physical application of adhesives or supports within the material ( <i>differs from stabilization</i> ).	<b>Consolidation</b>
Upgrades to a component, part, or entire building, <i>without affecting the structure (see conversion)</i> .	<b>Refurbishment</b>
Demolishing the building structure and retaining only the street-facing <i>façade</i> .	<b>Façadism</b>

Fig.75 A chart showing 6 key texts used during thesis (continued on next page). On the left is a definition, and on the right is the word that each author uses to describe that action. I have included myself in this document in order to clarify how I use each word throughout the thesis body text.



	<b>Matt C REYNOLDS</b> thesis paper definitions (2018)	<b>James Marston FITCH</b> (1982)	<b>CORTEN et al.</b> (2014)	<b>GIEBELER et al.</b> (2009)	<b>Harold KALMAN</b> (2014)	<b>Bernard Melchior FEILDEN</b> (1982)	<b>Standards and Guidelines</b> (2011)
<b>Neglect</b>	–	–	Do nothing	–	–	–	–
<b>Demolition</b>	–	–	Tear the building down	Demolition	–	–	Demolition
<b>Salvage</b>	–	Salvage, Salvage Archaeology	–	–	Salvage, Salvage Archaeology	–	Salvage
<b>Dismantle</b>	–	–	–	–	–	–	Dismantle
<b>Stabilization</b>	–	–	Manage the building as a ruin	Decontamination	Stabilization, Rescue Archaeology	Prevention of Deterioration, Indirect Conservation	Stabilization
<b>Preservation</b>	–	Preservation	–	Repairs and maintenance	Preservation, similar to repairs and maintenance	Preservation	Preservation
<b>Restoration (de facto)</b>	–	–	–	–	Period Restoration or Composite Restoration	–	–
<b>Restoration (representative)</b>	–	Restoration	Reinsert the old use	Restoration	Restoration	Restoration	Restoration
<b>Rehabilitation</b>	–	–	Convert the building into a museum	Conversion Modernization	Rehabilitation/Adaptation	Rehabilitation	Rehabilitation
<b>Conversion</b>	–	Renovation	–	–	Renovation	–	–
<b>Reconstruction</b>	–	Reconstruction	–	Reconstruction	Reconstruction, Fragmentation	Reconstruction Moving a Building	–

Fig.76 A chart showing 6 key texts used during thesis (continued from last page). On the left is a definition, and on the right is the word that each author uses to describe that action. I have included myself in this document in order to clarify how I use each word throughout the thesis body text.



<b>Matt C REYNOLDS</b> thesis paper definitions (2018)	<b>James Marston FITCH</b> (1982)	<b>CORTEN et al.</b> (2014)	<b>GIEBELER et al.</b> (2009)	<b>Harold KALMAN</b> (2014)	<b>Bernard Melchior FEILDEN</b> (1982)	<b>Standards and Guidelines</b> (2011)
<b>Reconstruction</b>	Reconstruction	–	Reconstruction	Reconstruction, Fragmentation	Reconstruction Moving a Building	–
<b>Rebuild; Reassemble</b>	Reconstitution		Rebuilding	Reassembly, Anastylosis		Repair
<b>Reproduction</b>	Replication	–	–	Replication	Reproduction	Replacement
<b>Maintenance</b>	Maintenance	Maintenance	Renovation / Maintenance	Maintenance and repair	Maintenance	Maintenance
<b>Consolidation</b>	–	–	–	Consolidation	Consolidation, Direct Conservation	Consolidation
<b>Refurbishment</b>	–	–	Partial refurbishment, Refurbishment, Total refurbishment	–	–	–
<b>Façadism</b>	Façade Retention		Gutting/rebuilding with partial retention	Façadism		Altering the exterior form

Fig.77 A chart showing 6 key texts used during thesis (continued from last page). On the left is a definition, and on the right is the word that each author uses to describe that action. I have included myself in this document in order to clarify how I use each word throughout the thesis body text.



## Heritage Tactics

EACH APPROACH IS COMPOSED OF A COMBINATION OF TACTICS

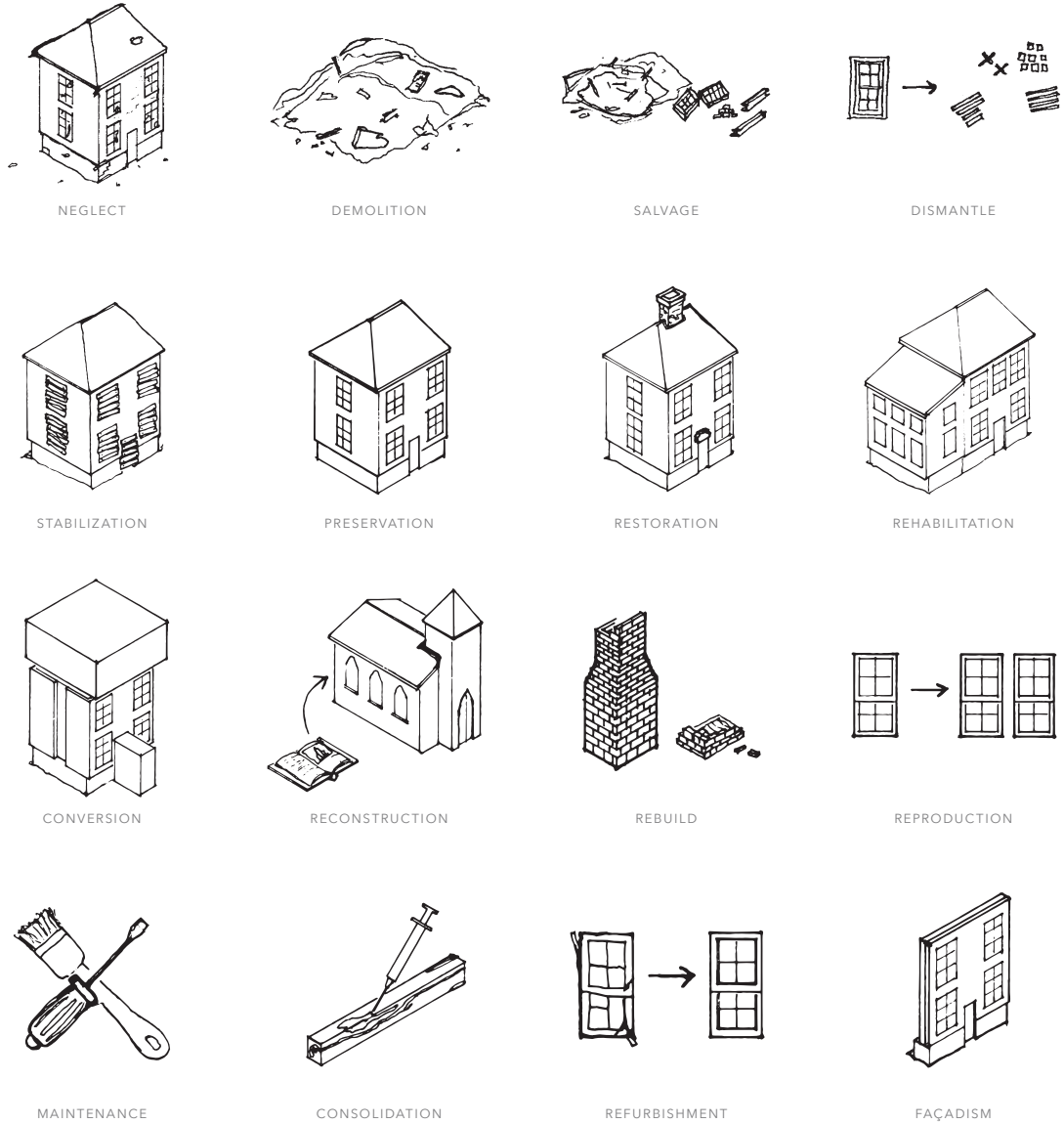


Fig.78 A presentation diagram that articulates 16 different *heritage tactics* from static definitions in a graphic form for easy use in any conservation project.

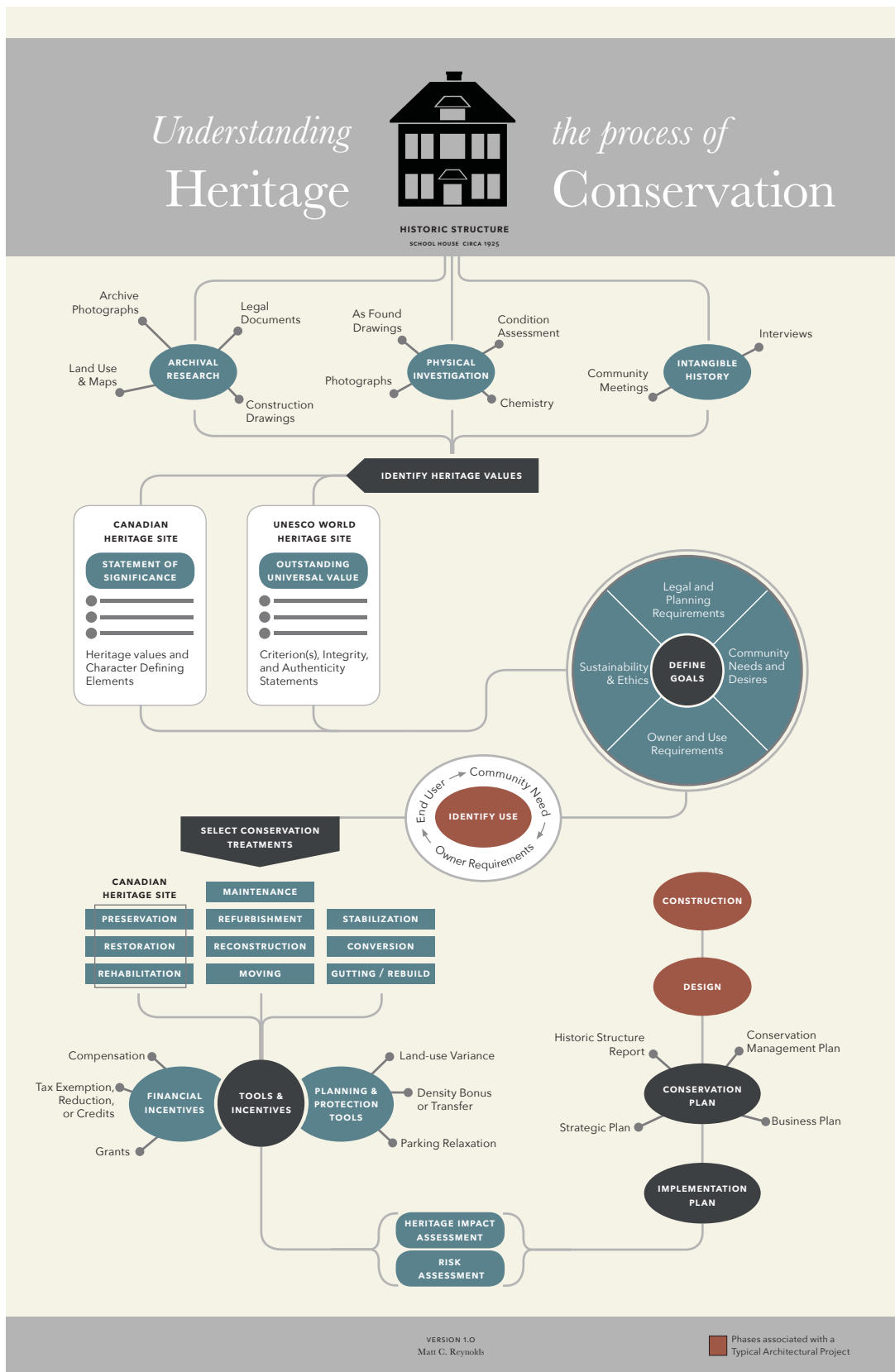
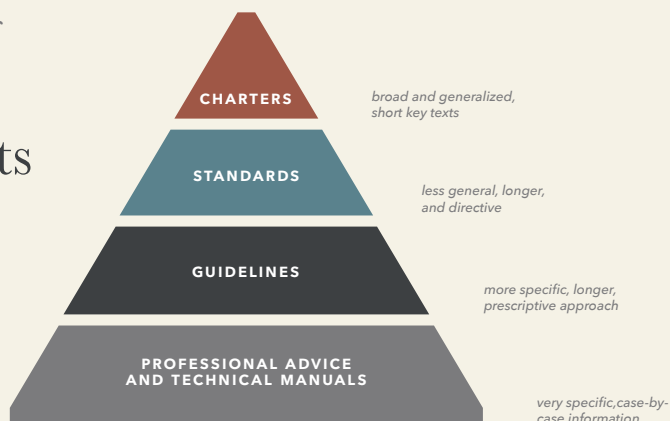


Fig.79 Poster design to visualize the complex process of a conservation project and highlight the differences from a more typical architectural project.

# the hierarchy of Heritage Documents



## CHARTERS

- The Athens Charter for the Restoration of Historic Monuments 1931
- The Venice Charter – International Charter for the Conservation and Restoration of Monuments and Sites 1964
- The Washington Charter – Charter for the Conservation of Historic Towns and Urban Areas 1987
- Charter on the Built Vernacular Heritage 1999
- Charter on the Interpretation and Presentation of Cultural Heritage Sites 2008

### KEY CHARTERS ADOPTED AT THE NATIONAL LEVEL

- The Burra Charter – Australia ICOMOS Charter for Places of Cultural Significance 1979 (last revised 2013)
- Appleton Charter – Canada ICOMOS Charter for the Protection and Enhancement of the Built Environment 1983
- New Zealand ICOMOS Charter for the Conservation of Places of Cultural Heritage Value 2010

## STANDARDS & PRINCIPLES

- The Nara Document on Authenticity 1994  
This 'document' does not specifically fit into conventional categories. Not as far reaching as a charter, it acts like a set of principles (although not explicitly titled as such).
- Principles for the Recording of Monuments, Groups of Buildings and Sites 1996
- Standards and Guidelines for the Conservation of Historic Places in Canada 2003
- Principles for the Preservation of Historic Timber Structures 1999
- Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage 2003
- The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas 2011  
Declared that this document "supersedes the Washington Charter".

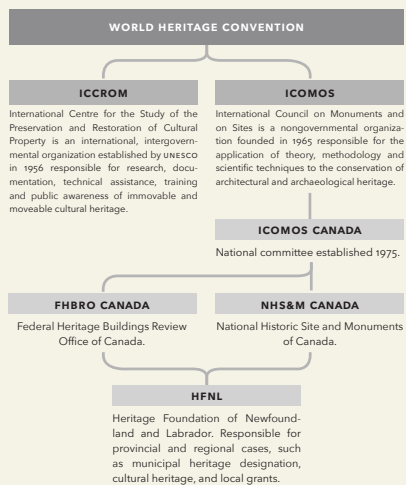
## GUIDELINES

- The Operational Guidelines for the Implementation of the World Heritage Convention 1977 (last revised 2016)
- Guidelines on Education and Training in the Conservation of Monuments, Ensembles and Sites 1993
- Standards and Guidelines for the Conservation of Historic Places in Canada 2003

## PROFESSIONAL ADVICE & TECHNICAL MANUALS

- Advice from a conservation architect, engineer or other heritage professionals.
- Advice from a product representative.
- Technical product manuals.

## GOVERNING BODIES



## UNDERSTANDING THE DOCUMENTS

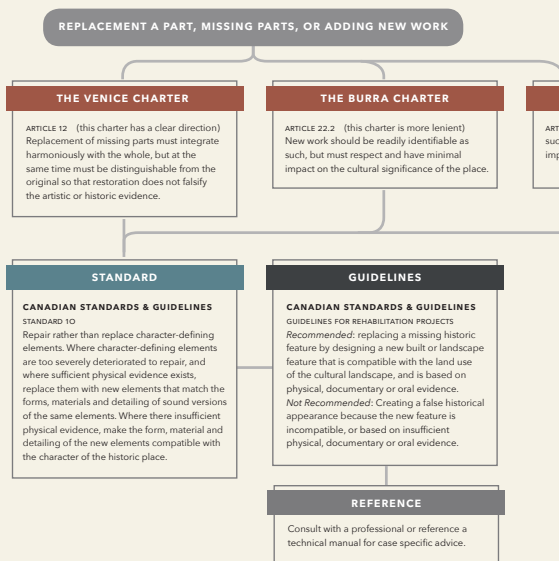


Fig.8o Poster design to visualize key heritage documents and how they relate to each other.

comparison of terminology, which can be seen in Fig.75–Fig.77 (a chart that shows six key texts referenced during thesis). On the left of this chart is a definition, and on the right is the word that each author uses to describe that action. After some consideration I have included myself in the chart in order to clarify how I use each word throughout the duration of the thesis. In doing this, each term becomes an actionable item, or a *tactic*.

The act of converting the varying definitions into clear actionable items would become the basis for how I built each architectural approach, or *strategy*. The results from applying these ideas to the three contemporary approaches outlined in Chapter 3 can be seen in an example framework for what each design intervention might look like, see Fig.85.

### **Framework: Evolving Buildings and Flexible Space**

It is important to understand that there are an infinite number of approaches in the world on architectural conservation. By presenting three, I am not suggesting these are the only strategies available—the goal here is to present three groupings that encourage a critical discussion about what it means to undertake the responsibility of heritage stewardship. I did not present two strategies; nor did I present more than three. I instead present the minimum and clearest possible examples that do not compete against each other (two creates opposition) or overwhelm the reader (more than three invites confusion). While I argue there are strong ties between the architects in the first and second approaches, there are also discrepancies and differences between them—in fact, this is the complexity that makes architectural conservation both difficult and interesting all at once. Instead of providing definite answers, I have aimed to present the similarities and differences in each approach, as well as between the approaches themselves. The remainder of this thesis will focus on the third approach, to highlight the pluralist, palimpsest viewpoint of Bonavista and develop on the local concept of flexible space.

Despite extensive overview of a wide range of approaches in built history, none of the case studies represent or address the dynamic culture that makes Bonavista so unique. The design component of this thesis will challenge the process of preserving artifacts and static traditions through the lens of building steward. It will take a hybrid approach and explore the pluralist traditions of Bonavista using architectural devices and ideas expressed in the case studies outlined above. The building itself will be a manifestation of the tradition of where it belongs, as well as a physical space for knowledge acquisition and idea exchange to establish a local network for education in built heritage.

Earlier in this thesis I introduced Jiven and Larkham’s work that was built on

the [Conzenian] concept of ongoing incremental change, combined with the current [Swedish] integrated approach to cultural heritage which evaluates heritage as: *document value*, value of the artifact, whether it be expressed in socio-economic, architectural or other terms; *experiential value*, people's experience of this document value, including the debate about whether experiential value can persist without the actual document value (i.e. if a building is demolished); and *strengthening factors* such as age, patina and authenticity (2003, 78). What is most important in the sense of Bonavista is the current shortcomings in failing to recognize the changeability of the *experiential value* over time as part of authenticity and contribution to sense of place. At the core of this hybrid approach—and what makes up this sense of character of place—is a holistic approach that accounts for the town's residents that either integrate these features (or not) through their values to form this character.

The ICOMOS “Charter on the Built Vernacular Heritage” presents a clear basis for understanding changes over time, as well as training and education. “Changes over time should be appreciated and understood as important aspects of vernacular architecture. Conformity of all parts of a building to a single period, will not normally be the goal of work on vernacular structures”. Furthermore, it outlines four areas for *training*, “In order to conserve the cultural values of vernacular expression, governments, responsible authorities, groups and organizations must place emphasis on the following:

- Education programs for conservators in the principles of the vernacular;
- Training programs to assist communities in maintaining traditional building systems, materials and craft skills;
- Information programs which improve public awareness of the vernacular especially amongst the younger generation.
- Regional networks on vernacular architecture to exchange expertise and experiences.

The crux of this argument is that the four existing conservation practices I outlined in the existing approaches in the built history of Newfoundland—Intimate Study, Abstraction, Reconstruction, and Conservator—do not account for the evolving, dynamic conditions observed in Bonavista. Fundamentally, the Conservationist's sense of history is not aimed at telling dynamic stories, but is instead aimed at establishing a static past when things were nicer (see Cromley 1987, 32). On the other hand, the Reconstructionist deliberately seeks to change the town under the guise of enhancement,

often demolishing large portions of buildings and the history that goes along with it (*Bonavista Living*, for example, illustrated in Fig.81–Fig.83). While the work of Pocius and Mellin—Intimate Study—is extraordinarily valuable, it offers little advice in how to intervene in future situations, or how to add or remove parts to the system. Abstraction is a common technique used in many design fields, and architecture is certainly included in this practice as demonstrated in the work of Saunders Fogo Island Inn or The Room’s by PHB Architects. While this particular approach can be are extreme, it is intriguing that buildings in Bonavista are able to absorb many different architectural styles (seen especially in the Garrik Theatre, Fig.68 and Fig.69).

The following design project will develop on the ideas explored above, using three core principles: the “Charter for the Built Vernacular Heritage”; Jiven and Larkham’s defined “hybrid approach”; and building on the nuanced work of Scarpa, Fehn, and others. Linking past conservation approaches with those of the present, Richard Murphy compares Scarpa to the work of William Morris, stating that “in his attitude to history Scarpa is inseparable from Morris... he repaired a fragment as such rather than reconstructing it in its entirety... and he believed passionately in the co-existence of his vocabulary with those of the previous eras, the juxtaposition never arbitrary but always mutually beneficial” (1990,9). In dealing with an evolving and dynamic history, it seems fitting to use the principles of clarifying layers of history by selective removal and demolition, not necessarily making evident what work is *new* and what is *old*, but rather an overall composition. Yet it is crucial to understand that these evolving buildings are never finished. For example, while Fehn saw the architect as curator, “architecture has the task of discovering and preserving these memories, interpreting and manifesting them, making the comprehensible to the inhabitants”, his work appears to be a complete work and final layer on the site (Norberg-Schultz 1997, 59). Again, it is useful to look to the work of Scarpa, because unlike Fehn, his work never appears to be finished: “he dealt in fragments, layerings, abstract juxtapositions and symmetries, and in the loose arrangement of events unfolding in space... in *the process of refining ideas rather than triumphant conclusions to them*” (Murphy 1990, 12, emphasis my own).

The focus of the architectural design aspect of this thesis will develop an educational building where the goal is twofold: to train, inform and establish a local network; and to act as a physical laboratory with many different kinds of interventions—synthesizing of the three case studies above—to illustrate the possibilities of flexible, evolving space.

**CASE STUDY**  
DESTRUCTION OF DYNAMIC HERITAGE

CIRCA 1910



WINTER 2016



SUMMER 2017



WINTER 2017

“Ironically, restoration achieves an appearance of integrity while often **destroying the integrity of a later configuration.**”

— Harold Kalman

Fig.8r I argue against the work of *Bonavista Living* where demolition is a common practice, erasing the history that does along with it. This shows the development of the Strathie over time and the reconstruction work. Source: <https://www.bonavistaliving.com/john-strathie-rowsell.html>

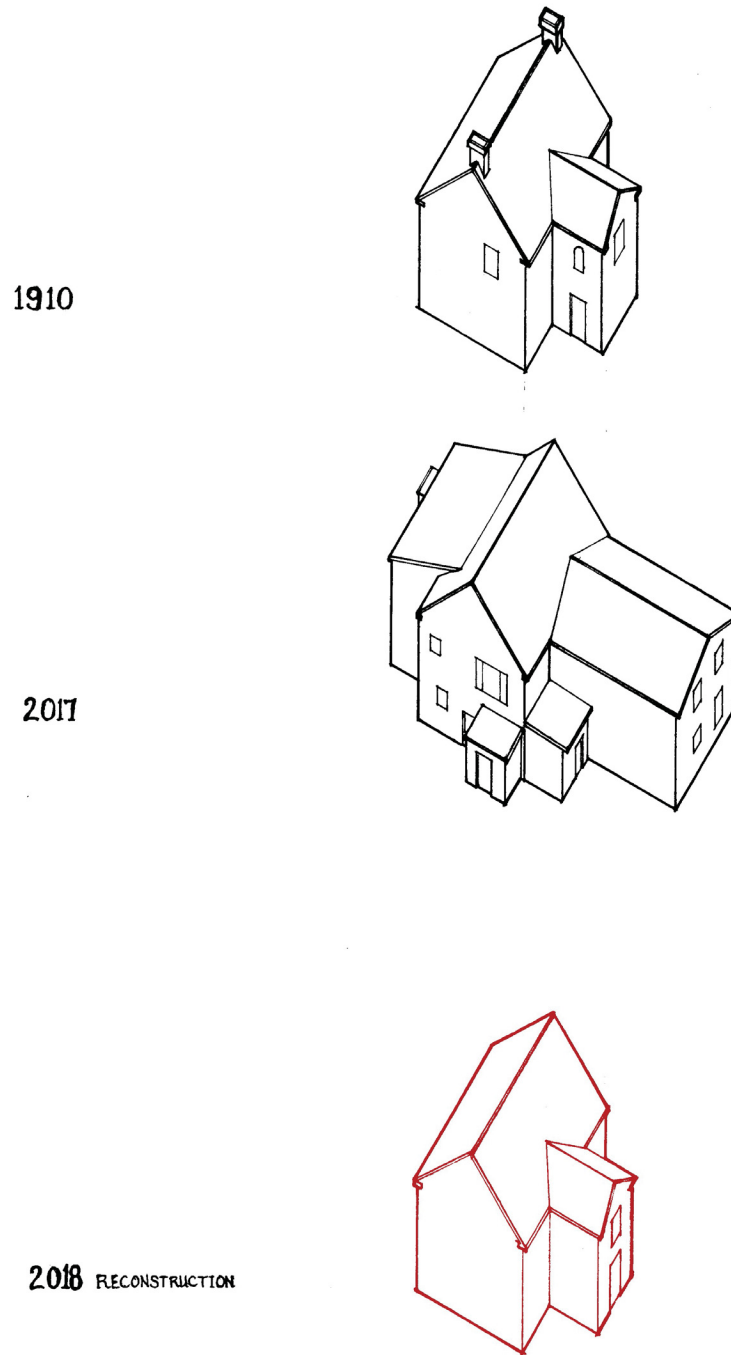


## RESIDENTIAL ADAPTATION

### *Multi-Unit Modifications*

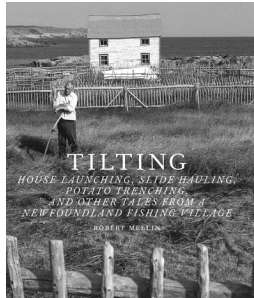
Fig.82 I argue against the work of *Bonavista Living* where demolition is a common practice, erasing the history that does along with it. This depicts additional views of the unique adaptations over time to suit multi-resident living. Source: <https://www.bonavistaliving.com/john-strathie-rowsell.html>





LOSS OF DYNAMIC HISTORY

Fig.83 An illustration depicting the work of *Bonavista Living*, where demolition is a common practice, erasing the history that does along with it. Top: original building. Middle: unique adapted building. Bottom: reconstructed house to resemble the original period home.



**Robert Mellin**  
TILTING, FOGO ISLAND



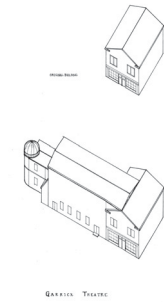
**Todd Saunders**  
FOGO ISLAND INN



**Bonavista Living / Workshop**  
BONAVISTA



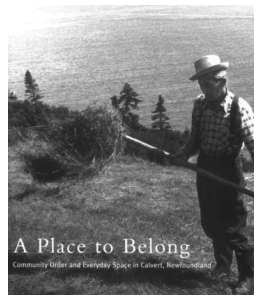
**Ryan Premises**  
BONAVISTA



**Garrick Theatre**  
BONAVISTA

[INTIMATE STUDY]

CALVERT  
**Gerald Pocius**



[ABSTRACTION]

THE ROOMS, ST. JOHN'S  
**PHB Architects**



[RECONSTRUCTION]

QUIDI VIDI VILLAGE  
**Bridge House 2.0**



[CONSERVATOR]

ST. JOHN'S  
**Cabot Tower**



[FLEXIBLE SPACE]

BONAVISTA  
**Fish Plant**

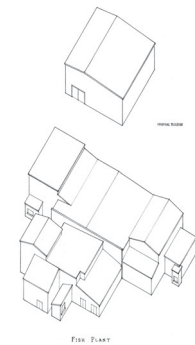


Fig.84 I propose adding a fifth category to my original four key approaches outlined in the built heritage of Newfoundland.

