Towards a Second Reading of Site:
Reinterpreting Heritage Recording and Information

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A thesis submitted to the Faculty of Graduate and Postdoctoral Affairs
in partial fulfillment of the requirements for the degree of

Master of Architecture (Professional)

in

Architecture

Carleton University
Ottawa, Ontario

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Your file Votre référence
ISBN: 978-0-494-81720-9
Our file Notre référence
ISBN: 978-0-494-81720-9

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| Abstract |

Current heritage recording and information management centers on recording the building as “object”, partly driven by the pretext that this will elicit an “objective” reading of the site. This object-based interpretation of an existing building risks eclipsing the inherent intangible or experiential values associated with that place if treated as the foremost source of information.

This thesis proposes a method for reinterpreting existing buildings and their heritage information adapted from biblical exegesis. The interpretational framework defined by exegesis allows the building itself, along with its physical documentation, to stand as the so-called “first-reading” of the site, which gives way to the subsequent typological, moral, and anagogical levels of understanding. The design phase of the project completes the interpretation process, standing as a sort of “survey of the future” that calls upon the findings of the reader's study of the existing building to form his or her own prognosis of the site.

|Acknowledgments|

To my advisor, Professor Stephen Fai – this research would not have been possible without your encouragement and valuable insight. Thank you for making this such an enjoyable learning experience.

To my classmates in the Directed Research Studio – thank you for your motivating comments, suggestions, and inspiration.

To Father Jerry Gauvreau and the members of the Queen of the Most Holy Rosary Parish, especially Catherine Barrette – your stories and insights were instrumental to the development of this thesis. Thank you for allowing me the opportunity to learn about this truly amazing place.

And finally, to my family for their enduring support and encouragement – thank you!

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| Introduction |

“Physically, we inhabit a space, but, sentimentally,
we are inhabited by memories.”

-Jose Saramago

Buildings are more than just physical spaces allotted for particular functions – they are places that hold memories, places that have witnessed the passage of time. When discussing the intricacies of inhabited space, Gaston Bachelard explains that a building is “first and foremost a geometrical object, one which we are tempted to analyze rationally. Its prime reality is visible and tangible. (...) But transposition to the human plane takes place immediately whenever [a building] is considered as space for cheer and intimacy, space that is supposed to condense and defend intimacy.”¹ For Bachelard, the tangible reality of the building cannot be separated from the intangible or experiential reality of that place. Buildings are imbued with notions of self, society, status and heritage,² and constitute the physical containers within which one's memories and experiences are formed.

This exploration began by considering the fundamental connection between architecture and memory. As the research progressed, the focus narrowed to centre specifically on the relationship between heritage documentation and the process of remembering. Current conservation practice is concerned with safeguarding cultural heritage for future generations, and recognizes that documentation forms an integral part of this mandate.³ However, as I argue throughout this thesis, traditional surveying methods and practice are limited almost entirely to recording the physicality of the building or site in question. As a result, heritage documentation fails to effectively address the intangible, or experiential qualities embedded within the existing building. It is these aforementioned qualities that have the most potential to engage in a direct exchange between built form and the inner workings of human memory.

1 Gaston Bachelard, *The Poetics of Space*, trans M Jolas (Boston Beacon, 1994) 48

2 David Littlefield and Saskia Lewis, *Architectural Voices Listening to Old Buildings* (Chichester, England, Hoboken, NJ Wiley, 2007) 9

3 "Principles for the Recording of Monuments, Groups of Buildings and Sites " *International Council on Monuments and Sites* 1996 Web 23 Jan 2011 <http://www.international.icomos.org/charters/recording_e.htm>.

When documenting a building, one should be able to make reference to these intangible attributes of a site that are so ingrained within its fabric. How can we record and document a building in a way that addresses both its physical and ephemeral qualities and successfully safeguards the building's heritage values for generations to come? How can we go beyond the conventions of the traditional site survey and address the intricate psychological and phenomenological realities attached to a given place? With these questions in mind, the main objective of this thesis is to develop a way of documenting and interpreting an existing building that not only engages the process of remembering, but that also attempts to assess the value of heritage information at a range of levels, both tangible and intangible.

The text begins with a general overview of the selected site. Located in Ottawa's Hintonburg-Mechanicsville community, the site is occupied by the Queen of the Most Holy Rosary Church, which has a long history of adaptation. Originally a Victorian house, the building was used as a receiving home for British orphan children emigrating to Canada between 1897 and 1934. The growing need for space to house these children led to two subsequent additions. In 1946, one of these additions as well as the former Victorian house were renovated into the church as it is today. The emerging research and architectural project are contextualized within the study of this historically significant building.

Chapter Two provides a critical overview of the survey guidelines produced by the major bodies in heritage recording and information management – ICOMOS, the Getty Conservation Institute, and English Heritage. This chapter concludes that the authors of these guidelines emphasize heritage recording as a way of promoting an “objective” assessment of the building and site, free of bias or subjectivity.

Chapter Three sets out to develop a framework, adapted from medieval exegesis, for reading

and interpreting existing buildings. Similar to how exegetical interpretation of Scripture differentiates between the literal, allegorical, moral, and anagogical meanings of a given passage, an analogous method for reading a building considers the varying degrees of meaning attached to and embedded within the physical fabric of the building.

Finally, Chapters Four and Five present the architectural project in two parts. The first part of the project focuses on the documentation of the Queen of the Most Holy Rosary Church. The building is then situated within the exegetical framework defined in Chapter Three in an attempt to further illustrate this form of reading. The second part of the project, detailed in Chapter Five, deals with the design of a wood-oven bakery on the site immediately adjacent to the church building. This design is the culmination of the exegetical interpretation of the site, and attempts to bridge the gap between the survey and design processes.

CHAPTER | 1 |

Initial Site Description

1.1 | Context

Working in the context of the City's Official Plan, this thesis began with the investigation and documentation of an urban site in Ottawa, with particular emphasis on recording one building on the site in detail. The site chosen is an approximately 3900-square-metre parcel of land located in Hintonburg-Mechanicsville, an area just four kilometres west of downtown Ottawa. It is bound by Grant Street to the north, McCormick Street to the east, Wellington Street to the south, and a high-rise apartment block to the west. The site includes a one-story branch location of the Royal Bank of Canada, as well as the Queen of the Most Holy Rosary Church. The remainder of the property consists of two parking lots belonging to each building, respectively. While Wellington Street provides a diverse mix of public and commercial buildings, the north side of Grant Street is essentially a wall of small-scale two and three-storey houses. The Parkdale Farmers' Market, popular during the summer and autumn months, is located just one block west of the site. As the Hintonburg neighbourhood continues to develop, it is likely that there will be pressure to respond to the growing needs and changes taking place in the community. Densification of the site seems inevitable.

1.2 | The Queen of the Most Holy Rosary Church

The building chosen to be studied in depth is the Queen of the Most Holy Rosary Roman Catholic Church, located at 1153 Wellington Street. This building, or rather, conglomeration of buildings, has a long history of adaptive reuse. Its various alterations and expansions over time are made visible in three distinct parts: first, the original 19th Century Victorian home (the centre portion of the building); second, the Wellington Street addition; and last, the Grant Street addition. All three parts remain discernible, forming what appears to be a collage of

distinct times, fabrication techniques, and functions.

1.2.1 | *History*

The original building was a modestly-sized Victorian home likely built between 1870 and 1890. Architectural drawings from 1946 indicate that the house was initially clad with wood clapboard that was then treated with a layer of lath and plaster during the renovation into Holy Rosary Church. At the time of original construction, this house would have been typical to Hintonburg-Mechanicsville, then classified as an “industrial suburb.”⁴ These types of homes were built, predominantly for workers, because of their simplicity and relative ease of construction. A large number of these homes could be built rather inexpensively and in a reasonably short period of time; many similar examples still exist today in the North-east section of Hintonburg.

Figure 1: Examples of similar wooden clapboard homes in Hintonburg.

Between the years 1897 and 1904, the house was rented by the Southwark Catholic Emigration Society and used as a receiving home for English orphan children emigrating to Canada (later known as *Home Children*). The home, named the New Orpington Lodge, housed immigrant children until they could be placed in an appropriate home, a process that could take as little as a few days to a few weeks.

⁴ John Leaning, *Hintonburg & Mechanicsville: a Narrative History* (Ottawa, Ontario: Hintonburg Community Association, 2003) 17.

Reports show that the Lodge would house up to 50 children at any given time, quite a large number considering the size of the home. An inspection report from May of 1904 outlines the various shortcomings and deficiencies of the house and ultimately deemed it inadequate for such a large volume of children.⁵ Urged by the negative report and the steady flow of British emigrant children, the home was purchased by the Catholic Emigration Association for the sum of 600 pounds⁶ and soon after renamed “St. George’s Home”. By the following year, the Association expanded the home by completing an addition to the south of the original building. This addition fronts onto Wellington Street (then called Richmond Road) and gave the home a greater street presence at the time. It is a simple two-storey brick building; written descriptions as well as later architectural drawings suggest that the main floor housed the common rooms (offices, kitchen, dining room, etc), while the second floor was neatly divided into small bedrooms. The east and west wings of the building were anchored with covered porches. The Wellington addition was connected to the Victorian house in a rather rudimentary way, with a narrow enclosure butting up to the south wall of the house. The sense of urgency and imminent need to improve the condition of the home is made clear in the apparent haste in construction of the addition.

By 1921, the immigration rate of British Home Children was on the rise, and, as a result, St. George’s invested approximately \$25,000 to further expand the home by constructing the Grant Street addition. This addition is also brick construction. It is arranged in six structural bays and was originally two storeys. While physical evidence has yet to be uncovered, the regular composition of the structure and its proportions suggest that the two floors were likely divided into small dormitories leading off a double-loaded corridor. This configuration would have addressed the imminent need for rooms to house the children and teenagers the Home was receiving. While it is unclear how this 1921 addition and the original Victorian home were connected on the interior at the time of construction, from the exterior, the addition simply

5 Frederick J. McEvoy, “These Treasures of the Church of God: Catholic Child Immigration to Canada.” *CCHA Historical Studies* 65 (1999): 50-70. *University of Manitoba*. Web. 30 Oct. 2010. <http://www.umanitoba.ca/colleges/st_pauls/ccha/Back%20Issues/CCHA1999/McEvoy.htm>.

