DOCUMENTING THE INTANGIBLE

A Methodology for the Documentation & Dissemination of the Spirit of Place

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ABSTRACT

How do we better document & disseminate the intangible elements that contribute to the spirit of place through the amelioration of existing methodologies of documentation & assessment?

Through the study of existing conventions, theories, and methodologies related to the documentation and perception of the built environment, an integrated methodology will be proposed to better encapsulate the intangible elements, inextricably linked to the tangible elements, of the built environment. What intangible elements of the built environment are not being captured through conventional documentation & assessment methodologies? How do we effectively disseminate the knowledge acquired through this proposed methodology? The former Montreal-based manufacturer, Granda Hermanos y Cia will serve as a case study for the application of the proposed methodology for the documentation and dissemination of the intangible elements of the built environment.

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PREFACE

“*With eyes bound to the physical world, it is not what we see, but if we choose to see. For the man who blindly views the world, does not perceive the world...today your eyes will be open, but will you see?*”

In this excerpt from my portfolio submission to the Azrieli School of Architecture & Urbanism, there exist personal views of the world that still hold true today. It implies not only the viewing of the world, but also the perception and valuation of it; to truly see the world, or more accurately perceive the world, one must engage with it.

If I were to ask you to recall a cherished place, a place you have experienced will come to mind. It is a place that you value and, as such, it comes with a flooding of rich memories. Likely, there are people in this place, there are things happening around you, you may recall the smells, the sounds, the textures, and quite possibly even the tastes of this place. Perhaps it is the distinct smell of your grandparent's home, or the feeling of the warm summer sun as you lay in the grass, or the hollow echo of an organ through a cathedral, or perhaps it is the vibrant hum of your favourite city.

It is this intersection of the physical world with the memories, stories and perceptions that bring meaning, value and emotion to the place and is fittingly termed *the spirit of place*.

And it is this *spirit of the place* – the subtleties, the feelings, the orchestration of material and spatial qualities, the people and processes that animate the buildings, the experiences – which I wish to capture and share through the following research and application. This thesis is a reflection of the personal and academic growth over the past eight years, imbued with the philosophies, principles, methodologies, and tools related to the conservation of architecture.

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INTRODUCTION

FIGURE 1 Building In Hand (Granda, 2017)

“Architectural conservation is widely regarded as the predominant activity within the larger and more diverse field of *cultural heritage conservation*, which is also referred to as *cultural heritage (or resource) management*. This field is concerned with the *documentation* and preservation of all forms of human culture, including tangible artifacts such as architecture, archaeological sites, cultural landscapes, arts and crafts, and other objects of material culture. In addition, cultural heritage conservation addresses intangible manifestations of human activity, including manners and customs (folkways); spiritual practices; and musical, craft, and cuisine traditions of indigenous populations, all of which are considered *living heritage*.¹”

It is the role of the conservation architect to transmit this cultural heritage to our successors, through the most *accessible* means of representation possible²; the degree to which the conservation efforts are successful depends on the architect's capacity to represent the physical nature of a heritage place and the maintenance of its associated values and intangible aspects.³ To truly understand the complex concept of the spirit of place, it is imperative to consider it is all of these inextricably linked aspects that form the *spirit of place*. The value of this field lies within its ability to perceive, record and advocate for **all** aspects of the built environment which makes it worthy of conservation and preservation efforts.

Throughout the process of conserving a place, so often it is the tangible aspects of the place that are of primary concern. If we were to compare this to a person, it is not solely the physical body that makes one of value, it is the embodiment of a spirit. As we come to understand the place more intimately, it is apparent that it is

¹ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J.: John Wiley & Sons, 2009), 28.

² Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 119.

³ Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 21.

not only the physical character of the space that is of value, but rather its physical aspects orchestrated in such a way to elicit emotions and experiences and embody the practices, crafts, and knowledge of its makers and occupants.

How then are we better able to document and communicate the intangible elements, in tandem with the tangible, to ensure a more accurate transmission of the place?

FIGURE 1 depicts a 'building in hand'. This image is a comment on the relative scale a building presents with the available technology to rapidly assess a building visually; does this allow more time to assess other aspects if the building often left undocumented? What aspects of the building are we able to perceive if the physical can fit within our hand?

OBJECTIVE

The primary objective of this research-based thesis is to develop an integrated methodology for the documentation and assessment of the intangible and tangible elements of the built environment that better transmits the spirit of place. This will be accomplished through the study, compilation, and supplementation of existing methodologies, means of representation, and tools of documentation. The detailed dissemination of this acquired knowledge intends to better facilitate the understanding of the place

THESIS RESEARCH DEVELOPMENT

FIGURE 2 Development of thesis research (Granda, 2018)

The development of the thesis research began with a **personal interest** in the case study building and its associated occupant, Granda Hermanos y Cia, related to my family's heritage. This prompted me to conduct **further research**, leading to the identification of **gaps in existing methodologies** of documentation and dissemination that leave aspects of the built environment undocumented. This led to the **development of the proposed methodology**, which in turn is intended to transmit this information such that **others are able to experience**, and they themselves develop a **personal interest**.

SCOPE

The *Standards & Guidelines for the Conservation of Historic Places in Canada* states that the conservation of architecture can be understood as a “sequence of actions – from understanding the historic place, to planning for its conservation and intervening through projects or maintenance.”⁴ Within the scope of this thesis, the focus will be placed on the **understanding** of the historic place. Through research and investigation, this is a critical first step in good conservation practice. In this phase, the heritage value, condition, and record of the physical form, the site’s evolution over time, significance, associated traditional practices, and context are considered.⁵

As many methodologies currently exist for the documentation of the physical aspects of the built environment, this thesis will focus primarily on the development and compilation of methodologies for the documentation and assessment of the intangible as it relates to place and its tangible elements.

As the author has been educated in Canada, this thesis reflects the knowledge and training acquired throughout their studies. The theoretical analysis of architectural heritage conservation will more broadly assess international conventions and governing bodies that influence conservation practice within Canada; however, in the development of the proposed methodology, Canadian assessment tools are referenced whenever possible. Additionally, the building to which the proposed methodology and dissemination is applied to is situated in Canada, and as such, warrants the application of an appropriately contextual methodology.

⁴ Parks Canada, “Chapter 1 The Conservation Decision-Making Process”, *The Standards and Guidelines for the Conservation of Historic Places in Canada*, 2nd edition, 2011, 3.

⁵ Parks Canada, “Chapter 1 The Conservation Decision-Making Process”, *The Standards and Guidelines for the Conservation of Historic Places in Canada*, 2nd edition, 2011, 3.

APPROACH

FIGURE 3 Thesis Structure (Granda, 2018)

The thesis is structured into three main parts. Through the discussion of the theories, conventions, and concepts related to architectural heritage conservation and the spirit of place provides an understanding of the inextricable relationship between the tangible and intangible elements give meaning, value and emotion to the built environment. Emphasis will be placed the associated values, occupancy and related narratives, contextual value, and sensory perception. The second part introduces the methods used in the documentation and assessment of the built environment and spirit of place. An integrated methodology is proposed for the documentation and assessment. Finally, a methodology for the dissemination of the acquired information is proposed. The third part applies the proposed documentation and dissemination methodologies to the Grey Nuns' Warehouse-Store building in Montreal, Canada formerly occupied by the Granda Hermanos y Cia cigar manufacturer. The evocative – and deeply personal – case study building was critical in the development of the proposed methodology, revealing the aspects that are often left undocumented through conventional means.

APPLICABILITY

Apart from land cultivation, the built environment is humankind's most visible expression on earth.⁶ The conceptualization of this legacy is, on one hand, seemingly simple as built form can be found around the globe, but attempting to conserve and assess this constantly evolving, geographically vast stock to reflect the seemingly infinite possibilities is increasingly complex. Each site presents its own unique physical forms, conditions, values, significance, and relationships to its context.

As the world's population continues to grow, it is projected that by 2020, "an estimated 70 percent of the earth's land surface will be serving human needs in one way or another, with a large amount of it supporting the built environment."⁷ Despite architectural conservation efforts to date, the inevitable pressures of growth and development will only continue to increase. As the challenges to heritage conservation continue to evolve, so too must the efforts and methodologies to ensure the transmission and further integration of the world's cultural heritage within this imminent development.

FIGURE 4 The cyclical nature of the built environment (Granda, 2018)

One is not able to design without taking into consideration what already exists. As architect and critic, Juhani Pallasmaa states:

The timeless task of architecture is to create embodied existential metaphors that concretize and structure man's being in the world...Buildings and towns enable us to structure, understand, and remember the shapeless flow of reality and, ultimately, to recognize and remember who we are, Architecture enables us to place ourselves in the continuum of culture.⁸

Architecture is a physical manifestation of the ideologies held by the time and people by which it is created. It embodies within it the intangible qualities – culture, traditions, knowledge, values – that gives the place a unique identity.

It is, thus, imperative that the proposed methodology most accurately depict what exists and provide a deeper understanding of the place such that we can best position ourselves to act within this compounding context. Beyond how the place appears, it will allow one to understand how the place *makes you feel* through a more integrated methodology for the documentation and dissemination of the tangible and intangible elements that form the spirit of the place. This methodology can better enable us to transmit the experience of a place making heritage more accessible and increasingly valued.

⁸ Steven Holl, Alberto Perez Gomez, and Juhani Pallasmaa, *Questions of Perception: Phenomenology of Architecture* (San Francisco: William Stout, 2006), 37.

PART ONE **THEORY**

ARCHITECTURAL HERITAGE CONSERVATION

A GLOBAL VIEW OF MODERN ARCHITECTURAL HERITAGE CONSERVATION

The current field of architectural heritage conservation owes much to the advancements and studies made by our predecessors throughout the centuries. This expansive history of the field can be divided into premodern and modern phases, approximately aligning with the Industrial Revolution in the mid-eighteenth century.⁹ It is in 1931 that the “first international agreement on the protection of architectural heritage” – The Athens Charter – is drafted, focusing on Western cultural heritage values attributable to the monumental buildings of Europe.¹⁰ Since this point, an array of charters, organizations, standards, and methodologies have been developed, more inclusive and representative of the world’s diverse heritage than ever before. Augmenting and layering on top of the narrowly drafted doctrines of previous decades, these new or supplemental charters and declarations reflect the “continuing maturation of the international cultural heritage conservation practice.”¹¹ *FIGURE 5* is a mapping of the primary models, conventions, and organizations developed through the twentieth and twenty-first centuries and the relationships that exist between them.

⁹ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J.: John Wiley & Sons, 2009), 25.

¹⁰ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J.: John Wiley & Sons, 2009), 35.

¹¹ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J.: John Wiley & Sons, 2009), 263.

FIGURE 5 Mapping of the primary models, conventions, and organizations (Granda, 2017)

SAFEGUARDING (IN)TANGIBLE CULTURAL HERITAGE

The primary instrument for the protection of cultural and natural heritage globally is UNESCO's *Convention Concerning the Protection of the World Cultural & Natural Heritage* (1972), more broadly known as the *World Heritage Convention*. Within the convention, cultural heritage is defined to include monuments of outstanding universal value from the point of view of history, art or science, groups of buildings of outstanding universal value from the point of view of history, art or science, and sites of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.¹²

Building upon the 1972 *World Heritage Convention*, UNESCO's implementation of the *Convention for the Safeguarding of the Intangible Cultural Heritage* in 2003 is a reflection of the increasing inclusivity of the field of architectural heritage conservation and codifying the growing concern in "preserving the architectural legacies of the less privileged" during the last quarter of the twentieth century,¹³ challenging "Eurocentric precepts of heritage conservation practice."¹⁴ UNESCO states:

The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts...The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next.¹⁵

¹² UNESCO, *Convention Concerning the Protection of the World Cultural and Natural Heritage*, 16 Nov. 1972, Article 1.

The 2003 Convention much more directly refers to the inextricable relationship between the tangible and intangible aspects of cultural heritage. It is evident that the goal of this later convention is to “position intangible practices and expressions within the context of the physical places and objects which may animate and support these activities and expressions”¹⁶ better encompassing that which contributes to the spirit of place. This further reinforces the synergistic relationship that exists between the tangible and the intangible aspects of cultural heritage; the deeper understanding of one bringing clarification of the other.

¹³ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J: John Wiley & Sons, 2009), 27.

¹⁴ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J: John Wiley & Sons, 2009), 262

¹⁵ UNESCO, “What is intangible cultural heritage?,” UNESCO, 2011, <https://ich.unesco.org/en/what-is-intangible-heritage-00003>.

¹⁶ Herb Stovel, “How the 1972 and 2003 Conventions define heritage: overlaps and differences”, In Christina Cameron and Christine Boucher (Eds.), *Tangible and Intangible Heritage: Two UNESCO Conventions* (Montreal: Canada Research Chair on Built Heritage, 2007), 76.

SPIRIT OF PLACE

The spirit of place, or the *genius loci*, is defined in the *Declaration on the Preservation of the Spirit of Place*:

...the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place. Rather than separate spirit from place, the intangible from the tangible, and consider them as opposed to each other, we have investigated the many ways in which the two interact and mutually construct one another.¹⁷

This definition of the spirit of place includes the classification of intangible cultural heritage put forth by UNESCO, but further defines this to include the sensory perception and values of the place. The spirit of place “offers a more comprehensive understanding of the living and [...] permanent character of monuments, sites, and cultural landscapes.”¹⁸

How then are we able to assign and articulate the value of these tangible and intangible concepts related to place?

¹⁷ ICOMOS, “Quebec City Declaration on the Preservation of the Spirit of Place.” Quebec, 2008. <https://whc.unesco.org/uploads/activities/documents/activity-646-2.pdf>.

¹⁸ ICOMOS, “Quebec City Declaration on the Preservation of the Spirit of Place.” Quebec, 2008. <https://whc.unesco.org/uploads/activities/documents/activity-646-2.pdf>.

VALUE

Heritage value, is defined by the Canadian Register of Historic Places as:

[That which] makes a historic place significant to a community of people. It is comprised of the many meanings and values that people attach to a place. Traditionally, historic places have been valued mainly for their historical associations or architectural importance. Today, historic places are valued for a broader range of meanings including social value, spiritual value and cultural associations.¹⁹

The built environment is a reflection and embodiment of that which we *value*; what we choose to conserve is a question of such. These values are a reflection of what it is that makes a place important and worthy of conservation efforts. As the definition of cultural heritage has evolved to be more broadly encompassing, so too has the concept of value. The cultural heritage value of a site that contribute to the spirit of place can be expressed as natural, historic, aesthetic, architectural, scenic, scientific, cultural, social or spiritual values.²⁰ “A single place may have more than one heritage value”²¹ valued differently by an array of communities and evolving over time in relation to its needs and ideals. Recognizing the complex nature of the associated values of a place, Canada, amongst other countries, has moved towards a *values-based* approach to heritage conservation as the articulation and understanding of values has become increasingly important to discussions surrounding heritage conservation. When viewed in combination with one another, the values associated to the place take on yet additional meanings.²²

¹⁹ Parks Canada/Canada's Historic Places, Canadian Register of Historic Places Writing Statements of Significance, 2006. <http://www.historicplaces.ca/media/5422/sosguideen.pdf>

²⁰ Ontario Ministry of Tourism, Culture and Sport, “Section 1, Overview, etc”, Heritage Conservation Districts: A Guide to District Designation Under the Ontario Heritage Act, Queen's Printer for Ontario, 2006, 10.

²¹ Parks Canada/Canada's Historic Places, Canadian Register of Historic Places Writing Statements of Significance, 2006. <http://www.historicplaces.ca/media/5422/sosguideen.pdf>

²² John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J.: John Wiley & Sons, 2009), 47.

Often, the different values of the place are “ranked and weighed against one another before making a final determination about heritage preservation.”²³

OCCUPANCY & RELATED NARRATIVES

“The spirit of place is constructed by various social actors, its architects and managers as well as its users, who all contribute actively and concurrently to giving it meaning.”²⁴

Further exploration of the building through the study of the occupants and their related, rich narratives brings forth values and additional significance that may not be evident through preliminary research of the building. The occupant carries with them the intangible elements – the memories, narrative, rituals, festivals, traditional knowledge, values, textures, colors, odors²⁵ – that contribute to the spirit of place. It is, thus, important to consider the reciprocal relationship that exists between this occupant, and their associated intangible elements, with the building. Consider, for example, how the performance of a dance is impacted by the place in which it is performed. Though the same dance can be performed in many different places, each place will set certain parameters and confines on this action. Additionally, the occupant will modify the place to suit their individual needs. Within the very same walls, the varying occupants’ use of the place is equally variable. Each occupant can be considered as a layer of interaction with the building, these layers accruing over time contributing to the dynamic, compound story of the building.