## The Bloom Centre for Built Heritage

Earlier in this thesis I identified a gap in the generational transference of knowledge. Fig.87 depicts three key areas of knowledge acquisition and their location: *schools* are where universal standard knowledge is *taught*; *elders* are where traditional knowledge can be *learned*; and *museums* where cultural history can be *found*. These are what became the seeds for the programmatic strategy of the new interventions.

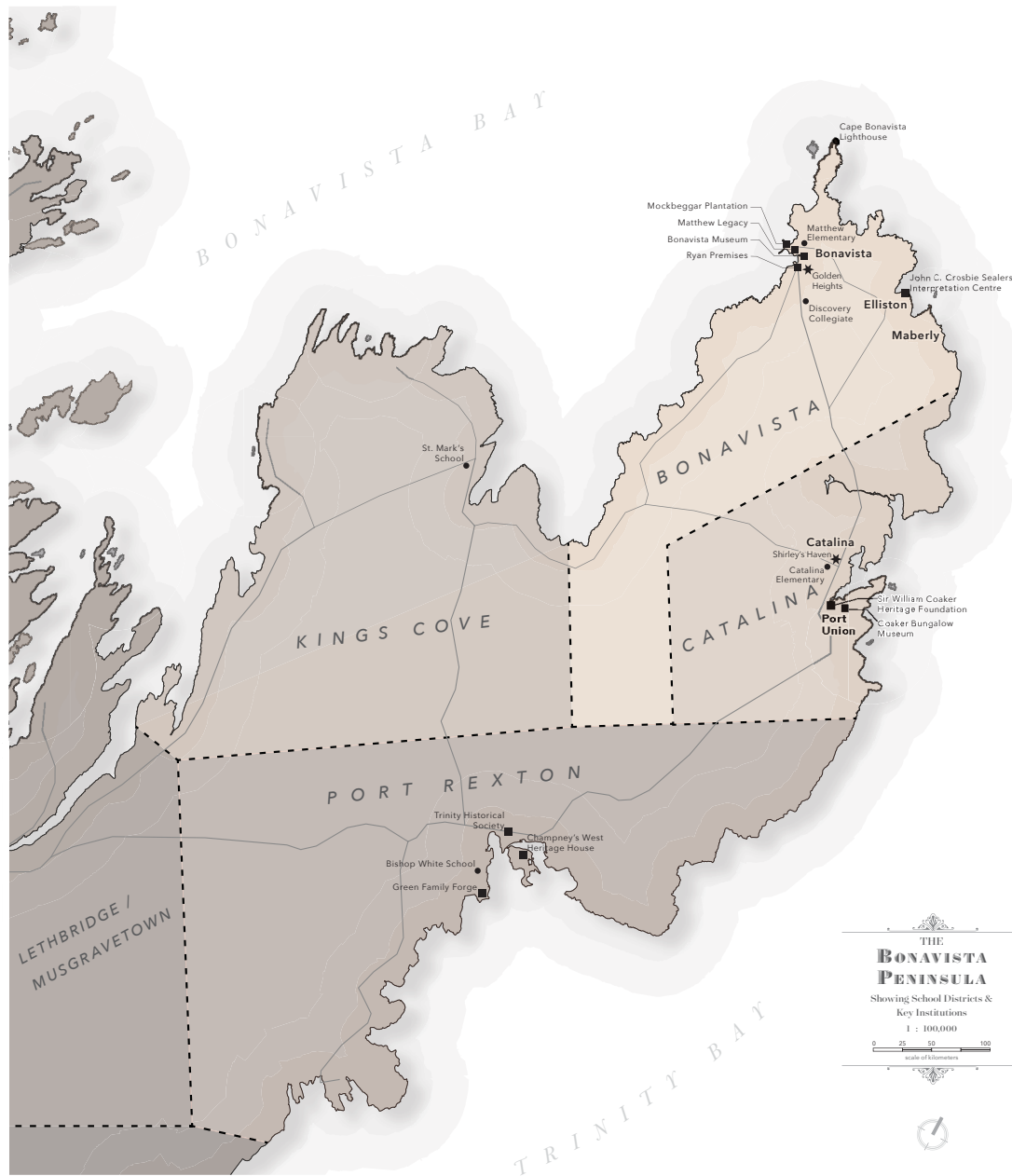
The culture of adapting structures, repairing buildings, and using local materials will be fostered. There will be space for the community to learn the history of the town as well as the building traditions. There will be space to hold meetings for community discussion and adaptation of other buildings. The functional program will foster a collaborative environment between the older generation and the youngest generation, with a proposed program that speaks to each of these three key areas of knowledge acquisition (see Fig.105). The program of the building will nurture the lessons learned in studying the transmission of knowledge, and aim to continue the generational transference that has been broken. Like the culture of informal knowledge Newfoundland has known for so long, it will act as a space to learn and a living laboratory building to illustrate the possibilities: *The Bloom Centre for Built Heritage*, a building focused on *Maintaining our Dynamic Heritage*.

	<p>APPROACH 1</p> <p>PETER ZUMTHOR &amp; RAPHAEL MONEO</p> <p><b>Artifact Layered &amp; Incorporated</b></p>	<p>APPROACH 2</p> <p>SVERRE FEHN &amp; CARLO SCARPA</p> <p><b>Artifact Protected &amp; Accentuated</b></p>	<p>APPROACH 3</p> <p>BONAVISTA PRACTICAL RESPONSE</p> <p><b>Local Culture Nurtured &amp; Reinforced</b></p>
<p><b>SITE HISTORY</b></p>	<p>Embraces the existing cultural notion of trying to remain current and modern</p> <p>Encourages a totally new reading of the site</p> <p>New entrance to face the water (south) and re-orientate the building</p> <p>Sunken “backyard” at the north side</p>	<p>History of the site plays a critical role</p> <p>In-depth study and analysis of the site</p> <p>Historical laneway is reinstated</p>	<p>Acknowledgment that this was once an important community school</p> <p>Little impact on decision making</p>
<p><b>LANDSCAPE STRATEGY</b></p>	<p>Major excavation for new courtyard</p> <p>Food gardens are semi-formal and included in the new backyard</p> <p>Wood deck rebuilt every 10 years (to support local craft tradition)</p>	<p>Reinvention of the laneway as formal path</p> <p>Reworking of the site to encourage different circulation paths and a new understanding of the site</p>	<p>Utilitarian</p> <p>No Landscaping (grass if anything)</p> <p>Loading bay from existing concrete slab at the south</p> <p>Gardens dug where needed</p> <p>Simple side entry and lots of parking</p>

Fig.85 A chart designed to compare the three architectural strategies to each other through five key parts.

	APPROACH 1 PETER ZUMTHOR & RAPHAEL	APPROACH 2 SVERRE FEHN & CARLO SCARPA	APPROACH 3 BONAVISTA PRACTICAL RESPONSE
<b>SENSITIVITY TOWARDS EXISTING CONDITIONS</b>	Embraces newest modern materials Contrasting of new against the old Melding of new and existing to form a cohesive whole (sedimentary) New Glu-Lam structure contrasts existing hybrid structure and existing structural grids	Deep sensitivity towards existing layers Existing is treated as precious New interventions encourage a new reading of the old	Embraces cheapest modern materials Vinyl siding Vinyls windows Plastic lumber Stock hardware
<i>— Reversibility</i>	NO Becomes a Unified Whole	MOSTLY Layers can be Added or Removed	NO Materials and Parts are Cheap
<b>MATERIAL APPROACH</b>	Modern Glu-Lam beams and columns Contrasting exotic hardwoods	Local wood as much as possible (like black spruce) Similar material palette (concrete, softwoods)	Little consideration given to existing conditions and materials Add or Remove as needed
<i>— new materials</i>	> 75% is Imported Materials	< 25% Imported Materials	All Available at Local Hardware Store Stock Materials and Assemblies
<i>— Existing materials</i>		Preserved in place (as much as possible)	Anything removed is Burned or Dumped
<b>DETAILING</b>	Blending of new with existing components Systematic stacking to bond old and new	Technical, careful detailing Careful jogs around existing pieces Care taken to preserve or sometimes restore existing parts and pieces	Simple, stock solutions Tried and tested details

Fig.86 (Continued from last page) A chart designed to compare the three architectural strategies to each other through five key parts.



**SCHOOLS IN EACH DISTRICT**  
 – Where universal standardized knowledge is taught.

- |                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Kings Cove Area</b></p> <ul style="list-style-type: none"> <li>● K-12 St. Mark's School</li> </ul> <p><b>Port Rexton Area</b></p> <ul style="list-style-type: none"> <li>● K-12 Bishop White School</li> </ul> | <p><b>Bonavista Area</b></p> <ul style="list-style-type: none"> <li>● K-6 Mattheu Elementary School</li> <li>● 7-12 Discovery Collegiate</li> </ul> <p><b>Catalina Area</b></p> <ul style="list-style-type: none"> <li>● K-6 Catalina Elementary</li> <li>● 7-12 (Travel to Bonavista)</li> </ul> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**SENIOR'S HOMES & CARE**  
 – Where traditional knowledge can be found.

- |                                                                                                                                                                                                                                                                                                                                 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Bonavista Area</b></p> <ul style="list-style-type: none"> <li>★ Golden Heights Manor Nursing Home (Level 3 – Intensive personal or nursing care only)</li> </ul> <p><b>Catalina Area</b></p> <ul style="list-style-type: none"> <li>★ Shirley's Haven Seniors Home (Personal care home, care only as required)</li> </ul> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**MUSEUMS & ARCHIVES**  
 – Where cultural history can be found.

- |                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Port Rexton Area</b></p> <ul style="list-style-type: none"> <li>■ Green Family Forge</li> <li>■ Trinity Historical Society</li> <li>■ Champney's West Heritage House</li> </ul> <p><b>Catalina Area</b></p> <ul style="list-style-type: none"> <li>■ Coacker Bungalow Museum</li> <li>■ Sir William Coaker Heritage Foundation</li> </ul> | <p><b>Bonavista Area</b></p> <ul style="list-style-type: none"> <li>■ John Crosbie Sealers Interpretation Centre</li> <li>■ Bonavista Museum</li> <li>■ Mockbeggar Plantation</li> <li>■ Mattheu Legacy</li> <li>■ Ryan Premises</li> <li>■ Cape Bonavista Lighthouse</li> </ul> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Fig.87 Three key areas of knowledge and their location. School zones sourced from <https://www.nlesd.ca/schools/schooldirectory.jsp>.



Fig.88 The two schools and the site, with frontage on the only protected harbour in Bonavista.

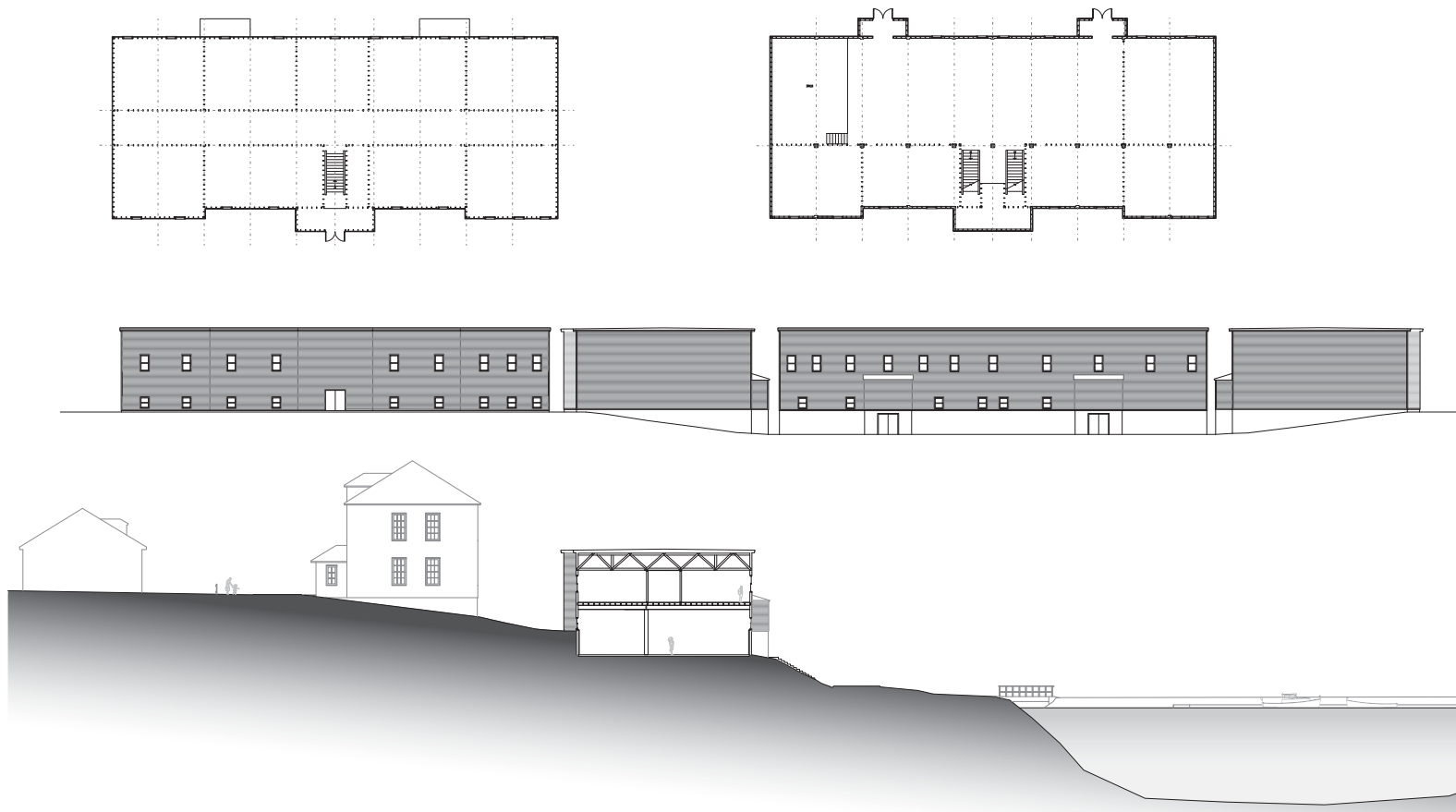


Fig.89 Exterior photos of the existing building.





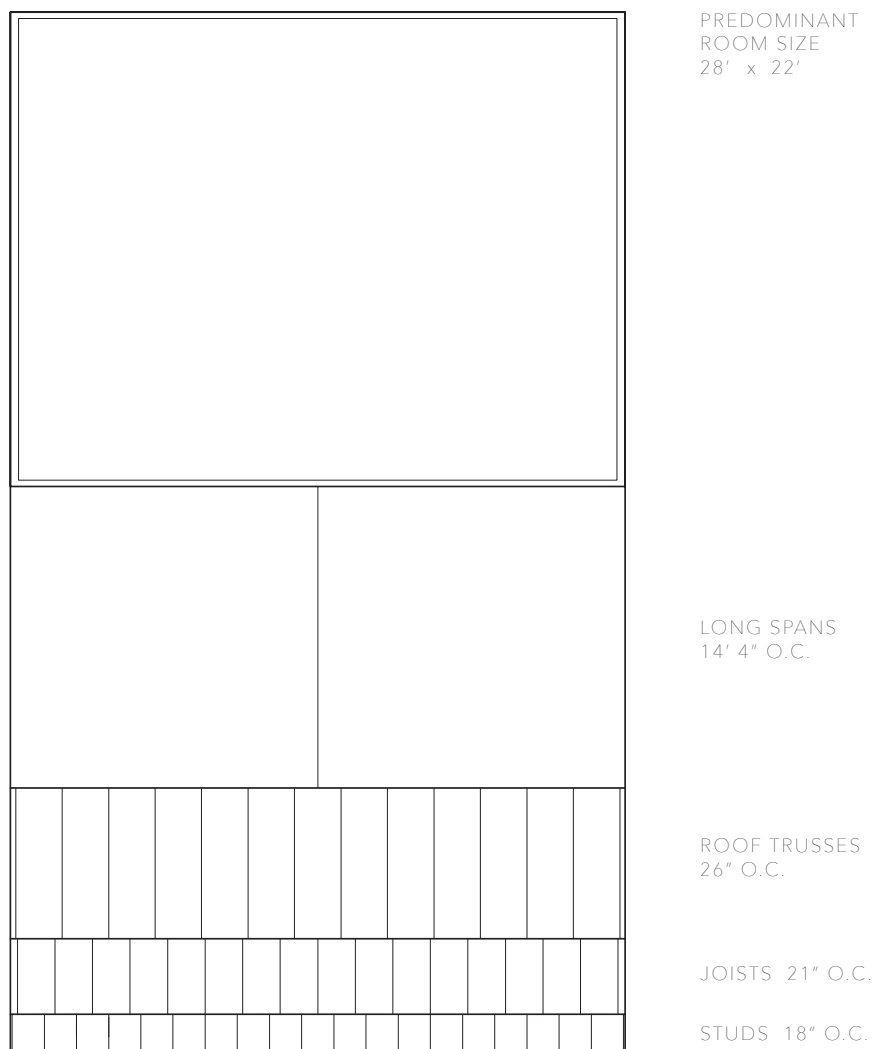
Fig.90 Interior photos of the existing building (second floor above, lower floor below).



Regional High School

SCALE 1/16" = 1'0"

Fig.9r The first step was to produce “As Found” drawings of the building to understand its form, construction, structure, and begin to imagine a new use and appropriate fit.



Structural Grid  
Regional High School  
scale 1' = 1/8"

Fig.92 Diagrammatic study of structural spacing of the building.



Fig.93 Study section model to understand the building's construction. The white represents concrete; the black represents steel beams.



Fig.94 Study section model to understand the building's construction. The white represents concrete; the black represents steel beams.

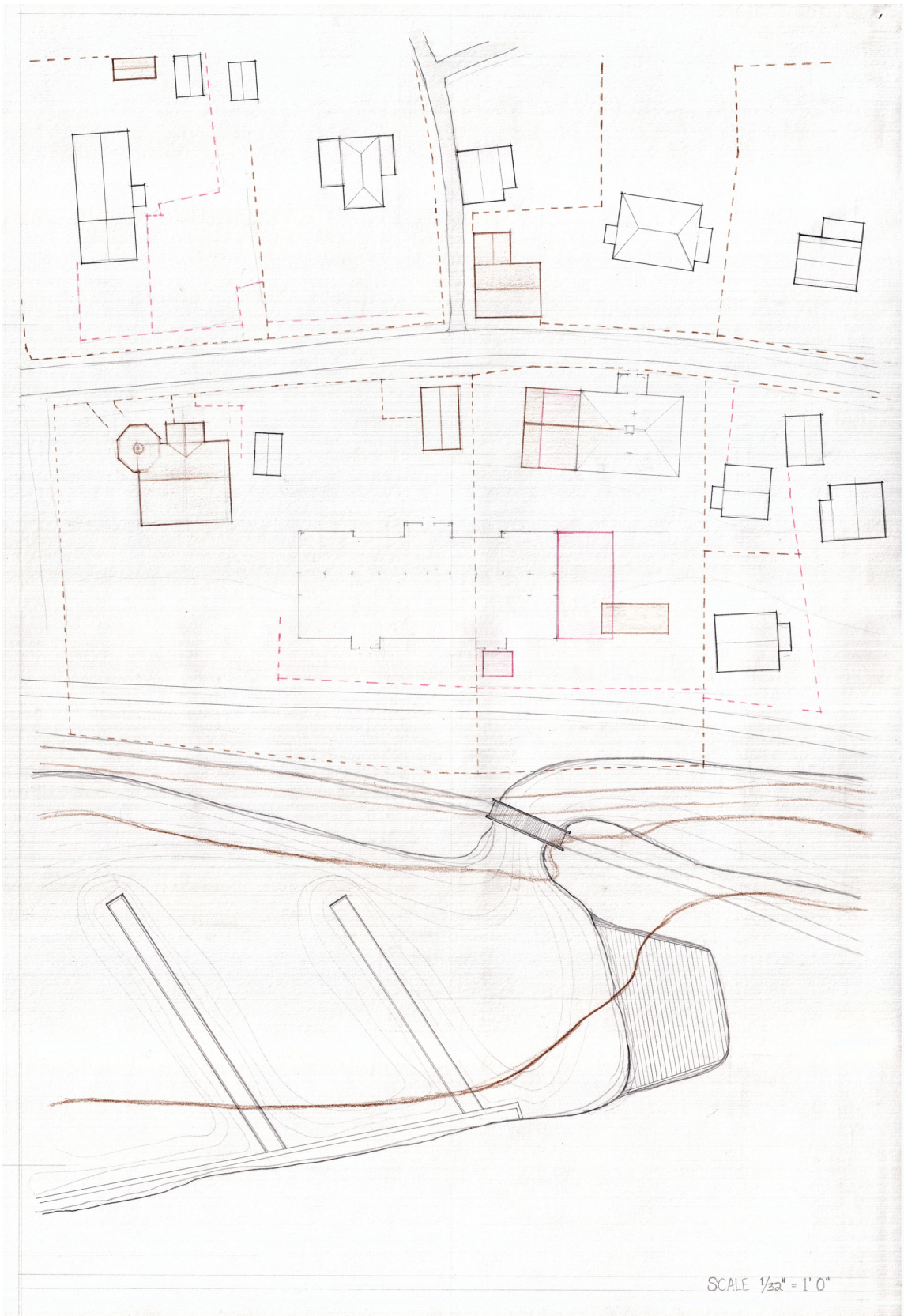


Fig.95 A drawing showing the various stages and morphology of the site over time.

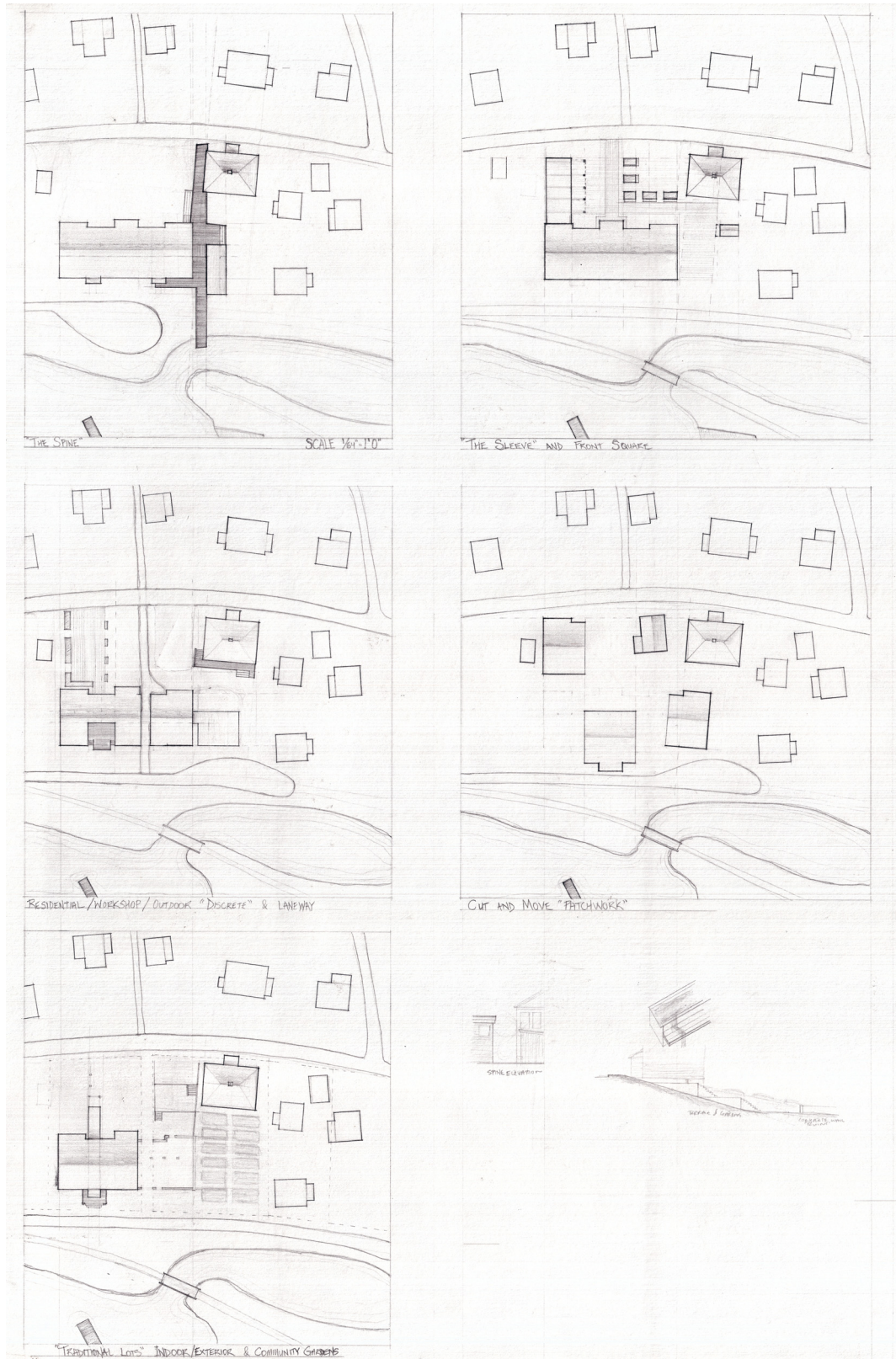


Fig.96 Early site-scale drawings that explore the potential use of local morphology techniques as part of the design process.