6 McEvoy.

abuts the north wall of the original house. There is no apparent effort at aesthetically unifying this 1921 addition with the 19th century house, and we can only assume that the original interior connection was mainly utilitarian. This is yet another testament to the precedence of functionality and the pressing need for space over any stylistic integration of the distinct parts of the building.

Shortly after the completion of small-scale renovations and improvements to the property in 1930⁷, a stark decrease in agricultural work and wages (stemming from the economic hardships of the Great Depression) was beginning to influence the politics concerning unaccompanied juvenile entry into Canada. In 1932, the Canadian government limited St. George's annual quota to just 80 children, and by the end of that same year, the Canadian government did not permit any new entries into the country. In 1934, the government sustained its decision against allowing juvenile immigration into Canada, and as a result, St. George's Home was forced to cease operation.

The building remained vacant for six years following the closure of St. George's Home until it was rented to the Department of National Defense Canada in 1940. DND continued to rent and use the property to conduct Navy experimentation until 1945, at which time the building was sold to the Roman Catholic Episcopal Corporation for the sum of \$28 325.⁸

Renovation work to convert the building assembly into the Queen of the Most Holy Rosary Church commenced in 1946 under contractors Ross-Meagher Ltd. and following the design of Auguste Martineau Architecte. Martineau's proposal from 1946 shows two slight variations on the scheme of the sanctuary, however, both utilize the entire main floor of the Grant Street building to house the parishioner seating and both place the altar within the main floor space of the original Victorian house. The second floor of the Grant Street building was removed,

7 These renovations include painting, updated plumbing, lavatories, sinks, etc, all in an effort to maintain proper conditions for hosting immigrant children (Source: McEvoy).

8 McEvoy.

except for a small section at the north which was kept to create a second floor choir. The drawings also show that eight of the original window openings of the Grant Street building were blocked and replaced with windows of uniform size in an effort to create a regular rhythm on the interior of the church, dividing it spatially into six roughly equal parts approximately 12 feet wide.

1.2.2| *Present Condition*

The Queen of the Most Holy Rosary Church currently remains in operation with over 200 families registered to the parish. Since the initial 1946 church conversion, there have been a number of small-scale renovations and functional changes. For instance, the 1946 plans indicate the presence of a small chapel located in the room next to the sacristy, which is presently being used as the main office of the Parish. A secondary prayer chapel is also indicated on the 1946 plans to the right of the front vestibule, which is now the location of the main floor washroom.

The placement of the Royal Bank branch building, built in the 1980s, along with the positioning of the church garage effectively block any view of the Victorian house and Grant Street addition from Wellington Street. Thus, the tripartite nature of the building is only visible when one walks through Carruthers Street to Grant Street. While the exterior of the church buildings - especially the former Victorian house - shows signs of disrepair (peeling paint, minor cracks in concrete foundation, missing roof shingles, etc.), the interior church is rather well-kept. Renovations to the interior occurred approximately ten years ago, when all existing pews were replaced and new carpeting was installed.

The Wellington Street addition is currently being used as a convent for the sisters of the Servants of the Cross order. The order was founded in 2003, and consists today of five nuns and one applicant. Because the Sisterhood is not directly affiliated with the Queen of the Most

Holy Rosary Church, the Wellington addition essentially operates as an independent building. The narrow portion of the building that connects to the former Victorian house and contains the staircase is the only part of the Wellington Street addition that is used by the church. A historic plaque recognizing the site as a former receiving home for British Home Children was erected in 1998 on the property facing Wellington Street.

Figure 2: Site map showing surrounding context.

Figure 3: View of Church, from Grant Street

CHAPTER |2|

Critique on Contemporary Survey Guidelines

“Space that has been seized upon by the imagination cannot remain indifferent space subject to the measures and estimates of the surveyor. It has been lived in, not in its positivity, but with all the partiality of the imagination.”
-Gaston Bachelard, *The Poetics of Space*.

2.1 | Background

Surveying is “the science based on mathematics that involves measuring any part of the earth's surface and any artificial features on it, and plotting the result on a map or plan drawn to a suitable scale.”⁹ The origins of surveying are attributed to Ancient Egypt, where basic geometry was used to record and later reinstate individual property boundaries obliterated by frequent flooding of the Nile.¹⁰ It wasn't until the third and second centuries BC that the invention of Greek and Roman surveying instruments significantly contributed to the advancement and sophistication of surveying practice.¹¹ While a comprehensive history of surveying is not within the scope of this investigation, I do wish to point out that guidelines and manuals of best practice have consistently accompanied advancements in surveying methods and technology since the time of ancient Greece and Rome.¹² As the primary sources of information and instruction on surveying instruments and implementation, guidelines play an integral role in shaping our understanding of the field and, in turn, strongly influence practice.

The guidelines that constitute the focus of this chapter pertain specifically to the documentation of existing buildings, commonly referred to as heritage recording. The publications chosen for discussion were all published within the last 15 years by the principal authorities in heritage recording and information management – ICOMOS, the Getty Conservation Institute, and English Heritage. Before continuing, it is important to note that although these contemporary

9 Michael Jonathan Taunton Lewis, *Surveying Instruments of Greece and Rome* (Cambridge: Cambridge UP, 2001) xv

10 Henry S. Merrett and George William Usull, *A Practical Treatise on the Science of Land and Engineering Surveying, Leveling, Estimating Quantities* (London: E & FN Spon, 1885) 1.

11 Lewis, 13

12 For example, in *De architectura* Vitruvius discusses surveying instruments such as the *chorobates*, the *dioptra*, and variations of the *libra*. Extensive Greek sources dating back to the Hellenistic period have also survived, including surveying treatises compiled by Julius Africanus and Hero. (Source: Lewis, 6).

guidelines have been issued by different organizations and institutions, their respective authors in fact represent a closely-connected group of individuals with similar influences. For instance, Robin Letellier, the main contributor of the Getty Conservation Institute's *Guiding Principles*, was also the founding member of ICOMOS Canada's Recording and Documentation Committee, and a leading coordinator of the RecorDIM Initiative.¹³ Thus, the publications put forth a relatively consolidated set of standards and principles.

2.2| Guidelines

2.2.1| ICOMOS

The ICOMOS document *Principles for the Recording of Monuments, Groups of Buildings and Sites*, ratified in 1996, acknowledges that protection of cultural heritage is continually at risk, and that recording is “one of the principal ways available to give meaning, understanding, definition and recognition of the values of cultural heritage.”¹⁴ The document builds on Article 16 of the Venice Charter, which underlines the importance of precise documentation in the context of preservation, restoration and excavation work.¹⁵ *Principles for Recording* sets out to establish “the principal reasons, responsibilities, planning measures, contents, management and sharing considerations for the recording of cultural heritage,”¹⁶ and is subdivided under similar headings.

ICOMOS identifies a number of benefits to proper heritage recording. By acquiring knowledge and information about the site in question, one is able to make informed decisions about potential alterations, maintenance, and planning that are sensitive to the site's formal construction, and its historical and cultural significance.¹⁷ *Principles for Recording* stresses the importance of employing adequately skilled and trained individuals when recording, and also

13 "Recording, Documentation and Information Management for the Conservation of Heritage Places Guiding Principles " *The Getty Conservation Institute* Web 27 Oct 2010 <http://www.getty.edu/conservation/publications/pdf_publications/guiding_principles.pdf> viii

14 "Principles for the Recording of Monuments, Groups of Buildings and Sites " *International Council on Monuments and Sites* 1996 Web 23 Jan 2011 <http://www.international.icomos.org/charters/recording_e.htm>

15 "Venice Charter The International Charter for the Conservation and Restoration of Monuments and Sites " *International Council on Monuments and Sites* ICOMOS, 2 Aug 1994 Web 4 Jan 2011 <http://www.icomos.org/venice_charter.html>

16 "Principles for the Recording of Monuments, Groups of Buildings and Sites " *ICOMOS*

17 "Principles for the Recording of Monuments, Groups of Buildings and Sites " *ICOMOS*

recognizes that the documentation process may involve a variety of field professionals.¹⁸ Under the heading *Planning for Recording*, the document underscores the need to research and assess the adequacy of all existing records of the building before determining the scope of new recording efforts. Although general, ICOMOS also provides a list of preferred documentation content, such as building type, form and dimensions, interior and exterior characteristics, and history of use. The final section of *Principles for Recording* outlines appropriate management and dissemination of heritage information and recommends that the records be of a standard format and be made readily available to the public. As will be shown, this document is critical in the development of contemporary survey standards, forming the basis for subsequent publications on heritage information recording and management.

2.2.2 | *RecorDIM*

In 2002, ICOMOS, the Getty Conservation Institute (GCI), and the Committee for Documentation of Cultural Heritage (CIPA) began a 5-year initiative called *RecorDIM* (Recording, Documentation and Information Management). The partnership was created in response to the CIPA's assessment of critical gaps in the field of heritage recording between those who provide information for conservation (ie: heritage recorders) and those who use it (ie: conservation specialists).¹⁹ The main purpose of the partnership was to develop strategies for bridging this gap by providing a platform for discussion related to the documentation of cultural sites among conservation specialists.²⁰ In addition to fostering a dialogue on these issues, RecorDIM also set up a number of task groups under various categories, including Guidelines and Handbooks, Management Tools, Best Practices, Inventories, Information Management Systems, Policy, Standards, Conservation Processes, Training, Information Dissemination, Hardware, and Software. Interestingly, the categories that remained unaddressed were Information Systems, Hardware, and Software, while the most fruitful categories were Guidelines and Handbooks, and Best Practices.

18 "Principles for the Recording of Monuments, Groups of Buildings and Sites." *ICOMOS*.

19 "RecorDIM." *Getty Conservation Institute*. Web. 24 Jan. 2011. <<http://extranet.getty.edu/gci/recordim/about.html>>.

20 "RecorDIM." *Getty Conservation Institute*. Web. 24 Jan. 2011. <<http://extranet.getty.edu/gci/recordim/about.html>>.