²³ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J.: John Wiley & Sons, 2009), 38.

²⁴ ICOMOS, “Quebec City Declaration on the Preservation of the Spirit of Place.” Quebec, 2008. <https://whc.unesco.org/uploads/activities/documents/activity-646-2.pdf>.

²⁵ ICOMOS, “Quebec City Declaration on the Preservation of the Spirit of Place.” Quebec, 2008. <https://whc.unesco.org/uploads/activities/documents/activity-646-2.pdf>.

The narratives related to the occupants speak to who we are and where we come from, enriching the buildings in which they occupy, often forming a network beyond the physical bounds on a singular site. The concept of a *cultural landscape* lends itself well in making these narratives increasingly place-based. A cultural landscape is defined by *Standards & Guidelines for the Conservation of Historic Places in Canada* as:

[Any] geographical area that has been modified, influenced or given special cultural meaning by people, and that has been formally recognized for its heritage value.²⁶

Further, as a cultural landscape, a *heritage district* is defined as “a place comprising a group of buildings, structures, landscapes and/or archaeological sites and their spatial relationships where built forms are often the major defining features and where the collective identity has heritage value for a community, province, territory or the nation.”²⁷ This more accurately represents the interrelatedness of the sites linked through a narrative or occupant. The significance of recognizing these districts lies within their ability to communicate the cultural heritage values and spirit of place that extends beyond the individual buildings, structures, and landscapes. When considering a district, it should be understood that the whole is always greater than the sum of its parts.²⁸

²⁶ Parks Canada, “Chapter 4 Guidelines, etc” and subsection 4.1 “Guidelines for Cultural Landscapes, etc”, *The Standards and Guidelines for the Conservation of Historic Places in Canada*, 2nd edition, 2011, 49.

²⁷ Parks Canada, “Chapter 4 Guidelines, etc” and subsection 4.1 “Guidelines for Cultural Landscapes, etc”, *The Standards and Guidelines for the Conservation of Historic Places in Canada*, 2nd edition, 2011, 50

²⁸ Parks Canada/Canada’s Historic Places, *Canadian Register of Historic Places Writing Statements of Significance*, 2006. <http://www.historicplaces.ca/media/5422/sosguideen.pdf>

CONTEXTUAL VALUE

It is important to understand the social, political, economic, and environmental contexts within which the building exists. Over the course of a buildings' existence, these contexts are in constant evolution and when considered may give a further understanding of the origins and subsequent development and evolution of the building. The setting of a heritage structure is defined by The International Council on Monuments and Sites (ICOMOS) as:

[The] immediate and extended environment that is part of, or contributes to, its significance and distinctive character.²⁹

SENSORY PERCEPTION

In his prolific work, *The Eyes of the Skin*, Juhani Pallasmaa asserts:

Buildings and towns enable us to structure, understand and remember the shapeless flows of reality and, ultimately, to recognise and remember who we are...All experience implies the acts of recollecting, remembering and comparing...Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses.³⁰

In relation to the heritage structure, is the *perception* of place through all the senses; the understanding of such clarifies and reinforces the values of the place. Consider, *if it is how we take in the world, should it not be the way we evaluate it?*

²⁹ ICOMOS, "Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Area." 2005. <https://www.icomos.org/xian2005/xian-declaration.pdf>.

³⁰ Juhani Pallasmaa, *The Eyes of the Skin* (Chichester UK: John Wiley and Sons, Ltd., 2005), 72.

FIGURE 6 The five modalities of traditional sensory classification (Granda, 2018)

As depicted in *FIGURE 6* the five modalities of traditional sensory classification are vision, hearing, smell, taste, and touch. All senses convene in the act of perceiving, and as bearers of culture, “mediate our experiences of the world around us.”³¹ Prominently a part of how we experience the built environment, it is striking that there is not further consideration of how the perception of space affects our valuation of the spirit of place. Perception in and of itself implies valuation of the built environment.

FIGURE 7 Examples of sensorial aspects of the built environment; left to right: sights such as architectural elements, sounds such as the of hammering stone, smells such as tobacco, flavours such as smoke, textures such as the rough tooling of stone (Granda, 2018)

Though directly attributable, it has proven difficult to represent these more qualitative aspects of the built environment beyond drawings or descriptive text.

³¹ Wolfgang Schivelbusch, and Mirko Zardini, *Sense of the City: An Alternate Approach to Urbanism* (Montreal: Canadian Centre for Architecture, 2006) 332-333.

From conception, the consideration of all the senses lies within the orchestration of space and materiality. It is through a culmination of, not one singular sense, but all senses that one perceives the built environment. For example, consider rays of light passing through a window, illuminating the interior of a building. One is able to see the light as a translucent material was selected to separate interior from exterior. However, the experience of this light is not limited to seeing it. If one were to then walk into the rays of light, the experience would be enriched by the perception of warmth through the skin.

Attributable to the shift from predominantly oral modes of communication to that of text,³² we so often focus on what our eyes can see, when it is what we cannot see that effects our value of place the most. The dominance of vision in architectural representation and assessment perpetuates a limited experience of architecture, leading to a feeling of disassociation of the occupant from the built environment. The ability of understanding through the eyes solely, is reliant on previous experience and understanding of such. It is imperative that in order to best transmit the spirit of place, the place should be communicated through all the senses forming a deeper understanding by providing a more accurate and objective record of the place.

EPHEMERALITY & SUBJECTIVITY

History is, in its essentials, the science of change. It knows and it teaches that it is impossible to find two events that are ever exactly alike, because the conditions from which they spring are never identical.³³

³² Steven Holl, Alberto Perez Gomez, and Juhani Pallasmaa, *Questions of Perception: Phenomenology of Architecture* (San Francisco: William Stout, 2006), 30.

³³ Marc Bloch, *Strange Defeat; A Statement of Evidence Written in 1940* (New York: W.W. Norton & Company, 1968), 117.

In this citation expressed by historian Marc Bloch, it is apparent that history, and by association heritage conservation, is constantly evolving. In his book, *The Historian's Craft*, Bloch suggests that the craft of the historian should not be a judgmental one and should be devoid of biases. However, each architectural conservation professional will, to some degree, offer personal or professional biases as to what constitutes the value of a place.³⁴ It is generally acceptable to consider everything of potential significance and then through careful consideration through the evaluation of many viewpoints, the most representative and broadly accepted values can be determined.³⁵

More representative of the dynamic evolution a building undergoes, a building should be considered mortal, a living organism that will perpetually evolve, it is never static. Additionally, the contributing aspects of the spirit of place, such as the value, occupancy and related narratives, and sensory perception previously described, all have a quality of ephemerality, temporality, seasonality, and subjectivity. However, this does not make them of any less value than the persistence and permanence of the materiality.

³⁴ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J: John Wiley & Sons, 2009), 35.

³⁵ John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Hoboken, N.J: John Wiley & Sons, 2009), 36.

CONCLUDING REMARKS

There has been an incredible number of developments within the modern era of architectural heritage conservation to better encompass all that contributes to the unique spirit of place, both tangible and, increasingly, the intangible aspects of such. However, the broad application of these advancements remains a challenge within conservation practice. How then do we facilitate this further consideration?

Through the evaluation of the aspects that more specifically relate to the intangible aspects of the built environment, it is increasingly apparent that there is a need for documentation beyond the standard text and measured drawings if we wish to transmit the value of heritage and its associated spirit of place. As the term cultural heritage has evolved, so too must the methods of documentation and dissemination.

PART TWO **PROPOSED DOCUMENTATION & DISSEMINATION**

The Getty Conservation Institute defines the action of documentation as:

“[The] systematic collection and archiving of records to preserve them for future reference. It can be said that today’s recording is tomorrow’s documentation.”³⁶

To ensure the accurate transmission of information related to the heritage place by all involved in the conservation process, it is imperative that reliable heritage records of the place be produced. The recording of a place includes “measured surveys, research and investigation, conservation, use and management, and maintenance and monitoring...in pursuit of the common goal of gaining a better understanding of the heritage place and of the risks affecting its long-term conservation.”³⁷

FIGURE 8 Definition of the scope of heritage recording (Granda, 2018)

³⁶ Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 32.

³⁷ Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 31.

The appropriate identification of the scope, level, and methods of recording are defined in consideration of a site's cultural value, its needs and goals, and budget as illustrated in *FIGURE 8*. The goal is to ensure that the scope, level, and methods reflect the factors listed to suit and best transmit the significance of the place.³⁸

Within the publication *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles*, the Getty Conservation Institute states:

As cultural heritage resources change and age, documentation needs may change as well. Research discoveries may prompt new questions requiring additional recording. Changes in orientation of site development plans may suggest new recording needs. Alterations to a site may need to be accompanied by recording. Verifying the state of conservation of sites at intervals may require updating of records.³⁹

The following section encompasses the evaluation of the existing methodologies of documentation and assessment tools that will be compiled and supplemented to better document the elements contributing to the spirit of place. Traditional means of documentation provide accurate record of the built environment; however, we must consider the building in different ways and evaluate it through different methodologies and tools if we wish to bring these contributing aspects to light.

³⁸ Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 36.

³⁹ Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 34.

PROPOSED DOCUMENTATION METHODOLOGY

The heritage record is defined as:

A technical dossier of a cultural heritage place, prepared by heritage recorders and consisting of measured drawings, photographs, and technical analysis. It provides necessary basic data for conservation and monitoring activities, as well as posterity records for public archives.⁴⁰

Each component of the heritage record conveys critical information related to the tangible and intangible aspects of the built environment, together these constituent parts form a comprehensive understanding of the spirit of place.⁴¹

The proposed methodology compiles and supplements existing methodologies to form a more integrated approach. Acknowledging the strength of existing methodologies, it builds upon the standard heritage recording tools and methods encouraging a more broad evaluation of the site to better understand and ultimately transmit the spirit of place. It harmonizes documentation methodologies and taxonomies employed by related disciplines.

In creating this methodology, it was important that it be participatory in nature and build the capacity of the person using it. By providing clear prompts and fields in a more 'step-by-step' methodology, to facilitate the accessibility and ease of use by even the **non-professional** it allows users of varying degrees of experience – even the non-professional – to read a building and report on that which they value,

⁴⁰ Robin Letellier, Werner Schmid, and Francois Leblanc, *Recording, Documentation, and Information Management for the Conservation of Heritage Places: Guiding Principles* (Los Angeles: Getty Conservation Institute, 2007), 120.

⁴¹ "HAER Guidelines | HABS/HAER/HALS," National Parks Service, accessed March 12, 2018, <https://www.nps.gov/hdp/standards/haerguidelines.htm>.

ultimately contributing to the documentation of architectural heritage.

The following methodology is particularly useful in the assessment and documentation of buildings with occupants and their related narratives involving intangible cultural heritage – processes, craft, traditions, knowledge – such as industrial heritage, buildings with complex values, and buildings with immersive sensory environments.

The full **Heritage Record** is, thus, a compilation of: components of a standard heritage record including the Statement of Significance, standard drawing set, and supporting materials; the CIHB Recorder Sheet; and, it is recommended that these be supplemented the Nara Grid, speculative process drawings, collaged Image, migratory narrative mapping, and exercises in sensory perception herein described.

EXPANDED LIST OF HERITAGE SURVEY TOOLS

The standard tools used to complete the survey of a historic place as illustrated in *FIGURE 9* include: an oversized clipboard, graph paper, fine-toothed profile gauge, large 30°-60°-90° drafting triangle, digital camera, pencil, red pen, eraser, headlamp or flashlight, plumb bob, metal measuring tape, directional compass, and a line level with string.

To better document and assess the built environment and its constituent tangible and intangible, supplementary heritage surveying tools (*FIGURE 10*) are recommended: EasyMold™ silicone putty, acrylic sheet and rod, plastic re-sealable bags, laser distance measurer, audio recorder, 360° digital video and still camera, portable tripod, Google Cardboard™ virtual reality headset, and a smartphone. The application of these additional tools will be further discussed in the description of the supplementary methodologies.

FIGURE 9 Standard documentation tools (Granda, 2018)

FIGURE 10 Recommended supplementary documentation tools (Granda, 2018)

COMPONENTS OF A STANDARD HERITAGE RECORD

DRAWING SET

The drawing set produced by measuring the subject building, “are accurate, to scale, show proportions accurately, are measurable, highly informative, and emphasize parts according to their historic importance. Aspects which cannot be portrayed by photographs (floor plans, general sections) or those normally hidden from the eye (construction details) can be recorded by drawing.”⁴²

Further, to produce accurate drawings of the original form and features of the building, a variety of sources should be consulted including, “contemporary sources from the original time; cahiers des charges; ground plans; biographies; iconographical sources like photographs, plans, drawings... and oral sources. Generally, everything which makes it possible to know the nature, specifications, meaning and history”⁴³

The standard drawing set may include site plans, floorplans, elevations, sections, details, building axonometrics, and contextual site development.

STATEMENT OF SIGNIFICANCE

“A Statement of Significance (SOS) is a declaration of value that briefly explains what a historic place is and why it is important. The SOS identifies key aspects of the place that must be protected in order for the historic place to continue to be important.”⁴⁴

⁴² Harley J. McKee, *Historic American Buildings Survey. Recording Historic Buildings* (Office of Archeology and Historic Preservation - National Park Service, Dept. of the Interior, 1970), 21.

⁴³ Marieke Jaenan, Safeguarding the spirit of an historic interior on the basis of the ‘Naragrid’. In 16th ICOMOS General Assembly and International Symposium: *‘Finding the spirit of place – between the tangible and the intangible’*. (Quebec, Canada: ICOMOS, 2008) 2.

⁴⁴ Parks Canada/Canada’s Historic Places, Canadian Register of Historic Places Writing Statements of Significance, 2006. <http://www.historicplaces.ca/media/5422/sosguideen.pdf>

The SOS is composed of three sections; firstly, the description of historic place; secondly, its heritage value; thirdly, a description of the character-defining elements.

SUPPORTING MATERIALS

This encompasses all relevant supporting materials that support the aforementioned standard heritage record and the proceeding Supplementary methodologies. This can include but is not limited to: large format photographs that describe elements such as the context, secondary elevations, and architectural details, audio recordings, artifacts, advertisements related to the occupancy, records of tenancy, Fire Insurance maps, Historic Maps.

THE RECORDER SHEET

1 DATE BUILT				☐ Factual ☐ Estimated ☐ Source		COMMENTS
Date						
2 ARCHITECT OR BUILDER						☐ Unknown
Name						
3 HISTORICAL SIGNIFICANCE						Building Significant in political, military, economic, cultural, or religious history ☐ Local ☐ Provincial ☐ National
Percentage of Historical Importance ☐ None ☐ Local ☐ Provincial ☐ National						
Event of Historical Importance ☐ Unknown ☐ Local ☐ Provincial ☐ National						
Name of personage or event ☐ Unknown ☐ Local ☐ Provincial ☐ National						
4 PRESENT USE						
Primary Use		Secondary Use				
(S1) Residential (S1) Single Dwelling (S1) Double Dwelling (S1) Multiple Dwelling (S1) Hotel or Inn (S1) Institutional Housing (S1) Other (S2) Social and Recreational (S2) Club or Lodge (S2) Welfare Group Facility (S2) Non-Athletic Recreation (S2) Participant Sport & Athletic (S3) Educational (S3) School (S3) College and University (S3) Research Establishment (S3) Other (S4) Exhibition, Audition, and Spectacle (S4) Museum (S4) Planetarium (S4) Theater or Cinema (S4) Sports or Grandstand (S4) Other (S5) Administrative, Professional, Financial (S5) Office (S5) Bank (S5) Exchange (S5) Commercial Lab. (S5) Organization Quarters (S5) Other (S6) Transportation (S6) Office (S6) Auto Facility (S6) Air Facility (S6) Water Facility (S6) Canchouse or stable (S6) Other (S7) Industrial and Manufacturing (S7) Factory or Plant (S7) Storage (S7) Service (S7) Mill (S7) Fur and Fudge (S7) Other (S8) Agricultural (S8) Farm Building (S8) Food Processing (S8) Greenhouse or Plant Storage (S8) Other (S9) Communication (S9) Telephone Building (S9) Radio and TV Station (S9) Newspaper (S9) Other (S10) Military (S10) Barracks (S10) Fortification (S10) Munitions (S10) Arsenal (S10) Hospital (S10) Clinic and Centre (S10) Nursing Home (S10) Animal Hospital (S10) Other (S11) Religious (S11) Church (S11) Monastery or Convent (S11) Rectory (S11) Church Hall (S11) Synagogue (S11) Customs House (S11) Embassy (S11) Court House (S11) Other (S12) Governmental, National and Provincial (S12) Legislative or Parliament (S12) Post Office (S12) Mint and Treasury (S12) Customs House (S12) Embassy (S12) Court House (S12) Other (S13) Non-Charter Water (S13) Ferry (S13) Tunnels (S13) Canal (S13) Dam (S13) Lock (S13) Water Feature (S13) Lighthouse (S13) Other (S14) Non-Charter Water (S14) Bridge (S14) Tunnels (S14) Canal (S14) Dam (S14) Lock (S14) Water Feature (S14) Lighthouse (S14) Other (S15) Miscellaneous (S15) Gate or Boundary Feature (S15) Kiosk or Info Bureau (S15) Monument (S15) Bell Tower (S15) Other (S16) Miscellaneous (S16) Gate or Boundary Feature (S16) Kiosk or Info Bureau (S16) Monument (S16) Bell Tower (S16) Other (S17) Miscellaneous (S17) Gate or Boundary Feature (S17) Kiosk or Info Bureau (S17) Monument (S17) Bell Tower (S17) Other (S18) Miscellaneous (S18) Gate or Boundary Feature (S18) Kiosk or Info Bureau (S18) Monument (S18) Bell Tower (S18) Other (S19) Miscellaneous (S19) Gate or Boundary Feature (S19) Kiosk or Info Bureau (S19) Monument (S19) Bell Tower (S19) Other (S20) Miscellaneous (S20) Gate or Boundary Feature (S20) Kiosk or Info Bureau (S20) Monument (S20) Bell Tower (S20) Other (S21) Miscellaneous (S21) Gate or Boundary Feature (S21) Kiosk or Info Bureau (S21) Monument (S21) Bell Tower (S21) Other (S22) Miscellaneous (S22) Gate or Boundary Feature (S22) Kiosk or Info Bureau (S22) Monument (S22) Bell Tower (S22) Other (S23) Miscellaneous (S23) Gate or Boundary Feature (S23) Kiosk or Info Bureau (S23) Monument (S23) Bell Tower (S23) Other (S24) Miscellaneous (S24) Gate or Boundary Feature (S24) Kiosk or Info Bureau (S24) Monument (S24) Bell Tower (S24) Other						
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(S1) Single Dwelling (S1) Double Dwelling (S1) Multiple Dwelling (S1) Hotel or Inn (S1) Institutional Housing (S1) Other (S2) Social and Recreational (S2) Club or Lodge (						