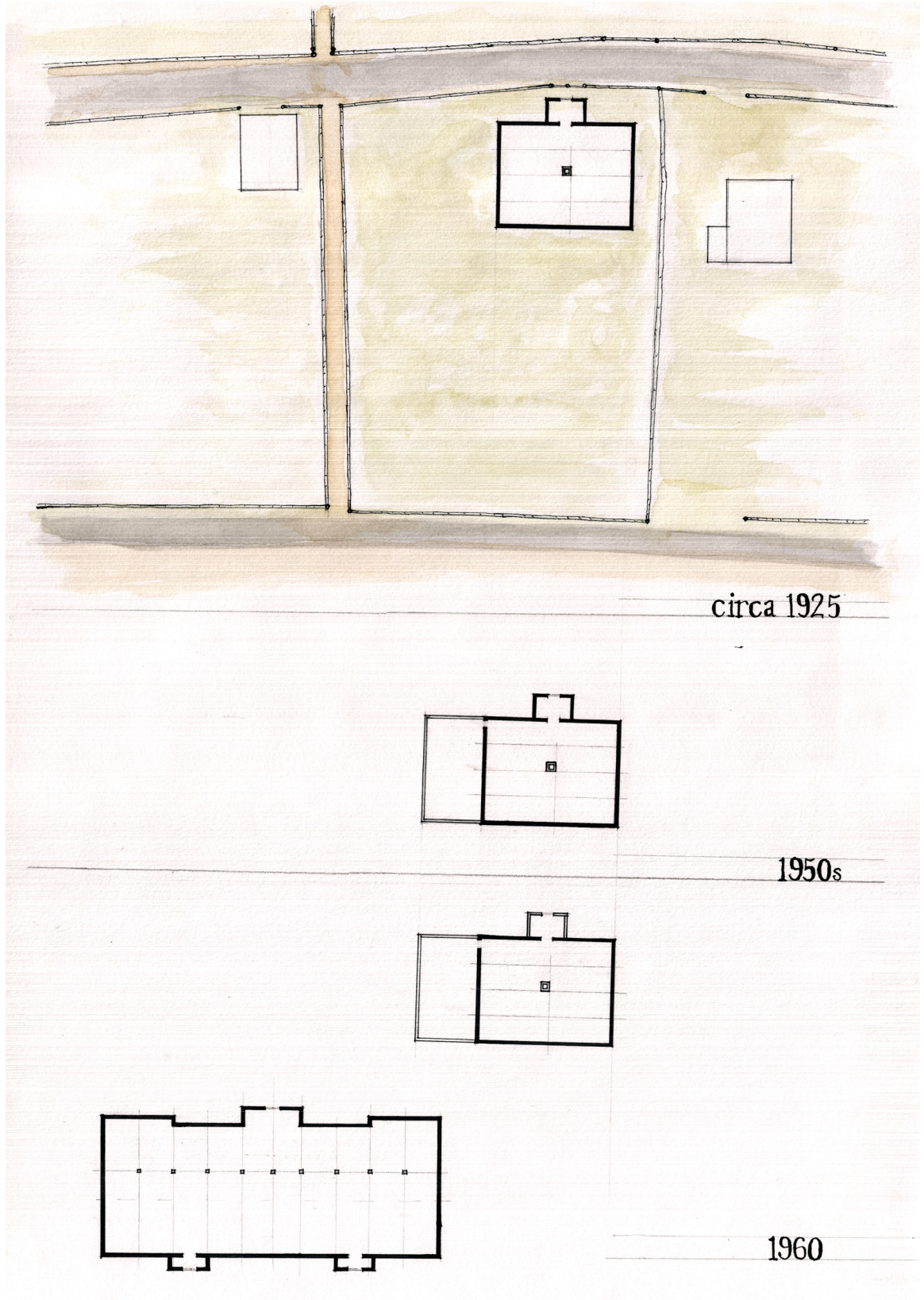


Fig.97 Part 1 of 3: drawings that depict the development of the site over time.



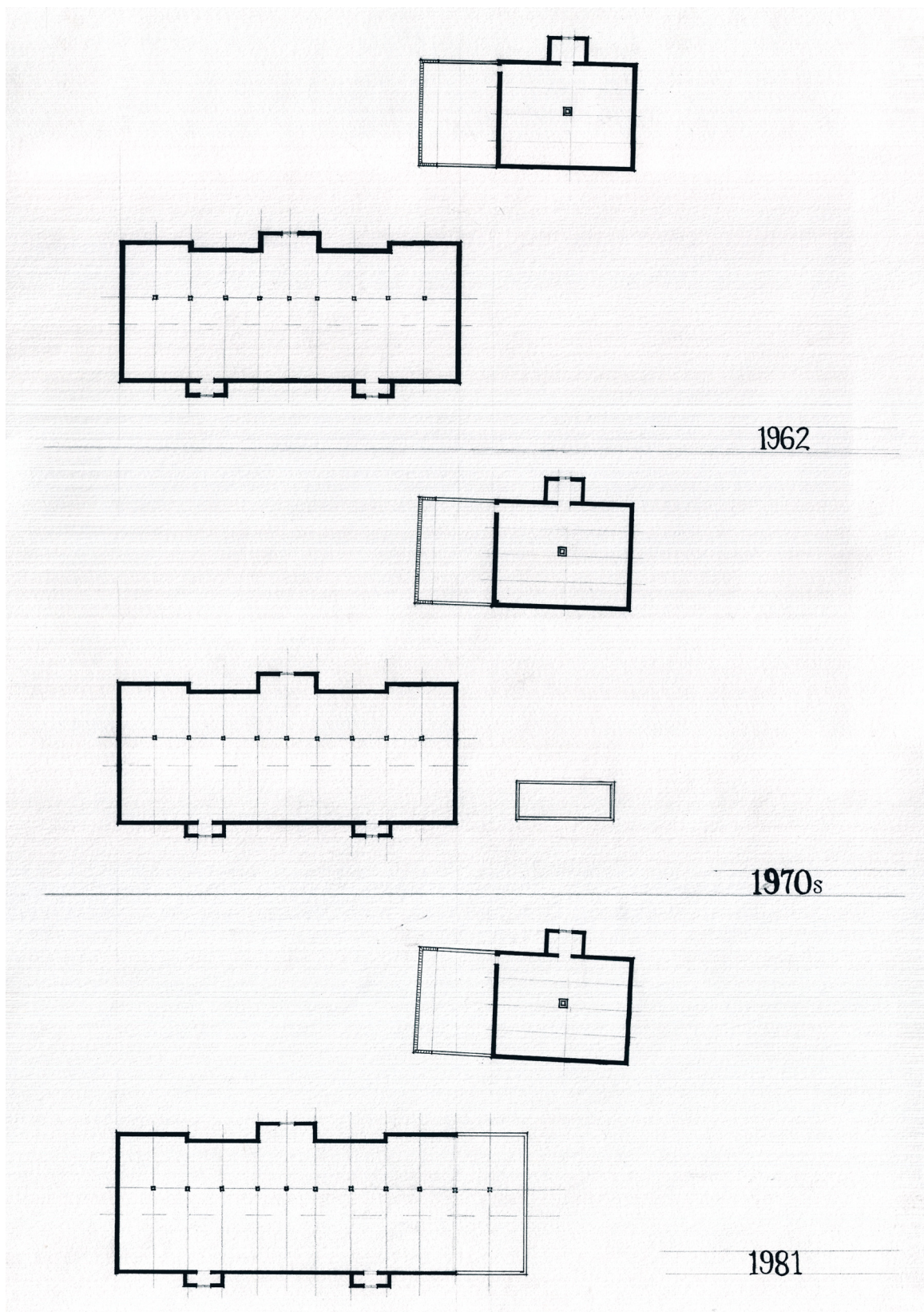


Fig.98 Part 2 of 3: drawings that depict the development of the site over time.

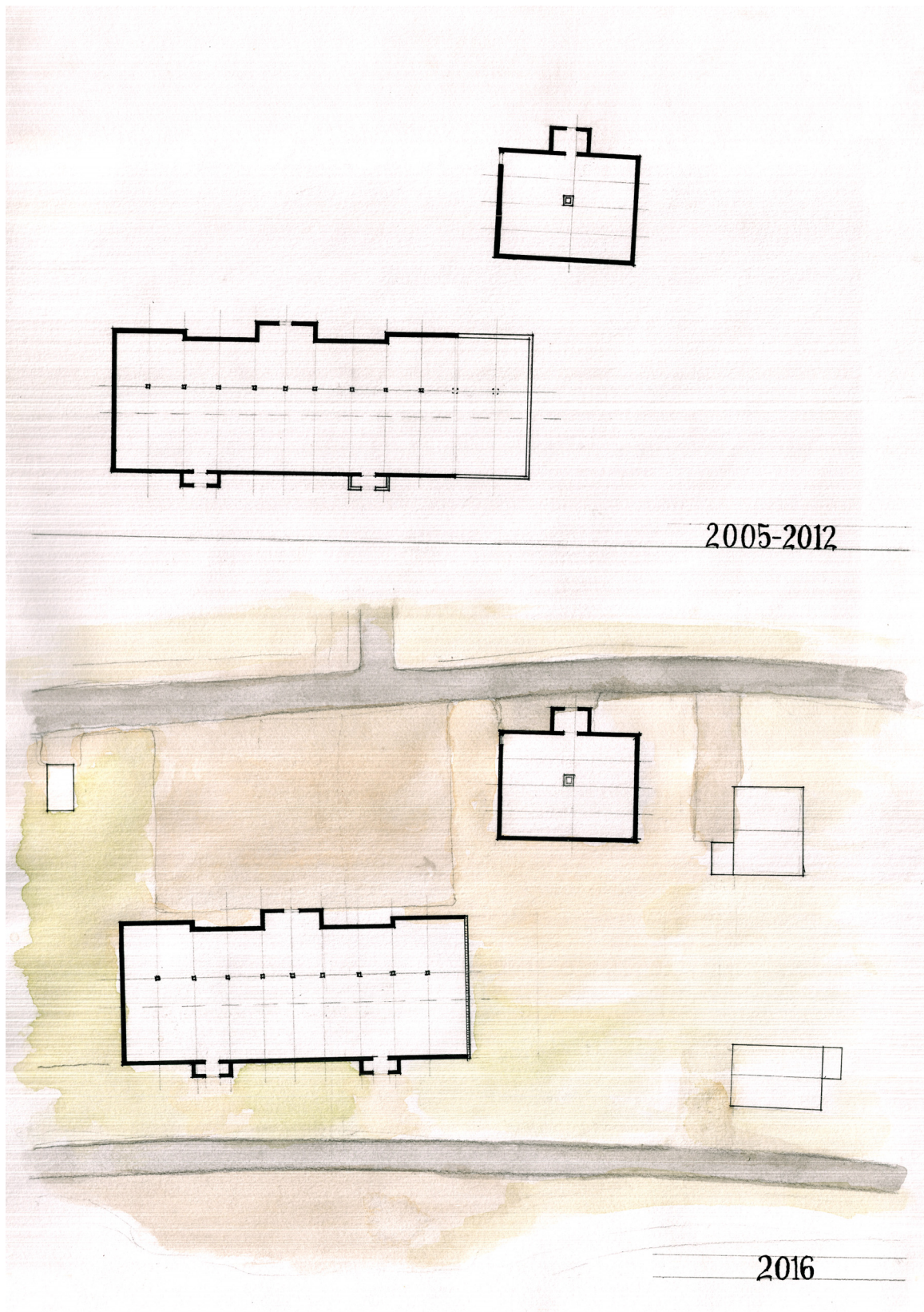


Fig.99 Part 3 of 3: drawings that depict the development of the site over time.



Fig.100 3 of 6 collage works that explore hands-on activities in the presence of modern technology (cut archive photos on vinyl siding).



Fig.101 3 of 6 collage works that explore hands-on activities in the presence of modern technology (cut archive photos on vinyl siding).

**bloomcentre**  
MAINTAINING OUR DYNAMIC HERITAGE

*the*  
***Bloom Centre***  
*for Built Heritage*

Fig.102 Conceptual design and logo development for the new building program.

*the*  
***Bloom Centre***  
*for Built Heritage*

*Building Goals*

---

**HIGHLIGHT**

The pluralist viewpoint of Bonavista and the ability to absorb many architectural and international styles.

**DEVELOP**

The theme of flexible space, utilizing the local expression of pragmatic adaptation.

**EMBRACE**

Changing technology and innovation of materials.

**ESTABLISH**

A local network for education in built heritage, using three identified knowledge areas.

Fig.103 Building goals and objectives for the new “Bloom Centre for Built Heritage”.

## *Heritage Statement*

---

### **Authenticity**

The pragmatic tradition of flexible space, the ability to assimilate many international architectural styles, and the embrace of changing materials and technology is an authentic expression of life in Bonavista.

### **Integrity**

In Bonavista, the integrity of the pragmatic tradition of adaptation is alive and intact.

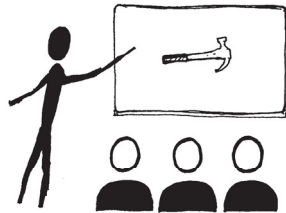
### **Heritage Value**

The pragmatic tradition of adaptation over generations characterizes the town of Bonavista and is a unique expression of resourcefulness, adjusting to changing needs and values, through the flexible arrangement of space.

## *Concept of Heritage*

---

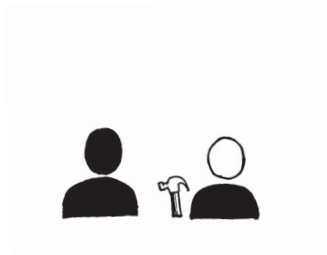
A creative practice that engages with the past, in the present; a relationship between past and present as a way of reflecting on the future.



**School**  
EXPLICIT KNOWLEDGE

Student  
Formal  
Tangible

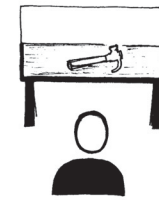
TAUGHT  
*“Knowing”*



**Elders**  
TACIT KNOWLEDGE

Apprentice  
Informal  
Intangible

LEARNED  
*“Belonging”*



**Museum**  
INTERPRETIVE KNOWLEDGE

Interpreter  
Structured, Semi-Formal  
Tangible

FOUND  
*“Mediation”*

Fig.105 Training and Knowledge — the Bloom Centre for Built Heritage.

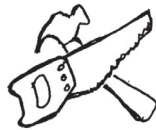




## Education Program

*school, where universal knowledge is taught*

Develop curriculum focused on the pluralist viewpoint of Bonavista, the integration of architectural and international styles, and the practical adaptation of buildings to suit life in the area.



## Training Program

*elders, where traditional knowledge is learned*

Assist the community in maintaining traditional building systems, materials, and craft skills.



## Information Program

*museum, where cultural knowledge can be found*

Improve public awareness of vernacular traditions and provide semi-structured space for viewing archival material and current artwork.



## Local Network

*legion hall or community church*

Provide space for informal interaction to exchange expertise, experiences, and discussion.

Fig.106 New program for the school — the Bloom Centre for Built Heritage.

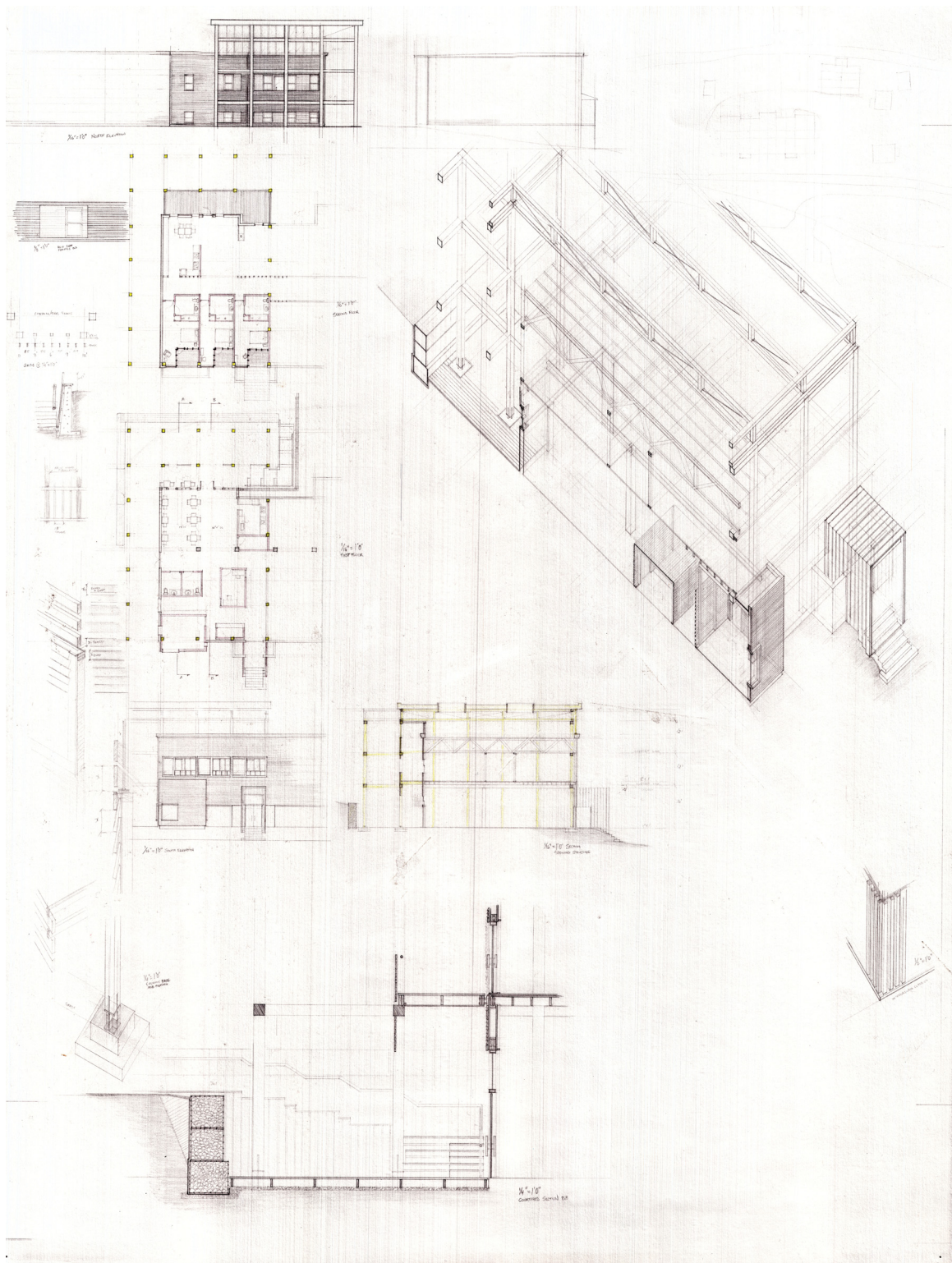


Fig.107 A 22x30" sheet of hand drawings that depict the design process for the western portion of the school redesign. This area focuses on the *educational* mode of learning with the program of learning/education, cafe, dorm rooms and shared kitchen, and exterior patio with gardens.

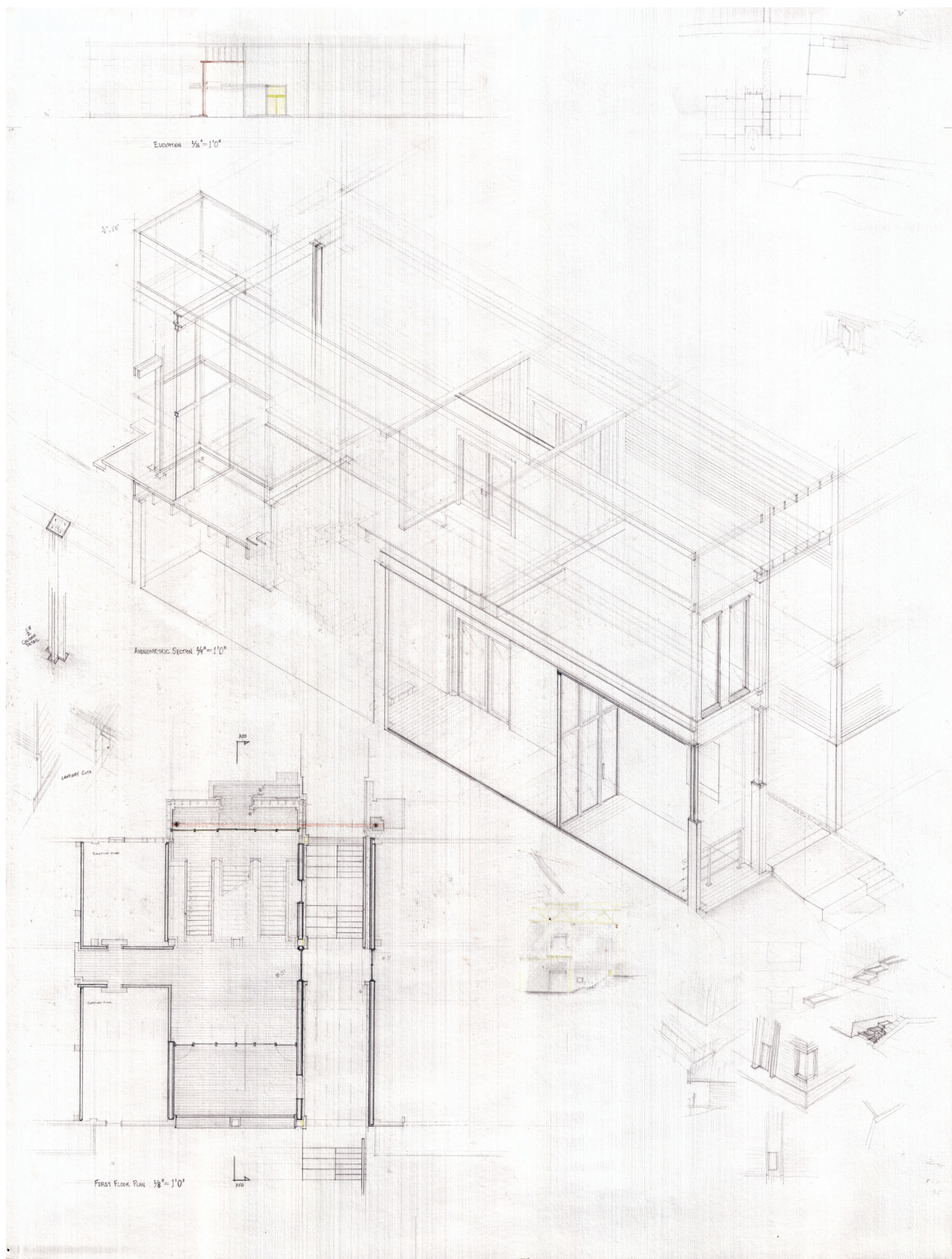


Fig.108 A 22x30" sheet of hand drawings that depict the design process for the central portion of the school redesign. This area is focuses on the *interpretive* mode of learning with the program of museum and galleries as well as a large exterior look-out to the town and sea.

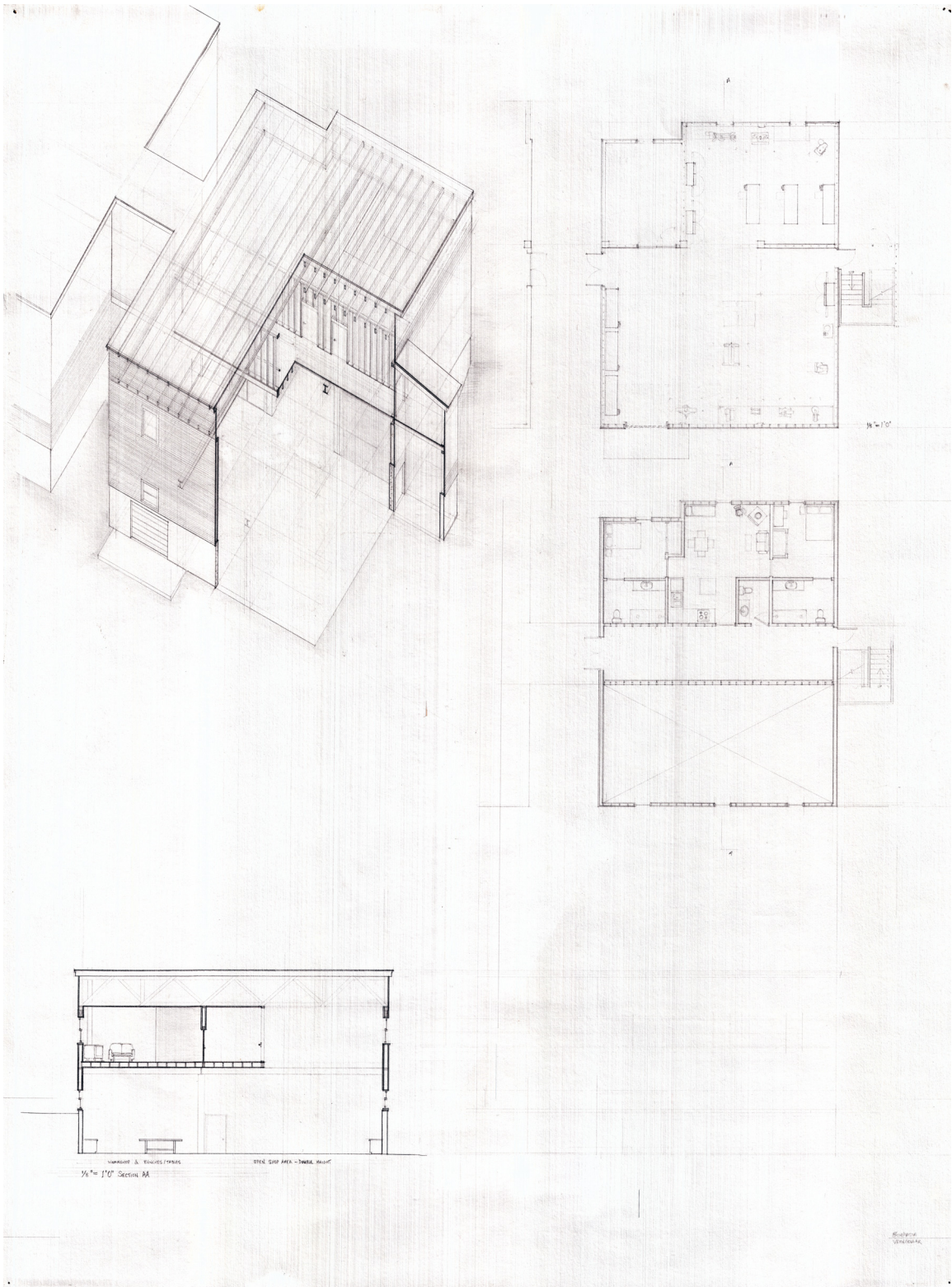


Fig.109 A 22x30" sheet of hand drawings that depict the design process for the eastern portion of the school redesign. This area is focuses on the *apprentice* mode of learning with a program of workshop and building studio; featuring a resident space for two craftspersons the second floor.

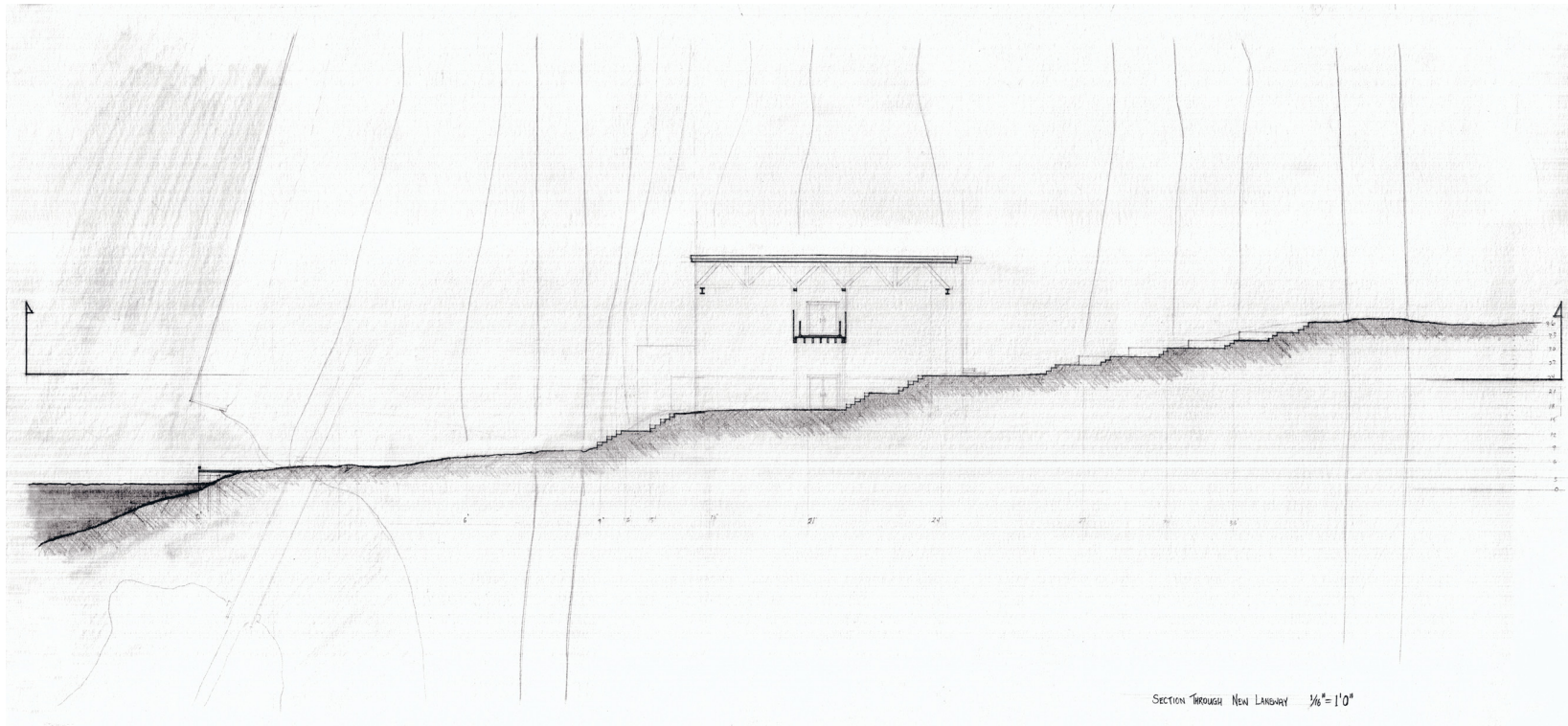


Fig.110 A large site section that explores the relationship of the building to the street (right) and to the water (left). Depicted is a physical cut through the building where only a second-storey 'bridge' remains and a new path of circulation through the site is encouraged.