2.2.3 | *The Getty Conservation Institute*

The publications emerging from the RecorDIM initiative constitute the primary resources for contemporary heritage documentation. One such publication is the GCI's *Recording, Documentation and Information Management for the Conservation of Heritage Places* from 2007, which consists of two volumes: *Guiding Principles*, and *Illustrated Examples*. In the first volume, the GCI recognizes the potential value of documentation and information management as a tool for decision making and planning, and states as its main purpose the formation of a "framework for integrating documentation into the conservation process."²¹ The authors identify 12 guiding principles of heritage information management that echo the organizational structure and content set out by the ICOMOS *Principles for the Recording of Monuments, Groups of Buildings and Sites*. Throughout the GCI's publication, there is an agenda towards a systematic organization and sharing of heritage information. The authors maintain that all pieces or units of information collected during recording should be integrated into an organized structuring system maintained for the site, and that this information should be accessible to all those involved with the project.²²

The Getty's *Guiding Principles* also discusses the differences between traditional and digital heritage recording techniques, along with the advantages and disadvantages both afford. According to the authors, there are a number of reasons why traditional recording methods are preferred to many of the emerging recording technologies. Traditional recording, such as hand measuring and hand drawing, requires minimal budget and training. It also "requires the recorder to become intimately familiar with the heritage place through the recording process."²³ The digital heritage recording techniques that are encouraged in the GCI's *Guiding Principles* are rectified photography and the on-site use of a portable laptop because of their relative low-

²¹ "Principles for the Recording of Monuments, Groups of Buildings and Sites " *ICOMOS*.

²² "Recording, Documentation and Information Management for the Conservation of Heritage Places' Guiding Principles " *The Getty Conservation Institute* Web 27 Oct 2010

<http://www.getty.edu/conservation/publications/pdf_publications/guiding_principles.pdf> 33

²³ "Recording, Documentation and Information Management for the Conservation of Heritage Places Guiding Principles." *The Getty Conservation Institute*. 38

cost and ease of use. Additionally, drawing, sketching, taking notes, and uploading digital photos directly onto a laptop on-site, for example, do not require specialized technical skills or software.²⁴

The companion volume, *Illustrated Examples*, provides an introduction to the recording methods and techniques presently employed in the field of heritage documentation. Additionally, it offers a collection of case studies that clarify and encourage the appropriate selection and application of the various methods discussed in *Guiding Principles*.

2.2.4 | *English Heritage*

The English Heritage publication *Measured and Drawn*, also the product of a RecorDIM task group, describes the methods and techniques used in contemporary heritage recording in even greater detail. The handbook was in large part written and influenced by Bill Blake, who worked for English Heritage for a number of years and who produced various publications on heritage recording. The main focus of *Measured and Drawn* is the metric survey, from the planning stages, to field work, and through to the production of complete drawings and heritage information. The publication was also intended to form the basis for metric survey training programs.

Measured and Drawn distinguishes between two types of recording techniques: *direct* and *indirect* methods.²⁵ Direct techniques, such as site drawing or the use of a Total Station (TST), acquire information on-site that is immediately transcribed.²⁶ Because these methods rely on the aptitude and precision of the surveyor, they are also referred to as *skill-based* techniques. The three forms of site drawing discussed in *Measured and Drawn* are: the direct plotted drawing, which is drawn to scale from the outset; the measured drawing, which entails

²⁴ "Recording, Documentation and Information Management for the Conservation of Heritage Places: Guiding Principles." *The Getty Conservation Institute*. 39.

²⁵ Jon Bedford and Heather Papworth, eds. *Measured and Drawn: Techniques and Practice for the Metric Survey of Historic Buildings* (Swindon: English Heritage, 2009) *English Heritage*. Web. 3 Nov. 2010. <<http://www.english-heritage.org.uk/publications/measured-and-drawn/measured-and-drawn.pdf>> 2.

²⁶ "Measured and Drawn," *English Heritage*, 2.

preparing the drawing before measuring and adding dimensions afterward; and finally, the sketch diagram, which is meant to show key relationships between components.²⁷ The authors go on to give a very thorough account of the best practices for the production, composition, and presentation of these drawings.

Although the primary use of the TST has traditionally concerned land surveying, it is also quite useful in the field of heritage documentation as a tool for producing plans, sections and elevations.²⁸ The TST gathers digital data that can be directly transcribed into CAD. In this way, the survey drawings can be built up on-site at the time of recording. This allows the surveyor to easily identify any missing data or obvious errors. The TST is also quite useful in providing control data for the verification of other survey methods, such as hand-measured drawings, rectified photography or 3D laser scanning applications.²⁹

Conversely, indirect techniques acquire undifferentiated data on-site that requires careful selection and processing post-capture.³⁰ These methods include image-based techniques such as rectified photography, photogrammetry, and orthophotography. Like the Getty Institute, English Heritage similarly advocates rectified photography as a recording method, as it is a fairly quick and simple method that can be carried out with relatively low-cost equipment and software.³¹ The authors also describe the use of 3D laser scanners in contemporary heritage recording. Although different models of laser scanners vary in their methods of data capture,³² all methods generate a large portion of discrete points resulting in the formation of a *point-cloud*. While *Measured and Drawn* acknowledges the comparative speed of mass 3D data capture afforded by laser scanning³³, it remains somewhat skeptical of the technique due to the perceived difficulty in adapting point cloud data into a useable, accessible model for the

27 "Measured and Drawn," *English Heritage*, 27.

28 "Measured and Drawn," *English Heritage*, 24.

29 "Measured and Drawn," *English Heritage*, 24.

30 "Measured and Drawn," *English Heritage*, 2.

31 "Measured and Drawn," *English Heritage*, 12.

32 3D laser scanners may employ either triangulation, phase comparison, or time-of-flight systems to generate data.

"Measured and Drawn," *English Heritage*, 18.

33 "Measured and Drawn," *English Heritage*, 19.

purpose of conservation.³⁴ The authors point out that hard edges are often indistinct in point cloud data sets and are therefore difficult to extract without the use of secondary information sources such as photographs, measured drawings, or photogrammetric records.³⁵ This line of criticism on the relative useability of the data obtained through laser scanning seems to advise against the technique, at least as a primary source of information.

A recent article written by Bill Blake for the ISPRS Archives, entitled *What is the Future of Metric Heritage Documentation and its Skills?*, offers further insight into why he remains wary of emerging technologies such as laser scanning – concerns that are echoed in *Measured and Drawn*. Blake identifies three key steps in heritage information management: measurement, selection, and communication. He is critical of new recording technologies, indicating that “the ever increasing capacity to capture spatial data has not been matched by a development of standards in its presentation,”³⁶ resulting in an imbalance of the aforementioned key steps. According to Blake, the proficiency of the laser scanner in acquiring such a large data set (ie: *measurement*) has undermined, or at least displaced, the *selection* process necessary for the effective *communication* of heritage information present in the more traditional recording methods.

2.3| Critique

To summarize, heritage information and survey guidelines focus on recording the tangible, material building in question and favour skill-based, direct surveying methods over indirect techniques. While surveying and representing the physical form and geometry of a building constitute a crucial step in its documentation, it is important to take into account that this represents only one part of that building's reality. As Bachelard maintains, built form transcends tangibility to enter the personal realm the moment that space is occupied.³⁷

34 "Measured and Drawn," *English Heritage*, 21.

35 "Measured and Drawn," *English Heritage*, 19

36 Bill Blake, "What Is the Future of Metric Heritage Documentation and Its Skills?" *International Archives of Photogrammetry, Remote Sensing and Spatial Information Sciences (ISPRS)* Vol XXXVIII (2010) 98-102 Web 20 Jan 2011.
<<http://www.isprs.org/proceedings/XXXVIII/part5/papers/92.pdf>> 98

37 Gaston Bachelard, *The Poetics of Space*, trans M Jolas (Boston: Beacon, 1994) 48.

Accordingly, the physical survey is by no means comprehensive or absolute.

In her essay *Site-seeing: Constructing the 'Creative Survey'*, Carolyn Butterworth echoes these concerns and summarizes the limitations of the traditional site survey. Her main critique of the survey is that it creates a closed-circuit of information that does not acknowledge its reductive nature. She states that the survey "abstracts the site so successfully that once completed (...) this representation of the physical reality *becomes* the site for the purpose of the [project]."³⁸ Here, Butterworth is suggesting that the site has been reduced to, and effectively replaced by, its representation. In limiting our understanding of the building to the representations produced by the standard survey, we run the risk of becoming detached or removed from the reality of the site itself. Furthermore, Butterworth maintains that "giving such value to the physical, by extension, engenders an understanding of architecture as a mostly physical discipline; the conception of architecture as object."³⁹

To add to the sentiments put forth by Butterworth, I would argue that the apparent *objectification* of the building that takes place at the time of the survey results from an attempt to document the building *objectively*, that is, to present it without feeling, prejudice or interpretation. This view is outlined in a set of guidelines developed by ICOMOS Canada, which prescribes under its code of ethics that "the heritage recorder shall maintain an objective approach (...)."⁴⁰ At first glance, recording the physicality of the building, ostensibly *objectifying* it, would seem to achieve the desired unbiased, *objective* representation. However, the process of documentation – by its very nature – can never be objective. In fact, it is necessarily *subjective*. The entire process of documenting a building is reliant on a series of choices made by the individual surveyor. The surveyor must be selective in what to record and, invariably, what *not* to record. He decides what to draw, what to measure, which unit of

38 Carolyn Butterworth and Sam Vardy, "Site-seeing Constructing the 'Creative Survey' " *Field A Free Journal for Architecture* 21 (2010) 125-38 Web 17 Mar 2010 <http://www.field-journal.org/uploads/file/2008%20Volume%202%20Site-Seeing_Butterworth,%20Vardy.pdf> 127

39 Butterworth, 127

40 John Blumenson, "Guidelines for the Recording of Heritage Buildings " *APT Bulletin* XXII 1/2 (1990) 109-16 ICOMOS Canada Web <<http://www.icomos.org/icomosca/rec-doc/cht-90-2.pdf>>

measurement to employ, to what level of accuracy to take measurements, and so on. All of these choices ultimately affect the outcome of the survey, and although the recording is centred on the *object* of the building, it is dependent on the *subjective* choices made by the surveyor.