FIGURE 11 Sample Recorder Sheet pages (Granda, 2018)

The *Canadian Inventory of Historic Buildings Recorder Sheet* provides a baseline framework for the proposed methodology. Developed by Parks Canada, the *Recorder Sheet* was part of an unprecedented initiative to survey Canada's building stock predating 1914.⁴⁵ It identifies the building by name, location, ownership, occupancy, and use, a description of the forms and construction, the buildings physical history including the architect or builder, date, owners, and subsequent structural alterations, in addition to data on the historical persons and events associated with the building.⁴⁶ The constituent graphics found in the original *CIHB Recorder Sheet* were traced and redundant or irrelevant fields were removed to provide an updated version of the recorder that can be referred to in *APPENDIX A*. The *Recorder Sheet* alone is not sufficient to document the complex aspects that contribute to the spirit of place as it is limited to the exterior features of the building. However, it does successfully provide an overview of many of the contributing aspects of the built environment.

SUPPLEMENTARY DOCUMENTATION & ASSESSMENT METHODOLOGIES

NARA GRID

The *Nara Grid* provides a systematic methodology for the further assessment and articulation of the layered, intricate values related to the historic place. The grid compares the aspects of the source against the dimensions of the cultural heritage as identified in the UNESCO's *Nara Document on Authenticity*. "In this way a relationship can be visualized between the above-defined aspects and dimensions that help to make authenticity judgments...The Nara Grid was completed as a checklist to help identify different dimensions and aspects that cover the values attributed to the architectural heritage...Conservators can use it as a tool to

⁴⁵ Canada's Historic Places/Parks Canada, "Pioneers in Architectural History at Parks Canada!", accessed March 3, 2018, http://www.historicplaces.ca/en/pages/23_architectural_history.aspx.

⁴⁶ Harold Kalman, *The Evaluation of Historic Buildings* (Ottawa: Information Canada, 1980) 32.

promote discussion and wider understanding of heritage values by filling it out like a checklist.”⁴⁷

Table 2. Nara Grid for the Repair of Masonry or Rendering

Dimensions of the heritage				
Aspects of the sources related to documentation	Artistic	Historic	Social	Scientific
Form and Design	Skilled contribution to artistic expression	Appearance is influenced by understanding of historic skills	Contribution of society's members to visible expression of heritage preservation	Scientific-based support is required for skilled execution influencing the appearance
Materials and substance	Choice of materials and procedures influenced the original expression but also the new work	Understanding and mastering historic skills and materials contribute to the conservation of material and the skills themselves	X	Scientific investigation of materials gives craftspeople input into choice of materials and practices
Use and function	X	X	X	X
Tradition, techniques, and workmanship	Some artistic expressions call for traditional workmanship that require transfer of skills over generations	Research on historic workmanship contributes to its survival as intangible heritage	Groups of craftspeople are proud to contribute to the preservation of heritage with workmanship	Scientific investigation gives insight into procedures and workmanship and allows evaluation of the contribution to preservation
Location and setting	Artistic quality of craftsmanship influences the relationship between the object and its environment	Preservation of historic skills is a way to preserve the option of renewing historic settings	Involvement of craftspeople in conservation and maintenance makes the setting more accessible to public	X
Spirit and feeling	X	X	X	X

FIGURE 12 Example of the application of the Nara Grid (Koenraad, 2008)

SPECULATIVE PROCESS DRAWINGS

Using the measured drawings as a base, the purpose of the speculative process drawing is to further represent the unique occupancy and its related narratives of the historic building. This further articulation explores the reciprocal relationship the occupant has with the building, representing the intangible elements of processes that animate the built environment. By representing the processes, craft, knowledge, and occupants that animate the built environment within their exact environment, the place-based nature of the spirit of place is further articulated.

⁴⁷ Koenraad Van Balen, Experimenting with the 'NARA-grid', an evaluation scheme based on the Nara Document on Authenticity in *APT Bulletin*, 2008, 40.

Historic American Building Survey

The U.S. The National Park Service's *Historic American Buildings Survey (HABS)* and *Historic American Engineering Record (HAER)* programs "create surveys through fieldwork and primary research", the latter of which provides a more focused documentation of machinery and processes within buildings.⁴⁸ As seen in *FIGURE 13*, the records produced by the *HAER* program exemplify the documentation of intangible elements of the built environment through visual means. These process drawings "depict the machinery and placement as well as the flow of raw materials and product."⁴⁹

FIGURE 13 Historic American Engineering Record Salmon Canning Process (Whitely, The Salmon Canning Process, 1995)

⁴⁸ Library of Congress "Background and Scope of the Collections", accessed November 23, 2017, available at: <http://www.loc.gov/pictures/collection/hh/background.html>.

⁴⁹ "HAER Guidelines | HABS/HAER/HALS," National Parks Service, accessed March 12, 2018, <https://www.nps.gov/hdp/standards/haerguidelines.htm>.

Diderot Trade Diagrams

Similarly, the drawings from Diderot's *Encyclopédie*, or *Dictionnaire raisonné des sciences, des arts et des métiers*, etc. of 1765 describes technologies of the period, the traditional crafts, tools and processes, affording a better understanding of the mechanical and production processes.⁵⁰ As seen in *FIGURE 14*, these drawings illustrate the processes in-situ, and the tools alongside to form a better understanding of the intangible elements that contribute to the unique spirit of place.

FIGURE 14 Diderot's Encyclopedia Paper Crafts Trade Diagram (Diderot et al., *Encyclopedie*, 1765)

⁵⁰ Brewer, Daniel, "The *Encyclopédie*: Innovation and Legacy" in *New Essays on Diderot*, edited by James Fowler, Cambridge: Cambridge University Press, 2011, p. 55

COLLAGED IMAGE

A collage creates a dense non-linear and associative narrative field through initially unrelated aggregates, as the fragments obtain new roles and significations through the context and dialogue with other image fragments.⁵¹

Often context is documented through historic photographs, maps, and massing models to represent the changing environment surrounding the site. However, these forms of representation often leave the intangible as implicit, such as the associated value or occupancy, not fully representing the spirit of place. Beyond measured drawings, the collaged image, often employed by Mies van der Rohe (*FIGURE 15*), allows for representation of values and the fabrication of the place, more related to the experience of it. It is not an exacting, measured exercise but rather a qualitative layering that captures the contributing elements of the place. This convergence of the most important elements further reinforces the specificity of the intangible to place allowing for the representation of the processes, crafts, occupants, values, materiality, and context of the place.

FIGURE 15 Interior perspective of the *Ron Bacardi y Compania Administration Building in Santiago, Cuba* (van der Rohe, MoMA Mies van der Rohe Archive, 1957)

⁵¹ Juhani Pallasmaa, *The Embodied Image* (Chichester: John Wiley & Sons, 2011), 71-72.

MIGRATORY NARRATIVE MAPPING

This form of mapping is intended for the more detailed understanding of the context and the occupancy and related narratives. Through the exploration of a specific migratory narrative related to an occupant, one comes to better understand the context and forms a relationship between seemingly disparate sites in a geographical area. By combining geospatial data, a photo report of the associated buildings, and information regarding the time of occupancy, the use the building served, and the current status of the building one comes to better understand the nature of the occupant and their relationship to their context. By mapping and studying the former and later occupied sites related to the occupant, it will further clarify for what purposes the primary study site was selected and why it no longer served the occupant, if applicable.

FIGURE 16 Example of the migratory network mapping (Granda, 2018)

EXERCISES IN SENSORY PERCEPTION

To truly experience the built environment, one must experience it through all the senses, thus, to more accurately document a place, one must record it through all

the senses. Documenting through all the senses provides a deeper and broader understanding of the place and its associated occupancy, materials, condition, and values. The transmission of the place through all the senses allows for a more objective perception and valuation of the site to be made.

The exercises outlined in the *Recorder Sheet* (please refer to *APPENDIX A*) draw upon the work of media theorist Marshall McLuhan in *City as Classroom*. In this book, McLuhan provides exercises to train and question perception of the built environment. Drawing directly from this, some exercises have been modified to reflect the objectives of this thesis, while others have been added to further address the relationship of sensory perception with the spirit of place.

EXERCISES IN SENSORY PERCEPTION																																					
<p>1 DO SOME RECONNAISSANCE. THEN USE AN AUDIO RECORDER TO RECORD ALL THE NORMAL SOUNDS YOU HEAR. EDIT THE SOUNDS YOU HAVE COLLECTED TO A TWO-MINUTE COMPILATION THAT CREATES THE EFFECT OF THE PLACE THROUGH SOUND. TRY TO TRANSMIT THE FEELING OF BEING THERE, NOT THE IMPRESSION OF A 'TRIP THROUGH' WHEN YOU HAVE PLAYED THE AUDIO, ASK YOURSELF:</p> <p>HOW MANY SOUNDS DID THE PLACE MAKE? WHAT KIND OF SOUNDS WERE THEY? Refer to the Urban Sound Taxonomy</p> <table border="0"> <tr> <td>1 Human - voice - speech - predominantly French</td> <td>7 Mechanical - motorized vehicle - car - drive on cobblestone</td> </tr> <tr> <td>2 Mechanical - ventilation</td> <td>8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration</td> </tr> <tr> <td>3 Human - movement - footsteps</td> <td>9 Human - voice - speech - large group chatter</td> </tr> <tr> <td>4 Human - movement - typing on keyboard</td> <td>10 Mechanical - non-motorized vehicle - horse with carriage</td> </tr> <tr> <td>5 Human - movement - turning of pages</td> <td></td> </tr> <tr> <td>6 Human - movement - writing</td> <td></td> </tr> </table> <p>WHICH SOUNDS WERE REMARKABLE (FIGURE)?</p> <p>10 Mechanical - non-motorized vehicle - horse with carriage</p> <p>WHICH SOUNDS WERE USUAL, NORMAL, UNREMARKABLE (GROUND)?</p> <table border="0"> <tr> <td>1 Human - voice - speech - predominantly French</td> <td>7 Mechanical - motorized vehicle - car - drive on cobblestone</td> </tr> <tr> <td>2 Mechanical - ventilation</td> <td>8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration</td> </tr> <tr> <td>3 Human - movement - footsteps</td> <td>9 Human - voice - speech - large group chatter</td> </tr> <tr> <td>4 Human - movement - typing on keyboard</td> <td></td> </tr> <tr> <td>5 Human - movement - turning of pages</td> <td></td> </tr> <tr> <td>6 Human - movement - writing</td> <td></td> </tr> </table> <p>DID ANY SOUNDS OCCUR BOTH OUTSIDE AND INSIDE THE PLACE?</p> <table border="0"> <tr> <td>1 Human - voice - speech - predominantly French</td> <td>7 Mechanical - motorized vehicle - car - drive on cobblestone</td> </tr> <tr> <td>2 Mechanical - ventilation</td> <td>8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration</td> </tr> <tr> <td>3 Human - movement - footsteps</td> <td>9 Human - voice - speech - large group chatter</td> </tr> <tr> <td>4 Human - movement - typing on keyboard</td> <td></td> </tr> <tr> <td>5 Human - movement - turning of pages</td> <td></td> </tr> <tr> <td>6 Human - movement - writing</td> <td></td> </tr> </table>		1 Human - voice - speech - predominantly French	7 Mechanical - motorized vehicle - car - drive on cobblestone	2 Mechanical - ventilation	8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration	3 Human - movement - footsteps	9 Human - voice - speech - large group chatter	4 Human - movement - typing on keyboard	10 Mechanical - non-motorized vehicle - horse with carriage	5 Human - movement - turning of pages		6 Human - movement - writing		1 Human - voice - speech - predominantly French	7 Mechanical - motorized vehicle - car - drive on cobblestone	2 Mechanical - ventilation	8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration	3 Human - movement - footsteps	9 Human - voice - speech - large group chatter	4 Human - movement - typing on keyboard		5 Human - movement - turning of pages		6 Human - movement - writing		1 Human - voice - speech - predominantly French	7 Mechanical - motorized vehicle - car - drive on cobblestone	2 Mechanical - ventilation	8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration	3 Human - movement - footsteps	9 Human - voice - speech - large group chatter	4 Human - movement - typing on keyboard		5 Human - movement - turning of pages		6 Human - movement - writing	
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<p>2 RECORD FIVE OR TEN MINUTE OF ENVIRONMENTAL SOUNDS AT A COUPLE OF MORE LOCATIONS. EDIT YOUR RECORDINGS TO RECREATE THE EFFECT OF THE SITES, SO THAT A PERSON HEARING YOUR FINAL VERSION FOR THE FIRST TIME WOULD KNOW WHAT IT FELT LIKE TO BE IN THAT PLACE.</p> <p>WHAT IS THE LOUDEST SOUND IN EACH LOCATION? <i>Horse with carriage</i></p> <p>WHAT IS THE SOFTEST SOUND? <i>Turning of pages</i></p> <p>WHAT IS THE MOST BEAUTIFUL SOUND? <i>Horse with carriage</i></p> <p>WHAT IS THE UGLIEST SOUND? <i>Small transport truck - air brakes & acceleration</i></p> <p>WHAT IS THE LEAST IMPORTANT? <i>Mechanical - ventilation</i></p> <p>WHAT IS THE MOST SIGNIFICANT? <i>Turning of pages</i></p>																																					
<p>3 VISIT A SPACE WITHIN THE BUILDING THAT YOU CONSIDER THE MOST BEAUTIFUL. DESCRIBE THE [PLACE] ONLY IN TERMS OF WHAT YOU SEE. NEXT, CLOSE YOUR EYES AND LISTEN FOR A FEW MINUTES. IS THE PLACE STILL BEAUTIFUL? DESCRIBE THE PLACE ONLY IN TERMS OF WHAT YOU HEAR. CONTINUE BY DESCRIBING THE PLACE IN TERMS OF WHAT YOU CAN FEEL, SMELL, TASTE.</p> <p>The archives reading room</p> <p>SEEING THE PLACE Light filters through large windows on either side of the space. There is a beautiful join-ich hue to the space because of a cornice on the scaffolding on the exterior of the building. The space is intimate, with a curved small floor plate above and a brick division wall creates from behind the book shelf, creating the old bones of the building. If I look through the book shelves, I see the same artwork repeated through each book division wall. The parquet flooring is an obvious change from the former rough stone floor of the warehouse room. In the hidden spaces created by an oblique elevator, book shelves and pulled photos at against the exposed brick wall, where it meets the floor joists at the top of the wall, the bricks are silently put back to place.</p> <p>HEARING THE PLACE I can hear the sounds of footsteps in a nearby stairwell. Though the people work in the building, as the door is never opened, in nearby offices, I can hear the clicking of a mouse and typing on a keyboard. There is the small rumble exchanged by computers, hard drives, they are speaking French. The sound of pages turning and a pen writing on paper can hardly be heard over the sound of the ventilation system. Every so often, there is the sound from columns of the building of a vehicle braking then accelerating. The sound of a horse drawn carriage on the visible stone street reduces between the buildings. There are the muffled rumbles of a four wheel passing by the building.</p> <p>FEEL THE PLACE The air is still and languid. The parquet floor is hard underneath. The walls range from the smoothness of gypsum, to the rough brick courting, broken up by the wood framed windows.</p> <p>SMELL THE PLACE There is a faint smell of coffee wafting through the air from a break room down the hall. There is a strong scent of dusty old books. A slight smell of vinyl flooring is present.</p> <p>TASTE THE PLACE There is no perceptible flavour to the place.</p>																																					

VISIT A SPACE WITHIN THE BUILDING THAT YOU CONSIDER THE MOST BEAUTIFUL. DESCRIBE THE [PLACE] ONLY IN TERMS OF WHAT YOU SEE. NEXT, CLOSE YOUR EYES AND LISTEN FOR A FEW MINUTES. IS THE PLACE STILL BEAUTIFUL? DESCRIBE THE PLACE ONLY IN TERMS OF WHAT YOU HEAR. CONTINUE BY DESCRIBING THE PLACE IN TERMS OF WHAT YOU CAN FEEL, SMELL, TASTE.