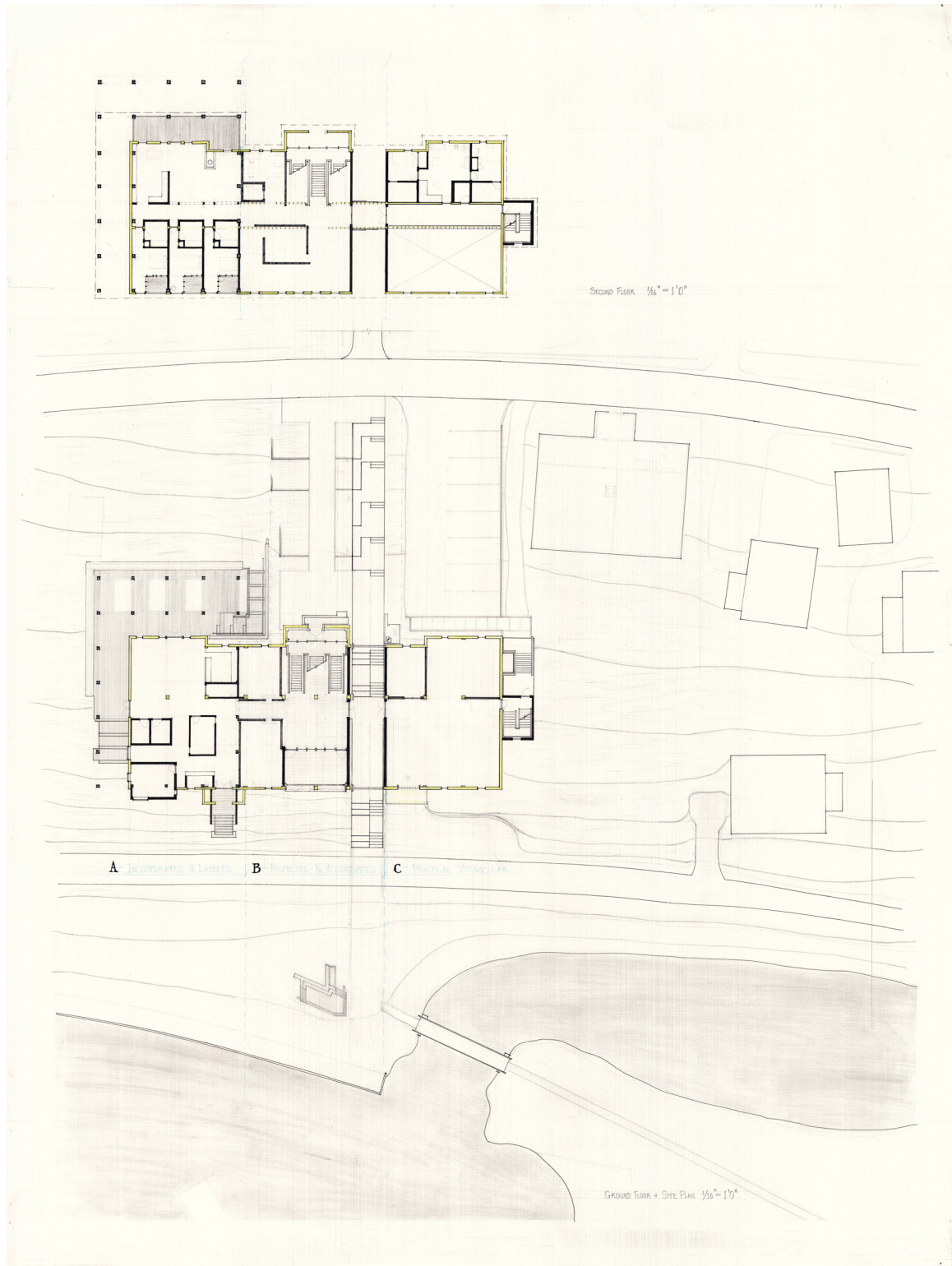


Fig.III A 22x30" sheet of hand drawings that depict the design process for synthesizing the three core parts of the thesis project and beginning to imagine it as a whole building and site.

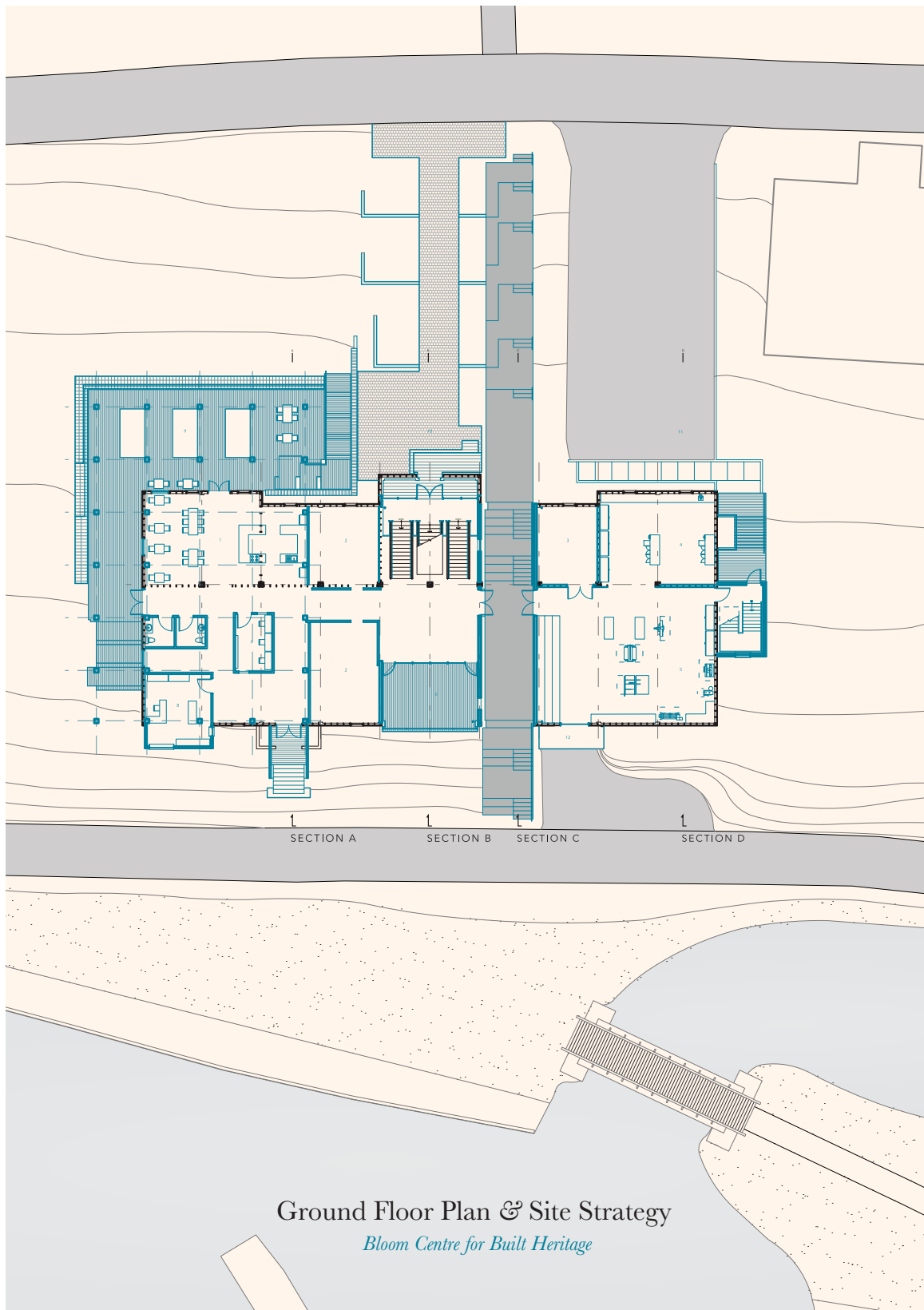


Fig.II2 Fully developed site plan for the Bloom Centre for Built Heritage. (Ground floor and second floor plans are enlarged on the following pages).

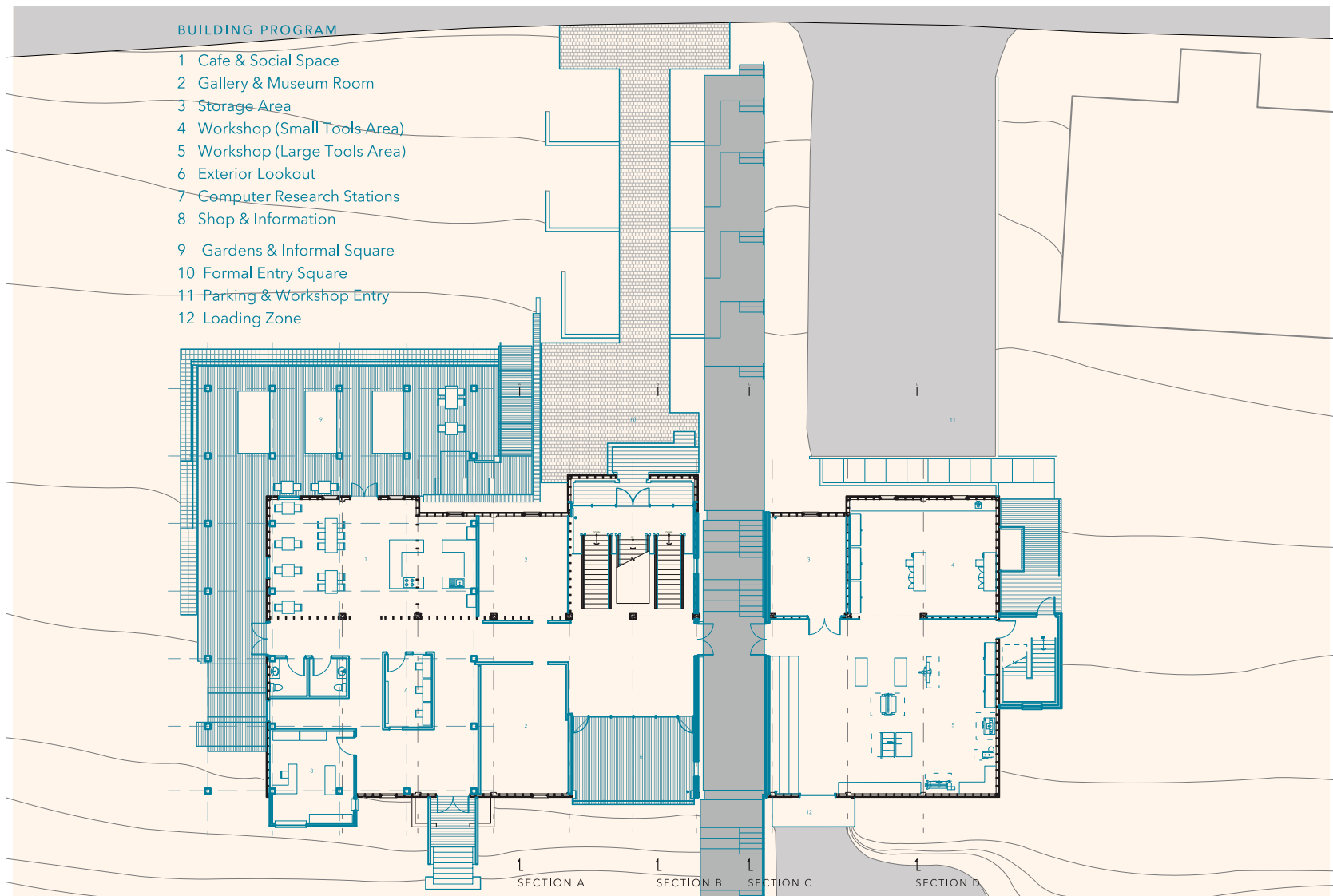


Fig.113 Ground floor plan of the Bloom Centre for Built Heritage.



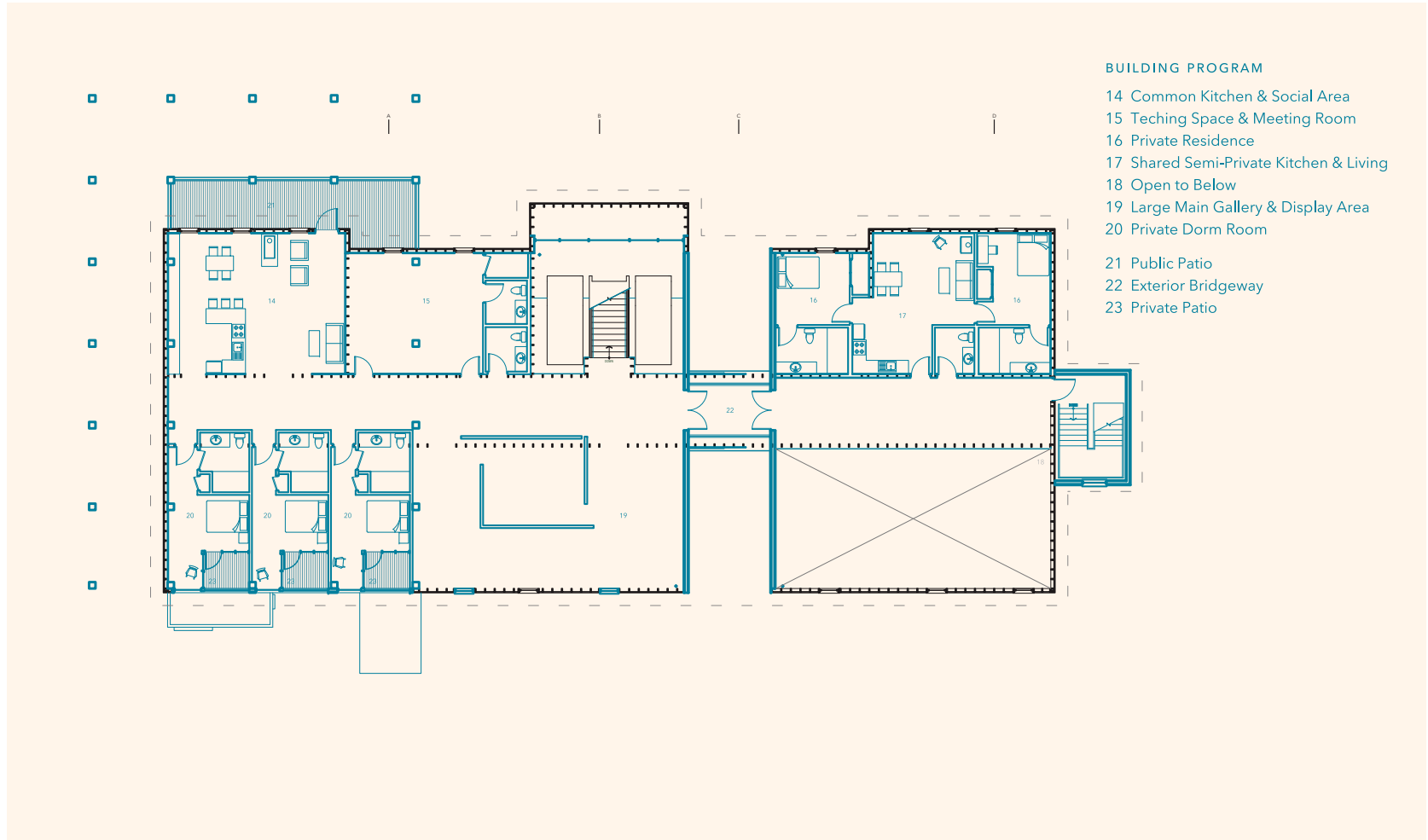
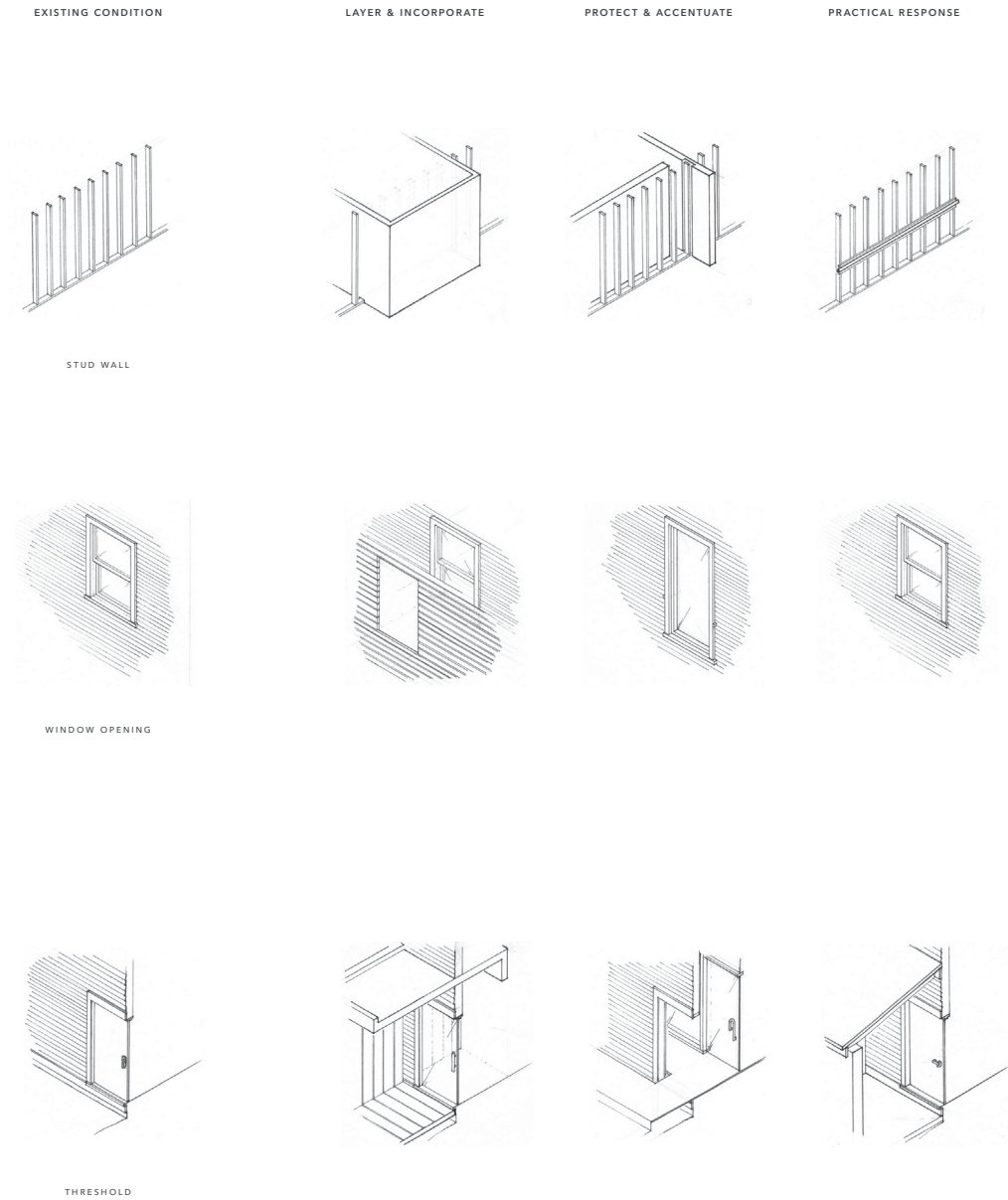
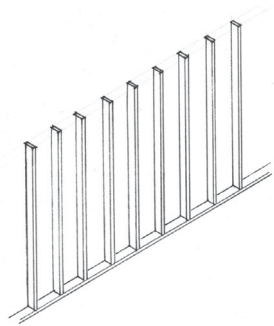


Fig.114 Second floor plan of the Bloom Centre for Built Heritage.

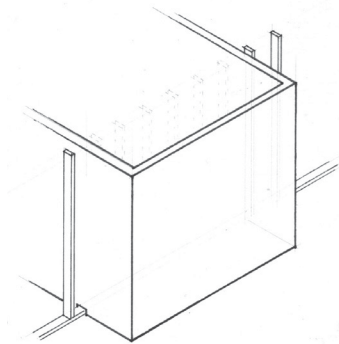


### Architectural Responses to Heritage Artifacts

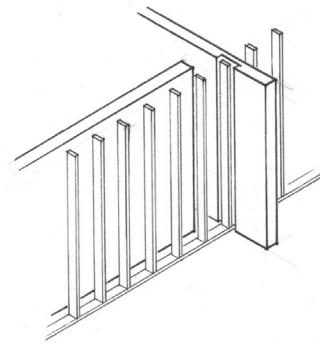
Fig.115 My critical study of many approaches in conservation led me to think about different ways of engaging with the same condition in a building. Above are analytical drawings that explore the three approaches I presented and developed in chapter 3. (Note: enlarged on the following pages).



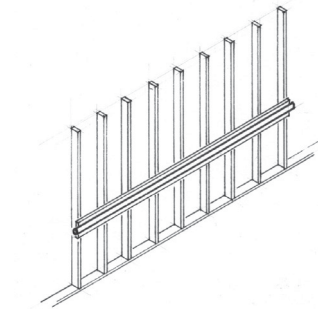
EXISTING CONDITION



LAYERED & INCORPORATED



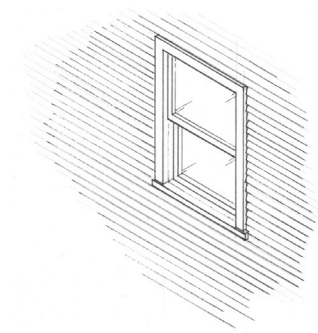
PROTECTED & ACCENTUATED



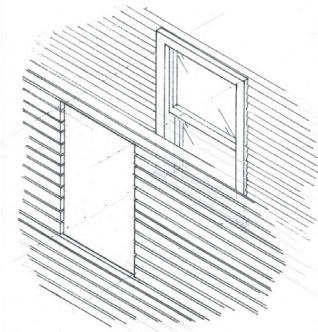
PRACTICAL RESPONSE

*Artifact & Response*

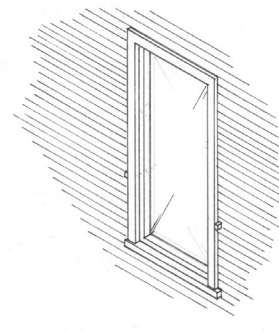
Fig.116 A stud wall: different ways to approach the same condition in conservation work.



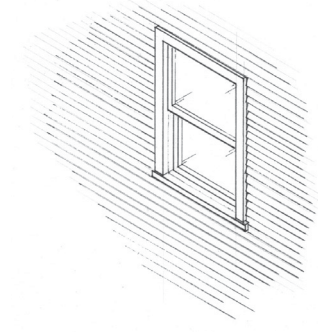
EXISTING CONDITION



LAYERED & INCORPORATED



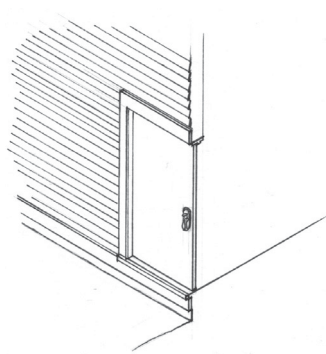
PROTECTED & ACCENTUATED



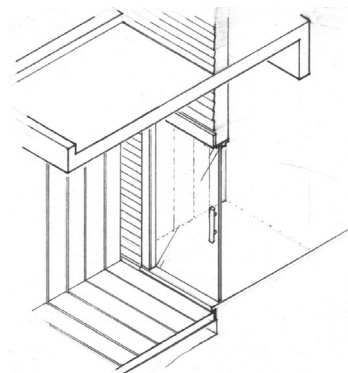
PRACTICAL RESPONSE

*Artifact & Response*

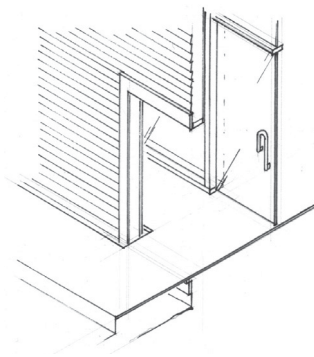
Fig.117 A window: different ways to approach the same condition in conservation work.



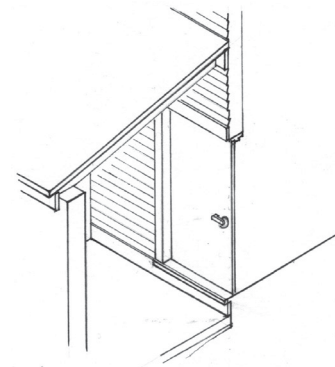
EXISTING CONDITION



LAYERED & INCORPORATED



PROTECTED & ACCENTUATED



PRACTICAL RESPONSE

*Artifact & Response*

Fig.118 A threshold: different ways to approach the same condition in conservation work.