By challenging the validity of the so-called “objective recording”, we consequently open the discussion to the *subjectivity* of heritage. Laurajane Smith supports that by concentrating the “heritage-gaze” on the material building, the traditional survey effectively masks the subjectivities – values, meanings, and cultural identities – associated with that place by rendering them “invisible, marginal, or simply less ‘real’.”⁴¹ This suggests that because the so-called phenomenological qualities of the building cannot be seen or measured in the same way as the physical fabric of the building, these attributes are undermined at the time of surveying. Smith asserts that we must destabilize this propensity by “redirecting the heritage gaze from its obsessions with physicality.”⁴²

With this said, the subject of “intangible heritage” has been at the forefront of heritage discourse in recent years. The main questions surrounding the matter have centred on how to designate, record and, ultimately, protect intangible heritage. In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) held the *Convention for the Safeguarding of the Intangible Cultural Heritage*. Although meant to clarify the topic of intangible heritage, the definitions proceeding from the convention remain ambiguous and somewhat contradictory. For instance, UNESCO explains that intangible heritage is “transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history (...).”⁴³ This last statement suggests that intangible cultural heritage is self-sustaining by nature; it continuously changes and adapts with every generation. To this end, UNESCO's promotion of national and international inventories (Article 16) and documentation institutions (Article

⁴¹ Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006) 53.

⁴² Smith, 53.

⁴³ “Convention for the Safeguarding of the Intangible Cultural Heritage,” *United Nations Educational, Scientific and Cultural Organization (UNESCO)*. 2003. Web. 10 Mar. 2011. <http://www.international.icomos.org/charters/recording_e.htm>.

13) for the safeguarding of intangible cultural heritage does not address its own definition of intangible heritage as a transformative occurrence of cultural inheritance.

Moreover, the convention defines intangible heritage as “the practices, representations, expressions, knowledge, skills – as well as the *instruments, objects, artefacts and cultural spaces* associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”⁴⁴ (my emphasis). Not only does this definition cast a wide net on what could be considered part of intangible heritage, but it also alludes to *physical objects*. Including the objects, artefacts and spaces attached to intangible heritage in this definition raises questions about the relationship between the intangible and the tangible, and whether the so-called “subjective heritage” can be documented without referring to the object of the building or artefact.

The above definition begins to suggest an interdependency between the intangible and the tangible. However, the international classification of heritage continues to separate 'tangible heritage' from 'intangible heritage'.⁴⁵ This is epitomized by the contrast between the guidelines for the recording of built heritage (outlined at the outset of this chapter) and the more recent attempts by UNESCO to classify intangible heritage. As we have seen, the former centres almost entirely on the physical building, resulting in an omission of the experiential, 'subjective' values associated with the surveyed building, whereas the latter struggles to be defined, recorded and contextualized without making recourse to physical artefacts and representations. Notably, no guidelines describing possible techniques or methods for recording intangible cultural heritage have been published.

In his essay *Tangible and Intangible Heritage: From Difference to Convergence*, Dawson Munjeri argues that “objects, collections, buildings, etc, become recognized as heritage when

⁴⁴ 'Convention for the Safeguarding of the Intangible Cultural Heritage' *United Nations Educational Scientific and Cultural Organization (UNESCO)* 2003 Web 10 Mar 2011 <http://www.international.icomos.org/charters/recording_e.htm>

⁴⁵ Smith, 56

they express the value of society, and so the tangible can only be understood and interpreted through the intangible.”⁴⁶ Rather than separating the physical fabric of the building from the phenomenological attributes attached to it, this model gives value to both the tangible and the intangible realities of a building and begins to weave the two together. When considered in this way, intangible heritage provides a framework within which tangible heritage can find meaning;⁴⁷ likewise, tangible heritage acts as a tool through which intangible heritage can be grounded and contextualized.

Because the metric survey (by nature) captures almost exclusively the physical attributes of a building, and because intangible cultural heritage cannot be 'recorded' in the same sense, the issue at hand lies more with the *interpretation* of heritage information rather than the recording itself. By demanding a re-prioritization of tangible versus intangible values, a renewed technique for interpreting existing buildings could address both Butterworth's and Smith's concerns that the subjectivities of heritage places are currently overshadowed by their material counterpart. The next chapter explores the possibility of a deeper reading and understanding of heritage sites by using built-form as an anchoring tool for interpreting the intangible meanings found in a given place.

46 Dawson Munjeri, 'Tangible and Intangible Heritage: From Difference to Convergence,' *Cultural Heritage: Critical Concepts in Media and Cultural Studies* ed. Laurajane Smith (London: Routledge, 2006) 324

47 Munjeri, 329

CHAPTER | 3 |

Memory, Exegesis, and the *Second Reading* of Site

"There is a secret bond between slowness and memory, between speed and forgetting.
The degree of slowness is directly proportional to the intensity of memory;
the degree of speed is directly proportional to the intensity of forgetting."
-Milan Kundera, *Slowness*

3.1 | Architectural Memory

The term *architectural memory*, as used in this exploration, has a twofold meaning. First, it refers to the *memory of* architecture – essentially, how architecture is remembered. It also refers to architecture as a mnemonic device – the role architecture can play in shaping, forming, and recalling personal or collective memory. When working in the context of existing buildings and existing urban fabric, both notions of architectural memory are consequently affected.

3.1.1 | *Memory and Documentation*

The way in which we document a building will inevitably affect how it is remembered in the future; this directly concerns the first definition of architectural memory. In cases where a building is significantly altered or even removed, documents such as architectural drawings, historic photographs, models, and so forth, may be all that remains as a record of that building (if that type of record exists at all). Consequently, this begs the question of how a building is best remembered. Are physical reminders and architectural representations – in short, documents typically gathered from a traditional site survey – enough to communicate and sustain the significance of a place for future generations?

Recording alone does not ensure that a building or site will in fact be remembered. When dealing with the notion of architectural memory, we must equally consider the varying degrees of significance a particular building carries. This significance depends on the individual or collective attachment to and understanding of the place. For example, the Queen of the Most

Holy Rosary Church assumes a level of meaning to its parishioners that is distinct from the meaning that would be held by someone less familiar with the building.

As seen in the previous chapter, contemporary survey guidelines tend to focus on recording the existing building as *physical object*. Furthermore, recent attempts to define and safeguard “intangible heritage” have been inconsistent with traditional methods in recording, resulting in a lack of integration between built and unbuilt heritage. Keeping all this in mind, is it reasonable to consider a holistic approach toward recording and studying an existing building that considers both its physical, tangible values, as well as its inherent intangible qualities? Can we document and present a site in a way that goes beyond a fixed point in time and evokes meaning at a range of levels? If so, it may be possible to sustain the building in personal and collective memory, thus transmitting and safeguarding its legacy for subsequent generations. The model I would like to propose for the reframing of site documentation is medieval exegesis.

3.2| Exegetical Interpretation and the *Second Reading* of Scripture

In her book *The Craft of Thought*, Mary Carruthers outlines the common practice of the Middle Ages to read the canonical books in two ways. The purpose of the *first reading* was to learn the text *verbatim*, memorizing each syllable. Any subsequent readings provided the opportunity to attach a more interpretive meaning to the text already committed to memory.⁴⁸ The notion of a multiple-reading of a single text is characteristic of biblical exegesis, a form of hermeneutics that provides a framework for the graduated interpretation of Scripture. Medieval exegesis is generally divided into four levels of interpretation, also known as the four senses of Scripture: (1) the literal sense; (2) the allegorical, or typological sense; (3) the moral, or tropological sense; and (4) the anagogical sense. The following is an explanation of the four levels of exegetical interpretation, along with an example illustrating its application to a specific

⁴⁸ Mary J. Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200* (New York: Cambridge UP, 1998) 30.

passage.

3.2.1 | *Literal Sense*

The literal sense of exegesis refers to the “meaning conveyed by the words of the Scripture,”⁴⁹ or the understanding of the events, persons, or things described in the biblical text.⁵⁰ This includes the literary context of the text (grammar, vocabulary and literary devices employed), as well as its historical context. In his essay, *Exegesis in Practice: Two Samples*, R. T. France explains the Gospel of Matthew 8:5-13 in the light of exegetical interpretation. The passage is found in the Bible as follows:

⁵ When Jesus had entered Capernaum, a centurion came to him, asking for help. ⁶ “Lord,” he said, “my servant lies at home paralyzed, suffering terribly.”

⁷ Jesus said to him, “Shall I come and heal him?”

⁸ The centurion replied, “Lord, I do not deserve to have you come under my roof. But just say the word, and my servant will be healed. ⁹ For I myself am a man under authority, with soldiers under me. I tell this one, ‘Go,’ and he goes; and that one, ‘Come,’ and he comes. I say to my servant, ‘Do this,’ and he does it.”

¹⁰ When Jesus heard this, he was amazed and said to those following him, “Truly I tell you, I have not found anyone in Israel with such great faith. ¹¹ I say to you that many will come from the east and the west, and will take their places at the feast with Abraham, Isaac and Jacob in the kingdom of heaven. ¹² But the subjects of the kingdom will be thrown outside, into the darkness, where there will be weeping and gnashing of teeth.”

¹³ Then Jesus said to the centurion, “Go! Let it be done just as you believed it would.” And his servant was healed at that moment.⁵¹

The literal interpretation of the passage above indicates a story of a centurion that tells Jesus of his paralyzed servant. Jesus asks whether he should go heal the servant, and the centurion replies that he is not worthy of receiving Jesus in his home. Rather, he asks Jesus to heal his servant with his words. Jesus, impressed with the centurion's faith, grants him this request.

A study into the historical context of the text tells us that the centurion is a member of the Roman army, and is, therefore, a Gentile rather than a Jew.⁵² We can also deduce that the

49 "Catechism of the Catholic Church " No. 116

50 Joseph W Koterski, "The Four Senses of Scripture," Web 24 Feb 2011 <<http://www.cbahncroftnj.org/files/gkoch/4Senses.pdf>>

51 Matthew 8:5-13

52 R. T. France, "Exegesis in Practice: Two Samples," *New Testament Interpretation: Essays on Principles and Methods*, ed. I Howard Marshall (Grand Rapids: Eerdmans, 1977) 257

centurion would have been witness to Christ's healing power, as the story takes place in Capernaum, a leading town of Galilee.⁵³ This information is crucial in subsequent interpretations of the text. Once a strong literal basis is formed, the reader can then draw the subsequent senses from the text.