FIGURE 17 Sample exercise in perception from the Recorder Sheet (Granda, 2018)

To aid in the classification of these sensory perceptions, several taxonomies and documentation methodologies have been included. The intention is that as with vocabulary used in describing architectural elements of the built environment, it is important that language used to identify and classify all senses be consistent to ensure data can be easily cross-referenced and analyzed. These taxonomies are only a small representation of the many that exist in relation to the classification of all sensory perception. It is recommended that additional taxonomies be sought to meet the specific needs of a project.

FIGURE 18 Urban Smell Taxonomy (based on the work of D. Quercia, et al., 2015)

FIGURE 19 Urban Sound Taxonomy (based on the work of J. Salamon, et al., 2014)

Additionally, these exercises required the use of supplementary tools. To facilitate the exercises related to the sense of sound, an audio recorder is suggested. To facilitate the collection of materials for exercises related to the sense of smell and touch. Exercise 7, asks the recorder to take texture impressions of the materials of the building using *EasyMold™ Casting Putty* (FIGURE 20). It is more common in conservation applications to use latex for the cleaning of stone; however, it has been found that the artifacts produced by this process are of interest all on their own. Due to time constraints, it was elected to use *EasyMold™* in its place as it is easily accessible, is of low cost and has a rapid cure time.

FIGURE 20 Silicone texture castings using EasyMold™ Casting Putty (Granda, 2018)

360° IMAGES

Finally, it is proposed that in addition to standard photography of the place, 360° images be captured either by an appropriate 360° camera or a smartphone. The images can then be viewed using the low-cost Google Cardboard™ virtual-reality headset. This technology allows users to access both user uploaded 360° images in addition to any environment that has been captured by Google Street View™. This immersive experience provides a further understanding of the context of the building, its spatial qualities, and relative scale.

PROPOSED DISSEMINATION METHODOLOGY

[The] primary function of cultural institutions is not so much that of preserving the artistic patrimony in warehouses as that of showing it, and making it known and accessible to the greatest number of people. This means that culture, history, and art are safer in the memory and direct experience of the observers/visitors than in watertight warehouses or in the hyperbaric chambers of culture. Hence the necessity, for every self-respecting institution, to show its collections, even prior to conserving them; or better still, to preserve them precisely through their presentation.⁵²

This statement made by the multi-faceted architect, Jorge Otero-Pailos, underlines the importance of the dissemination and accessibility of knowledge related to cultural heritage. The significance of a place is best transmitted through the direct experience of the place, resulting in the memory of the place, rather than the strict preservation of its record.

To this end, Pallasmaa suggests, “Experiencing a work of art is a private dialogue between the work and the viewer that excludes other interactions.”⁵³ The dissemination of the knowledge acquired through the proposed methodology for the documentation and assessment of the built environment, provides an immersive experience of the place by isolating the user from all which may detract from this experience in order to facilitate the understanding of the place.

⁵² Jorge Otero-Pailos et al., *Jorge Otero-Pailos: The Ethics of Dust* (Köln: Verlag der Buchhandlung Walther König, 2009), 74.

⁵³ Steven Holl, Alberto Perez Gomez, and Juhani Pallasmaa, *Questions of Perception: Phenomenology of Architecture* (San Francisco: William Stout, 2006), 31.

FIGURE 21 Mindfulness Chamber (Granda, 2018)

MINDFULNESS CHAMBER

As the dissemination component of this thesis, the *Mindfulness Chamber* facilitates a conversation with the building and the knowledge and artifacts acquired through the documentation process. Within the Mindfulness Chamber, the experience of the building will be disseminated through the presentation of the completed heritage record – its associated drawings, statement of significance, supporting materials – 360 immersive panoramas through the use of the Google Cardboard virtual-reality headset, curated scents, silicone texture casting artifacts, flavour cocktail, and composite audio files.

Several design considerations were important to ensure the most *accessible* transmission of knowledge possible. The information presented within the chamber had to be transmitted through a breadth of mediums and cover as many aspects of the building as possible such that there were many iterations of similar information to increase the users understanding of the place. The design of the chamber had to be *replicable* through simple materials and methods of construction. The material cost had to be *affordable* such that the financial component of the design did not present a barrier to most people. *Durability and portability* such that the chamber can be disassembled and reassembled in a variety of locations, providing the greatest number of people access to the knowledge presented. Finally, the chamber had to be *noise-dampening* to facilitate this intimate conversation of the building and such that as one is attempting to experience one place they are not distracted by another.

Please refer to *APPENDIX B* for further clarification of the required materials and assembly of the Mindfulness Chamber.

FIGURE 23 Mindfulness Chamber (Granda, 2018)

FIGURE 24 Exploded axonometric of the Mindfulness Chamber (Granda, 2018)

FIGURE 25 Mindfulness Chamber panel assembly (Granda, 2018)

FIGURE 26 Assembly of walls sandwiching plywood, framing & insulation (Granda, 2018)

FIGURE 27 Mindfulness Chamber interlocking hardware for quick assembly (Granda, 2018)

FIGURE 28 Truck box connectors (Granda, 2018)

FIGURE 29 Mindfulness Chamber flat-pack & furniture (Granda, 2018)

CONCLUDING REMARKS

Though the constituent parts of the heritage record can be used in the nomination of a property for designation, the intention is that this methodology can be used by even the non-professional to document that which they value. By enabling more people to document the built environment, a more inclusive building inventory can be produced.

To further disseminate the information acquired, it would be desirable to upload the building records, associated audio files, sensory classifications, images, and drawings to a **cybercartographic** platform. This allows users to upload content to a web-based map, making the information increasingly place-based. Consider the immersive experience of combining the user uploaded 360° images with audio files and other sensory classifications. The user would simultaneously be able to view the place while listening to site-specific audio and understanding all the constituent elements that form the spirit of place. This multimodal way of understanding the place ensures the broadest transmission of the place. As with any form of learning, providing the same information through a variety of different mediums allows the user to understand and value the place through the medium most meaningful to them.

Omitted due to their more rapidly changing nature, the further development of this methodology would benefit from the inclusion of the documentation of ambient lighting and climate.

The applicability of the Mindfulness Chamber beyond the purposes of this thesis can be seen in providing a memorable experience of a place remotely. The design is intended to allow for the multimodal experience of a place through carefully curated artifacts and records related to the place.

PART THREE **APPLICATION**

The application component of this thesis uses the Grey Nuns' Warehouse-Store building to exemplify the proposed methodology for the documentation and dissemination of the spirit of place. To further articulate the contributing aspects, the building has been considered both in its present use as an archive as well as in its previous use as a warehouse-store for the Granda Hermanos y Cia cigar manufacturer. The buildings former occupant is indicative of the avant-garde manufacturing processes that once animated the building and the Old Port of Montreal. Formed by my great-grandfather and his brothers, the company and the associated building, hold personal, local, provincial and national significance. Through the evaluation of these two prominent eras of the building history, a more encompassing record of the building is produced.

After mapping and evaluating the building stock associated to the Granda Hermanos y Cia cigar manufacturer, the site was, among many other reasons, selected due to: its evident architectural value & associated protection; the current occupant, The Grey Nuns of Montreal, are the original owners with interest in preservation of the building; its current function as an archive for the proprietor provides resources that would, otherwise, be inaccessible and is an interesting contrast to its former occupant; it being representative of a unique Montreal building typology; it being representative of associated prominent religious groups & power of the time; and, the unique sensory environments, processes, craft, artifacts associated with the cigar rolling process that previously animated the building.

It should be noted that the record of the previous use as a cigar manufacturer is based on in-depth historical research of the building and evaluation of the associated processes, traditions, and crafts. The representation of the previous use is, thus, more **interpretive** in nature. This informed interpretation is understood to be as valuable and as valid as informed architectural conservation work.

As part of the research, the author travelled to: the World Heritage Site of the Viñales Valley in Cuba; the last hand-rolled cigar manufacturer in Canada, Frank Correnti Cigars; and, the former heart of Canadian tobacco production, Norfolk County to further understand the reciprocal implications of the cigar manufacturing processes and the specificity of the place. The travels to Cuba were integral to understand the weight of the cigar manufacturing industry, the culture that surrounds it, the pride of traditional craft and knowledge, in addition to its viability as a global export. Visits to the Frank Correnti cigar factory and the Norfolk County helped the author to understand the cigar-manufacturing process within the Canadian-context and the similarities and differences that exist between the varying contexts.

The following section is comprised of the Statement of Significance, Recorder Sheet, and Exercises in Sensory Perception, Nara Grid, supporting materials, and drawing set. This is followed by images and descriptions of the dissemination of the records and artifacts produced in the documentation of the spirit of place.

STATEMENT OF SIGNIFICANCE

DESCRIPTION OF THE HISTORIC PLACE

The Grey Nuns' Warehouse-Store III, as part of the *Former General Hospital of Montreal*, was designated as a Classified immovable heritage site by the Minister of Culture and Communications Quebec in 2013. The hospital complex (*FIGURE 1*) - comprised of a main stone building, a sacristy, the remains of a chapel, and the former warehouse-store - was established in 1693 and is located at the intersection of Saint-Pierre, Normand Streets and Place d'Youville in Point-à-Callière, in the Ville-Marie borough of Montreal. For the purposes of this study, the focus will be on the warehouse-store - formally known to by conservation authorities as the *Grey Nuns' Warehouse-Store III* - located at the northwestern corner of the site.

FIGURE 1 The Former General Hospital of Montreal

The warehouse-store emerges as a building typology in the mid- to late-nineteenth century. During this time, “present-day Old-Montreal was first and foremost the hub of what was then the economic capital of British North-America... From west to east, the whole of present-day Old-Montreal was the main Canadian distribution centre for imported goods and domestically manufactured products: the latter were often made in the district.”¹ This new building typology “accommodated the many activities that contributed to the city’s commercial prosperity.”² During this time, some of the most prominent builders and owners were the nuns. As one of the three major women’s orders in Victorian Montreal, the Grey Nuns erected four warehouse-stores (*FIGURE 2*) between 1872 and 1874. Designed by architect Michel Laurent, the original construction of the Grey Nuns’ Warehouse-Store III features six adjoining units.

Until 1980, the port’s proximity attracts wholesalers and distributors, including fabric importer EW Mudge, Gourock Ropework Export Co., cigar manufacturer Grands Hermanos y Cia and Oxol Fluid Beef Co., the last two of which have left their names painted on the low stone arches of the building. In 1981, The Grey Nuns returned to the site which now houses their general administration & archives. Having been used primarily for warehousing and manufacturing for a century, the building underwent major renovation and restoration to accommodate the occupants evolving needs. As part of this work, the two end units previously rebuilt following a fire, were demolished, the depth of the building was reduced by nearly 50%, the doors converted into windows and an addition connects the convent to the warehouse-store building.³

1 Joanne Burgess et al., *Old Montreal: History through Heritage* (Sainte-Foy: Publications Du Québec, 2004) 166.

2 Ibid.

3 “Magasins Des Soeurs Grises III,” *Magasins Des Soeurs Grises III - Répertoire Du Patrimoine Culturel Du Québec*, accessed November 3, 2017, <http://www.patrimoine-culturel.gouv.qc.ca/rpcq/detail.do?methode=consulter&id=115224&type=bien#.WtYAGlgBM2w>.

FIGURE 2 Warehouse-stores built by the Grey Nuns between 1872 and 1874

FIGURE 3 The Grey Nuns' Warehouse-Store III

DESIGNATION

Forms part of the *Former General Hospital of Montreal*
Classified immovable heritage site
Minister of Culture and Communications Quebec
2013

CIVIC ADDRESS

138 Saint Pierre Street

BUILDING OWNER

Grey Nuns' of Montreal

CONSTRUCTION DATE & ARCHITECT

1874 Michel Laurent

MAJOR MODIFICATION

1981 Desnoyers, Mercure & Moshe Safdie

NO. OF FLOORS

3 with mezzanine + basement (formerly 4 + basement)

MATERIAL

Montreal grey sandstone / Brick division walls

BUILDING TYPE

Administration & archives (formerly warehouse-stores)

SELECT TENANTS

1903-1917 Granda Hermanos y Cia

1903-1975 Mudge E. W. and Co.

1906-1975 Gourock Ropework Export Co. Ltd.

HERITAGE VALUE

The former General Hospital of Montreal site holds significance locally, provincially and nationally. In particular, it is of heritage interest for its **historical value**, recalling the social role of two important religious communities that occupied the site, the Hospital Brothers of the Cross & Saint Joseph and the Sisters of Charity of Montreal, known as the Grey Nuns'. Secondly, the site is of heritage interest for its **architectural value**, constructed by architect Michel Laurent (1833-1891) the building is representative of commercial and industrial architecture of the period, with its "many glazed openings and ornamentation from classical vocabulary."⁴ The site as a whole is indicative of the different phases of occupation of the site. Finally, the site is also of heritage interest for its **archaeological value**. The site has been host of several excavation campaigns since 1979, some of which have uncovered numerous artifacts and ancient infrastructures.

CHARACTER-DEFINING ELEMENTS

The characteristics of the former warehouse-store related to the site's historic, architectural and archaeological values include:

- + its volume, including the "L" plan, the four-storey elevation and the flat roof;
- + materials, including siding in smooth or chamfered stone;
- + the characteristics of openings, including arched windows, rectangular windows and low-bay windows;
- + the colossal pilasters;
- + the cornice with modillions;
- + the inscription "1874 BATISSES DES SOEURS GRISES Built by E. Plante and Dubuc" (*FIGURE 4*);
- + painted posters (*FIGURE 5*)

FIGURE 4 Cornerstone with inscription

FIGURE 5 Painted poster bearing 'Granda' name

⁴ "Former General Hospital of Montreal," Former General Hospital of Montreal - Répertoire Du Patrimoine Culturel Du Québec, accessed November 3, 2017, <http://www.patrimoine-culturel.gouv.qc.ca/rpcq/detail.do?methode=consulter&id=96641&type=bien#.WtYeVYgbM2y>.

GRANDA HERMANOS Y CIA

As one of the select tenants of the Grey Nuns' Warehouse-Store III building, Granda Hermanos y Cia is exemplary of the Victorian industrial enterprises that operated within the warehouse-stores of Montreal. The company was formed on July 1 1900 and various versions of the company continued into the 1940s. The Granda brothers had learned the cigar-making trade during their childhood in northern Spain, having immigrated to New York in the late nineteenth century and moving to Montreal to flee the hostility caused by the Spanish-American War. Granda Hermanos y Cia pioneered the production of the "authentic" Cuban cigar made in Canada. The company was wildly successful, having sold 23,100 cigars in its first month, and 172,575 cigars in June 1901. The company then moved into the larger factory - the Grey Nuns' Warehouse-Store III - to meet the production needs as the company had oversold by 350,000 cigars.

Granda Hermanos y Cia resulted from several factors; firstly, the company was able to "profit from the higher tariffs on imported Cuban cigars imposed by the Laurier government in 1897; secondly, the hostility caused by the Spanish-American War brought several skilled Spanish and Cuban cigar makers; and finally, the belief in Cuban tobacco's superiority which became widely available again following the war. In order to appeal to the connoisseur and to convince the public that an authentic Cuban cigar could be manufactured in Canada, Granda Hermanos y Cia had to appeal to the criteria of the **origins of the tobacco and skilled labour**.