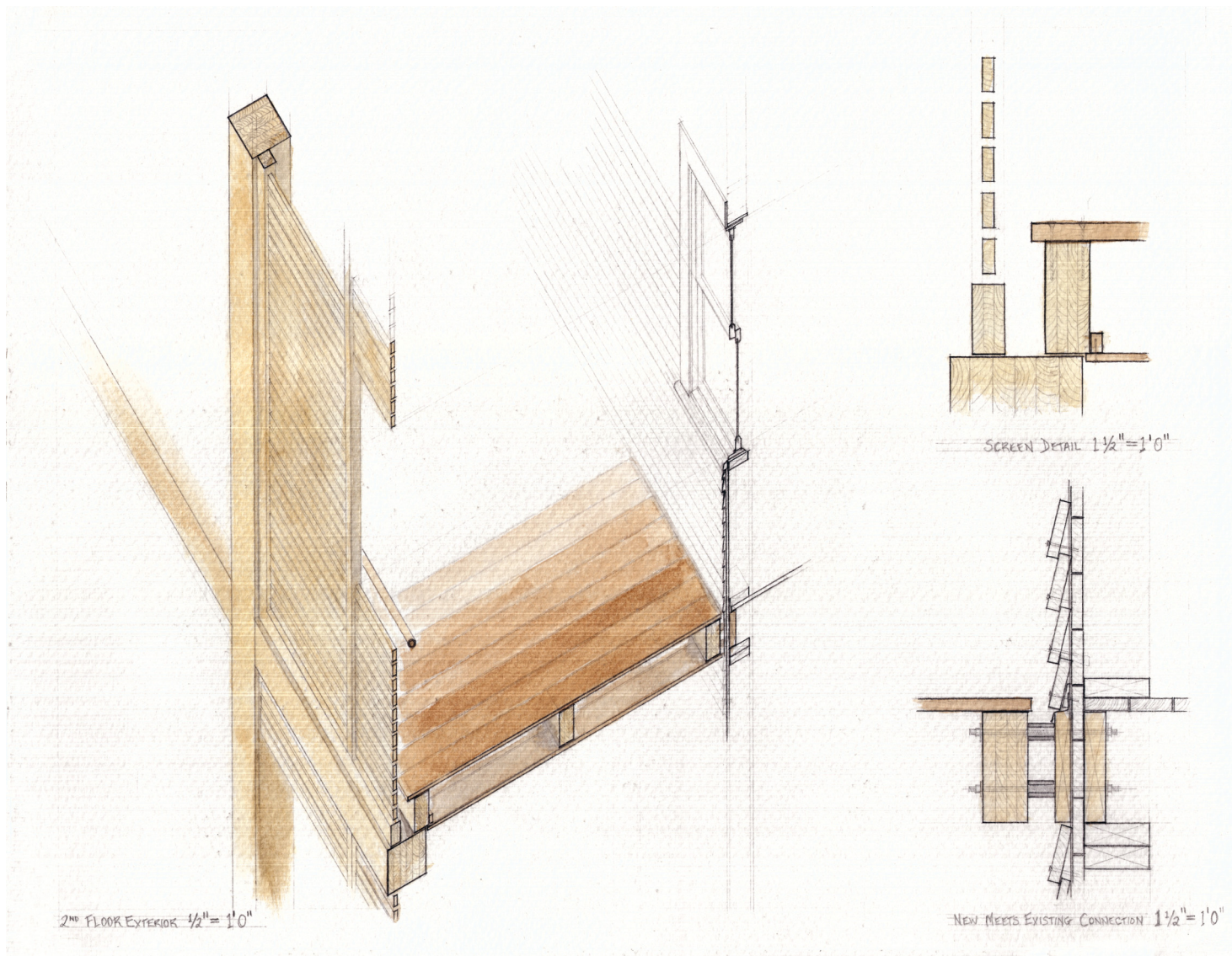


Fig.119 Technical drawing with pencil and watercolour. Highlights an exterior condition on the west side of the building.

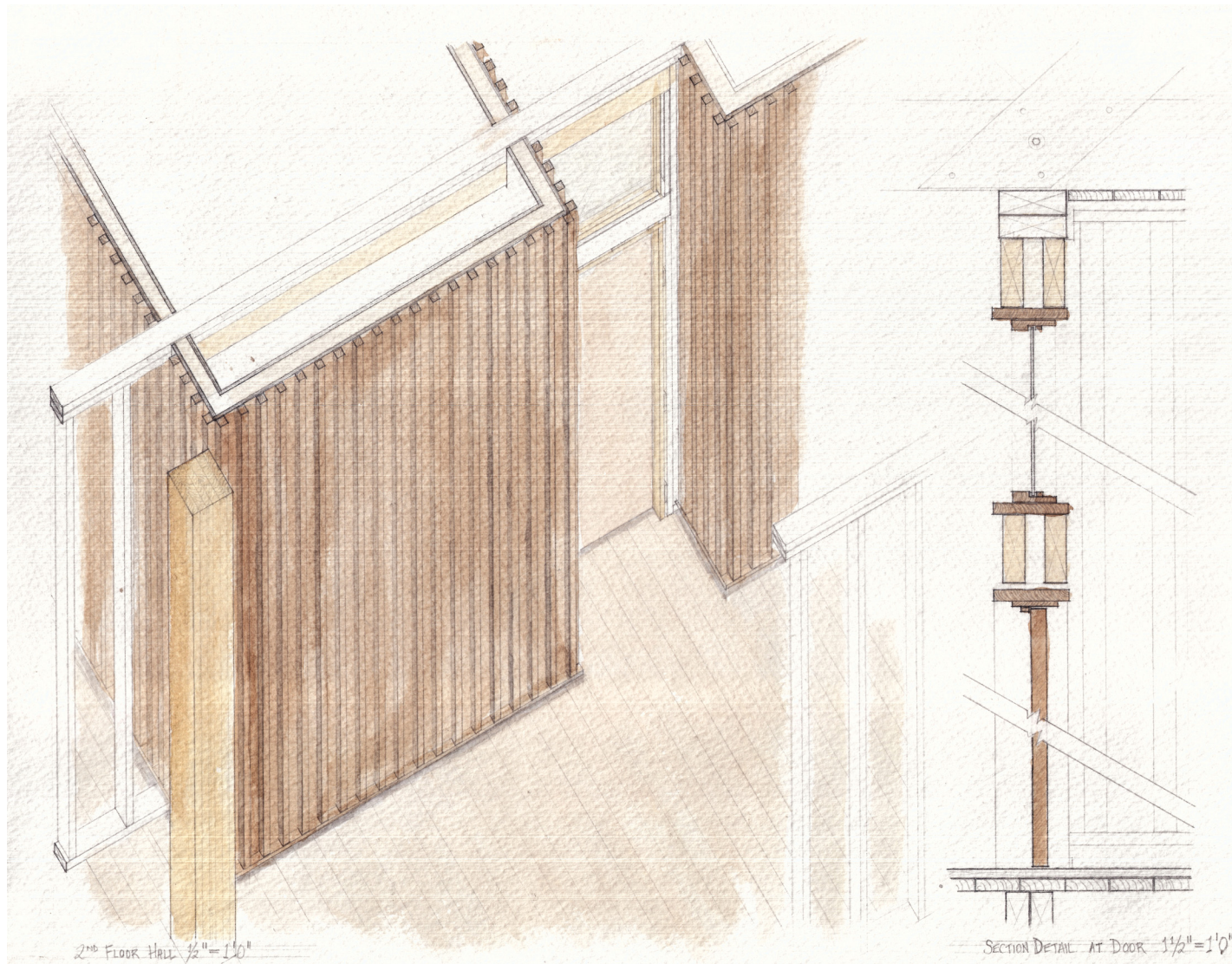


Fig.120 Technical drawing with pencil and watercolour. Highlights an interior condition on the west side of the building.

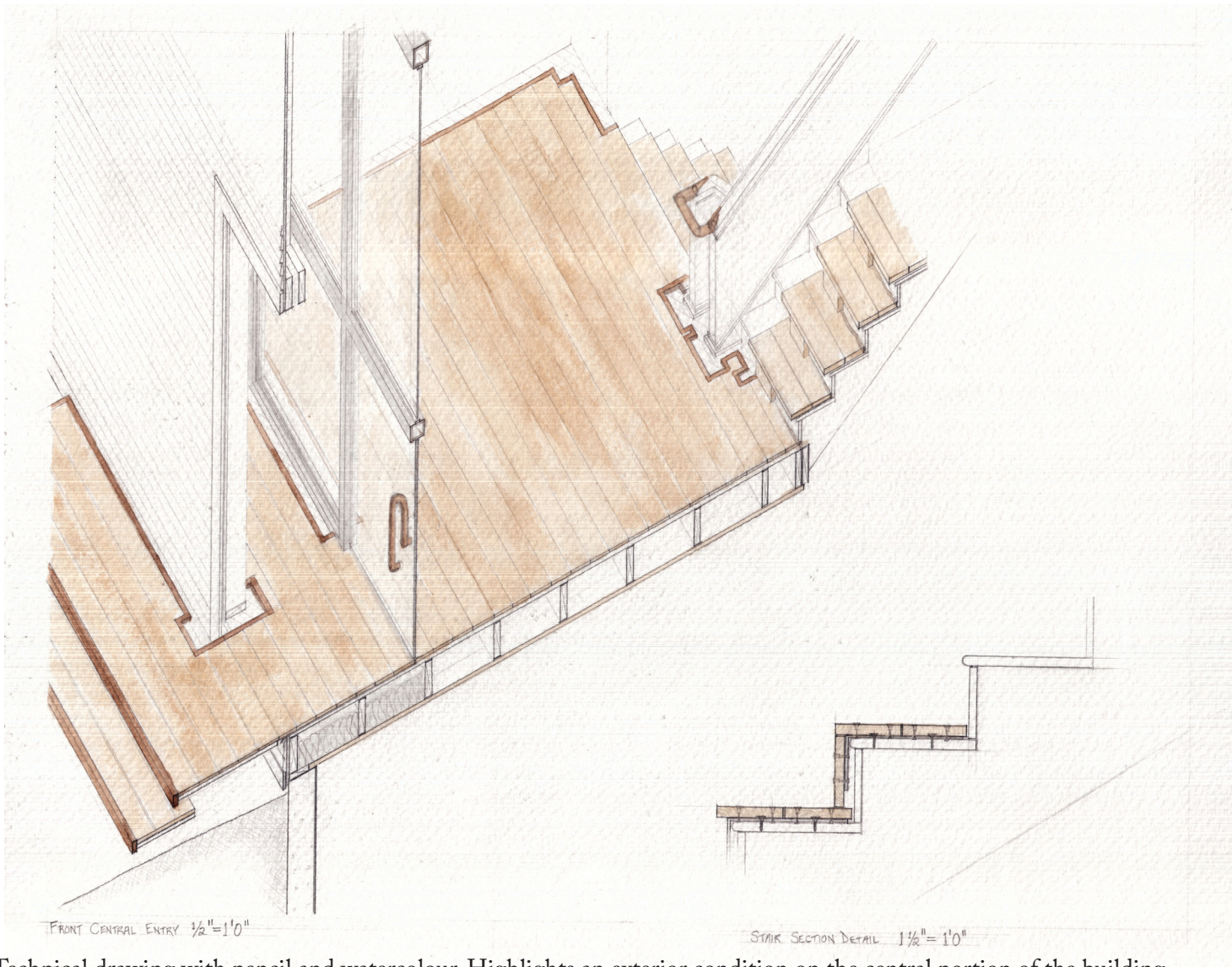


Fig.121 Technical drawing with pencil and watercolour. Highlights an exterior condition on the central portion of the building.



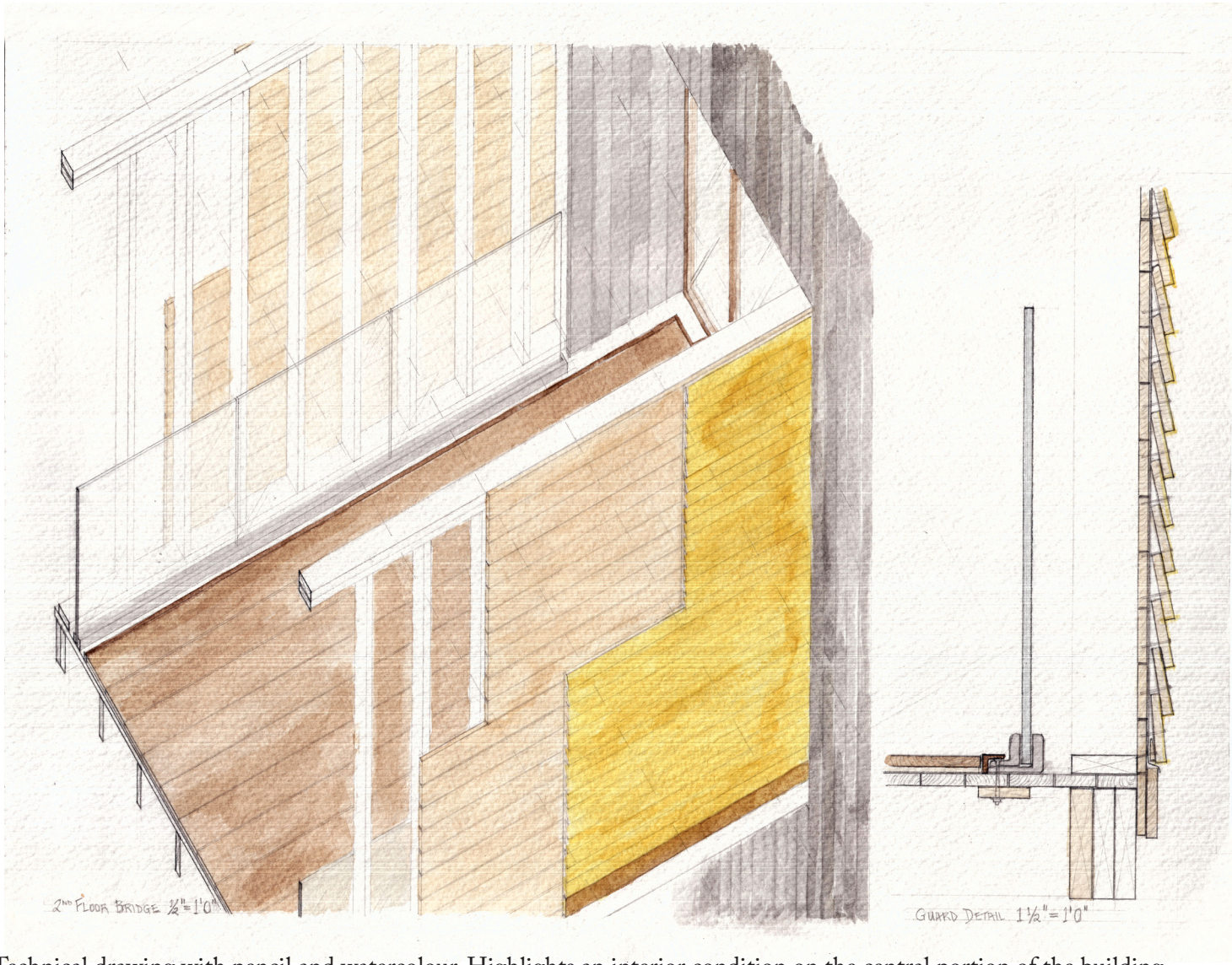


Fig.122 Technical drawing with pencil and watercolour. Highlights an interior condition on the central portion of the building.



Fig.123 Technical drawing with pencil and watercolour. Highlights an exterior condition on the east side of the building.

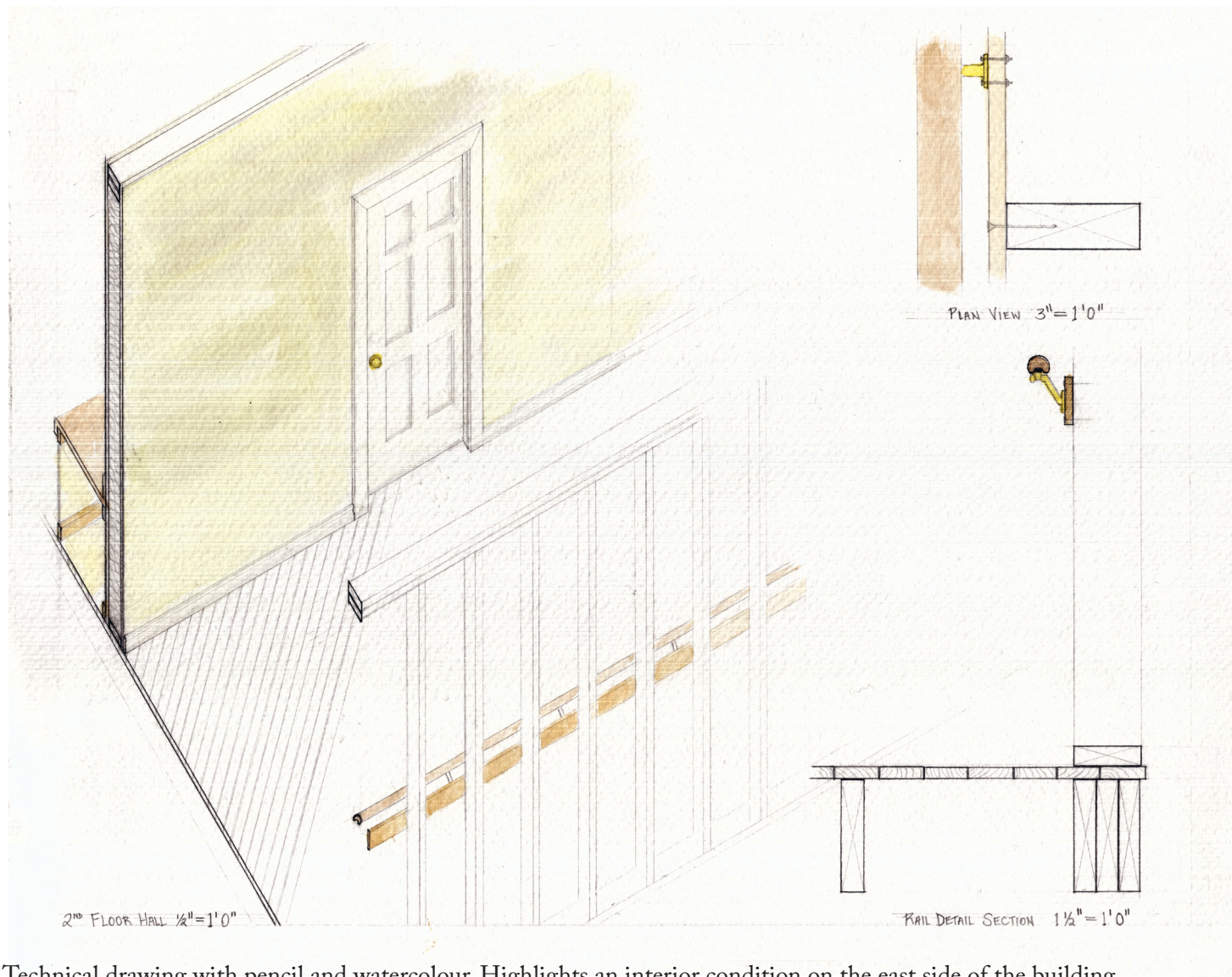


Fig.124 Technical drawing with pencil and watercolour. Highlights an interior condition on the east side of the building.

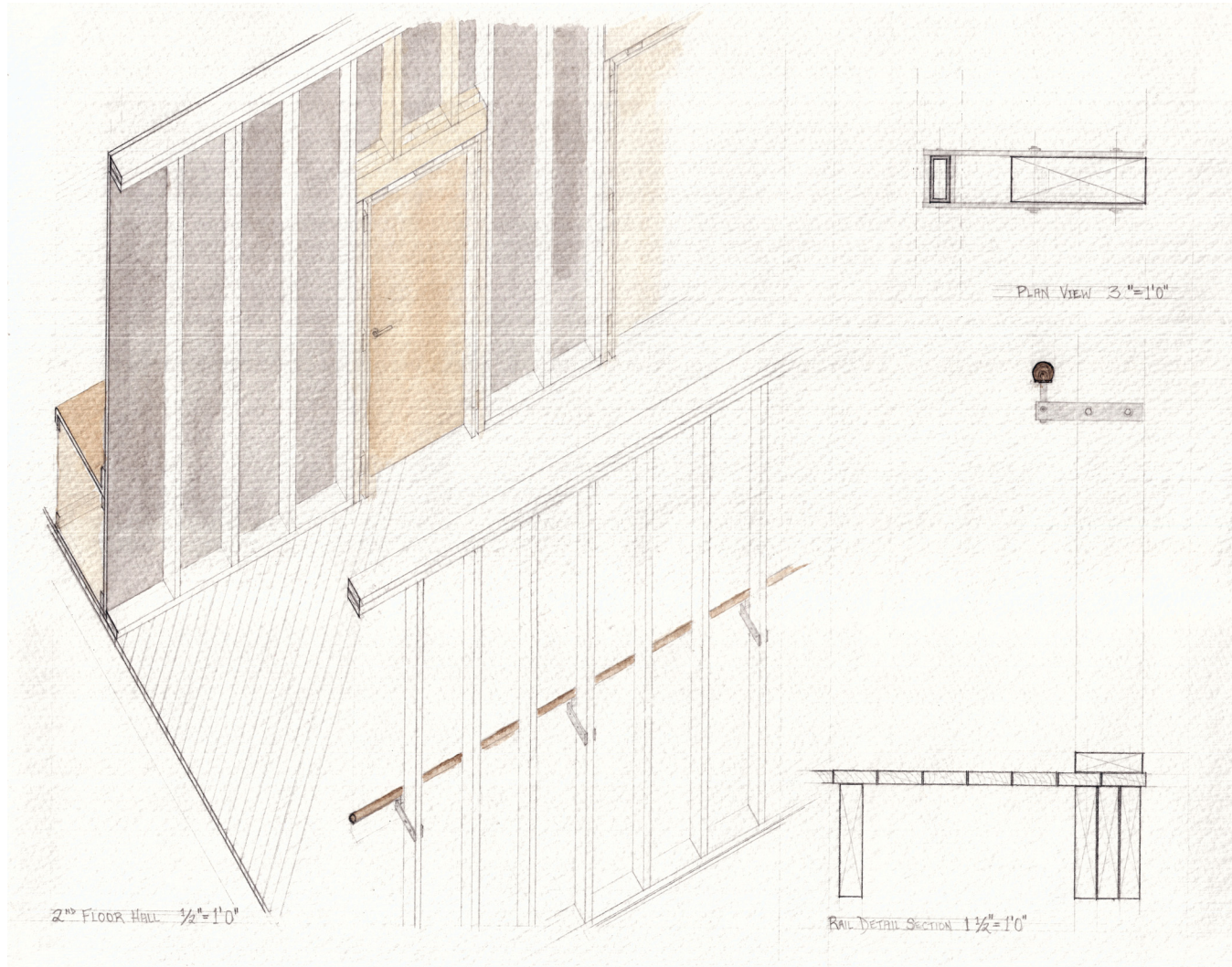


Fig.125 Technical drawing with pencil and watercolour. A third drawing that shows my first attempt at being 'practical'. It is very challenging to assume the mode of working in someone else's vernacular. The details I came up with were too 'fussy' and technical, and the framing was left exposed.

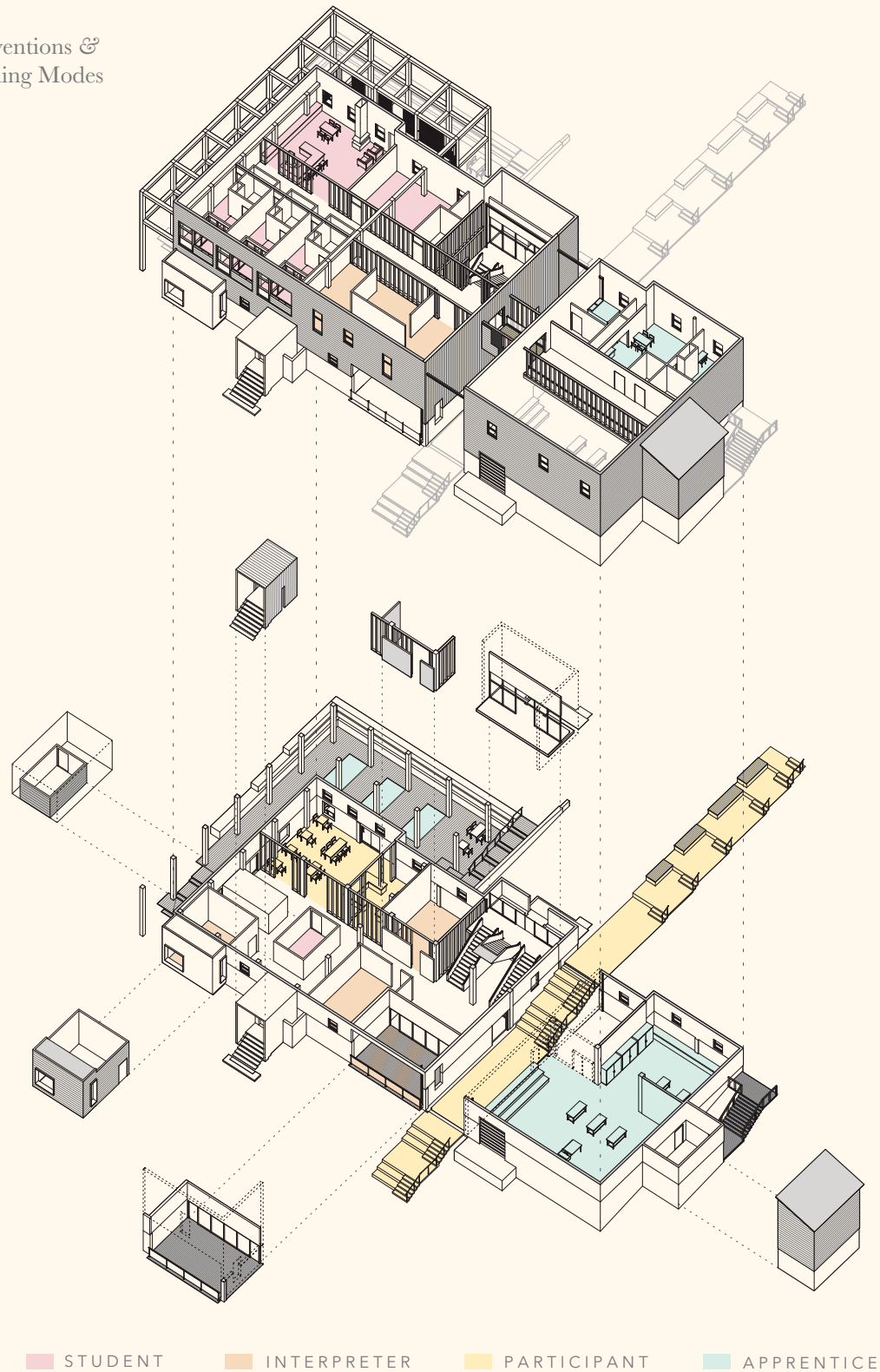
Interventions &  
Learning Modes

Fig.126 Axonometric drawing showing the four developed “modes of learning” program areas, and interventions in the building. (Continued on the following pages).