3.2.2| *Allegorical Sense*

At the core of the allegorical sense of Scripture lies the notion that a single passage can provide understanding of the Bible in its entirety.⁵⁴ The allegorical sense is often called the *typological* sense; this has to do with the connection between the *Old Testament type* and the life of Christ, called the *antitype*.⁵⁵ That is to say, earlier phases of the Bible anticipate later phases, while later phases stand as recapitulations of the Old Testament type.⁵⁶

In the story of the centurion, Jesus states in verse 11, "I say to you that *many will come from the east and the west*, and will take their places at the feast with Abraham, Isaac and Jacob in the kingdom of heaven"⁵⁷ (my emphasis). The emphasized text is a recurrence from the Old Testament (Psalm 107:3; Isaiah 43:5-6; 49:12) that is at once a retrospective account of God's regathering of dispersed Jews and a foreshadowing of Christ's acceptance of Gentiles into the Kingdom of God.⁵⁸ This typology is further implemented by referring to the Old Testament figures of Abraham, Isaac and Jacob taking part in a feast with the Gentiles;⁵⁹ this can be seen as an allegory of the Last Supper.

3.2.3| *Moral Sense*

The moral, or *tropological* sense refers to the potential for Scripture to lead us to act justly;⁶⁰ in other words, how a passage might instruct us to live in the way of God. Returning once again

53 France, 257.

54 "Catechism of the Catholic Church." No. 117.1.

55 Koterski

56 J. D. Douglas and N. Hillyer, *New Bible Dictionary* (Leicester: Inter-Varsity, 1982) 1226.

57 Matthew 8:11.

58 France, 261.

59 France, 261.

60 "Catechism of the Catholic Church." No. 117.2.

to the selected passage, Jesus proclaims that he has found in the centurion – who is a Gentile – a faith greater than he has seen in anyone in Israel. By declining Jesus's offer to come to his home, not only is the centurion demonstrating a personal unworthiness to receive Him, but he is also confirming his absolute faith in Christ's authority to effectuate healing by his words alone – just as the centurion himself need only issue a command to call his soldiers to action.⁶¹ Thus, the story of the centurion acts as an example of the unlimited faith that should be adopted in one's own life.

3.2.4 | *Anagogical Sense*

Anagoge is derived from the Greek word meaning “uplifting” or “leading.” Therefore, the anagogical sense refers to the eternal or revelatory significance of Scripture, especially as it leads us to our heavenly destiny.⁶² In this way, Scripture has the potential to reveal something of our future state. The anagogical sense of Scripture can also be described as the highest, or deepest level of scriptural interpretation; in other words, it represents the pinnacle of exegesis. While it is possible to be enlightened by the fourth sense of Scripture immediately upon reading the text, more often than not, a thorough study of the text that masters the literal, typological and moral senses is required before attaining the anagogical understanding.

In the story of the centurion, Jesus, prompted by the centurion's display of faith, holds a place for him in the kingdom of heaven. He also alludes that the Jews of little faith will be cast aside, regardless of the fact that they are the “subjects of the Kingdom”. With this pronouncement, Jesus reveals that it is faith, regardless of race, that leads to healing, and more importantly to salvation.⁶³

3.2.5 | *Interpreter as “re-Author”: Exegesis as Active Memory Device*

Carruthers further discusses the manifold reading of scripture by differentiating the parts of

⁶¹ France, 258.

⁶² "Catechism of the Catholic Church." No. 117.3.

⁶³ France, 261-263.

medieval exegesis that fall under *lectio* (literal and allegorical senses) and *meditatio* (moral and anagogical senses). The latter deals with “the stage at which reading is memorized and changed into personal experience,”⁶⁴ or in other words, when the literal and allegorical senses of the text are absorbed or “digested” by the reader and made one’s own. In this way, the reader is actively engaging in the text, and relying on his or her own experiences and personal knowledge to form a unique interpretation of the author’s words.

Carruthers argues that this type of “subjective” or personal elucidation of an original text is not tolerated by the modern scholar, as it “violates most of our notions concerning accuracy, objective scholarship, and the integrity of the text.”⁶⁵ The modern scholar is concerned with reading a text *objectively*, endowing the original work with full and ultimate authority,⁶⁶ whereas the medieval scholar treats the literal interpretation of a text as a means to a greater understanding leading to personal revelation. Once having learned the *lectio* of the text, “having digested it by re-experiencing it in memory, [the student] has become not its interpreter, but its new author, or re-author.”⁶⁷ What Carruthers’ book does not explore is the newfound interest of the post-modern scholar in subjective readings of text and of history. One example of this is the historical method of *microhistory*, pioneered by Carlo Ginzburg in the 1970s. Microhistory entails the intense study of a finite research subject (like a single event, an individual, a village, etc.) with the goal of elucidating meaning at a macro scale; in essence, “detecting the large in the small.”⁶⁸

The dichotomy between reading a text objectively versus subjectively brings to mind the similar discussion from Chapter Two, which concerned “objective” recording in site surveying. Just as there cannot be objective recording, so there cannot be an objective reading of a text, as the reader (like the surveyor) is always influenced by his or her personal experience when engaging

⁶⁴ Mary J Carruthers, *The Book of Memory a Study of Memory in Medieval Culture* (Cambridge, UK: Cambridge UP, 2008) 53

⁶⁵ Carruthers, *The Book of Memory* 205

⁶⁶ Carruthers, *The Book of Memory* 205

⁶⁷ Carruthers, *The Book of Memory* 210

⁶⁸ Carlo Ginzburg and Trygve Ruser Gundersen, 'On the Dark Side of History,' Interview by Trygve R Gundersen *Eurozine*, 11 July 2003. Web 07 Oct 2010 <http://www.eurozine.com/articles/2003-07_11_ginzburg_en.html>

with the text.

3.3| Exegesis as Framework for 'Reading' a Building

To summarize, medieval exegesis provides a framework through which to read *beyond* the literal words contained in Scripture. Mary Carruthers uses the term “first reading” to describe learning the words of Scripture *verbatim*;⁶⁹ obtaining the physical data of a building can be thought of as the so-called first reading of a place. While it is indeed an important step in surveying the building, it cannot, by its very nature, provide a completely comprehensive understanding of the site. A “second reading” must also occur as a way of discovering the history and 'intangible' qualities attached to a particular building. The following attempts to translate the practice of biblical exegesis into a method for reading existing buildings.

The *literal sense* of an existing building is defined as anything having to do with its physical makeup; this naturally comprises the building itself as the primary source of information. Just as the literal sense of Scripture considers the literary and historical contexts within which a given passage is written, the literal sense of a building should also consist of an investigation of the origins of the building, methods of construction, original architects and contractors, and so forth. This type of information occurs in the form of existing architectural drawings, models, written accounts and records, or may be obtained through the execution of a traditional metric survey. As previously outlined, the subsequent levels of exegetical interpretation are “built upon the foundation of the literal words,”⁷⁰ or in this case, the building itself.

The *allegorical*, or *typological sense*, as it concerns the architectural reading, refers to how the building at a micro scale informs our understanding at a macro scale – that is, the community, city or country the building forms a part of. It is important to consider an existing building in these contexts, since no building is created in isolation. Buildings are influenced by their

⁶⁹ Carruthers, *The Craft of Thought*, 30.

⁷⁰ Carruthers, *The Book of Memory*, 53.

surroundings, and likewise, they begin to influence their surroundings over time. Furthermore, a single building has the capacity to tell us about the time and circumstances under which it was built.

The *moral* interpretation of architecture refers to how the existing building, through its perceived successes and failures, contributes to our understanding of architecture at large. In other words, what are the lessons we can deduce from the study of a particular building which can then be applied to our own practice of architecture? The moral sense incites the moment when the architectural 'reading' begins to be affected by the reader's own personal experience and knowledge.

In *De scripturis et scriptoribus sacris*, Hugh of St. Victor defines anagoge as a visible fact leading to an invisible truth.⁷¹ In this capacity, the anagogical interpretation of an existing building represents the 'intangible', eternal significance of the building or site in question - essentially, its legacy - as attained through a deep reading of the building itself. Marco Frascari maintains that the four senses of Scripture can be detected in architectural drawings as well. When describing "anagogical drawings" in his book *Eleven Exercises in the Art of Architectural Drawing*, he explains that anagogy "belongs to the layer of a deeper sense that summarizes and encapsulates in a final reality the other three senses."⁷² According to Frascari, anagogy is not just the final level of interpretation; rather, it is both the culmination and accumulation of the other three senses.⁷³

Just as biblical exegesis invites the reader to transform the literal words of Scripture into personal experience through the process of *meditatio*, interpreting an existing building in the above way calls for the exegete to similarly "digest" or internalize his or her knowledge of the building to form a unique assessment. Moreover, because the anagogical sense in Biblical

71 Bernard McGinn, *The Growth of Mysticism* (New York: Crossroad, 1994) 583.

72 Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination* (Abingdon, Oxon: Routledge, 2011) 59.

73 Frascari, 59.

exegesis refers to the revelatory potential of Scripture, that is, as it pertains to our future, its architectural counterpart may also indicate our anticipations and projections of the building or site's future condition.

This differs drastically from the parameters put forth by the survey guidelines reviewed in the previous chapter, which advocate an unbiased, objective recording of the building. This reluctance towards any “subjective” readings of a site parallels Carruthers' earlier comparison between the medieval and the modern scholar, with the latter adamant about reading the text *objectively*, and the former treating the text as a means to a higher elucidation. As we have seen, this sense of objectivity is not only false, but it also detracts from a comprehensive understanding of the text – and in this case, the building and its surroundings.