The company regularly reported to the Canadian Cigar & Tobacco Journal about Frank Granda's buying trips to Cuba in order to select the best leaves for its cigars. Additionally, Granda Hermanos y Cia used extensive advertising to "legitimize [...] consumption through knowledge of the process of cigar making"⁵ mounting displays of the cigar in all of its phases in store windows to authenticate that the cigars produced were of the same quality as those made in Cuba. The company not only imported authentic product, but also authentic labour. Granda Hermanos y Cia insisted on having a workforce made up of only the finest cigar rollers in the world - the Spanish and Cuban. It is precisely these "notions of skilled labour and the terroir of the tobacco - the structures of bourgeois connoisseurship - that elevated the cigar as a symbol of wealth and to the height of prestige among tobacco products."⁶

As Zino Davidoff wrote in 1969:

“Neither war nor politics has altered the cigar. Great cigars still come from the same precious land. Surviving every vicissitude, a good Havana with a gold or purple band, in its wooden box with cedar shavings, encased in its baroque splendour, is still the master of the cigar world. It cannot be cut off from its glorious past or its obscure origins. Of noble lineage, it will never be a simple manufactured object...It is something that commands respect...A good cigar contains the promise of a totally pleasurable experience...If there is a secret to the cigar, it is to be found in the slow movements, the dignified measured smoking. The movements are more than mannerisms; they are ceremonial acts...The conversation of cigar smoking ought to be slow and majestic...A cigar cannot be truly enjoyed without contemplation, without thinking. You cannot smoke anything at any time, in any place. A cigar should fit your mood, habits, personality, surroundings...There is an occasion for each cigar and a cigar for each occasion.”⁷

The cigar manufacturing process is an incredibly immersive experience, piquing the senses and nuanced with craft and rituals. Each step within the process has its own architectural and sensory implications. It is this knowledge of craft that was sought after by Granda Hermanos y Cia, and was the reason why the company not only imported material, but also labour to ensure the highest quality of cigar.

⁵ Jarrett Rudy, *The Freedom to Smoke: Tobacco Consumption and Identity* (Montréal: McGill-Queens University Press, 2014) 65.

⁶ Jarrett Rudy, *The Freedom to Smoke: Tobacco Consumption and Identity* (Montréal: McGill-Queens University Press, 2014) 68.

⁷ Jonathan Curry-Machado, *Global Histories, Imperial Commodities, Local Interactions* (Basingstoke: Palgrave Macmillan, 2013) 268.

RECORDER SHEET

The **RECORDER SHEET** assists in the identification of primary information related to the place, its physical form, its associated historical persons and events, in addition to the the values of the building, and sensory perception of the place, all of which contribute to the spirit of the place.

The **RECORDER SHEET** in conjunction with the

- Drawing Set -
- Statement of Significance -
- Supporting Materials -

form the **HERITAGE RECORD** of the building.

STANDARD HERITAGE RECORDING TOOLS

1 OVERSIZED CLIPBOARD

2 17" X 22" GRAPH PAPER

3 PROFILE GAUGE

4 LARGE 30-60-90
DRAFTING TRIANGLE

5 DIGITAL CAMERA

6 PENCIL / RED PEN / ERASERS

7 HEADLAMP

8 PLUMB BOB

9 METAL MEASURING TAPES

10 DIRECTIONAL
COMPASS

11 LINE LEVEL &
STRING

SUPPLEMENTARY RECORDING TOOLS

12 ACRYLIC SHEET, ROD
EASYMOLD SILICONE PUTTY

13 RE-SEALABLE BAGS

14 LASER
DISTANCE
MEASURER

15 AUDIO
RECORDER

16 360°
CAMERA

17 PORTABLE
TRIPOD

18 GOOGLE
CARDBOARD
VR HEADSET

19 SMART
PHONE

Province			
Quebec			
City			
Montreal			
Address			
138	Saint-Pierre Street	/	Lot 1 179 976
No.	Street Name	Concession	Lot
Building Name			
Grey Nuns' Warehouse-Store III			
Present Owner			
The Grey Nuns of Montreal			
Address of Owner			
138 Saint-Pierre Street, Montreal, Quebec			
Tenant			
The Grey Nuns of Montreal			
Original Owner or Tenant			
The Grey Nuns of Montreal			
Date Built			
1874		☐	☒
		ESTIMATED	FACTUAL
Date of Survey			
November 17, 2017			
Comments			
The Grey Nuns of Montreal returned to the site in 1981 to set up their general administration & archives			
Sketch			

1 DATE BUILT <div style="display: flex; justify-content: space-between; align-items: flex-start;"> <div style="width: 30%;"> 1874 Date </div> <div style="width: 30%; text-align: center;"> ☒ Factual </div> <div style="width: 30%; text-align: center;"> ☐ Estimated </div> <div style="width: 10%; text-align: right;"> <i>Designation webpage & cornerstone inscription</i> Source </div> </div>								
2 ARCHITECT OR BUILDER <div style="display: flex; justify-content: space-between; align-items: flex-start;"> <div style="width: 80%;"> Michel Laurent Name </div> <div style="width: 15%; text-align: center;"> ☐ Unknown </div> </div>								
3 HISTORICAL SIGNIFICANCE <div style="display: flex; justify-content: space-around; align-items: center;"> ☐ None </div> <div style="display: flex; justify-content: space-around; align-items: center;"> ☐ Unknown </div>	<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> Personage of Historical Importance <div style="display: flex; justify-content: space-around; align-items: center;"> ☒ Local ☒ Provincial ☐ National </div> Event of Historical Importance <div style="display: flex; justify-content: space-around; align-items: center;"> ☐ Local ☐ Provincial ☐ National </div> </div> <div style="width: 48%;"> Building Significant in political, military, economic, cultural, or religious history <div style="display: flex; justify-content: space-around; align-items: center;"> ☒ Local ☒ Provincial ☒ National </div> </div> </div> <div style="border-top: 1px solid black; margin-top: 5px;"> Name of personage or event </div>							
4 PRESENT USE								
<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> General Administration Primary Use </div> <div style="width: 48%;"> Archives Secondary Use </div> </div>								
<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <div style="display: flex;"> <div style="width: 48%;"> <p>(01) Residential</p> <ol style="list-style-type: none"> 1. Single Dwelling 2. Double Dwelling 3. Multiple Dwelling 4. Hotel or Inn 5. Institutional Housing 6. Other <p>(02) Social and Recreational</p> <ol style="list-style-type: none"> 1. Club or Lodge 2. Welfare Group Facility 3. Non-Athletic Recreation 4. Participant Sport & Athletic 5. Other <p>(03) Educational</p> <ol style="list-style-type: none"> 1. School 2. College and University 3. Library 4. Research Establishment 5. Other <p>(04) Exhibition, Audition, and Spectacle</p> <ol style="list-style-type: none"> 1. Museum 2. Planetarium 3. Auditorium 4. Theater or Cinema 5. Exposition 6. Stadium or Grandstand 7. Other <p>(05) Administrative, Professional, Financial</p> <ol style="list-style-type: none"> 1. Office 2. Bank 3. Exchange 4. Commercial Lab 5. Organization Quarters 6. Other </div> <div style="width: 48%;"> <p>(06) Mercantile</p> <ol style="list-style-type: none"> 1. General Retail Store 2. Special Store or Shop 3. Mail Order House 4. Market 5. Wholesale Store 6. Display Room 7. Shopping Centre 8. Storage 9. Other <p>(07) Industrial and Manufacturing</p> <ol style="list-style-type: none"> 1. Factory or Plant 2. Storage 3. Service 4. Mill 5. Furnace and Forge 6. Other <p>(08) Agricultural</p> <ol style="list-style-type: none"> 1. Farm Building 2. Food Processing 3. Fish Hatchery 4. Greenhouse or Plant Storage 5. Other <p>(09) Communication</p> <ol style="list-style-type: none"> 1. Telephone Building 2. Radio and TV Station 3. Newspaper 4. Radar 5. Other <p>(10) Transportation</p> <ol style="list-style-type: none"> 1. Railroad Facility 2. Auto Facility 3. Air Facility 4. Water Facility 5. Coachhouse or stable 6. Other </div> </div> </div> <div style="width: 48%;"> <div style="display: flex;"> <div style="width: 48%;"> <p>(11) Governmental, National and Provincial</p> <ol style="list-style-type: none"> 1. Legislative or Parliament 2. Office 3. Post Office 4. Mint and Treasury 5. Customs House 6. Embassy 7. Court House 8. Other <p>(12) Governmental, City and County</p> <ol style="list-style-type: none"> 1. City Hall 2. Court House 3. Community Hall 4. Registry Office 5. Other <p>(13) Governmental – Other</p> <ol style="list-style-type: none"> 1. Public Safety and Service 2. Penal Institution 3. Other <p>(14) Military</p> <ol style="list-style-type: none"> 1. Barracks 2. Armory 3. Fortification 4. Other <p>(15) Remedial</p> <ol style="list-style-type: none"> 1. Hospital 2. Clinic and Centre 3. Nursing Home 4. Asylum 5. Animal Hospital 6. Other </div> <div style="width: 48%;"> <p>(16) Religious</p> <ol style="list-style-type: none"> 1. Church 2. Monastery or Convent 3. Rectory 4. Church Hall 5. Synagogue 6. Other <p>(17) Food Service</p> <ol style="list-style-type: none"> 1. Restaurant 2. Tavern or Bar 3. Other <p>(18) Funerary</p> <ol style="list-style-type: none"> 1. Cemetery 2. Mausoleum or Monument 3. Funeral Home 4. Other <p>(19) Non-Shelter Water</p> <ol style="list-style-type: none"> 1. Bridge 2. Aqueduct 3. Tunnel 4. Dam 5. Lock 6. Wharf 7. Lighthouse 8. Water Feature 9. Other <p>(20) Non-Shelter Other</p> <ol style="list-style-type: none"> 1. Gate or Boundary Feature 2. Kiosk or Info Bureau 3. Non-Funeral Monument 4. Clock Tower 5. Bell Tower 6. Other <p>(21) Mixed (More than 2)</p> <p>(22) Other</p> <p>(23) Vacant</p> <p>(24) Abandoned</p> </div> </div> </div> </div>								
5 ORIGINAL USE <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="width: 30%;"> Mercantile & Manufacturing </div> <div style="width: 30%; text-align: center;"> ☐ Unknown </div> <div style="width: 30%; text-align: center;"> ☐ Same </div> </div>								
6 SITE <div style="display: flex; justify-content: space-around; align-items: center;"> ☐ Unknown ☒ Original ☐ Moved </div>		Other						
7 ENVIRONMENT & THREAT								
	SECURE	THREAT	UNKNOWN		SECURE	THREAT	UNKNOWN	Other
Urban Isolated	X			Rural Isolated				
Urban Part of Compatible Group	X			Rural Part of Compatible Group				
Urban Part of Hostile Group	X			Rural Part of Hostile Group				

8 MASSING OF UNITS										COMMENTS
Currently - 4 units Formerly - 6 units		
SINGLE, DETACHED	DOUBLE, SEMI-DETACHED, RELATED	DOUBLE, SEMI-DETACHED, NON-RELATED	ROW, RELATED, END	ROW, RELATED, INTERMEDIATE	ROW, NON-RELATED, END	ROW, NON-RELATED, INTERMEDIATE	ATTACHED, IRREGULAR	OTHER				
9 PLAN										Formerly rectangular

SQUARE	RECTANGULAR	RECTANGULAR	L	U	T	H	CIRCULAR	POLYGON

CENTRE SPACE	PAVILION	IRREGULAR	APSIDAL	APSE AND TRASEPT	APSE AND NARTHEX	NARTHEX AND TRASEPT	OTHER					
10 WINGS

NONE	UNKNOWN	FRONT	EITHER SIDE	FRONT AND EITHER SIDE	BOTH SIDES	FRONT AND BOTH SIDES	REAR	FRONT AND REAR

REAR AND EITHER SIDE	REAR AND BOTH SIDES	FRONT, REAR AND EITHER SIDE	FRONT, REAR AND BOTH SIDES	IRREGULAR								
11 FOR CHURCHES ONLY - CHURCH TOWERS & SPIRES

NONE	SINGLE, CENTER	SINGLE, EITHER SIDE	PAIR, EACH SIDE	TWO, CENTRE AND SIDE	THREE, CENTRE AND BOTH SIDES	MULTI	OTHER					
12 CHURCH TOWERS & SPIRES - LOCATION (Multiple Choice)

NONE	INSET	FACADE	EXTENSION	WINGS	OTHER							
13 PLOT AREA												
95.81m Frontage		Unknown		45.07m Depth		Unknown						
14 BUILDING AREA												
32.54m Width		Unknown		17.43m Depth		Unknown						
15 STOREYS										Formerly 4 storeys

UNKNOWN	1 STOREY	1 1/2 STOREY	1 SPLIT	1 FRONT, 2 REAR	2 STOREYS	2 STOREYS, OVERSAIL	2 1/2 STOREYS	2 SPLIT

3 STOREYS	3 1/2 STOREYS	4 STOREYS	5 STOREYS	MULTI	IRREGULAR	OTHER						
16 BAYS - MAIN FACADE (One floor only)												
FLOOR		1	2	3	4	5	6	7	8		MULTI	OTHER
FLOOR		1	2	3	4	5	6	7	8		MULTI	OTHER
FLOOR		1	2	3	4	5	6	7	8		MULTI	OTHER
17 BASEMENT AREA

UNKNOWN	1 STOREY	1 1/2 STOREY	1 SPLIT	1 FRONT, 2 REAR	2 STOREYS	2 STOREYS, OVERSAIL	2 1/2 STOREYS	2 SPLIT				
18 BASEMENT WALL MATERIAL												
NONE	UNKNOWN	WOOD POST	LOG SILL	MASONRY PIER	RUBBLE	CUT STONE	CONCRETE BLOCK	POURED CONCRETE	BRICK		OTHER	

EXTERIOR WALL MATERIAL									COMMENTS
19 EARTH									
NONE	UNDETERMINED	TAMPED EARTH	MUD BRICK OR BLOCK	SOD & TURF	EARTH & LIME	OTHER			
20 WOOD									
NONE	VERTICAL LOG	VERTICAL SHAPED LOG	VERTICAL PLANK	HORIZONTAL LOG	HORIZONTAL SHAPED LOG	HORIZONTAL LOG CORDWOOD	HORIZONTAL PLANK	MORTISE & TENON (RED RIVER FRAME)	
PANEL OR PLYWOOD	FLUSH-BOARD	ASHLAR IMITATION	CLAPBOARD	SPLIT WEATHERBOARD	SHIPLAP	SHINGLE	VERTICAL BOARD & BATTEN	OTHER	
21 STONE - SHAPE & COURSING									
NONE	PLAIN OR SPLIT FIELDSTONE	FLINT AND/OR COBBLE	SLATE OR SHALE	RUBBLE, RANDOM	RUBBLE, COURSED	RUBBLE, SQUARED	CUT STONE, BROKEN COURSE	CUT STONE, COURSED	
PANEL	COMPOSITION	OTHER							
22 STONE - TEXTURE OR FINISH									
NONE	NATURAL	SAWN	TOOLED OR HAMMERED	SMOOTH DRESSED	POLISHED	ROCK-FACED	RUSTICATED	VERMICULATED	
23 BRICK									Window infill
NONE	HEADER BOND	STRETCHER BOND	ENGLISH BOND	FLEMISH BOND	COMMON BOND	GARDEN WALL	OTHER		
24 COMPOSITION OR TILE									
NONE	UNDETERMINED	COMPOSITION SHINGLE OR SHEET	PLASTER OR STUCCO	ASBESTOS CEMENT SHEET	TILE	SLATE	OTHER		
25 CONCRETE									
NONE	UNDETERMINED	POLISHED	BLOCK	PRE-CAST PANEL, PLAIN	PRE-CAST PANEL, SHAPED	OTHER			
26 METAL									
NONE	UNDETERMINED	GALVANIZED TIN OR IRON	METAL SHEET	ALUMINUM SIDING	METAL & GLASS	CAST IRON			
27 IS THE BUILDING SHEATHED?									
<div>☐ Yes</div> <div>☐ No</div> <div>☒ Undetermined</div>									
28 WALL CONSTRUCTION									
UNDETERMINED	VERTICAL LOG	HORIZONTAL LOG	HORIZONTAL LOG CORDWOOD	VERTICAL PLANK	HORIZONTAL PLANK	MORTISE AND TENON (FRAME)	MORTISE AND TENON (RED RIVER FRAME)	NAILED FRAME	
GLUED AND LAMINATED FRAME	UNDETERMINED, WOOD FRAME	EARTH	STONE	BRICK	CONCRETE BLOCK	CONCRETE, POURED	STEEL OR IRON	OTHER	