STUDENT

*Studying & Knowing*

SECOND FLOOR  
Common Kitchen & Social Area  
Flexible Teaching Space  
Private Dorm Room

GROUND FLOOR  
Computer Work Stations

INTERPRETER

*Viewing & Mediating*

SECOND FLOOR  
Large Main Gallery & Display Area

GROUND FLOOR  
Gallery & Museum Rooms (2)  
Exterior Lookout  
Shop & Information

PARTICIPANT

*Experience, Discussion & Synthesis*

SECOND FLOOR  
Exterior Bridgeway

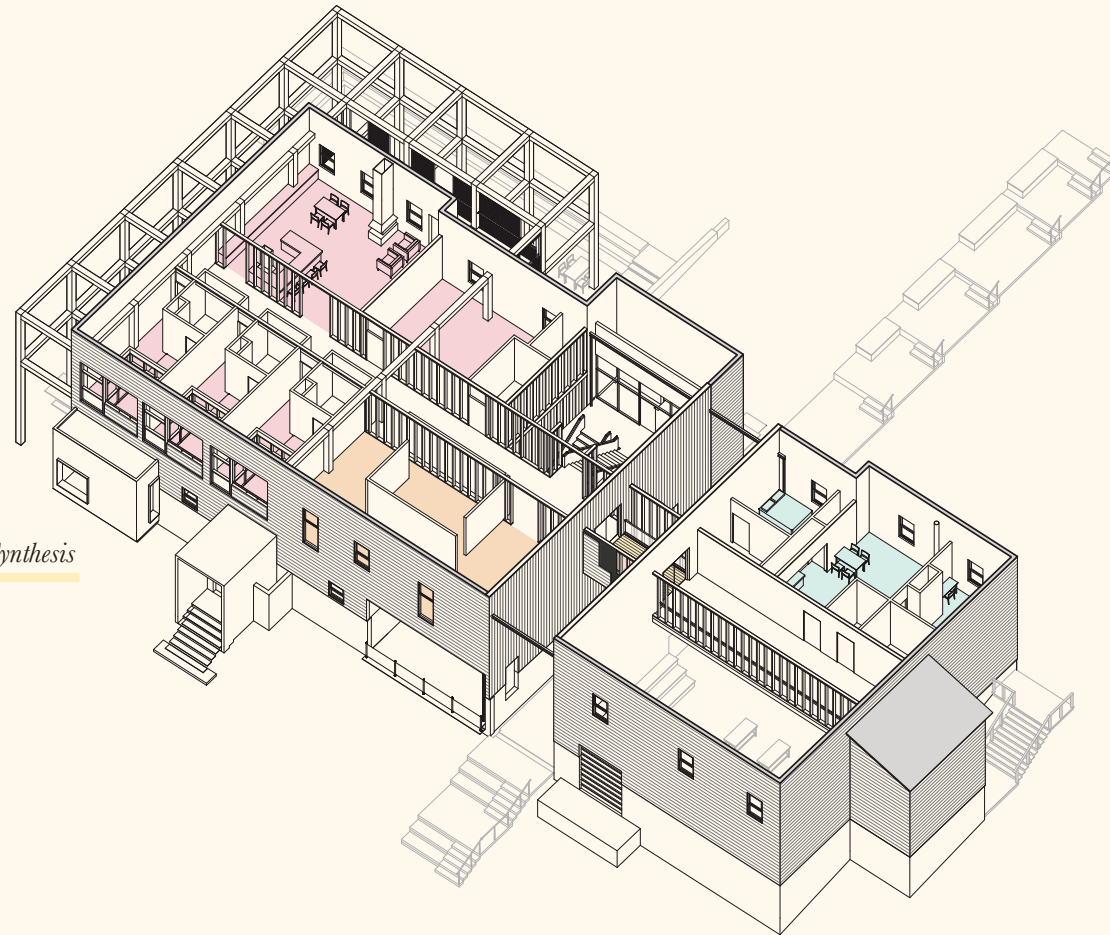
GROUND FLOOR  
Cafe & Social Space  
Reinterpreted "Laneway"

APPRENTICE

*Maintaining & Belonging*

SECOND FLOOR  
Residence Area for Two Elders  
Semi-Private Kitchen & Living Area

GROUND FLOOR  
Workshop – Large Tools Area  
Workshop – Small Tools Area  
Sustenance Gardening Area



Program &  
Learning Modes

Fig.127 Axonometric drawing showing the four developed “modes of learning” program areas, and interventions in the building.  
(Continued on the following pages).

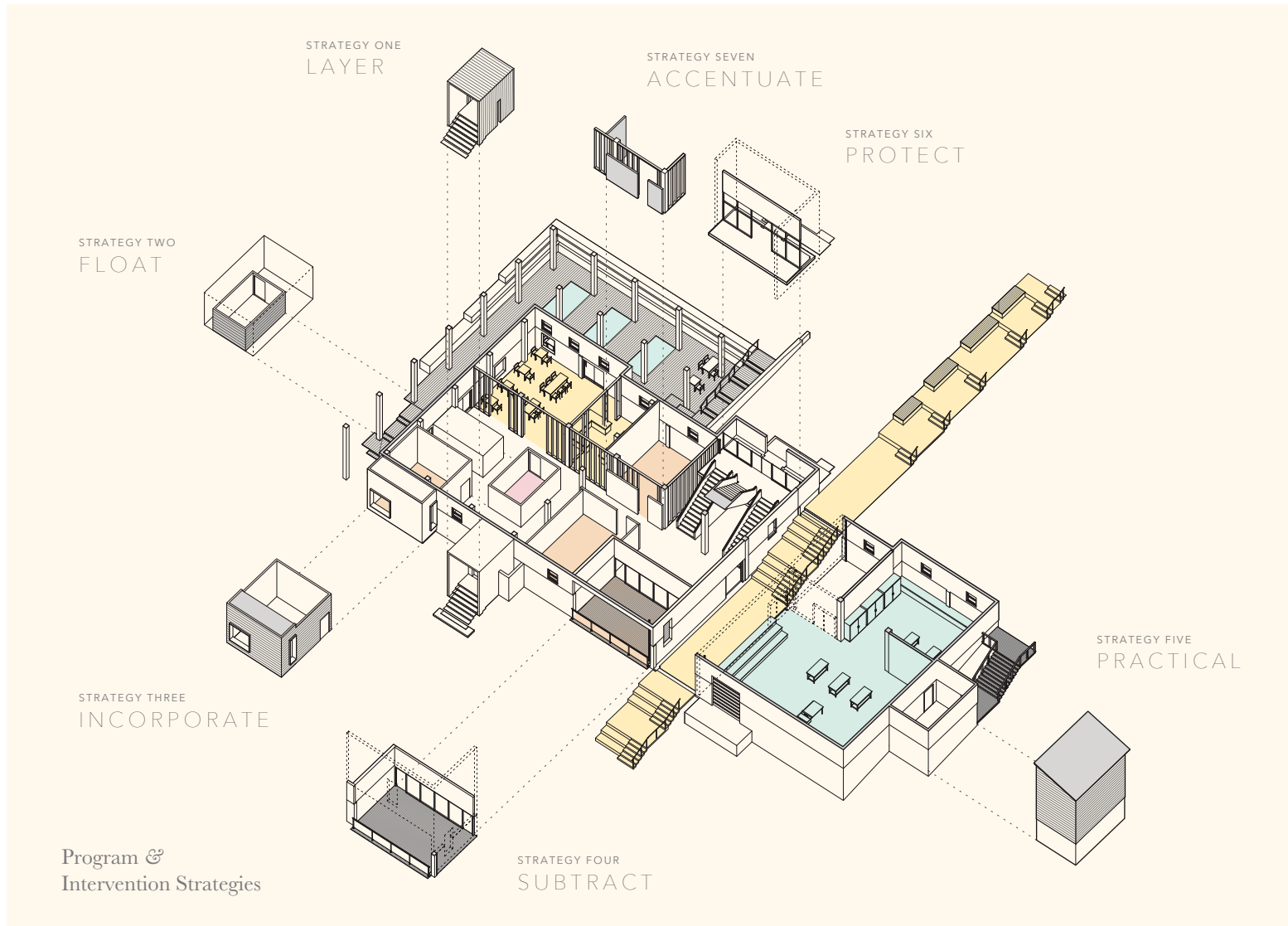


Fig.128 Axonometric drawing showing interventions typologies in the building. (Continued on the following pages).

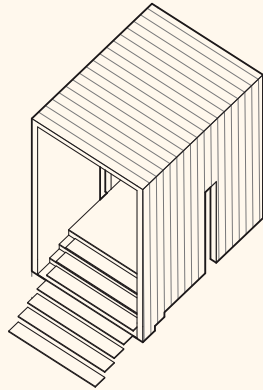
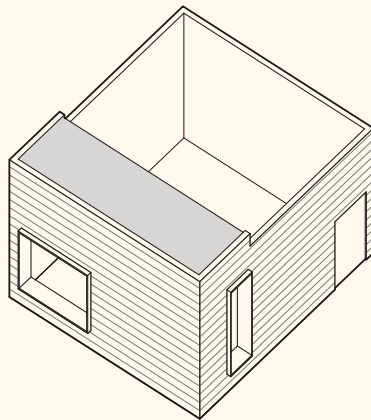
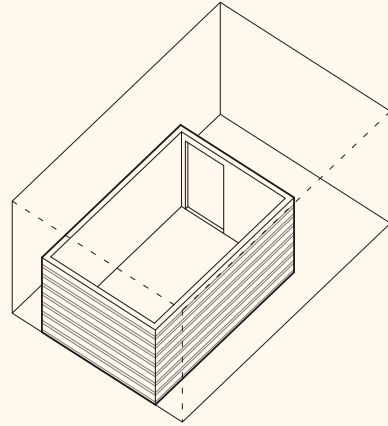
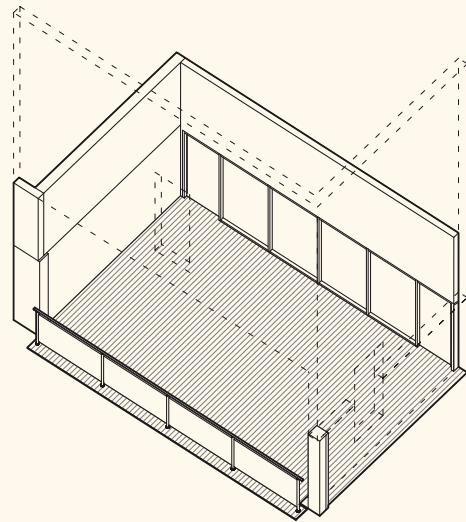
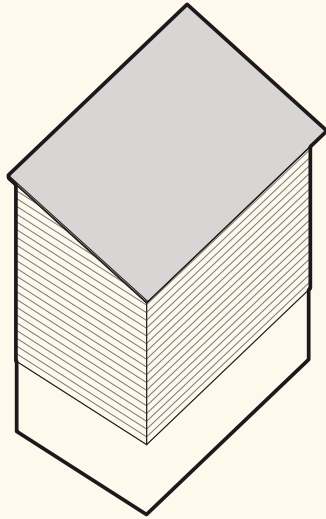
STRATEGY ONE  
LAYERSTRATEGY TWO  
FLOATSTRATEGY THREE  
INCORPORATESTRATEGY FOUR  
SUBTRACT

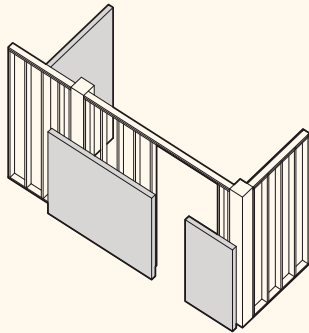
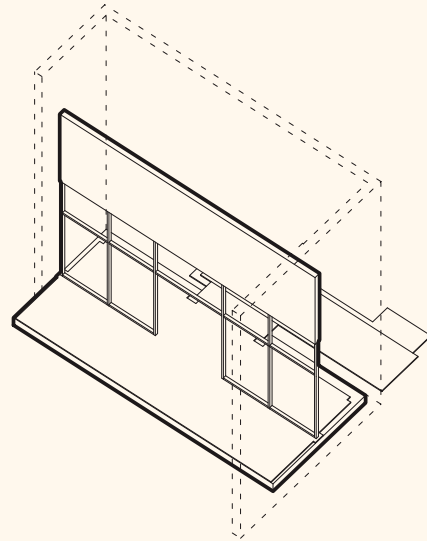
Fig.129 Axonometric drawings showing intervention strategies that were utilized in the project, but could be used in other conservation projects. (Continued on the following pages).



STRATEGY FIVE  
PRACTICAL



STRATEGY SIX  
PROTECT



STRATEGY SEVEN  
ACCENTUATE

Fig.130 Axonometric drawings showing intervention strategies that were utilized in the project, but could be used in other conservation projects.

Structure &  
Integration

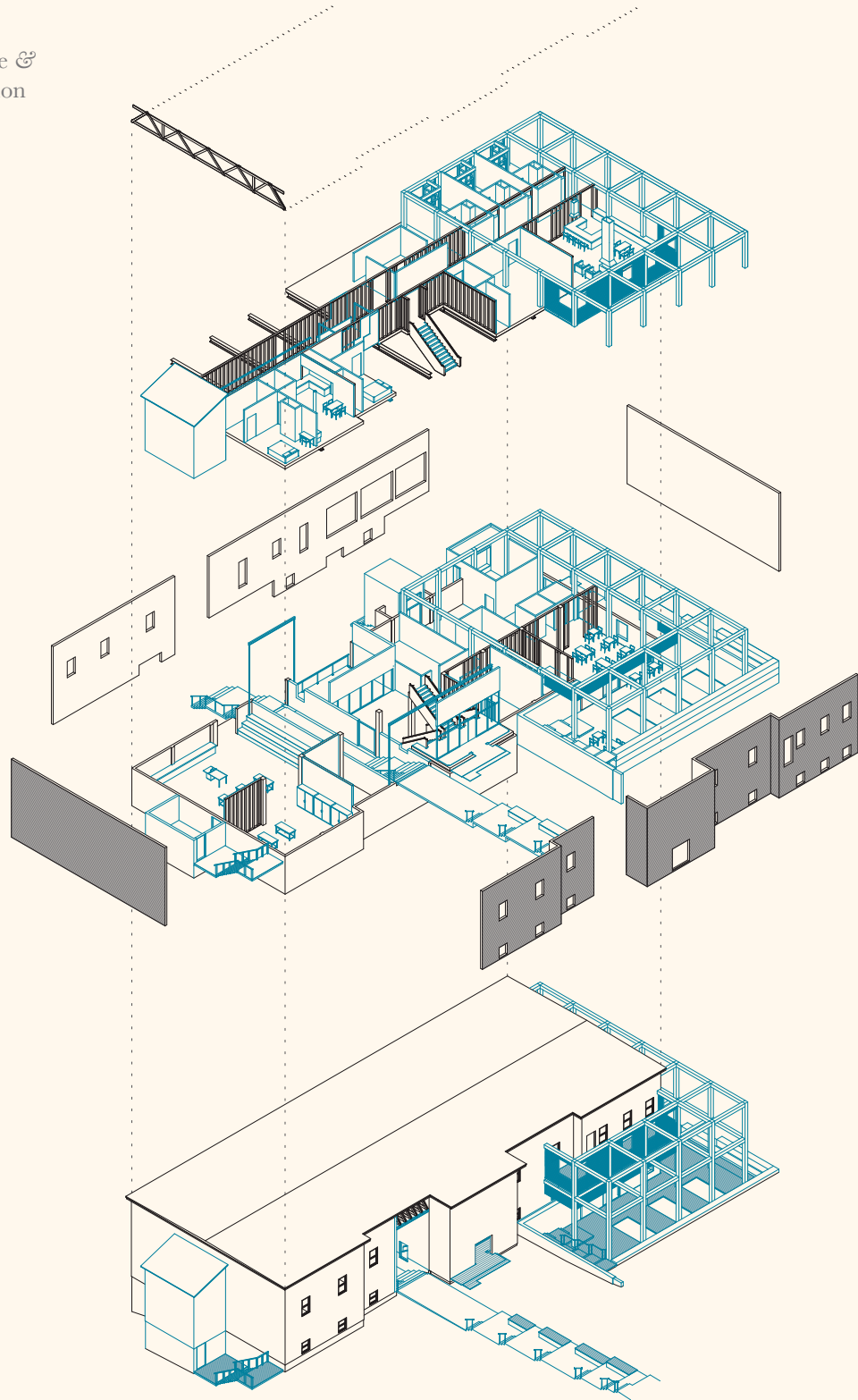
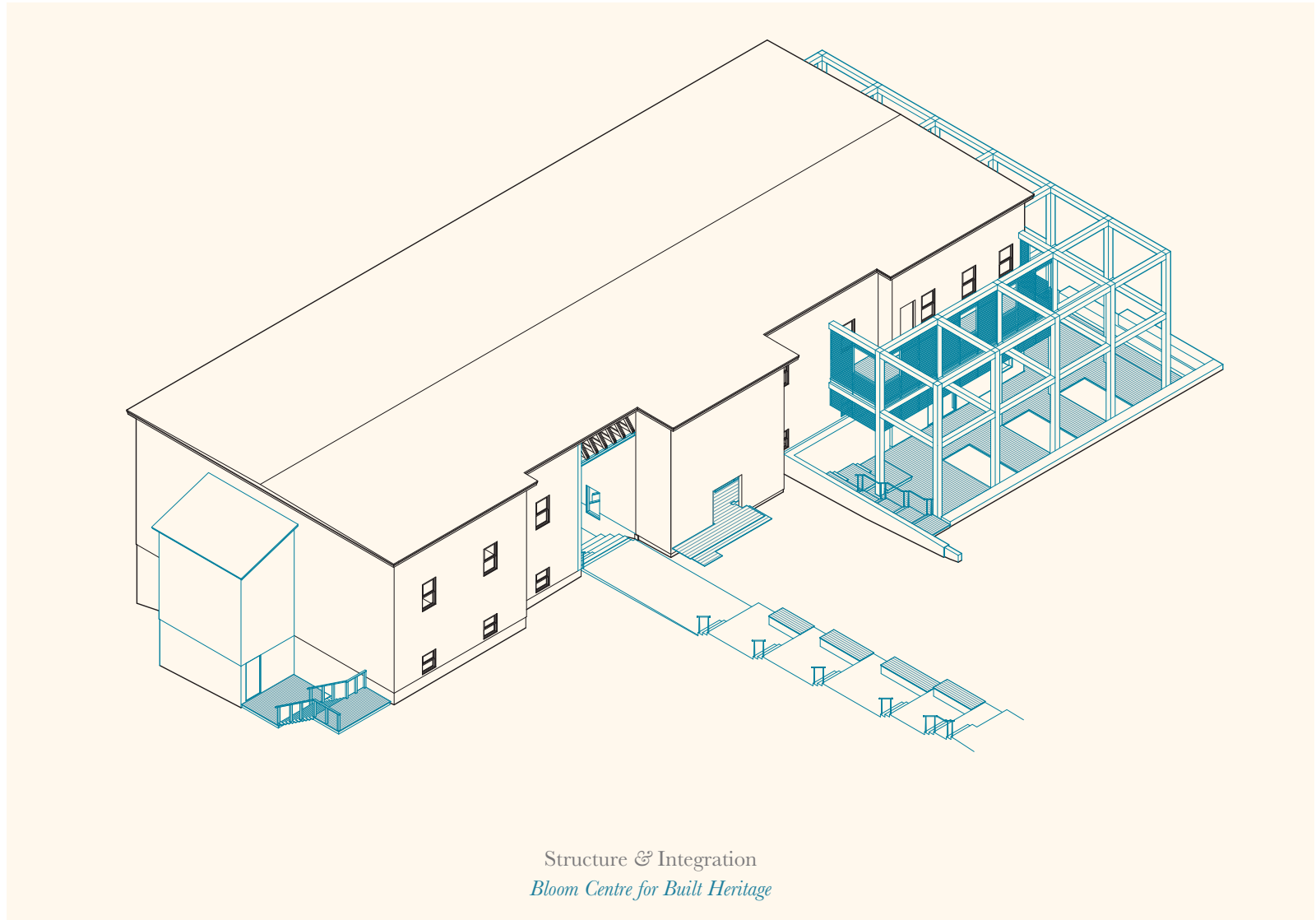


Fig.131 Axonometric drawing showing the integration of the existing and new structure in one possible version of the Bloom Centre for Built Heritage as a building laboratory. Black represents existing, blue represents all new construction. (Continued on next pages).



Structure & Integration  
*Bloom Centre for Built Heritage*

Fig.132 Axonometric drawing showing one possible version of the Bloom Centre for Built Heritage as a building laboratory. Black represents existing, blue represents all new construction. (Continued on the following pages).

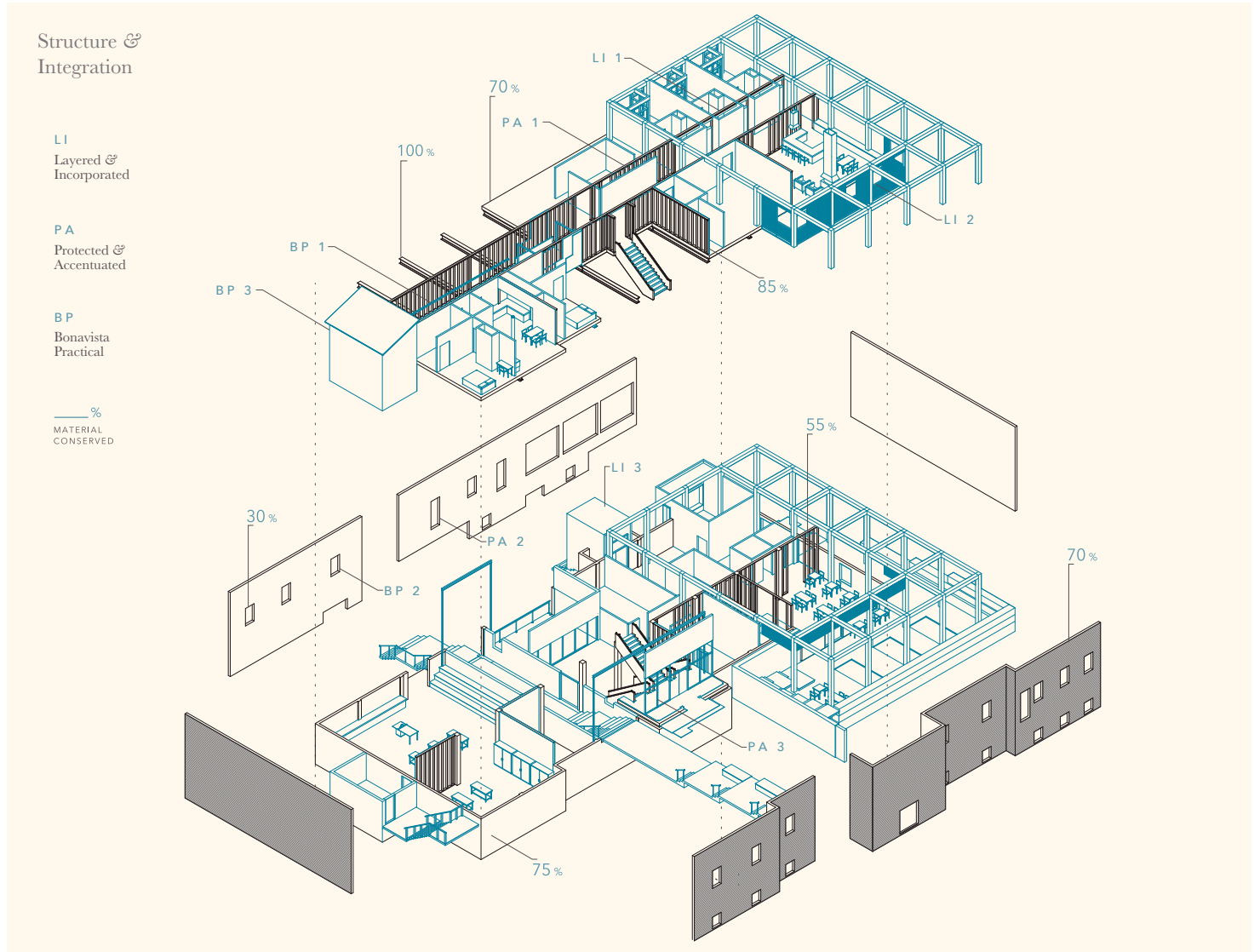


Fig.133 Axonometric drawing showing material conserved and linking my earlier conceptual ideas about architectural responses to heritage artifacts (seen in Fig.115). (Key legend for this drawing is on the following page).

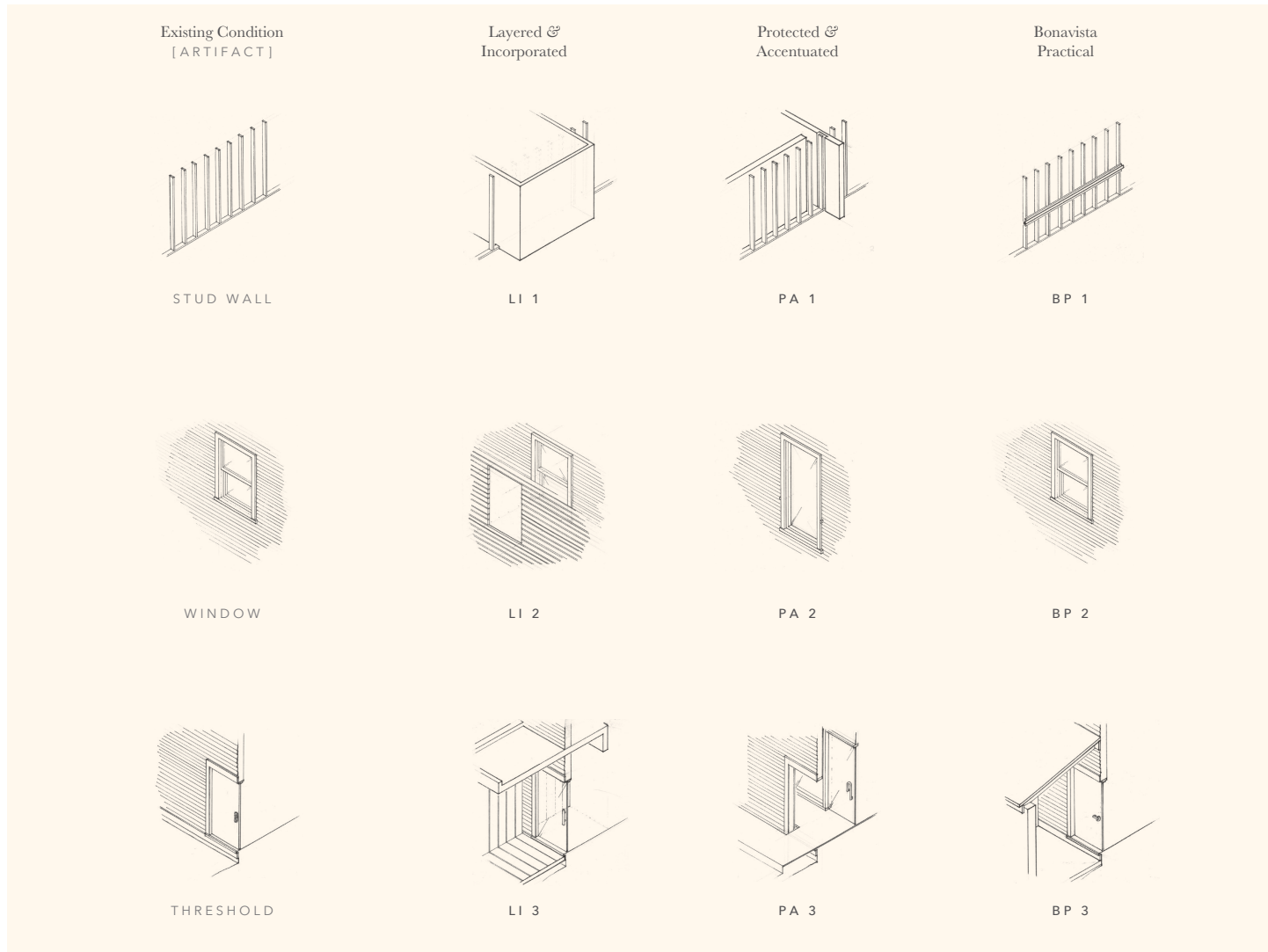


Fig.134 Axonometric drawing showing material conserved and linking my earlier conceptual ideas about architectural responses to heritage artifacts (seen in Fig.115).