3.4| Critical Reflection: *Why a Recourse to Medieval Practice?*

The need to reevaluate the way we read and document existing buildings emerges mainly from the observed shift in remembering as an active process, to a relatively passive one. This is the result of our ever-increasing dependence on external memory-aids. With the omnipresent use of computers to store information, we are relying even more on external places to hold and later recall “memories” for us, thus moving even further away from remembering in the active sense. The automatic nature and apparent accuracy of the computer have made it all the easier for us to rely on it as a memory system – a system that takes the place of our own process of remembering. Douwe Draaisma supports this idea by stating, “we live in an age of external memories. (...) For many people, their computer's hard disk has become an extension of their memory, just as glasses are for their eyes.”⁷⁴

In their recent book *Total Recall: How the E-Memory Revolution Will Change Everything*, Gordon Bell and Jim Gemmell maintain that with the increasing affordability and capacity to store information electronically, there will soon be no limits as to what we choose to archive.

⁷⁴ Douwe Draaisma, *Metaphors of Memory: a History of Ideas about the Mind* (Cambridge, U.K.: Cambridge UP, 2000) 38.

Essentially, our “e-memories” will be infinite; we will be able to keep a record of absolutely everything we do, say, hear, see, etc. As a result, the authors affirm that “your mind can be freed from mundane memorization (...) knowing that your e-memory has the task of *perfectly remembering*”⁷⁵ (my emphasis). Here, Bell and Gemmell falsely attribute the digital memory the capacity to *remember*, thereby equating *recording* with *remembering*. They go as far as to suggest that the e-memory will effectively replace the need to remember altogether. In actuality, the e-memory system simply codifies and stores information externally, without necessarily translating that information into personal memory.

Librarian and Archivist of Canada, Daniel J. Caron, elaborates on the theme of public memory and “communal remembering”, and how it is inevitably being changed and transformed as a result of increased sources, producers and distributors of information. This increase has not only expanded the volume of documentary information at an incredible rate, but has also “commodified” information resources and enabled consumers to participate in the production of information.⁷⁶ Caron maintains that this drastically affects the way people think about, interpret and assign meaning to information, and ultimately changes the character of communal remembering. In effect, while there is an increased capacity for storage and access to information, if we are not conscious of why, how and what we choose to remember, the *value* of this information risks being taken for granted or lost altogether. Memory tools, when used in such a way, detract from the *act* of remembering by apparently making the task automatic, and even instant.

As we saw in the previous chapter, there are concerns among the heritage recording profession that undifferentiated data capture tools, such as the 3D laser scanner, are beginning to replace the more traditional, skill-based methods of recording. While these concerns are in some ways

⁷⁵ C. Gordon Bell and Jim Gemmell, *Total Recall: How the E-memory Revolution Will Change Everything* (New York: Dutton, 2009) 62.

⁷⁶ Daniel J. Caron, “Memory, Literacy and Democracy,” Speech. 150: Canada Anniversary. National Arts Centre, Ottawa. 11 Mar. 2010. Library and Archives Canada. Web. 15 Nov. 2010. <<http://www.collectionscanada.gc.ca/lac/012007-1000.002-e.html>>.

parallel with the way digital information storage substitutes the process of remembering, I am suggesting that it is in fact the *framing* of heritage information that poses the greater issue. In this sense, it is not the increasing volume of data, nor the advancing methods of capture that pose the risk, but rather what we *do* with that information – how we assign meaning to it and interpret it – that needs to be reevaluated.

Just as simply recording and storing information in one's “e-memory” does not constitute remembering, in the true sense of the term, documentation alone does not guarantee that a building will be remembered – that is, internalized within the personal (or collective) memory. Thus, an interpretational framework such as exegesis can begin to inform heritage information. When applied to reading a building, exegesis acts as an active memory device; it requires the active, engaged participation of the interpreter, and thus goes beyond simply recording information to engage with the process of remembering and internalizing information.

CHAPTER | 4 |

Case Study: The Queen of the Most Holy Rosary Church

"In Aboriginal belief, an unsung land is a dead land:
since, if the songs are forgotten, the land itself will die."
-Bruce Chatwin, *The Songlines*.

4.1 | Introduction: Project Premise

The architectural project is organized in two parts. The first part is described in this chapter and focuses on the documentation of the Queen of the Most Holy Rosary Church, including methodology, information management, and dissemination. This chapter also uses the Queen of the Most Holy Rosary Church as a case study for the exegetical interpretation of existing buildings put forth in Chapter Three. The second part of the project is outlined in the following chapter and focuses on the design of a new bakery to the immediate east of the church buildings. It is my intention to show how documentation can be integrated into the design process, and how these two normally separate phases of a project can begin to inform each other. This is achieved through integrating the exegetical interpretation of the building (and its corresponding heritage documentation) with the new design. All of this is in an attempt to break down and challenge the existing dichotomy between objective and subjective, or tangible and intangible heritage.

4.2 | Documentation of The Queen of the Most Holy Rosary Church

4.2.1 | 'First-Reading': Standard Survey Methodology

Working initially as a group of four students, the first step in formally documenting the Queen of the Most Holy Rosary Church was taking five 360° laser scans around the perimeter of the building. This resulted in a point-cloud data set that depicts the church situated in the context of its immediate surroundings - the 11-storey apartment building to the west, the two and three-storey houses along Grant Street, the RBC branch building to the east, and Wellington Street to the south.

Figure 4: Image of 3D laser scan data, showing the context of the site View looking north-west from Wellington

Following this exercise, we undertook a metric survey of the church buildings using both hand-measuring techniques and a laser distance meter. The church had no previous architectural drawings in their possession, and as a result, we were forced to engage with the building directly, without the risk of falling back on previous representations in conducting our own survey.

After producing measured drawings on-site and taking extensive digital photographs as reference material, the next step was to then translate this material into consolidated as-found drawings. The intention for this initial drawing set was to provide each team member with a “baseline” that could be built-up over the course of any subsequent individual explorations of the site. We chose to produce these drawings using AutoCAD because of its perceived 'shareability', in the sense that more than one person can work on a single file and files can be combined easily. Admittedly, we were working under the pretext that AutoCAD drawings – perhaps because they are produced in a somewhat 'automatic' or 'mechanistic' manner – would provide each member with the most 'objective' representation possible. This was, however, a

premature assumption. As underscored in Chapter Two of this thesis, no act of surveying (be it measuring or drawing) can be truly objective, because it is always reliant on the subjective choices of the author.

4.2.2 | *'Second Reading': Alternate Survey Approach*

In an effort to carry out a 'second-reading' of the site, as discussed in the previous chapter, it was important to go beyond this initial stage of documentation and conduct alternate surveying techniques. One method I applied was revisiting the site frequently and attending Sunday mass at the church. In doing this, not only was I able to observe the patterns of use, but I was also able to meet and speak with many of the church parishioners. As the primary occupants of the building, the parishioners are in many ways “experts” on the place, forming an invaluable source of information. Not only did they provide insight into some of the more recent renovations to the church, but they were also instrumental in formulating a better understanding of the social, community, and cultural importance of the church.

One particular instance in which a parishioner's personal account played a primary role in the documentation process occurred when gathering data for the Wellington Street addition. Because we were not granted access to the interior of the building, the only measurements we could take were from the exterior. As a way of providing us with a clearer idea of the interior of the building, the church historian, Catherine Barrette – who has been a member of the Holy Rosary Church for over 50 years – offered to sketch out the layout of the Wellington residence as she remembered it from past visits. Her sketch is a beautifully rich mapping that not only adds to the understanding of the physical building – providing an idea of its layout, programming, circulation, etc. – but also offers rare insight into *one* individual's understanding and memory of the place. In this way, the value of Catherine's sketch has less to do with its “accuracy” in depicting the physical architecture, and more to do with the impression the building left on her memory, how she recalled it, and how she chose to represent it.

4.3 | Dissemination of Material

The dissemination of survey material is an integral part of the surveying process. Presenting drawings, models, photographs, and other representation of the building in question to those who consider it important can affect how one thinks of that place. Sharing heritage information should be regarded not only as a simple presentation of material, but also as an active event which is in itself an act of surveying the building. My intention in presenting and sharing the material from the heritage recording of the Queen of the Most Holy Rosary was to leave the survey information open-ended whenever possible to allow for the addition of further layers of interpretation and to encourage active participation.

4.3.1 | *Display of the Archives*

In collaboration with Catherine Barrette, I organized an exhibit at the church for the purpose of displaying a selection of the church memorabilia – which Catherine has meticulously kept over the years – as well as the survey documents produced up to that point.

Figure 6: Reconstructive timeline of the architectural progression of the Queen of the Most Holy Rosary Church

In preparation for the archives display, I created a time-progressive 3D digital model of the church that shows the building's physical transformation through time. This included a speculative reconstruction of the original Victorian house, and speculative visualizations of the house with the first addition from 1905, and the second addition from 1921. I also presented the 1946 working drawings for architect Auguste Matineau's renovation that were found at the

Archives of the Ottawa Archdiocese. These were paired with the drawings from our initial metric-survey of the buildings. Additionally, I displayed a physical site model, and two sketches done by Murray and Murray Architects in 1965 depicting the design for a new church meant to replace the existing buildings – construction of which was never executed due to a lack in raising funds.

In many ways, the exhibit served as a tool for further surveying, whereby the records and visuals displayed acted as catalysts encouraging the viewers to recall and share their own memories or stories connected to the building.⁷⁸ Because the church had no previous architectural drawings, the exhibit was the first opportunity for much of the congregation to visualize the architectural arrangement of the church buildings. Although most of the parishioners were aware that the church was a former receiving home for British Home Children, many many were not aware of the building's physical transformation and previous patterns of use. For instance, many were surprised to see that the altar in fact sits in the former Victorian house.

Figure 7: *Display of the Archives.* Queen of the Most Holy Rosary Church. Ottawa, Ontario. 12 December 2010.

⁷⁸ These stories and descriptions were audio-recorded at the time of the display to be used as future reference material.

It is important to recognize that merely keeping these records is not enough to ensure their proper protection. In order to truly safeguard the archives and ensure the transmission of the church's history to future generations, there must be an *active* interest on the part of the community; with the archives display, we hoped to initiate this interest among the congregation.