29 ADDITIONAL EXTERIOR WALL MATERIAL - MAIN FACADE - Multiple Choice										COMMENTS
☒ NONE	WOOD	TILE OR TERRACOTTA	PLASTER OR STUCCO	STONE	BRICK	METAL	COMPOSITION	OTHER		
30 EXTERIOR SHEATHING - OTHER FACADES										Two brick facades not original to building
☐ Unknown	☐ Same As Main	☒ Different From Main	☒ Brick - Stretcher Bond ☐ List							
31 WALL DESIGN AND DETAIL - Multiple Choice										
☐ NONE	☐ RECESSED PANEL	☒ ARCADING	☒ ENGAGED COLUMN OR PILASTER	☐ PIER AND SPANDREL	☐ QUOINS	☐ ENTABLATURE AND/OR FRIEZE	☐ STRING OR BELT	☐ CORBELING		
☐ PLINTH	☐ DECORATIVE PANEL OR CARVING	☒ INSCRIPTION OR DATE STONE	☒ DECORATIVE DESIGN OR PAINTING	☐ END BOARD	☒ TIE ROD ANCHORS	☐ DECORATIVE BRICK	☐ DECORATIVE SHINGLE	☐ OTHER		
32 ROOF SHAPE										Slopes away from main facade at back
☐ LOW GABLE	☐ MEDIUM GABLE	☐ HIGH GABLE	☐ CENTRE GABLE	☐ OFFSET GABLE	☐ CROSS GABLE	☐ HIPPED GABLE	☐ BELLCAST GABLE	☐ GABLE OTHER	☐ PYRAMIDAL	
☐ LOW HIP	☐ MEDIUM HIP	☐ HIGH HIP	☐ TRUNCATED HIP	☐ BELLCAST HIP	☐ GABLET	☐ HIP OTHER	☐ GAMBREL	☐ HIPPED GAMBREL	☐ BELLCAST GAMBREL	
☐ GAMBREL OTHER	☐ MANSARD 4 SIDES	☐ BELLCAST MANSARD 4 SIDES	☐ MANSARD 2 SIDES	☐ HALIFAX MANSARD FRONT	☐ BELLCAST MANSARD FRONT	☐ MANSARD OTHER	☐ GAMBREL FRONT	☐ FRONT OTHER		
☐ SHED	☐ SALTBOX	☐ BOOMTOWN	☒ FLAT	☐ SAWTOOTH	☐ MONITOR	☐ DOME	☐ CONICAL	☐ VAULTED OR ARCHED	☐ OTHER	
33 ROOF MATERIAL										
☐ UNKNOWN	☐ THATCH AND SOD	☐ WOOD	☐ TILE	☒ METAL	☐ SLATE	☐ COMPOSITION	☐ GLASS	☐ CONCRETE	☐ TAR & GRAVEL	☐ OTHER
34 CHIMNEY LOCATION - SIDE TO SIDE - Multiple Choice										Formerly offset left & right
☒ NONE	☐ CENTRE	☐ OFFSET LEFT	☐ OFFSET RIGHT	☐ SIDE LEFT	☐ SIDE RIGHT	☐ CLUSTER	☐ EXTERIOR SIDE	☐ OTHER		
35 CHIMNEY LOCATION - FRONT TO BACK - Multiple Choice										Formerly centre
☒ NONE	☐ CENTRE	☐ FRONT	☐ REAR	☐ EXTERIOR	☐ OTHER					
36 CHIMNEY STACK MATERIAL										Formerly brick
☒ NONE	☐ UNKNOWN	☐ WOOD POST	☐ LOG SILL	☐ MASONRY PIER	☐ RUBBLE	☐ CUT STONE	☐ CONCRETE BLOCK	☐ POURED CONCRETE	☐ BRICK	
37 CHIMNEY STACK UNITS - Multiple Choice										Formerly single
☒ NONE	☐ SINGLE	☐ LINKED TOP	☐ LINKED AT BASE	☐ PIERCED	☐ JOINED	☐ OTHER				

38 DORMER SHAPE - ANY FACADE									COMMENTS

NONE	GABLE, NO OVERHANG	GABLE, WITH OVERHANG	GABLE, WITH RETURN	PEDIMENT	GABLE, STEPPED	GABLE, DECORATED	SWEPT	HOODED

HIPPED	HIPPED GABLE	GABLET	SHED	BAY	TRIANGULAR	GAMBREL	MANSARD	VICTORIAN SEGMENTAL
OTHER								
VICTORIAN ROUND	OTHER								

39 ROOF TRIM - EAVES TYPE									COMMENTS

CLOSE EAVES	EAVES PROJECTING, NO RAFTERS EXPOSED	EAVES PROJECTING, RAFTERS EXPOSED	CORNICE FASCIA ALONE	FRIEZE ALONE	PROJECTING EAVES AND FRIEZE	FASCIA AND FRIEZE	CORNICE WITH FASCIA AND BRACKETS	CORNICE BOXED, PLAIN

CORNICE BOXED, DECORATED	BARGEBOARD	CORNICE BOXED, BRACKETS OR CONSOLES	CORNICE BOXED, SLOPED SOFFIT	CORNICE BOXED, SLOPED SOFFIT, FRIEZE	CORNICE BOXED, PLAIN, FRIEZE PLAIN	CORNICE BOXED, FRIEZE DECORATED	CORNICE BOXED, DECORATED FRIEZE PLAIN	CORNICE BOXED, DECORATED FRIEZE DECORATED
OTHER			
CORNICE BOXED WITH FRIEZE & BRACKETS	PARAPET, PLAIN	PARAPET, CRENELLATED	PARAPET, ENTABLATURE	PARAPET WITH BALUSTRADE	PARAPET, OTHER	OTHER			

40 ROOF TRIM - EAVES MATERIAL									COMMENTS	
NONE	UNKNOWN	WOOD	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER	

41 ROOF TRIM - RAKING TYPE									COMMENTS
NONE	VERGES CLOSE	VERGES PROJECTING, PLAIN	CORNICE, FASCIA ALONE	CORNICE BOXED, PLAIN	CORNICE BOXED, DECORATED	VERGES PROJECTING FRIEZE	FASCIA AND FRIEZE	CORNICE BOXED, PLAIN AND FRIEZE

CORNICE BOXED, DECORATED AND FRIEZE	CORNICE BOXED, BRACKETS OR CONSOLES WITH OR W/OUT FRIEZE	CORNICE BOXED, PLAIN WITH RETURN WITH OR W/OUT FRIEZE	CORNICE BOXED, DECORATED, WITH RETURN WITH OR W/OUT FRIEZE	CORNICE BOXED PEDIMENTED	BARGEBOARD	PARAPET GABLED	STEPPED PARAPET	DECORATED PARAPET
OTHER								
PLAIN PARAPET	OTHER								

42 ROOF TRIM - RAKING MATERIAL									COMMENTS	
NONE	UNKNOWN	WOOD	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER	

43 ROOF TRIM- SPECIAL FEATURES - Multiple Choice									COMMENTS
NONE	CUPOLA OR LANTERN	BELVEDERE OR OPEN WALK	FINIAL OR URN	CRESTING	DROP OR PENDANT	MONUMENTAL PEDIMENT	DECORATED PEDIMENT	ADDITIONAL OR DECORATED GABLES

ADDITIONAL GABLE WITH WINDOWS	CORNER BRACKET	OTHER							

43 MAIN WINDOW LOCATION (One Floor Only)															COMMENTS														
Ground or First Floor					OR	Second Floor					OR	Third Floor																	
44 MAIN WINDOW STRUCTURAL OPENING SHAPE																													
																OTHER													
FLAT		SEGMENTAL		SEMI-ELLIPTICAL		SEMI-CIRCULAR		CENTRE-OGEE		2 CENTRE POINTED		TRIANGULAR		FLAT & ROUND CORNER															
45 MAIN WINDOW SURROUND-HEAD																													
NONE		PLAIN TRIM		MOULDED TRIM		CONTINUOUS TRIM		LINTEL PLAIN		LINTEL DECORATED		LINTEL SHAPED PLAIN OR DECORATED		LABEL		FLAT ARCH		ARCH RADIATING VOUSSOIRS		ARCH RADIATING VOUSSOIRS WITH KEYSTONE									
																		OTHER											
ARCH ALTERNATING RADIATING VOUSSOIRS		ARCH STEPPED RADIATING VOUSSOIRS		SHELF OR ENTABLATURE		PEDIMENT PLAIN		PEDIMENT SEGMENTAL		PEDIMENT DOUBLE CURVE		PEDIMENT BROKEN		HOOD FLAT PLAIN OR BRACKETED		HOOD CURVED PLAIN OR BRACKETED		OTHER											
46 MAIN WINDOW SURROUND-SIDES																													
NONE		PLAIN		MOULDED TRIM		QUOINS		PILASTERS OR ENGAGED COLUMNS		DECORATED OTHER		OTHER																	
47 MAIN WINDOW SURROUND - METAL																													
NONE		UNKNOWN		WOOD		RUBBLE		CUT STONE		BRICK		TILE OR TERRACOTTA		CONCRETE OR CAST STONE		PLASTER OR STUCCO		METAL		OTHER									
48 MAIN WINDOW SURROUND - SILLS																													
NONE		SLIPSILL		LUGSILL		DECORATED SLIPSILL		DECORATED LUGSILL		CONTINUOUS SILL		OTHER																	
49 MAIN WINDOW SURROUND - SILLS MATERIAL																													
NONE		UNKNOWN		WOOD		RUBBLE		CUT STONE		BRICK		TILE OR TERRACOTTA		CONCRETE OR CAST STONE		PLASTER OR STUCCO		METAL		OTHER									
50 MAIN WINDOW DIVISIONS																													
																				4 sash with mullion & undivided arch at top									
1 SASH		2 SASH		1 SASH AND TRANSOM		2 SASH AND TRANSOM		2 SASH NO MULLION		2 SASH WITH MULLION		3 SASH WITH MULLION		SASH WITH SIDELIGHTS		4 SASH WITH MULLION		OTHER											
51 MAIN WINDOW SWING OR SLIDE																													
UNKNOWN		DOUBLE HUNG		CASEMENT		HINGED		PIVOTED		HORIZONTAL SLIDING		FIXED		OTHER															
52 MAIN WINDOW PANES OR LIGHTS																													
UPPER OR LEFT SASH		1		2		3		4		5		6		7		8		9		10		11		12		MULTI		OTHER	
LOWER OR RIGHT SASH		1		2		3		4		5		6		7		8		9		10		11		12		MULTI		OTHER	
53 WINDOWS - SECOND FLOOR - Multiple Choice																													
		OPENING		HEAD		SIDE		SILLS		SAME AS FIRST FLOOR										Second & Third Rectangular 3 sash with mullion & transom									
DIFFERENT FROM FIRST FLOOR		OPENING		HEAD		SIDE		SILLS		SAME AS FIRST FLOOR																			
54 WINDOWS - THIRD FLOOR - Multiple Choice																													
		OPENING		HEAD		SIDE		SILLS		SAME AS FIRST FLOOR										Upper Third Arched, radiating with engaged columns									
DIFFERENT FROM FIRST FLOOR		OPENING		HEAD		SIDE		SILLS		SAME AS FIRST FLOOR																			
55 SPECIAL WINDOW TYPES - ANY FACADE- Multiple Choice																													
NONE		ROUND		HALF-ROUND		QUARTER ROUND		POLYGONAL		ELLIPTICAL		HALF-ELLIPTICAL		EYEBROW		GOTHIC		TRIANGULAR											
BAY, BOW OR ORIEL		PALLADIAN		SEMICIRCULAR		OVAL		STAINED GLASS		BLIND		MULTI		OTHER															

56 MAIN DOOR LOCATION										COMMENTS	
										Enter through adjacent building by sloped corridor Formerly door located in centre of each bay	
CENTRE DOOR, GABLE FACADE	CENTRE DOOR, MAIN FACADE	OFF-CENTRE GABLE FACADE	OFF-CENTRE MAIN FACADE	MULTIPLE, MAIN	MULTIPLE, GABLE	CORNER	OTHER				
57 MAIN DOOR STRUCTURAL OPENING SHAPE											
FLAT	SEGMENTAL	SEMI-ELLIPTICAL	SEMI-CIRCULAR	CENTRE-OGEE	2 CENTRE POINTED	TRIANGULAR	FLAT & ROUND CORNER	OTHER			
58 MAIN DOOR SURROUND - HEAD											
NONE	PLAIN TRIM	MOULDED TRIM	CONTINUOUS TRIM	LINTEL PLAIN	LINTEL DECORATED	LINTEL SHAPED PLAIN OR DECORATED	LABEL	FLAT ARCH	ARCH RADIATING VOUSSOIRS	ARCH RADIATING VOUSSOIRS WITH KEYSTONE	
ARCH ALTERNATING RADIATING VOUSSOIRS	ARCH STEPPED, RADIATING VOUSSOIRS	SHELF OR ENTABLATURE	PEDIMENT, PLAIN	PEDIMENT SEGMENTAL	PEDIMENT DOUBLE CURVE	PEDIMENT BROKEN	HOOD, FLAT, PLAIN OR BRACKETED	HOOD, CURVED PLAIN OR BRACKETED	OTHER		
59 MAIN DOOR SURROUND - SIDES											
NONE	PLAIN	MOULDED TRIM	QUOINS	PILASTERS OR ENGAGED COLUMNS	DECORATED OTHER	OTHER					
60 MAIN DOOR SURROUND - MATERIAL											
NONE	UNKNOWN	WOOD	RUBBLE	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER	
61 MAIN DOOR ARCHITRAVE TYPE											
NONE	PLAIN, NO EMBRASURE	PLAIN WITH EMBRASURE	DECORATED, NO EMBRASURE	DECORATED, WITH EMBRASURE	PILASTERS, NO EMBRASURE	PILASTERS WITH EMBRASURE	ENGAGED COLUMN, NO EMBRASURE	ENGAGED COLUMN, WITH EMBRASURE	OTHER		
62 MAIN DOOR ARCHITRAVE - SIDE PANELS											
NONE	FLUSH, BLIND	FLUSH, LIGHTS	FLUSH, OTHER	RECESSED, BLIND	RECESSED, LIGHTS	RECESSED, OTHER	FLUSH PANEL, EITHER SIDE	RECESSED PANEL, EITHER SIDE	OTHER	Formerly flush, lights	
63 MAIN DOOR ARCHITRAVE - TRANSOM PANELS											
NONE	FLUSH, BLIND	FLUSH, LIGHT	FLUSH LIGHT, MULLION	FLUSH FAN	RECESSED, BLIND	RECESSED, LIGHT PLAIN	RECESSED, LIGHT MULLION	RECESSED FAN	MULTIPLE TRANSOMS	OTHER	Formerly flush, light, mullion
64 MAIN DOOR TYPE											
NONE	VERTICAL PLAIN	DIAGONAL PLAIN	SINGLE LEAF, 1 PANEL	DOUBLE LEAF, 1 PANEL	SINGLE 2 PANEL	DOUBLE 2 PANEL	SINGLE 3 PANEL	DOUBLE 3 PANEL	SINGLE 4 PANEL	Formerly single	
DOUBLE 4 PANEL	SINGLE 5 PANEL	6 PANEL	7 PANEL	FAN PANEL	DECORATED DOOR	DUTCH DOOR	FRENCH SINGLE OR DOUBLE DOOR	FLUSH OR LAMINATED	OTHER		
65 MAIN DOOR PANEL(S)											
NONE	UNKNOWN	PLAIN RECESSED PANEL	RECESSED PANEL BEVELED	FLUSH PANEL	MOULDED RAIL, FLUSH PANEL	MOULDED RAIL, RAISED PANEL	MOULDED RAIL, DECORATED PANEL	OTHER			
66 MAIN DOOR GLAZING											
NONE	UNKNOWN	PARTLY GLAZED	FULLY GLAZED	GLAZED AND DECORATED	STAINED GLASS	OTHER	Formerly partly glazed				