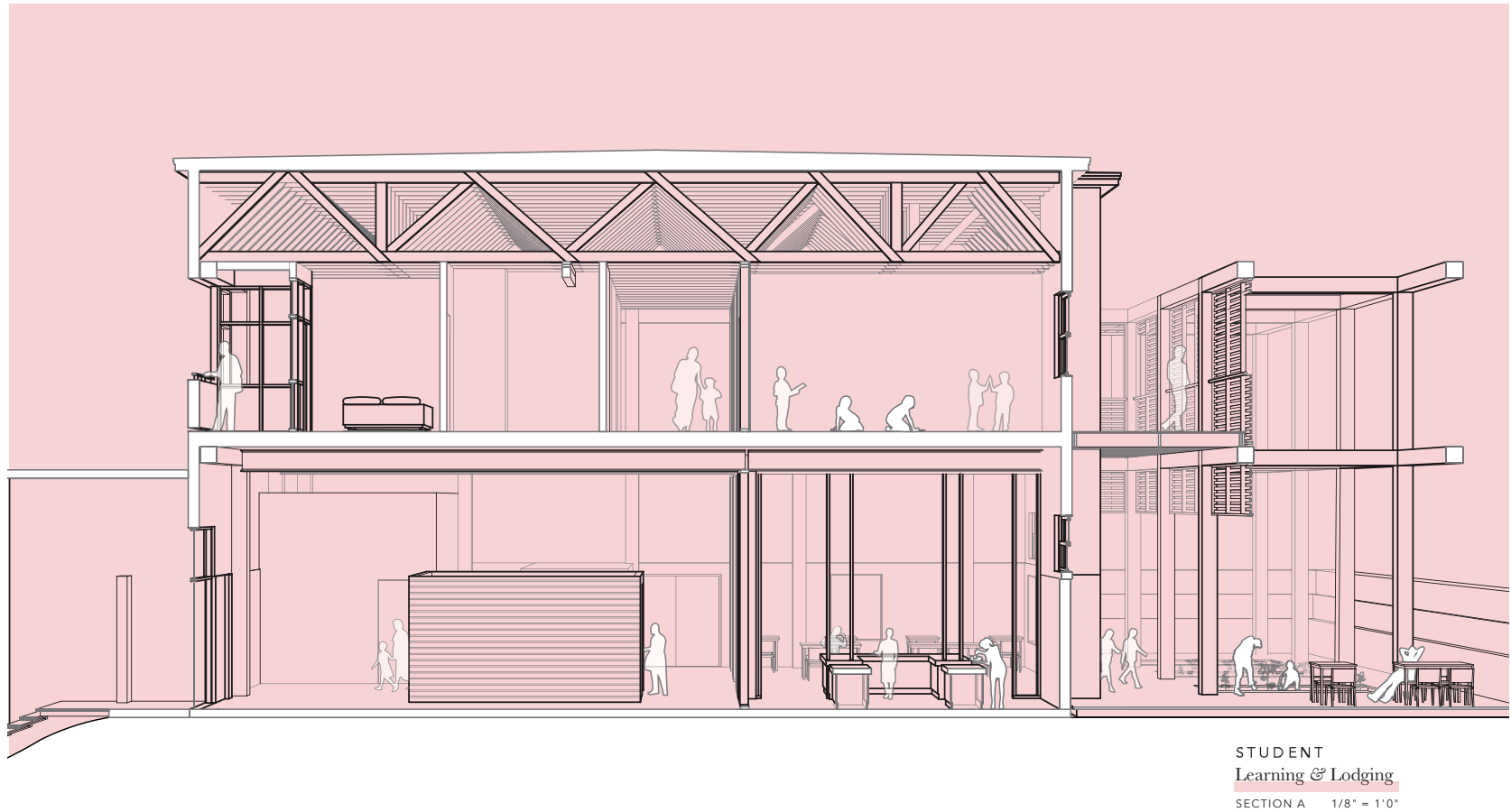


Fig.135 1 of 4 section cuts showing the programmatic strategy of the building. Section A depicts the “Student” mode of learning; new exterior private patio, a public patio, flexible learning space, student lodging space with a shared kitchen to socialize over food, and a public cafe and community garden at the ground level (refer to Fig.127 for additional information).

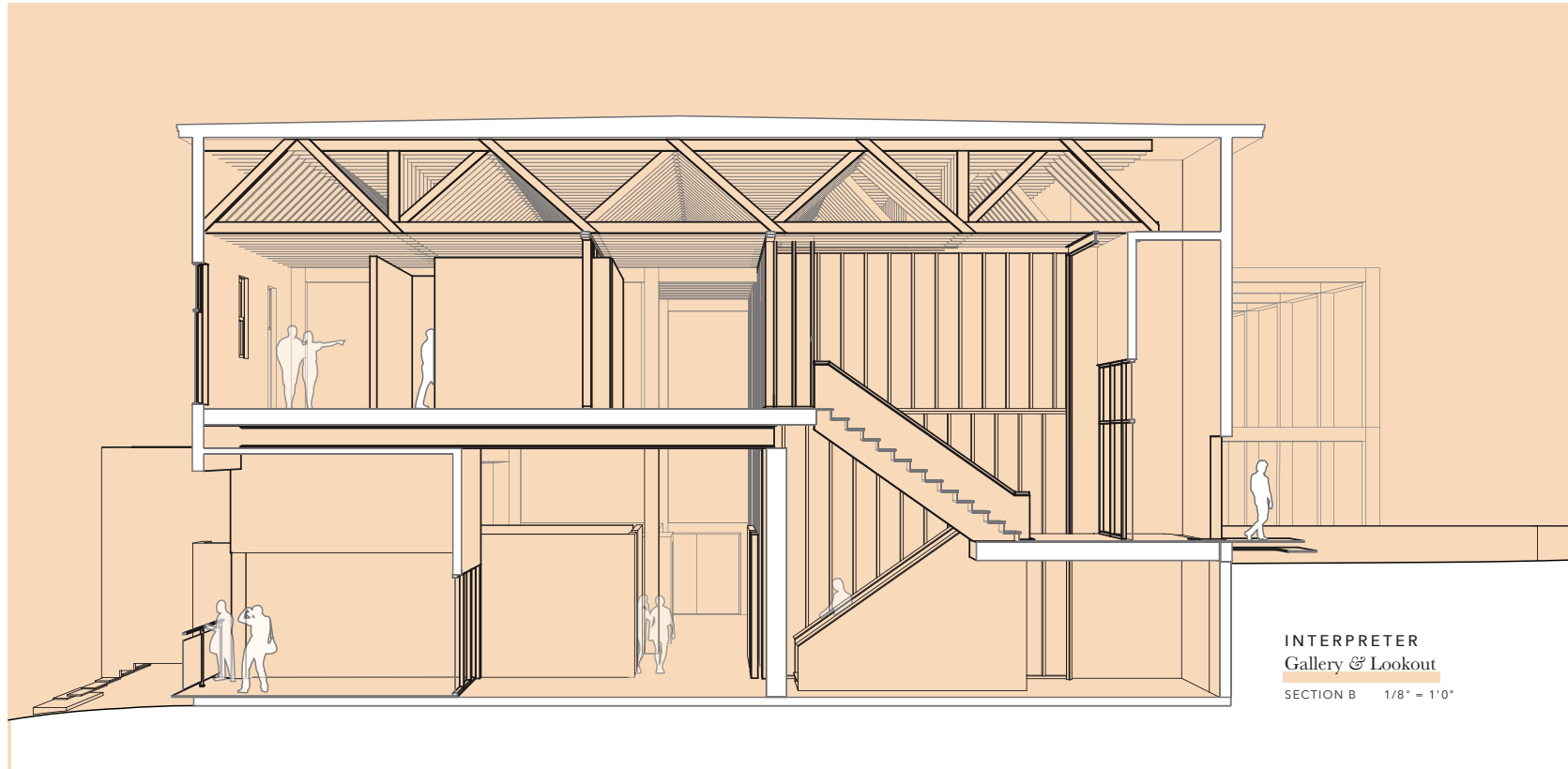


Fig.136 1 of 4 section cuts showing the programmatic strategy of the building. Section B depicts the “Interpreter” mode of learning: a new lookout area brings the public into the building and several gallery/museum spaces offer items to interpret (refer to Fig.127 for additional information).

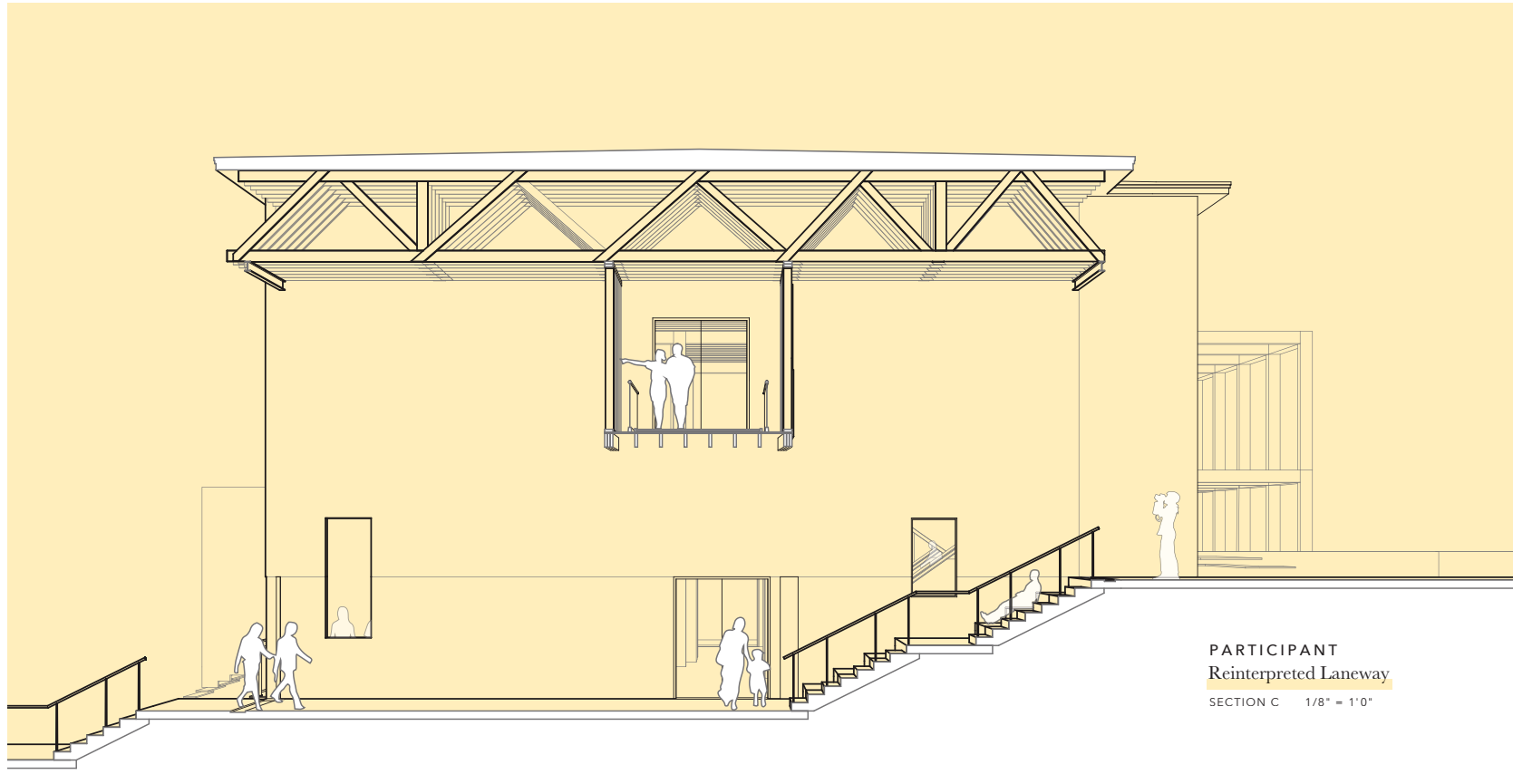


Fig.137 1 of 4 section cuts showing the programmatic strategy of the building. Section C depicts the “Participant” mode of learning: a major intervention cuts the building in half, leaving the roof and exposed trusses for shelter. A small section remains at the second level as a bridge between both parts. The new laneway formalizes the one that was erased when the school was built in the 1960s. This section offers many new and different ways to experience the building and the site. (refer to Fig.127 for additional information).



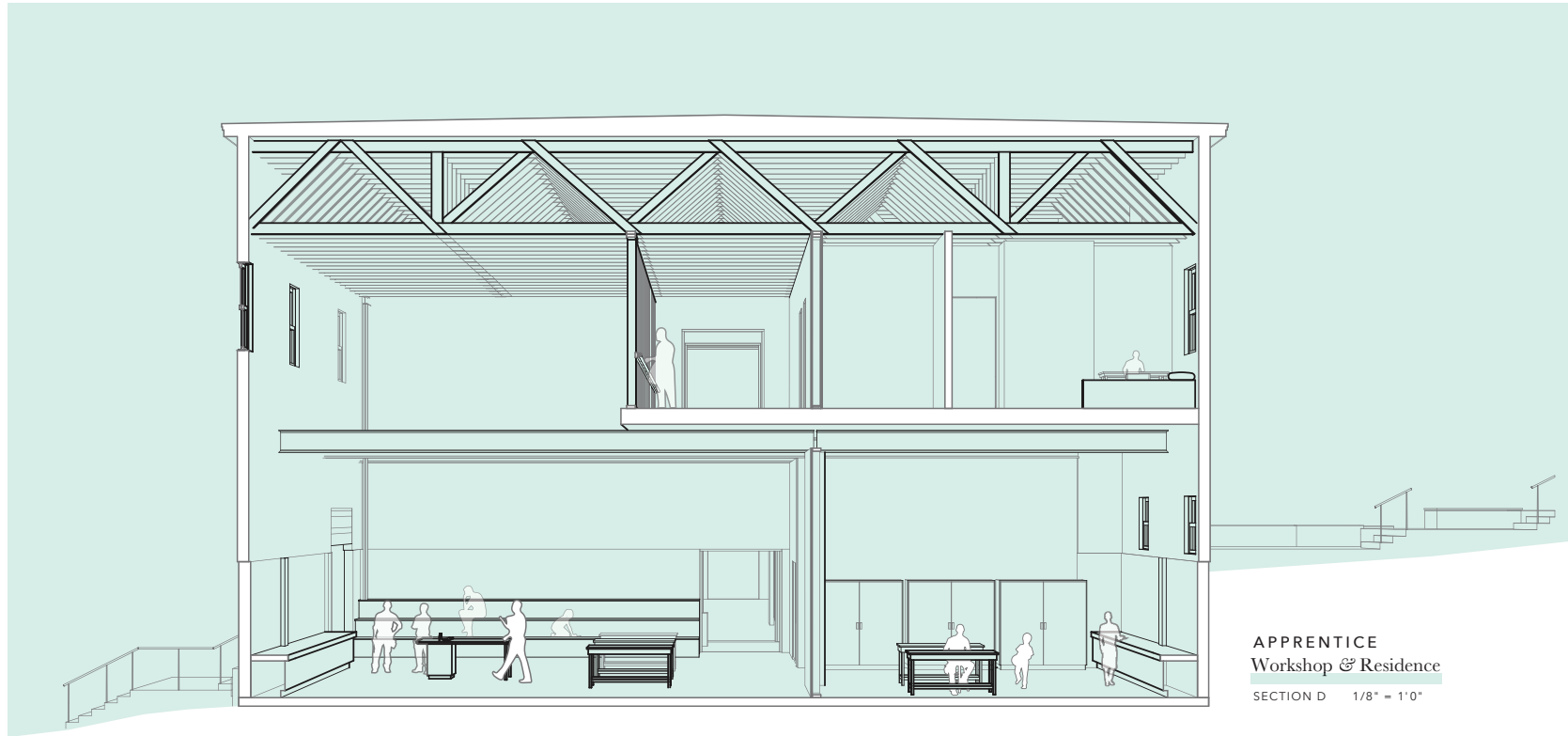


Fig.138 1 of 4 section cuts showing the programmatic strategy of the building. Section D depicts the “Apprentice” mode of learning: little intervention is made, except for removal of part of the second floor to allow for extra space and viewing into the workshop below. A garage door over the old foundation offers an easy area to load materials. (refer to Fig.127 for additional information).

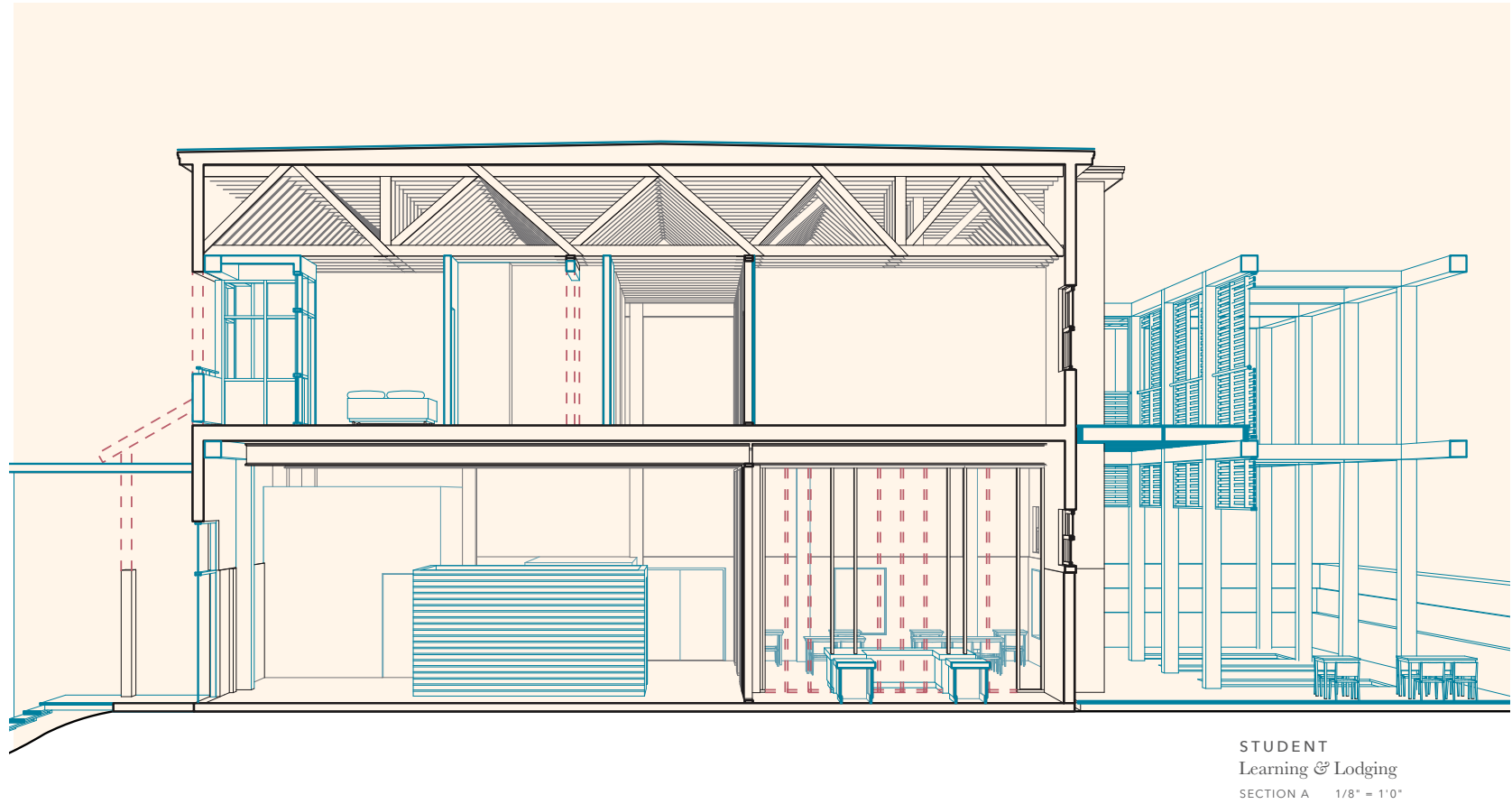


Fig.139 The four sections above are revisited to clarify what material was added (blue), removed (red dashed), or conserved (black). Section A, 1 of 4 section cuts. (refer to Fig.131 and Fig.133 for additional information).

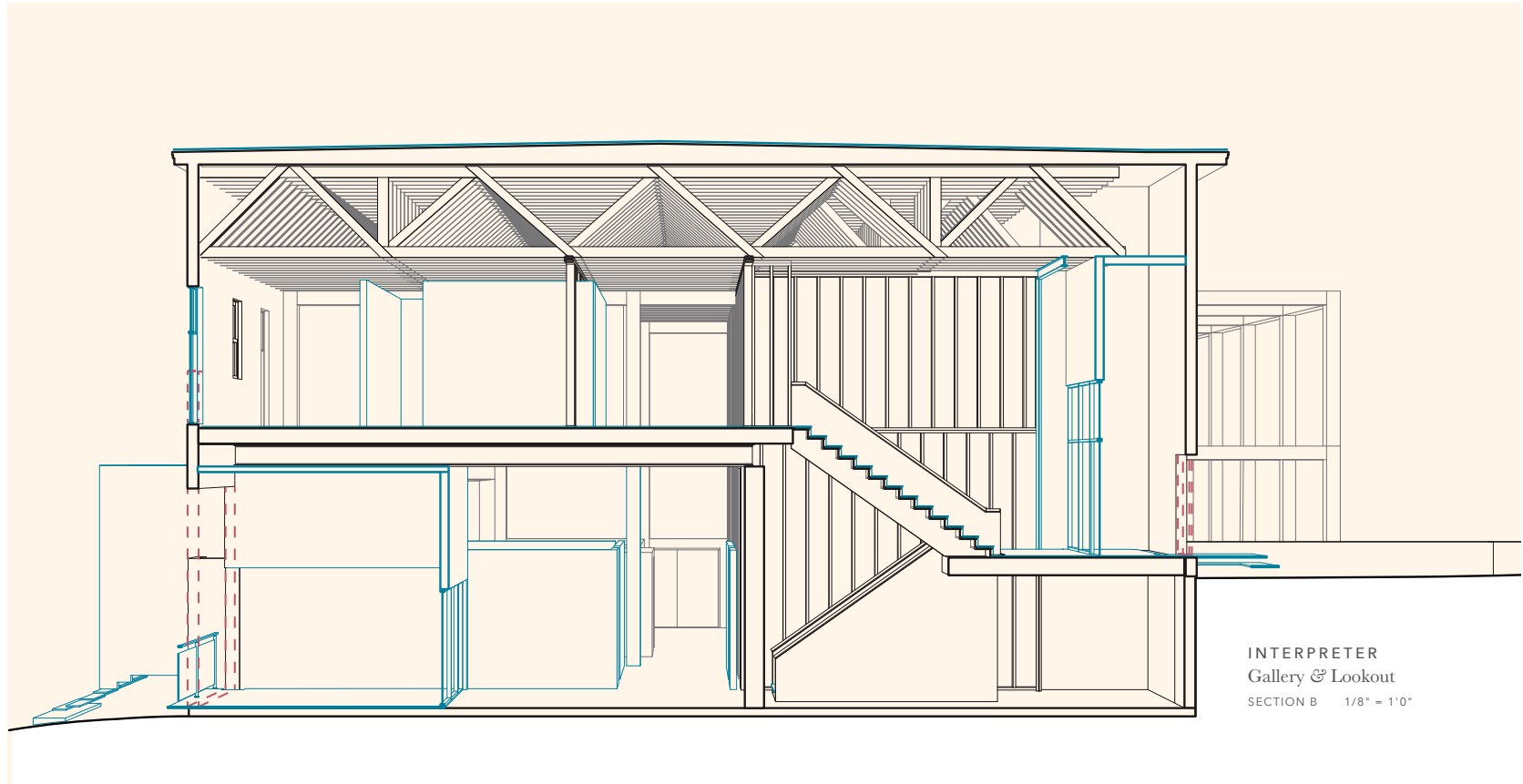


Fig.140 The four sections above are revisited to clarify what material was added (blue), removed (red dashed), or conserved (black). Section B, 1 of 4 section cuts. (refer to Fig.131 and Fig.133 for additional information).

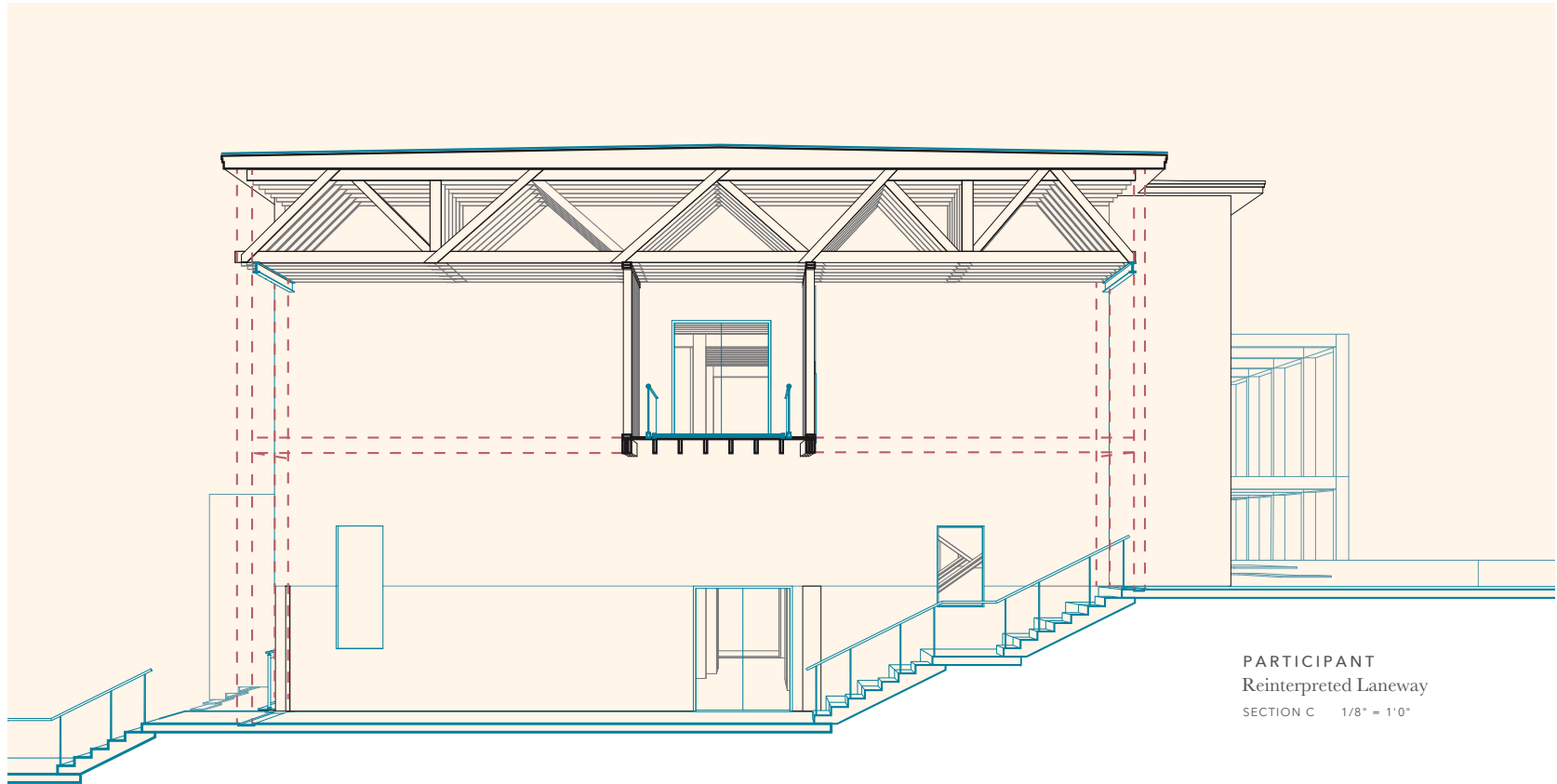


Fig.141 The four sections above are revisited to clarify what material was added (blue), removed (red dashed), or conserved (black). Section C, 1 of 4 section cuts. (refer to Fig.131 and Fig.133 for additional information).