4.4| Exegesis of the Queen of the Most Holy Rosary Church: An Interpretational Framework

As delineated in Chapter Three, biblical exegesis provides a model for reading existing buildings that treats the physical architecture as a conduit through which to attain a greater understanding of place. The following represents the exegetical interpretation of the Queen of the Most Holy Rosary Church. Because the first chapter of this thesis offers a detailed physical description of the church, including details of its original construction, subsequent renovations, and history of use – essentially, the *literal sense* of the buildings – this account will focus on how the building and representations of the building give way to the typological, moral, and anagogical senses. This case study has the dual purpose of both clarifying the proposed exegetical reading of architecture and of bridging the documentation of the building with its inherent intangible values.

To recapitulate the initial physical description of the building, the church is composed of three discernible parts: the original 19th century Victorian house (the centre portion of the building), the 1905 Wellington Street addition, and the 1921 Grant Street addition. It is in these distinct components that one begins to discern the building's typological sense; each of the three parts reflects its surrounding community at the time it was built. This is perhaps best exemplified when we investigate the original Victorian house (materials, construction methods, historical context, etc). At the time of construction (between 1870 and 1890), this type of home reoccurred throughout the Hintonburg-Mechanicsville community. As detailed in Chapter One, Victorian-style homes – including the one found at the Queen of the Most Holy Rosary – were typically wood-frame construction clad in wooden clapboard. They were built

predominantly for blue-collar rail yard workers that commuted home to Hintonburg from downtown Ottawa.⁷⁹ They were reasonably inexpensive and simple to build, and construction was often based on plans and specifications found in house pattern-books and catalogues prevalent at the end of the 19th century. In fact, when reconstructing the original house for the architectural timeline of the building, I referred to a number of such pattern-books in order to deduce the original layout of the house. The only other resources available for this

Figure 8 (Above): Black and White photograph of original Victorian house at 1153 Wellington Street.

Figure 9 (Left): Plans for an "Ornamental Farm House", found in a late 19th Century Victorian house pattern book.

investigation were a single black and white photograph of the house before any additions were constructed, and the existing structure as it stands today. Additionally, a number of similar houses from the end of the 19th century are still present today in the north-east part of Hintonburg-Mechanicsville.

Similarly, both the 1905 and 1921 additions speak to the time and circumstances under which they were built. The first addition is a two-storey brick building not dissimilar in style to common early 20th century architecture. The position of the addition and frontage onto Wellington Street West (then named Richmond Road) is indicative of its development into the

⁷⁹ John Leaning, *Hintonburg & Mechanicsville: a Narrative History* (Ottawa, Ontario: Hintonburg Community Association, 2003) 17.

area's "main-street". At the time, Richmond Road connected with downtown's Wellington Street, and was therefore a main arterial road linking Hintonburg-Mechanicsville with downtown Ottawa.

The 1921 addition facing Grant Street was originally a two-storey structure, also of brick construction. As expressed in Chapter One, the juncture points between either addition and the original Victorian house are rather rudimentary, standing as a testament to the haste and constraint under which they were built. This is illustrated most clearly in the roof lines between the Victorian house and either addition; rather than designing a new roof line to integrate or complement the peaks of the Victorian house, the roofs of both additions meet the original house abruptly.

The drawings done by Murray and Murray Architects in the 1960s provide further insight into the community and the city's development. The intended design is representative of 1960s modern architecture; in fact, the proposal for the new Holy Rosary Church closely resembles St. Maurice Roman Catholic Church in Nepean, which was built in 1965 under the same architects. Moreover, the fact that there were plans to build a new church suggests that the existing buildings, and even the renovations undertaken in 1946, were conceivably regarded as temporary, or transitional.

This sense of the temporality of the building begins to hint at the so-called "moral" interpretation of the Queen of the Most Holy Rosary. To review, the moral sense in architectural exegesis pertains to how a particular building contributes to our overall understanding of architecture; specifically, it consists of the lessons or instruction we can infer from the study of the building in question. As demonstrated by earlier descriptions of the church, the buildings have an extensive history of adaptive reuse – starting out as a single family home, rented as an orphanage, expanding into a receiving home for British Home Children,

rented to National Defence Canada as an experimentation facility, and finally renovated into the Queen of the Most Holy Rosary Church. While the apparently unrefined and even primitive joining together of the building's various parts may initially seem insensitive or unthoughtful, there is actually much to learn from this approach. Each expansion and subsequent renovation maximized the space and resources available under primarily pragmatic motives. The architectural progression of the Queen of the Most Holy Rosary Church stands as an example of adaptive reuse in which every reinvention is executed in an honest and forthright manner.

Formally, we can learn from the scrupulous re-appropriation of existing spaces to accommodate the *changing programmatic needs* of the building. This is especially evidenced by the 1946 renovation by architect Auguste Martineau where he effectively “nested” the developing needs and functions of the new church into the existing built fabric. For instance, he eliminated most of the existing second floors of both the Victorian house and the Grant Street addition in order to create a double-height space more reminiscent of a church nave. He also borrowed space from the original Victorian home to house the altar, and fitted the remaining space of the house as a sacristy and small chapel. In this way, the new program of the church weaves and interlocks these two building components; while the Victorian house and Grant Street addition remain distinguishable from the exterior, the two parts are fully integrated on the interior. Perhaps it is thanks to the 'temporary' or transient status under which each of the additions and renovations was carried out that this kind of approach was made possible. If they had been designed with more 'permanent' goals in mind, the additions or alterations may have resulted in more 'polished' or 'precise' finish.

To recall what was said in Chapter Three, a single building or site carries varying degrees of significance depending on the individual or collective level of attachment to it. Similarly, an existing building will have more than one possible anagogical interpretation, as this sense

depends on one's relationship to or investment in the place in question. Just as in biblical exegesis, anagogy, in terms of architecture, most often occurs once the literal, typological and moral senses of the building have been “digested” and turned into one's own conception. However, it is also possible for someone to possess an anagogical understanding of the building without first going through the other senses. For instance, someone who is familiar with the building on an intimate level – for example, the church historian, Catherine Barrette – will know the intricacies of the space and the meanings and history attached to it because they are in a way, a part of that space. They, like the building itself, are witnesses to the events that take place there, and thus the anagogical sense is in fact the easiest sense for them to grasp.

It should be noted that the passage through the various levels of interpretation of a building is not unidirectional. This is to say that although one may possess an anagogical understanding of an existing building, their understanding of that place can still be enriched by fully studying the other three senses (literal, typological and moral). This was illustrated at the archives display that took place at the church described earlier in this chapter. While the parishioners were familiar with the building on a personal level, and likewise, the church formed a significant part of their lives, many were not familiar with some of its history or its architectural configuration. Through learning about these other senses of the building, their personal – or anagogical – understandings of the building were complemented and even enhanced. Just as in biblical exegesis, the fullest, most complete understanding of a text is only achieved through the analysis *all* four senses of Scripture.

A further layer of architectural anagogy consists of an anticipation towards the future of the building or site, as drawn from the close study of the existing building's literal, typological and moral senses. My personal interpretation, or “future site survey”, follows with the proposed project.

CHAPTER | 5 |

Project: Theories in Practice

"I am the living bread which came down from heaven:
if any man eat of this bread, he shall live forever."
- *John 6:51*.

5.1 | New Design

The main goal of reinterpreting existing buildings and heritage information in the light of biblical exegesis is to inspire an active remembering of the place in question; exegesis achieves this because it requires the “reader” of the building to be fully engaged with the place and ultimately internalize the information and impressions gained from his or her study. The culmination of the exegetical interpretation of place – anagogy – entails the exegete's projections of the site into the future as informed by his or her analysis. Thus, the new design forms part of the anagogical interpretation of the site.

Although not a designated heritage site, the Queen of the Most Holy Rosary Church is significant on a number of levels – community, national historic, religious and architectural – all of which have been elucidated through the exegetical reading of the building. Following this logic, it is reasonable to argue that it is a place worth remembering. Designing a new program on the site will aid in the process of remembering, as it will consider how the community will engage with the site now and in years to come, rather than just dealing with the site in historical terms. Laurajane Smith writes that “the past can never be understood solely within its own terms; the present continually rewrites the meaning of the past and the memories and histories we construct about it within the context of the present.”⁸⁰ This statement underscores that the past is always viewed through the lens of the present. How we use the site and how we interact with it in the present (and in the future) will consequently shape our understanding and our memories of place.

⁸⁰ Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006) 58.

5.1.1 | *Program*

The program chosen for the site immediately to the east of the church building (currently the church parking lot) is that of a wood-oven bakery. A number of practical and symbolic reasons support this choice of program. First, as there are no other wood-oven bread bakeries in the city, designing one on the site would offer a unique and original function. A wood-oven bakery in this location would complement its surroundings, namely the nearby Parkdale Market, which attracts a large volume of visitors from spring to fall.

Moreover, the bakery would fit well within the current vision for the Hintonburg community, which has recently modelled itself as an “arts district”. The Hintonburg Community Association's website describes Hintonburg's *QUAD Arts District* as a place that “blends cultural expression, community spirit and heritage character to create a special neighbourhood that embraces all arts disciplines.”⁸¹ In this way, an artisan bread bakery would contribute to the intentions of the community by offering not only a quality product unique to this part of the city, but also by cultivating an activity that the community could be a part of as well. For the purpose of this investigation, let us assume that the bakery is being constructed by a baker looking to start a small business, with the aim of expanding as opportunity allows.

5.1.2 | *Design Approach*

Building upon the notion of connectivity and exchange between the documentation and design phases of a project, the design approach attempts to bridge the normally separate stages of surveying and designing. By projecting the site (and building) into the future, in a similar manner to how it is projected back in time during its historical documentation, the site is situated within a temporal context that allows for a critical thinking of its redevelopment, while still being conscious of its history. In this way, any act of new design becomes, to a certain

81 "QUAD -- Quartier Des Artistes / Arts District " *Hintonburg Community Association Welcome Home!* Web 02 Mar 2011
<<http://www.hintonburg.com/quad.html>>

extent, the act of 'surveying the future.'