67 MAIN STAIRS - LOCATION AND DESIGN											COMMENTS
☒ NONE
68 STAIRS - SHAPE											
☒ NONE
69 PORCHES AND GALLERIES											
☒ NONE
70 PORCHES AND GALLERIES - SUPPORTS											
☒ NONE
71 PORCHES AND GALLERIES - SUPPORTS MATERIAL											
☒ NONE	UNKNOWN	WOOD	RUBBLE	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER	
72 PORCHES AND GALLERIES - HEIGHT											
☒ NONE	1ST STOREY	1ST & 2ND STOREY	MULTI STOREYS	OTHER							
73 ADDITIONAL BUILDING FEATURES - Multiple Choice											
☒ NONE									OTHER		
74 INTERIOR ITEMS OF INTEREST - Multiple Choice											
NONE	UNKNOWN	STAIRS	HALL	MAIN ROOMS	FIREPLACE AND MANTEL	DOOR TRIM	WINDOW TRIM	DECORATIVE COMPONENTS	☒ OTHER	Brick division walls	
75 APPARENT ALTERATIONS AND/OR ADDITIONS - Multiple Choice											
NONE	☒ WALL	WINDOWS	☒ DOORS	ROOF	CHIMNEY	STAIR - PORCH	ADD'L STOREY	WING	FIRST FLOOR CHANGED	☒ OTHER	Reduction of depth by over 50%, removal of 2 end units, conversion of doors into windows, addition connecting to convent
76 CONDITION OF BUILDING - Multiple Choice											
1 - GOOD 2 - FAIR 3 - POOR											
1	1	n/a	1	n/a	n/a						
WALL	WINDOWS	DOORS	ROOF	CHIMNEY	STAIR PORCH	OTHER					
77 PROPERTY FEATURES - Multiple Choice											
☒ NONE
78 PRESENT STATUS											
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ☒ X Inhabited </div> <div style="text-align: center;"> ☐ Abandoned </div> <div style="text-align: center;"> ☐ Other </div> </div>											
79 UNITS											
This is _____ unit in _____ of a sequence.											All units (4/4)
80 THE BUILDING IN WHICH THIS UNIT IS											
FREESTANDING	ATTACHED ONE SIDE	ATTACHED BOTH SIDES	ATTACHED IRREGULAR	OTHER							

NOTES - COMMENTS - SKETCHES	
<div>↓ FOR OFFICE USE ONLY ↓</div>	

PRESENT STATUS	
1	1
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99	99
100	100

BAROQUE	GOTHIC REVIVAL	CLASSIC ECLECTIC	BAROQUE ECLECTIC	MODERNE
---------	----------------	------------------	------------------	---------

QUEBEC VERNACULAR	TUSAN VILLA	BYZANTINE ECLECTIC	ENGLISH ECLECTIC	MIESIAN - BAUHAUS
GEORGIAN OR PALLADIAN	SECOND EMPIRE	ROMANESQUE ECLECTIC	CHICAGO SCHOOL	CORBUSIEN - NEW BAROQUE
REGENCY	ITALIANATE	GOTHIC ECLECTIC	PICTURESQUE VERNACULAR	
PARTIAL CLASSIC REVIVAL	ROMANESQUE REVIVAL	RENAISSANCE ECLECTIC		
FULL CLASSIC REVIVAL	CLASSIC	GEORGIAN ECLECTIC		OTHER

SCORING

[illegible]

EXERCISES IN SENSORY PERCEPTION

- 1 DO SOME RECONNAISSANCE; THEN USE AN AUDIO RECORDER TO RECORD ALL THE NORMAL SOUNDS YOU HEAR. EDIT THE SOUNDS YOU HAVE COLLECTED TO A TWO-MINUTE COMPILATION THAT CREATES THE EFFECT OF THE PLACE THROUGH SOUND. TRY TO TRANSMIT THE FEELING OF BEING THERE, NOT THE IMPRESSION OF A 'TRIP THROUGH' WHEN YOU HAVE PLAYED THE AUDIO, ASK YOURSELF:

HOW MANY SOUNDS DID THE PLACE MAKE? WHAT KIND OF SOUNDS WERE THEY? *Refer to the Urban Sound Taxonomy*

1 Human - voice - speech - predominantly French	7 Mechanical - motorized vehicle - car - tires on cobblestone
2 Mechanical - ventilation	8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration
3 Human - movement - footsteps	9 Human - voice - speech - large tour group chatter
4 Human - movement - typing on keyboard	10 Mechanical - non-motorized vehicle - horse with carriage
5 Human - movement - turning of pages	
6 Human - movement - writing	

WHICH SOUNDS WERE REMARKABLE (FIGURE)?

- 10 Mechanical - non-motorized vehicle - horse with carriage

WHICH SOUNDS WERE USUAL, NORMAL, UNREMARKABLE (GROUND)?

1 Human - voice - speech - predominantly French	7 Mechanical - motorized vehicle - car - tires on cobblestone
2 Mechanical - ventilation	8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration
3 Human - movement - footsteps	9 Human - voice - speech - large tour group chatter
4 Human - movement - typing on keyboard	
5 Human - movement - turning of pages	
6 Human - movement - writing	

DID ANY SOUNDS OCCUR BOTH OUTSIDE AND INSIDE THE PLACE?

- 1 Human - voice - speech - predominantly French
3 Human - movement - footsteps
7 Mechanical - motorized vehicle - car - tires on cobblestone
8 Mechanical - motorized vehicle - small transport truck - air brakes & acceleration
9 Human - voice - speech - large tour group chatter
10 Mechanical - non-motorized vehicle - horse with carriage

- 2 RECORD FIVE OR TEN MINUTE OF ENVIRONMENTAL SOUNDS AT A COUPLE OF MORE LOCATIONS. EDIT YOUR RECORDINGS TO RECREATE THE EFFECT OF THE SITES, SO THAT A PERSON HEARING YOUR FINAL VERSION FOR THE FIRST TIME WOULD KNOW WHAT IT FELT LIKE TO BE IN THAT PLACE.

WHAT IS THE LOUDEST SOUND IN EACH LOCATION? Horse with carriage

WHAT IS THE SOFTEST SOUND? Turning of pages

WHAT IS THE MOST BEAUTIFUL SOUND? Horse with carriage

WHAT IS THE UGLIEST SOUND? Small transport truck - air brakes & acceleration

WHAT IS THE LEAST IMPORTANT? Mechanical - ventilation

WHAT IS THE MOST SIGNIFICANT? Turning of pages

- 3 VISIT A SPACE WITHIN THE BUILDING THAT YOU CONSIDER THE MOST BEAUTIFUL. DESCRIBE THE [PLACE] ONLY IN TERMS OF WHAT YOU SEE. NEXT, CLOSE YOUR EYES AND LISTEN FOR A FEW MINUTES. IS THE PLACE STILL BEAUTIFUL? DESCRIBE THE PLACE ONLY IN TERMS OF WHAT YOU HEAR. CONTINUE BY DESCRIBING THE PLACE IN TERMS OF WHAT YOU CAN FEEL, SMELL, TASTE.

The archives reading room

SEEING THE PLACE

Light filters through large windows on either side of the space. There is a beautiful pink-ish hue to the space because of a scrim on the scaffolding on the exterior of the building. The space is intimate, with exposed wood floor joists above and a brick division wall peaks from behind the book shelf, revealing the old bones of the building. If I look through the brick archway, I see the same archway repeated through each brick division wall. The parquet flooring is an obvious change from the former rough sawn floors of the warehouse-store. In the hidden spaces created by an obtrusive elevator, book shelves and potted plants sit against the exposed brick wall, where it meets the floor joists at the top of the wall, the bricks are clumsily put back in place.

HEARING THE PLACE

I can hear the sounds of footsteps in a nearby stairwell, though few people work in the building, so the door is never opened. In nearby offices, I can hear the clicking of a mouse and typing on a keyboard. There is the quiet murmurs exchanged by coworkers, barely audible, they are speaking french. The sound of pages turning and a pen writing on paper can faintly be heard over the sound of the ventilation system. Every so often, there is the sound from outside of the building of a vehicle braking then accelerating. The sound of a horse drawn carriage on the cobble stone street echoes between the buildings. There are the excited voices of a tour group passing by the building.

FEEL THE PLACE

The air is still and tempered. The parquet floor is hard underfoot. The walls range from the smoothness of gypsum, to the rough brick coursing, broken up by the wood framed window.

SMELL THE PLACE

There is a faint smell of coffee wafting through the air from a break room down the hall. There is a strong scent of musty old books. A slight smell of vinyl flooring is present.

TASTE THE PLACE

There is no perceptible flavour to the place.

EXERCISES IN SENSORY PERCEPTION

- 4 ATTEMPT TO ASSEMBLE MATERIALS REPRESENTATIVE OF THE PERCEIVED SENSES. RUBBLE MATERIAL DURING CONSERVATION EFFORTS WILL SERVE THIS PURPOSE WELL. PLACE IN A GLASS VASE CONSIDERING THE DOMINANT AND SUPPLEMENTARY SCENTS; TRY TO COMPILE MATERIALS TO REPRESENT THE SCENT OF THE BUILDING CONSIDERING THE BASE, HEART, AND TOP NOTES.

BASE NOTE
Musty old books

HEART NOTE
Faint brewed coffee

TOP NOTE
Vinyl floor

- 5 CONSIDER THE PREVIOUS USES AND OCCUPANTS OF THIS BUILDING.

WHICH IS THE USE/OCCUPANT? *Granda Hermanos y Cia - cigar manufacturer*

WHICH OF THE SENSES WOULD THIS OCCUPANT HAVE INFLUENCED?

VISION

The activities of this occupant would have animated the place much differently from the archives that currently occupy the place. The materials of the space would be different, being a place of manufacturing, the floors would be rough sawn wood, the walls would be left uncovered. The furniture occupying the space would be much different to accommodate the various processes.

SMELL

The air would strongly smell of earthy tobacco and cigar smoke, further concentrated in the winters when closed windows would not allow for air flow. The exposed wood floor would still give off a faint scent. Coffee would be perceptible along with the scent of industry wafting through the windows, operable at this time.

TASTE

The flavour of cigar smoke and tobacco combined with the aroma of coffee would be perceptible. Traditionally, a cigar would be paired with a liquor, whisky being most prevalent in the Canadian context at the time.

HEARING

Amongst the approximate 100 Cuban & Spanish workers, the conversations would be in Spanish. There would be a hum of the sounds of tobacco being rolled and cut on wood block, only overpowered by the sound of the lecturer reading aloud to the workers from his podium.

TOUCH

This sense would remain largely unchanged, aside from the gypsum walls and parquet flooring underfoot

ARE ANY OF THESE STILL PERCEPTIBLE TODAY?

No evidence remains of the Granda Hermanos y Cia occupant apart from the painted posters on the exterior of the building

DO ANY OF THE SENSORY PERCEPTIONS ASSOCIATED WITH THIS PREVIOUS USE OR OCCUPANT CONTRIBUTE TO THE VALUE OF THIS PLACE?

The visual and touch related elements, such as building materials, are directly related to the historical and architectural values of the site

- 6 CONSIDER DEFINITIVE ERAS OF THE BUILDING AND THE CONTEXT IT EXISTED WITHIN.

WHAT IS THE DEFINITIVE ERA? *Early 1900s industrial*

WHICH OF THE SENSES HAVE REMAINED THE MOST UNCHANGED THROUGH THE COURSE OF THE BUILDINGS EXISTENCE?

The sense of vision and touch have remained the most unchanged as the buildings structural materials have remained the most unchanged over time. This is most apparent on the two main facades that have been maintained over time as well as the brick division walls and exposed wood joists.

HAS THE VALUE OF ANY OF THE SENSES EVOLVED OVER TIME?

Less value is placed on the smell and taste of the place, as it is not directly linked to the occupant and the craft that inhabit the place. The smell and taste of the cigar manufacturer are a reflection of the pride and quality of the materials.

- 7 CONSIDER THE MATERIALS OF THE BUILDING. USING THE EASY MOLD CASTING PUTTY, TAKE 1 - 2 INCH SQUARE SAMPLES OF THE TEXTURES. THESE TEXTURE IMPRESSIONS CAN THEN BE USED AT A LATER TIME TO CREATE PLASTER CASTINGS OF THESE TEXTURES.

EXERCISES IN SENSORY PERCEPTION

8 COMPARE THESE DESCRIPTIONS WITH YOUR WRITTEN STATEMENT OF SIGNIFICANCE. CHART YOUR FINDINGS IN FIVE SEPARATE COLUMNS IN ORDER TO FIND OUT HOW YOUR IMPRESSION OF THE PLACE HAS EVOLVED WHEN IT IS PERCEIVED THROUGH EACH OF YOUR FIVE SENSES. TO HELP CONFIRM YOUR IMPRESSIONS, ASK YOURSELF:

WHAT PERCEPTIONS DID EACH SENSE MAKE POSSIBLE?
WHAT PERCEPTIONS DID EACH SENSE EXCLUDE?

↓ VALUE	VISION	HEARING	SMELL	TASTE	TOUCH
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[illegible]

TAXONOMIES

URBAN SMELLSCAPE TAXONOMY

D. GUERCIA, ET AL., "SMELLY MAPS: THE DIGITAL LIFE OF URBAN SMELLSCAPES", ASSOCIATION FOR THE ADVANCEMENT OF ARTIFICIAL INTELLIGENCE, MENLO PARK USA, 2015.

STRUCTURE OF AROMA

BASIC TASTE TAXONOMY

URBAN SOUND TAXONOMY

NARA GRID				
↓ ASPECTS	→ DIMENSIONS			
	ARTISTIC	HISTORIC	SOCIAL	SCIENTIFIC
FORM & DESIGN	<i>Representative of commercial & industrial architecture of the period. The glazed openings & ornamentation are of classical vocabulary. The building is designed by the prominent architect Michel Laurent</i>	<i>References to the classical style. The form is indicative of the newly constructed Saint Peter Street of the period, following a more rational street grid.</i>	<i>The large open spaces allowed for unimpeded work flows</i>	<i>The use of the brick division walls a the interior with brick archways structurally allowed for the pairing of the units. Evidence of the advancement in building typologies.</i>
MATERIALS & SUBSTANCE	<i>The original materials are present for the most part & those that have required it, have been properly restored</i>	<i>Use of traditional Montreal greystone</i>	<i>Access to noble materials & a prominent architect indicates the financial capacities of the proprietor</i>	<i>Evidence of how the materials can be used & decorated</i>
USE & FUNCTION	<i>The massing of the units at the interior has been respected by maintaining the brick division walls & replicating the arched doorways between units. As an archive it contrasts the light industrial & commercial uses in the previous century</i>	<i>The warehouse-store is indicative of Montreal's former industrial history</i>	<i>Indicative of the industrial nature of the city & the prominence of the Grey Nuns'</i>	<i>Former uses (such as cigar manufacturing) were indicative of the avant-garde sectors that occupied the city & more specifically the sector</i>
TRADITION, TECHNIQUES & WORKMANSHIP	<i>Craftsmanship primarily in the Montreal greystone & wood details</i>	<i>The former decorative windows</i>	<i>Exemplary of the traditional tooling employed by craftsman of this period</i>	<i>Evidence of the nineteenth century craftsmanship</i>
LOCATION & SETTING		<i>Set within the historic Old Port of Montreal district. Evidence of the more industrial context can be seen</i>	<i>Indicative of the power of the proprietor to be able to establish within the historic core of the city (previously & presently)</i>	<i>Former entrances at the street level better articulated the buildings store qualities</i>
SPIRIT & FEELING	<i>The beauty of the remarkable warehouse-store building is celebrated by those who view it</i>	<i>The facades along with the interior volumes & materials bring people back to the turn of the twentieth century.</i>	<i>Today it is an important reminder to the passerby's of Montreal's past</i>

EXISTING BUILDING (NORTHWEST CORNER)

1
AH001

EXISTING SECONDARY ELEVATION (SOUTH)

2
AH001

EXISTING SECONDARY ELEVATION (EAST)

3
AH001

EXISTING ELEVATION SHOWING CHARACTERISTIC WINDOWS (WEST)

4
AH001

PLAN NORTH

PROJECT

GREY NUNS,
WAREHOUSE-
STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH001
Existing Building
Exterior

INSCRIBED CORNER STONE

1

AH002

PAINTED SIGN BEARING 'GRAND MAISON DEVEY'

2

AH002

CHARACTERISTIC ROUGH TOOLED MONTREAL GREY STONE

3

AH002

CHARACTERISTIC FINE TOOLED MONTREAL GREY STONE

4

AH002

CHARACTERISTIC GREY BRICK

5

AH002

PLAN NORTH

PROJECT

GREY NUNS' WAREHOUSE-STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH002
Existing
Character-Defining
Elements & Materials

EXISTING INTERIOR VIEW LOOKING NORTH

1
AH003

EXISTING EXPOSED BRICK WALL WITH EXPOSED WOODEN JOISTS

2
AH003

EXISTING BRICK ARCHWAYS ARRANGED TO CREATE A HALLWAY

3
AH003

EXISTING EXPOSED JOISTS MEETING GYPSUM

4
AH003

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA NONE 2018-01-08
DRAWN BY SCALE DATE

DRAWING

AH003
Existing Interior

EXISTING CONTEXT - VIEW FACING WEST BUILDING ON THE LEFT

1
AH004

EXISTING CONTEXT - VIEW FACING EAST BUILDING ON THE RIGHT

2
AH004

1	2019-04-19	FINAL
REV. NO	DATE	DESC.