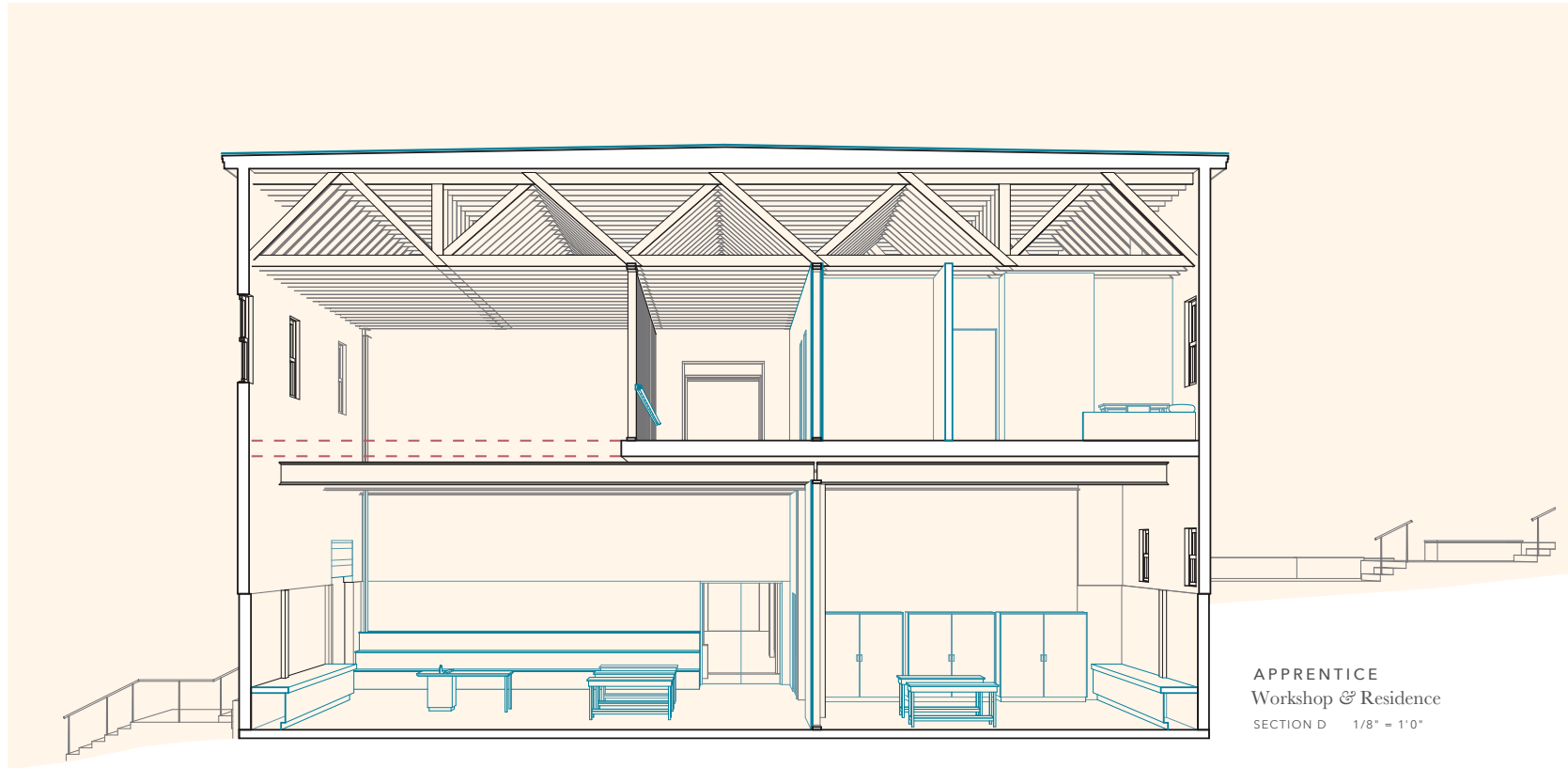


Fig.142 The four sections above are revisited to clarify what material was added (blue), removed (red dashed), or conserved (black). Section D, 1 of 4 section cuts. (refer to Fig.131 and Fig.133 for additional information).

## Chapter Five: Conclusion

There is a long tradition of continual maintenance in the vernacular buildings of Newfoundland. Perhaps the most identifiable attribute is the presence of paint on these buildings—directly related to the material selected for its cladding. In the first chapter of this thesis I presented three concepts in the Newfoundland painted tradition: *continual painting*, where there is a buildup of paint to the point of which the wood can no longer breathe; *neglect*, where painting, stripping, and continual repainting becomes an annoyance rather than an activity; or *actively participating* in maintenance as part of a *living, evolving* building. I also pointed out that peeling paint leaves little to be romanticized, and instead suggests notions of neglect and abandonment. Paint in Bonavista represents a strong concept: a freshly painted building is lovingly maintained and stands as one unified whole despite the number of times it has been modified.

Bonavista remains a living and working town that has made significant effort to adapt to a changing economy through its lifetime. In this paper I presented a brief history of architectural conservation, reviewed many existing approaches in the cultural and built history of Newfoundland, and dissected several of contemporary architect-led examples of conservation. Despite searching far and wide, I was unable to find precedent for the conditions I observed and what I found to reflect the reality of life in Bonavista. If I were to compile a working statement for what I've observed and explored in Bonavista according to current practices of heritage conservation, it would read as follows: the pragmatic tradition of flexible space and adaptation of buildings is an *authentic* expression of life in Bonavista, and the *integrity* of the pragmatic tradition of adaptation is alive and intact. The *heritage value* in this case would state: this adaptation disseminated over generations is a unique expression of resourcefulness, adjusting to changing needs and values, and integration of new technology through the flexible arrangement of space. Yet the critical examination of a wide range of approaches in built history have shown that the discourse is not yet fully equipped to address the dynamic, evolving culture present in towns like Bonavista.

My goal in this thesis was to shed light on shortcomings in the discourse, and alert others to think critically about period restoration like the work of *Bonavista Living*. The practice of buying up houses and restoring them to their original state might have its place in particular one-off cases, but I strongly believe that destroying 50-100 years of history in the process is not the appropriate response in the case of Bonavista (especially across multiple buildings and sites). As I outlined in Chapter Two, this is not a new issue: in

2002 Larkham argued that “conservation planning policies and interventions tend to focus on the physical fabric of buildings and (usually small) places. People are rarely closely involved... [and] recent research demonstrates the extremely poor knowledge of conservation held by residents and the public”. Similarly in 2010, Whitehand and Gu brought attention to policy-making bodies, organizations, and local governments having a poorly-developed awareness of cities as mosaics of interrelated forms: “awareness of the existence of historic features is not enough... how they fit together is critical... in most countries management of historical urban landscapes goes no further than conservation of individual buildings, monuments and special areas that are architecturally or historically significant or both. There is little sense of how these relate to one another” (2010, 6949–50). I have argued that a wider awareness of heritage conservation and more dialogue between professionals and the community at large would be an obvious first step towards understanding the relationship of discrete, static objects and the evaluation of factors including *authenticity* and *character* recognizing the variability of *experiential value* over time. Most importantly, we must recognize that an approach of discrete examples does not necessarily result in a place with identifiable character: what makes up the character of a place is a more holistic approach where individuals and societies integrate features, (or not) through their *value system* over generations. Fundamentally, this is a dynamic and evolving process, clearly evident in the vernacular of Bonavista.

The choice of a school building for architectural intervention was largely based on its representation of the centralization and consolidation period of education in Newfoundland after its confederation with Canada, which focused on universal standardized knowledge rather than more traditional means of education (student). On top, I layered three other methods of learning: interpreter, apprentice, and participant. I became intrigued because the modernist school building that was deemed to have little *heritage value*—this became a catalyst to explore *who makes these decisions* and *why*. Architecturally, the building’s hybrid structure, adaptation over time, embrace of new technology and materials, and consistent maintenance by the community are all evidence that there are additional matters that must be considered in the discourse of architectural conservation. In dealing with in a fluid, dynamic practice of adaptation, it is crucial to understand that these evolving buildings are never finished. Moving forward, I have found it will be useful to look to the work of architects like Scarpa because unlike others, his work never appears to be finished. Rather, “he dealt in fragments, layerings, abstract juxtapositions and symmetries... in the loose arrangement of events unfolding in space... in *the process of refining ideas rather than triumphant conclusions to them*” (Murphy 1990, 12).

The design of the *Bloom Centre for Built Heritage* represents one version of a living building and an architectural response to the need for flexible space in the community: a building focused on *Maintaining Dynamic Heritage*. Although the building will not be physically constructed, it represents both the character of the place and the possibilities of a physical space for knowledge acquisition, idea exchange, and a means of engaging productively and critically in the heritage process. I advocate that more architect's should take the role of building steward, with the position that heritage is not a passive process, but an active, creative engagement with the past in the present. Many of my drawings take great care to show the relationship between the current structure, new interventions, and the amount of material conserved or discarded in particular actions. However, they are more specifically about the layering of a new program into the building, creating a space that will be embraced by the next generation of people in the area. While this project reimagines a specific school building in Bonavista, a real physical space for knowledge acquisition and idea exchange should be an integral part of a model where heritage is dialogical, diverse, representative, inclusive, and more creative. ❀



# Appendices

## LIST OF ATTACHED APPENDICES

### **Appendix A**

**Early Research and Interviews**

### **Appendix B**

**Early Programmatic Studies**

### **Appendix C**

**UNESCO Criteria**

## Appendix A — Early Research and Interviews

*NORTH ATLANTIC RIM: CONNECTIONS, ADAPTATIONS, ARCHITECTURE*  
**PLACE, IDENTITY, AND THE ROLE OF CRAFT**

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Thesis Research  
 Fall 2016

**Genius Loci**  
 Characterized by elemental vernacular forms and an adaption to the existing environment.

In the context of modern architectural theory, genius loci falls within the philosophical branch of phenomenology. This field of architectural discourse is explored most notably by the theorist Christian Norberg-Schulz in his book *Genius Loci: Towards a Phenomenology of Architecture*.

**ABSTRACT**

The foundation of my investigation lies at the intersection of landscape and memory. Through the specific investigation of Bonavista, Newfoundland, this study aims to tackle the complex relationship of people to [their] place. The scope of this paper is narrowed twofold: by probing existing ideas of cultural heritage and conservation to discover new methods and techniques; and by looking through an architectural lens—that is, recognizing both the benefits and limitations of contributing to the discourse through the field of architecture.

**KEY QUESTION**

What is the role of craft in the relationship between landscape and identity? How does the expression of cultural values—or lack of expression—influence the practice of the craftsman? My work, and ultimately my thesis, will take a critical look at current practices in conservation architecture and beg for an understanding of diversity in craft, rather than a searching for some static notion of what traditional is, or was.

**CULTURAL NOTIONS OF LANDSCAPE (European Example)**

When we look broadly towards the general idea of “Nordic”, these countries are often lumped together by their similarities. Upon closer examination, their unique and dynamic natural landscapes are actually the basis of several distinct forms of modernism, rooted in a respect of the **genius loci**.

For example, the subtle landscape of Denmark (which lacks expansive views) results in an architecture of nearness and intimacy, while the vast scale and extremes of the Norwegian landscape produce an architecture of contrast. The fragmented coast of Sweden (recognized by its archipelagos) effects an architecture of memory, while the Finnish landscape of forests, lakes and filtered light highlights an architecture of incompleteness. These themes can be explored as subsets of the Nordic sensitivity to the natural landscape. (Norberg-Schulz 1996, 192).

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|

Fig.143 Interview background from early research.

### Architectural Conservation

The process through which the material, historical, and design integrity of humanity's built heritage are prolonged through carefully planned interventions.

### Outport

1. A secondary seaport close to a larger one but beyond its corporate limits or jurisdiction.
2. [Canadian] an isolated fishing village, especially on the Newfoundland coast.

### Cognitive Mapping

A type of mental representation which serves an individual to acquire, code, store, recall, and decode information about the relative locations and attributes of phenomena in their everyday or metaphorical spatial environment.

## INTERVIEW QUESTIONS

This is a two part exercise, that should take between 15 and 20 minutes in total. The first part is a standard set of six questions that you would be familiar with seeing. The second part is a fun exercise where you will have the opportunity to describe *where you live*.

### PART 1

1. Why did you choose to move to Bonavista?
2. What was your draw to move there? Why do you think people are living there?
3. Do you think there is a sense of community, or not? Is there a sense of belonging to the place?
4. Are people mostly permanent residents or are there many season inhabitants? What about visitors?  
*No need for factual data here, just your general thoughts.*
5. What do you think are the most culturally valuable parts of Bonavista?
6. Do you value individual buildings, land, or the history of the place the most?

### PART 2

Start with a regular sheet of paper (letter 8½ x 11, standard). Set a timer for 10 minutes—at the most—and make a drawing that describes *where you live*. Please DO NOT refer to a map! Instead I would like for you to imagine I am sitting there with you, and you are telling me the story of where you live. Do no worry about scale or accuracy—it is more about you explaining to me your understanding of the place.

Fig.144 Interview questions from early research.

*NORTH ATLANTIC RIM: CONNECTIONS, ADAPTATIONS, ARCHITECTURE*  
**PLACE, IDENTITY, AND THE ROLE OF CRAFT**

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 Fall 2016

**INTERVIEW WITH JONATHAN HOWSE**

*Submitted by email on October 4, 2016*

**1. Why did you choose to move to Bonavista?**

I moved to Bonavista because I finally found a way to make a living in a rural setting. I wanted to be closer to the forest and the ocean and I wanted to live some quiet and with a slower pace of life. I was offered a very great opportunity to open a restaurant in Bonavista as part of a revitalization project. Many of the costs, and much of the risk associated with opening a restaurant in a small town, were removed by the project finances, Bonavista living. It has been important to me for some time now, while working in the food industry, to be closer to farms and foraging and hunting and fishing. In Bonavista, all of these primary sources of acquiring food are part of my daily life.

**2. What was your draw to move there? Why do you think people are living there?**

The draw for me was that this remote fishing town actually had a beautiful and cultured community. I don't mean cultured in the high-culture sense, but in more of a traditional sense (though not reified or really marketed to tourists). Bonavista still has a strong tradition of backyard subsistence farming, as well as raising animals, and subsistence hunting and fishing. And the art of woodworking and heritage carpentry is still alive and well. If I think of any other rural community in Newfoundland I think of vinyl siding split level houses and poorly made commercial properties. In Bonavista there are still over 100 houses made in the traditional style, with wood siding and intricate mouldings and handmade windows and cedar shingle roofs. More than anything, this is the feel of the town, the beautiful high gabled houses with twin dormers and beautiful decorative details, all made of real wood. The grass still grows tall in summer, and goats are still tied on in yards. Bonavista also has a common pasture, where the local people can graze their animals in summer. It is not regulated in any way, by any level of government. It is a 20 acre piece of meadow by the ocean that truly represents the commons. The local fish plant also employs 800 people seasonally, and over 20 species of seafood are caught off the shores of Bonavista. This seemed like the perfect environment from which

Fig.145 Interview with Jonathan Howse.

to build a new restaurant anchored in local primary food production. People live there because they always have. Because it is beautiful there. Because you can hunt and fish and garden. Because the fish plant is still open and many people work there.

3. **Do you think there is a sense of community, or not? Is there a sense of belonging to the place?**

There is a strong sense of community. Though not through any new age, intentional sort of way. The locals don't know the names of streets in the town, but only the family names of every house.

4. **Are people mostly permanent residents or are there many season inhabitants? What about visitors?**

The town fluctuates between 3000 and 4000 people. Although people travel in from elsewhere to work in the fish plant, there is a net population of about 1000 people every summer, as workers leave for summer employment elsewhere.

5. **What do you think are the most culturally valuable parts of Bonavista?**

The most culturally valuable parts of Bonavista are: the fish plant, the common pasture, the café where everyone meets at coffee break to gossip, the Garrick Theatre the is truly the center of town, the post office that has the only courtyard in town, which is situated right in front of the Garrick Theatre with events at least 4 nights a week, the public library, the cenotaph, and a couple of important local restaurants, café, bar. Mockbeggar is also amongst the most important cultural features of Bonavista, as it is the neighbourhood with the highest concentration of heritage architecture. It also contains the boardwalk that circles the pond in the center of Mockbeggar on which all the locals walk. Also, the Harbour authority parking lot where all the old men gather to talk about all the fishing quotas and who caught what and who is out at sea.

6. **Do you value individual buildings, land, or the history of the place the most?**

I would have to say that it is an exact tie between the beautiful heritage carpentry buildings, the old main commercial street in town with the courtyard and the Garrick Theatre, the rugged barren landscape, and constant activity of fisherman and the backyard gardens and the common pasture. It is a combination of beautiful landscape, beautiful building and a beautiful way of life.

Fig.146 Interview with Jonathan Howse.



Fig.147 A word cloud generated from Jon's interview.

## Appendix B — Early Programmatic Studies



### *Bonavista Cultural Landscape*

#### GARDENS & FENCES

Gardens would snake around the houses, eventually making up many of the laneways in Bonavista. CIRCA 1900—likely taken from Canaille Street.

Fig.148 Historical notions in Bonavista.



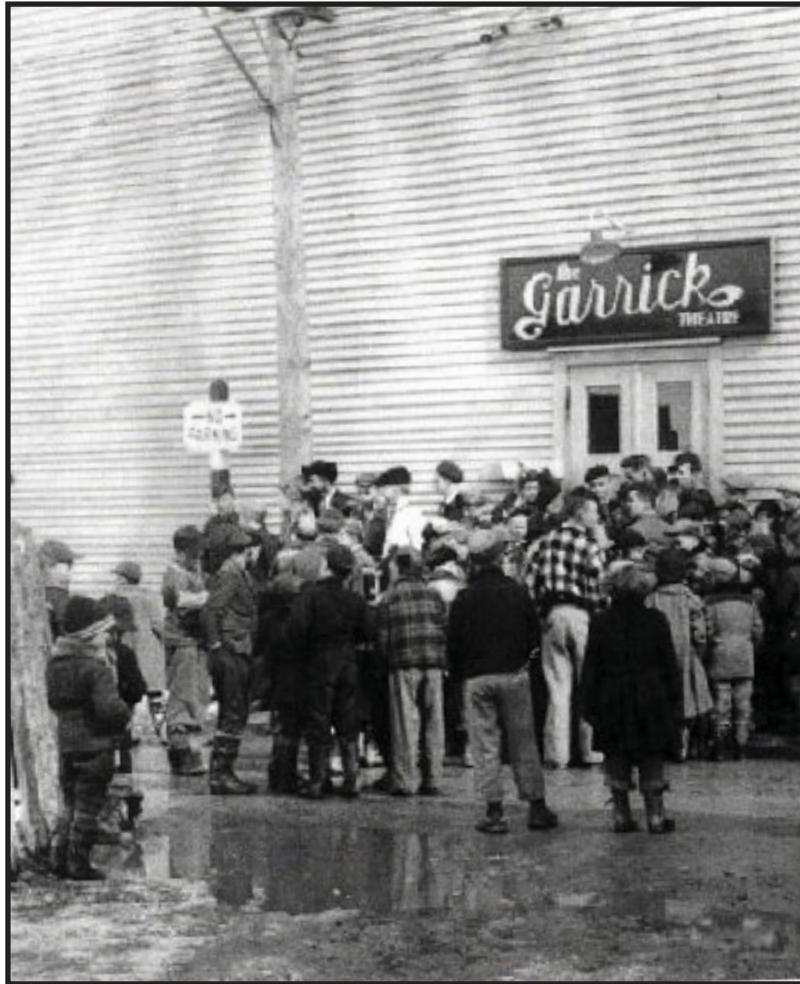
### *Gardens & Laneways*

#### SUSTENANCE GARDENING

There were always two ways of utilizing the land[scape] in Newfoundland—fishing and gardening—and they often went hand in hand with one-another. Small fish like capelin and other fish scraps were used as fertilizers. While the men fished, the women and children worked the land.

Fig.149 Historical notions in Bonavista.





## *Gathering as a Community*

### GOING TO THE MOVIES

Adapted from a storefront in the 1940s, the Garrick Theatre brought everyone together in the community, young and old, rich or poor, for a few brief hours. It currently operates much the same, now including live music and venues.

Fig.150 Historical notions in Bonavista.



## *Continual Maintenance*

### BUILDING, REBUILDING, AND MAINTAINING

Building, rebuilding, and maintaining vernacular buildings in the community was such a common occurrence it was rarely photographed.

Fig.151 Historical notions in Bonavista.

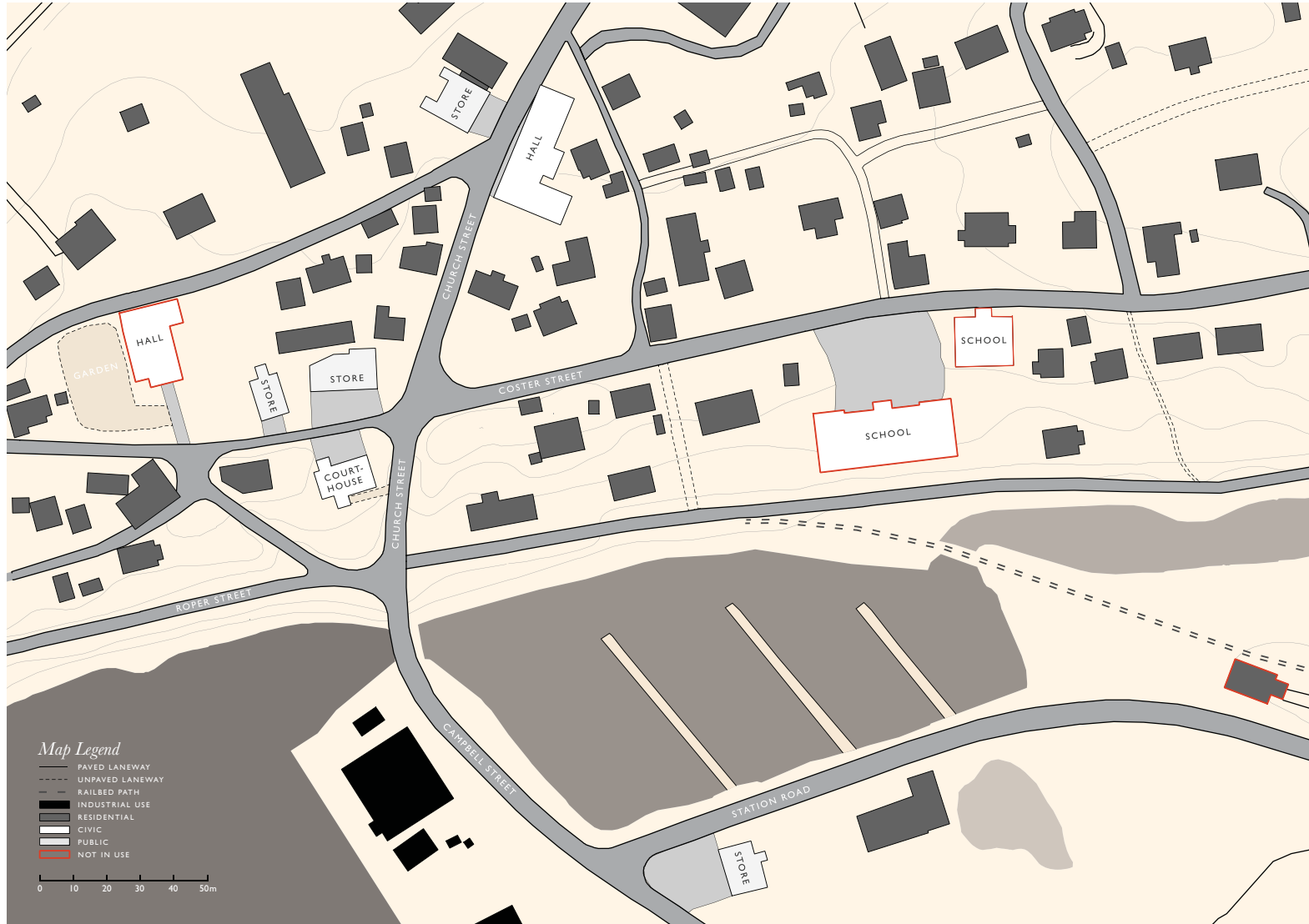


Fig.152 The site area, vacant civic scale buildings shown in red.

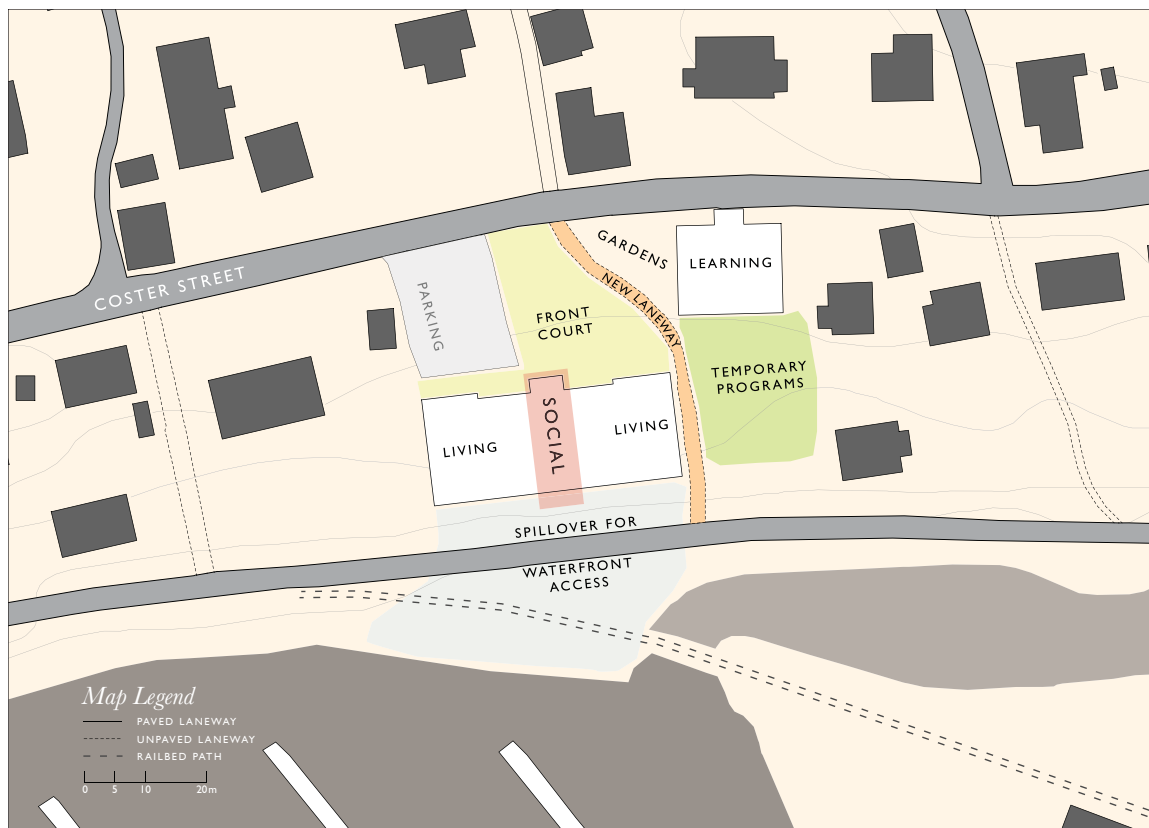


Fig.153 First programmatic ideas.



Fig.154 The buildings and site, including frontage on the only protected harbour in Bonavista.

## Appendix C — UNESCO Criteria

### UNESCO 'CRITERIA FOR SELECTION'

To be included on the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria.

These criteria are explained in the Operational Guidelines for the Implementation of the World Heritage Convention which, besides the text of the Convention, is the main working tool on World Heritage. The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself. Until the end of 2004, World Heritage sites were selected on the basis of six cultural and four natural criteria. With the adoption of the revised Operational Guidelines for the Implementation of the World Heritage Convention, only one set of ten criteria exists.

The protection, management, authenticity and integrity of properties are also important considerations. Since 1992 significant interactions between people and the natural environment have been recognized as cultural landscapes.

#### **CRITERION I**

to represent a masterpiece of human creative genius;

#### **CRITERION II**

to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

#### **CRITERION III**

to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

#### **CRITERION IV**

to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

#### **CRITERION V**

to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

#### **CRITERION VI**

to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

#### **CRITERION VII**

to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

#### **CRITERION VIII**

to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

#### **CRITERION IX**

to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

#### **CRITERION X**

to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

Fig.155 Presentation document outlining the UNESCO Criteria.

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