Let us now consider the bakery program under this light. The project below is described as a gradual design, meant to take place over an extended period of time. By accepting that built-form will change and adapt over time, and that no design is ever final, the bakery can grow and expand as it needs to. In this way, each expansion or alteration will require a “re-survey” as part of its design that is sensitive to its changing site condition. The project begins with the construction of an outdoor bread oven, with the possibility for it to expand into a small bakery. The design of the bakery represents a *single* potentiality, of which I am the sole author. However, as this is meant to occur over time, I recognize the possibility for other, now unforeseeable influences – other designers, occupants, changing site conditions, even time itself – to act as re-interpreters or re-authors of the design as the bakery evolves.

5.2| Design Description

5.2.1 | *Phase I (Bread Oven)*

The first phase of the new design involves the construction of a masonry wood-burning oven, used primarily for baking bread. The proposed oven is a traditional “black oven”. The basic design has Roman origins and has remained relatively the same for two thousand years.⁸² In black ovens, the wood is burned directly in the baking chamber; the oven is then swept clean, and the bread is placed in the oven chamber and baked by the heat retained in the masonry walls.⁸³

Because there is an intention to eventually expand the bread oven into a bakery from the project's conception, some necessary contingencies may be accounted for at every stage of the design. Even without knowing the outcome of the ultimate design, this first stage of construction could incorporate some form of anticipation for further additions or connections

⁸² Daniel Wing and Alan Scott, *The Bread Builders: Hearth Loaves and Masonry Ovens* (White River Junction, VT: Chelsea Green Pub., 1999.) 114.

⁸³ Wing, 114.

that will be made to the oven structure in the future. For instance, rather than constructing the oven as a free-standing, slab-on-grade structure, it could be built with a foundation that would allow for the oven to be structurally integrated with any future expansions.

The proposed oven is set back a few feet from Grant Street about 9 metres east of the church buildings. Once the appropriate materials are acquired, construction of the oven could be carried out within a few weeks. Because its construction is relatively quick and simple, the bread oven would immediately start engaging with the site and encouraging active participation. This first stage of the design would utilize the existing kitchen located in the basement of the Holy Rosary Church as an ancillary facility for dough preparation and clean-up. The oven's proximity to the side entrance of the church allows easy access to the church basement by means of the principal basement stair located immediately off this side vestibule. By using an already available resource within the church buildings, not only is the new program physically and practically integrated with the existing building, but an exchange between the users of each program (bakery and church) is established early on.

Figure 10: Plan and Elevation of Bread Oven.

As an intermediate phase of the design, the oven could be sheltered from the elements by a simple free-standing roof structure. A similar roof structure could be constructed to cover the

path between the oven area and the side entrance to the church. This element would work to link the oven and the existing church both functionally and visually. Semi-permanent roof enclosures such as the ones described above, in addition to the construction of a work surface adjacent to the oven, would facilitate the process of bread making and allow for more of the preparation to take place at the immediate site of the oven. However, because the oven would not be completely enclosed, its use would still be limited predominantly to the spring, summer and autumn months.

Figure 11: Elevation showing bread oven + roof enclosure. This rendition also includes storage for firewood and other necessary tools built into the oven construction

5.2.2 | *Phase II + (Bakery)*

This stage of the design is meant to take place once the bakery is a bit more established, and has the resources and the need for an expansion. As mentioned earlier, this phase of the design represents one possible iteration of the expansion, as it cannot fully take into account the potential changing conditions and future program requirements.

The bakery is built largely around the bread oven, which becomes the focal point. The west wall of the bakery has three large window openings onto the preparation area, which allows a

direct view into the hub of the bakery from the exterior. If approaching the bakery from Grant Street, visitors must first walk past these windows before entering the bakery. In this way, the visitor's anticipation is heightened, having seen the process of bread making and, presumably, having smelled the fresh bread before even entering the bakery building. The bread oven and preparation area are also visible from the cafe space, allowing the visitors to visually connect with the activity of the bread making from this vantage point as well. The west wall also has three glazed garage-door openings off of the cafe space, which would allow for a visual connection to the church during the winter months, and in the summer months would open the interior space to the exterior space of the patio. This integration of the interior and exterior spaces also recalls the former nature of the open-air bakery, thus linking to a previous stage in the bakery's development.

As mentioned above, the oven, as the most imminent element in construction (and the most integral to the functioning of the bakery), acts as the "anchor" for the design, while the other elements take on a more fluid, changeable role. This is perhaps best seen in the axonometric drawing of the proposed bakery design (see Figure 41). In this drawing, the oven, along with other "permanent" anchoring elements such as the 5-metre wall adjacent to it, become clues or hints suggesting (and perhaps determining) potential moves in the design of the bakery at earlier stages in its construction.

5.3| Observations + Projections

As seen in previous chapters, simply recording a heritage building does not ensure that it will actively remain in memory. Interpreting an existing building and its representations through architectural exegesis also calls for a reinterpretation of the site that considers its present and future uses. This is in parallel with the notion that history and memories are constantly being reinterpreted and redefined within the context of the present. The design of the new bakery at the site of the Queen of the Most Holy Rosary Church allows the existing buildings to be seen

in a different light, and by different users; in this way, the bakery encourages new memories to be formed at the site. It also allows the site and the church buildings to be reinterpreted and redefined by the new users, encouraging them to also be the *re-authors*.

Additionally, the way the bakery is designed as a phased process takes its cue from the progression and adaptation of the Queen of the Most Holy Rosary Church. As elucidated by the moral interpretation of the buildings, the construction of the additions to the original Victorian house came about as the need for more space arose. Similarly, the development of the bakery begins with the most essential element – the bread oven – and is meant to expand through time as opportunity and demand grow.

Figure 12: Plan of New Bakery Design

Figure 13: Longitudinal section through new bakery

| Conclusion |

The reality of architecture goes beyond built-form. The notion of 'place' is manifested through the building or site itself, through physical representations such as drawings or models, and through the ideas, recollections and memories attached to the building or site in question. The essence of a building cannot be expressed through any one of these forms, but rather through a synthesis of them all.

One of the goals of heritage conservation is to ensure the protection of built heritage and to safeguard the cultural importance of historically significant buildings and sites. Conservation specialists within the field have recognized proper heritage recording and documentation as playing a major part in achieving this goal – and rightly so, as the way in which we record and represent an existing building inevitably contributes to how it will be remembered. Contemporary heritage recording guidelines, put forth by the major governing bodies in cultural heritage conservation, focus primarily on the traditional metric survey. However, the traditional site survey is, by nature, geared towards recording the physical traits of a given building or site. This is potentially limiting in the context of cultural heritage conservation if these physical representations are treated as the dominant (or only) sources of information about the building or site. Not only is there a risk in the site survey replacing the site itself, but there is also the risk that this information could be interpreted outside the context of the intangible or 'unrecordable' attributes of the building.

According to Bachelard, the tangible reality of inhabited space cannot be separated from the experiential qualities attached to it (and vice versa). In this capacity, it should be possible to “read” a building in terms of its physical fabric and its inherent intangible qualities. While the recording methods themselves are not at fault, this thesis has shown that the way in which we

use and *interpret* heritage information can be modified to better consider the value of a building at both the tangible and intangible levels.

This thesis has defined a method for interpreting an existing building and its related heritage information based on medieval exegesis. This model allows for the building itself, as well as its physical representations (literal sense) to elucidate deeper levels of understanding (typological, moral, and anagogical senses). Following the four senses of exegetical interpretation, the case study of the Queen of the Most Holy Rosary Church was evaluated in terms of how it speaks to its surrounding context (now and throughout its history), how it informs architecture at a larger scale, and how it affects personal and collective memory and experience.

The ultimate level of exegetical understanding – the anagogical sense – calls for a reinterpretation of the site, which includes one's projections of the site into the future. In the context of this investigation, this was achieved through the design of a wood-oven bakery on the site immediately adjacent to the Queen of the Most Holy Rosary Church. The new design, both in terms of how it is designed as a gradually phased project, and in terms of it being an active and participatory program, works to promote the conservation of the church.

APPENDIX | 1 |

Additional Images

Figure 14: Ground floor plan. Queen of the Most Holy Rosary Church.

Basement Floor Plan
Scale: 1/8" = 1'0"

Figure 15: Basement floor plan. Queen of the Most Holy Rosary Church.

Second Floor Plan
Scale: 1/8" = 1'0"

Fig. 16: Second floor plan. Queen of the Most Holy Rosary Church.

Figure 17: North elevation. Queen of the Most Holy Rosary Church.

Figure 18: South Elevation. Queen of the Most Holy Rosary Church

Figure 19: East elevation. Queen of the Most Holy Rosary Church.

Figure 20: West elevation. Queen of the Most Holy Rosary Church

Figure 21: North section/elevation Queen of the Most Holy Rosary Church.

Figure 22: South section/elevation. Queen of the Most Holy Rosary Church.

Figure 23: South interior elevation.

Figure 24: North interior elevation.

Fig. 25: West interior elevation.

Fig. 26: Explorative axonometric drawing.

Figure 27: Ground floor plan August Martineau Architecte 1946

Figure 28: Longitudinal elevations. Auguste Martineau Architecte. 1946.

Figure 29: Plans and elevation for new church proposal. Murray and Murray Architects. 1965.

Figure 30: Speculative reconstruction of original Victorian house (interior)

Figure 31: Point cloud data from interior scan. View facing church altar.

Figure 32: Point cloud data from interior and exterior scans (combined). Cross section through church sanctuary.

Figure 33: Point cloud data from interior and exterior scans (combined) Long section through church sanctuary

Figure 34: Site panel illustrating the exegetical interpretation of the Queen of the Most Holy Rosary Church

Figure 35: Site Plan A. Showing placement of oven.

Figure 36: Site Plan B. Showing oven + temporary roof enclosure.

Figure 37: Site Plan C. Showing bakery.

Figure 38: Colour illustration of the bakery's progression over time. Each phase is drawn in a descending scale, representing the bakery's incremental construction. The oven, because it is the most imminent and most important element, is drawn at the largest scale and with the most detail.

Figure 39: Detail, Colour Illustration Oven plan and elevation Original scale 1/20

Figure 40: Detail, Colour Illustration Showing intermediate design with temporary roof enclosure Original scale 1:50

Figure 41: Axonometric drawing of bakery design.

Figure 42: Detail, axonometric drawing

Figure 43: Detail, axonometric drawing

Figure 44: Detail, axonometric drawing

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