PROJECT
GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	NONE	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH004
Existing Context

HISTORIC PHOTO OF THE BUILDING POST 1945 (SOELUNS GRISSES ARCHIVES)

1

AH005

HISTORIC PHOTO OF PLACE D'YOUVILLE - BUILDING TO THE RIGHT (BANC)

2

AH005

1906 FIRE INSURANCE PLAN OF MONTREAL (BANC)

3

AH005

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA NONE 2018-04-03
DRAWN BY SCALE DATE

DRAWING

AH005
Historic
Building Images

HISTORIC POSTCARD WITH BUILDING TO THE RIGHT & GRANDA'S SIGN VISIBLE

1
AH006

2 END UNITS DESTROYED BY FIRE IN 1946
(SOEURS GRISES ARCHIVES)

2
AH006

2 END UNITS RESULT FOLLOWING FIRE
(SOEURS GRISES ARCHIVES)

3
AH006

TYPICAL INTERIOR OF THE VICTORIAN WAREHOUSE STORE (MUSEE PAMEZAN)

4
AH006

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH006
Historic
Building Images

On this day, the 14th of August 1871
In the year one thousand eight hundred and ninety-one
HEROCE BUSTACHE FRIDHOLME, the undersigned Public Notary, duly
commissioned and sworn in for the Province of Quebec, in the Dominion of
Canada, residing at the Town of Montreal and keeping his office in the
City of Montreal.

[illegible]

present and accepting bases for
for, during, until the full end and term of five years
to be accounted and reckoned on and from the day
day of the month of May next (1903), to wit:

A few days after arrival at the river
of Saint Peter and Fumellberg Road, in
the sand bar of entrance, and leaving
the river in May 5, 1891 (38) of our
Saint Peter boat.

gathering the first part of
the State of any two
sections with fifty cents each
during the second year of
this State, and fifty cents
each during the three third
years of this State.

With the whole the said *losses* *are* content and satisfied, having seen and viewed the same.

[illegible]

Rue	N ^o	N ^o d'inscr	C. p. d'inscr	N ^o de l'inscr
Rue de l'Église	30	100	1000 00	1000 00
Rue de l'Église	32	100	1000 00	1000 00
Rue de l'Église	34	100	1000 00	1000 00
Rue de l'Église	36	100	1000 00	1000 00
Rue de l'Église	38	100	1000 00	1000 00
Rue de l'Église	40	100	1000 00	1000 00
Rue de l'Église	42	100	1000 00	1000 00
Rue de l'Église	44	100	1000 00	1000 00
Rue de l'Église	46	100	1000 00	1000 00
Rue de l'Église	48	100	1000 00	1000 00
Rue de l'Église	50	100	1000 00	1000 00
Rue de l'Église	52	100	1000 00	1000 00
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Rue de l'Église	98	100	1000 00	1000 00
Rue de l'Église	100	100	1000 00	1000 00

ALPHABETICAL. 933 DIRECTORY.

SMITH & CO. TAILORS 45

latest Styles MONTREAL

Bleury St.

Grand

GRAND TRUNK RAILWAY SYSTEM

GRAND TRUNK RAILWAY SYSTEM

GRAND TRUNK RAILWAY SYSTEM

GRAND TRUNK RAILWAY SYSTEM

GRAND TRUNK RAILWAY SYSTEM

GRAND TRUNK RAILWAY SYSTEM

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GRANGER PEREES.

(Alphonse A. Granger, Manager)

Publishers, Booksellers, Mercantile

Stationers and Bookbinders, Wholesale

and Retail. Dealers in all kinds

of Religious Articles, Christmas and

New Year's Cards, Art Goods, &c.,

also in Second-hand Books of all

Sorts. 1699 Notre Dame

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CERTIFICATE OF REGISTRATION OF AMERICAN CITIZEN.

(Not to be filled out)
(Dated April 16, 1907)

11

I, Patrick Gorman, Deputy Consul General of the United States of America at Montreal, hereby certify that M. Menes

is registered as an American citizen in this consulate. He was born June 16, 1883

at Cydedo, Spain and is a citizen of the United States by birth

(No naturalization). He arrived in Montreal on November 27, 1907,

where he is now residing for the purpose of Business. He is

married to XXXXXXXXXXXXXXXXXXXX, who was born in Spain

and resides at The Grand Clear Co., Montreal

He has the following children:

born in Spain and residing at Spain

born in Spain and residing at Spain

born in Spain and residing at Spain

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PROJECT
GREY NUNS'
WAREHOUSE-
STORE

PLAN NORTH

REV NO 1
DATE 2013-04-19
DESC FINAL
DEFENSE

J. GRANDA
DRAWN BY NONE
SCALE 2018-04-08
DATE

DRAWING

AH008
Historic Images

COMPANY SEAL
1
AH009

1915 GRANDA HERMANOS Y CIA SPANISH CEDAR CIGAR BOX
2
AH009

TOKEN COIN USED AS A SEAL OF AUTHENTICITY
3
AH009

INSIDE OF 1915 GRANDA HERMANOS Y CIA SPANISH CEDAR CIGAR BOX
4
AH009

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH009
Cigar Artifacts

BUNDLED TOBACCO ARRIVING FROM FARMS
1
AH010

BUNDLED TOBACCO ARRIVING FROM FARMS
2
AH010

TOBACCO LEAVES AGING
3
AH010

CIGAR ROLLING
4
AH010

PROJECT

GREY NUNS,
WAREHOUSE-
STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE
DRAWING

AH010
Cuban Cigar
Living Tradition

NOTES

FACTUAL DESCRIPTION OF THE LAND
LOT NUMBER 1 179 376 Quebec Registrar
LAND DIVISION 1808-07-14 (05)
REGISTERED 1998-07-14
ENTERED INTO THE BPD 1992-07-17
LOT AREA: 4 232.9m²
FRONTAGE: 96.81m
ST. PIERRE STREET: 96.81m
PLACE D'YOUVILLE: 46.97m
NORMAND STREET: 80.12m
LOT 1 180 199 (N1 SOUTH): 43.43m

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:500	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH100
Existing Site Plan

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:250	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH101
Existing Basement Plan

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:250	2018-04-03
DRAWN BY	SCALE	DATE

DRAWING

AH102
Existing 1st Floor Plan

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA 1:250 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH103
Existing 2nd Floor Plan

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA 1:250 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH104
Existing 3rd Floor Plan

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:250	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH105
Existing Roof Plan

PROJECT

GREY NUNS' WAREHOUSE-STORE

J. GRANDA 1:250 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH201
Existing North Elevation

PLAN NORTH

PROJECT
GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:250	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH202
Existing West Elevation

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1,500	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH301
Existing Building
Axonometric

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. ORLANDA 1:500 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH400
Original Site Plan

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA 1:250 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH401
Original Basement Plan

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA 1:250 2018-04-03
DRAWN BY SCALE DATE

DRAWING

AH402
Original 1st Floor Plan

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA 1:250 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH403
Original 2nd Floor Plan

1	2019-04-19	FINAL DEFENSE
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REV. NO	DATE	DESC.
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PROJECT
GREY NUNS' WAREHOUSE-STORE

J. GRANDA	1:250	2018-04-03
DRAWN BY	SCALE	DATE

DRAWING

AH404
Original 3rd Floor Plan

1	2018-04-19	FINAL DEFENSE
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REV. NO	DATE	DESC.
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PROJECT
GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:250	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH405
Original 4th Floor Plan

1	2019-04-19	FINAL DEFENSE
REV. NO	DATE	DESC.

PROJECT
GREY NUNS'
WAREHOUSE-
STORE

J.GRANDA	1:250	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH406
Original Roof Plan

PLAN NORTH

PROJECT
GREY NUNS'
WAREHOUSE-
STORE

J. ORLANDA 1:250 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH501
Original North Elevation

PROJECT
GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	1:250	2018-04-03
DRAWN BY	SCALE	DATE

DRAWING

AH502
Original West Elevation

PLAN NORTH

PROJECT

GREY NUNS' WAREHOUSE-STORE

J. GRANDA	1:500	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH601
Original Building
Axonometric

PLAN NORTH

PROJECT

GREY NUNS',
WAREHOUSE-
STORE

J. GRANDA 1:500 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH602
Original Building
Axonometric Reveal

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	NONE	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH701
Contextual Development
1693-1872

PLAN NORTH

PROJECT

GREY NUNS' WAREHOUSE-STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH702
Contextual Development
1872-1979

PROJECT

GREY NUNS' WAREHOUSE-STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH703
Contextual Development
1979-Present

LEVEL 4
PACKAGING

LEVEL 3
CIGAR SORTING
STORAGE

LEVEL 2
ROLLING
QUALITY CONTROL

LEVEL 1
STOREFRONT
WALK-IN HUMIDOR

BASEMENT
TOBACCO RECEIVING & SORTING

NOTES

The cigar manufacturing process is an incredibly immersive experience, guiding the senses and creating a unique atmosphere. From the selection of tobacco to the final product, every step is a testament to tradition and craftsmanship. The architecture of the warehouse is designed to enhance this experience, providing a space where the history and art of cigar making can be fully appreciated. The use of natural materials and open spaces creates a sense of connection to the land and the people who have shaped this industry.

1. TOBACCO RECEIVING & SORTING
Tobacco is received from various sources, including local growers and international suppliers. The tobacco is then sorted and graded based on quality and origin. This process is crucial for ensuring the highest quality of tobacco for the rolling process.

2. ROLLING ROOM
The tobacco is then rolled into cigars by skilled workers. The rolling process is a delicate art that requires precision and experience. The rolling room is designed to maintain a consistent temperature and humidity, which is essential for the quality of the cigars. The workers use traditional tools and techniques to create cigars of various shapes and sizes.

3. STORAGE
The cigars are then stored in a controlled environment to allow them to mature. The storage room is designed to maintain a consistent temperature and humidity, which is essential for the quality of the cigars. The cigars are stored in large wooden barrels, which allow them to breathe and develop their flavor over time.

4. SORTING
The cigars are then sorted by color and quality. The sorting process is a crucial step in ensuring the highest quality of the cigars. The workers use their eyes and hands to inspect each cigar, looking for any defects or imperfections. The cigars are then sorted into different categories based on their quality and origin.

5. PACKAGING
A band is applied to each cigar by the packaging process. The band is a small piece of paper or fabric that is wrapped around the cigar. The band is designed to be both functional and decorative, providing a way to identify the cigar and its origin. The packaging process is a final step in ensuring the quality of the cigars.

6. SHIPPING
The cigars are then shipped to the warehouse. The shipping process is a crucial step in ensuring the cigars arrive in perfect condition. The cigars are packed in specially designed boxes that protect them from damage and maintain their quality. The shipping process is a final step in ensuring the quality of the cigars.

7. The cigars will be kept in a walk-in humidifier under the same strict environmental controls as the tobacco in the store until purchased. The humidifier is designed to maintain a consistent temperature and humidity, which is essential for the quality of the cigars. The cigars are kept in the humidifier until they are purchased by the customer.

8. Cigar-making, the making of a cigar in the store is paired with a liquor or spirit such as whisky, cognac or port.

PLAN NORTH

GREY NUNS' WAREHOUSE-STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH704
Speculative Process
Drawing

TOBACCO TRANSPORTED
IN WOODEN BARRELS

THE LECTORE READS
ALoud TO THE WORKERS

QUALITY CONTROL
BEFORE THE CIGAR IS
FINALIZED

APPROXIMATELY
100 ROLLERS

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH705
Cigar Rolling
Speculative Process
Drawing

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA NONE 2018-04-03
DRAWN BY SCALE DATE

DRAWING

AH706
Cigar Rolling Tools

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA	NONE	2018-04-08
DRAWN BY	SCALE	DATE

DRAWING

AH707
Cigar Rolling Room

PLAN NORTH

PROJECT

GREY NUNS'
WAREHOUSE-
STORE

J. GRANDA BAR 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH708
Migratory Narrative
Mapping Through
Montreal

1

FORMER 193 & 197 MCGILL STREET
BUILT ~1851
CONDITION *Demolished*
OCCUPIED 1900-1910

6

1231 ST CATHERINE STREET WEST
BUILT 1933
CONDITION *Protected*
OCCUPIED 1935-1938

11

4753 PONTIAC STREET
BUILT 1900
CONDITION *Standing*
OCCUPIED 1947-1948

2

38 & 34 ST PETER STREET
Grey Nuns' Warehouse-Store III
BUILT 1874
CONDITION *Protected*
OCCUPIED 1902-1920

7

1250 BLEURY STREET
BUILT 1870
CONDITION *Standing*
OCCUPIED 1935-1937

12

FORMER 360 CRAIG STREET WEST
BUILT ~1889
CONDITION *Demolished*
OCCUPIED 1946-1949

3

46 NOTRE DAME STREET WEST
Beauty-Masson Warehouse-Store
BUILT 1869
CONDITION *Protected*
OCCUPIED 1908-1910

8

1398 ST CATHERINE STREET WEST
BUILT 1928
CONDITION *Protected*
OCCUPIED 1936-1955

4

1712 ST LAWRENCE BOULEVARD
BUILT 1914
CONDITION *Protected*
OCCUPIED 1911-1927

9

FORMER 940 INSPECTOR STREET
BUILT ~1875
CONDITION *Demolished*
OCCUPIED 1938-1944

6

FORMER 4810 ST LAWRENCE BOULEVARD
BUILT ~1900
CONDITION *Destroyed by fire*
OCCUPIED 1927-1949

10

1144 BERNARD AVENUE WEST
BUILT 1925
CONDITION *Protected*
OCCUPIED 1945-1948

PLAN NORTH

PROJECT

GREY NUNS' WAREHOUSE-STORE

J. GRANDA NONE 2018-04-08
DRAWN BY SCALE DATE

DRAWING

AH709
Migratory Narrative
Mapping Associated
Buildings

FIGURE 89 Mindfulness Chamber on display (Granda, 2018)

FIGURE 90 Inside of the Mindfulness Chamber (Granda, 2018)

FIGURE 91 Curated artifacts & records of the spirit of place (Granda, 2018)

FIGURE 92 Printed heritage record to allow the user to view the text & drawings (Granda, 2018)

FIGURE 93 Composite audio is played through headphones allowing the user to hear the associated sounds of the building (Granda, 2018)

COMPOSITE AUDIO

Present Faint sounds of a pen writing on paper and the sound of pages turning, quiet exchanges between coworkers in French. The sounds of the street are barely audible over the ventilation system.

1900 Amongst the approximate 100 Cuban & Spanish workers, the conversations would be in Spanish. There would be a hum of the sounds of tobacco being rolled and cut on a wood block, only overpowered by the sound of the lectore reading aloud to the workers from his podium. Sounds of the industrial context would be audible through the open window.

FIGURE 94 Curated scents in glass jars allow the user to smell the associated scents of the building (Granda, 2018)

CURATED SCENTS

Present musty old books, faint brewed coffee & vinyl flooring

1900 earthy tobacco, cigar smoke, wood flooring, Spanish cedar wood & coffee

FIGURE 95 A flavour cocktail allows the user to taste the associated flavours of the building (Granda, 2018)

THE CIGAR FACTORY

1 OUNCE CUBAN CIGAR TOBACCO
2 OUNCES SEAGRAM'S 83 BLEND WHISKY
¼ OUNCE CANADIAN MAPLE SYRUP
4 DASHES 'CIGAR FACTORY' BITTERS (SEE AUTHOR'S NOTE)

DIRECTIONS

1. CHILL A ROCKS GLASS IN THE FREEZER, AT LEAST 15 MINUTES AHEAD OF TIME.
2. ADD WHISKY, MAPLE SYRUP, AND BITTERS TO A MIXING GLASS
3. ADD ICE AND STIR
4. ON A CAST IRON SKILLET, CAREFULLY LIGHT TOBACCO
5. ONCE HEATED AND BURNING, CUP A CHILLED ROCKS GLASS OVER THE TOBACCO TO TRAP SMOKE
6. ONCE SMOKE FILLS THE GLASS, RELEASE
7. STRAIN WHISKY MIXTURE INTO SMOKED GLASS

AUTHOR'S NOTE

To make 'Cigar Factory' bitters, combine 0.5 ounce each of Cuban cigar tobacco, cacao nibs and Cuban coffee beans. Steep in 250 ml of overproof neutral spirit for about 2 weeks. Strain steeped spirit and bottle in dasher bottles.

FIGURE 96 The Cigar Factory cocktail recipe (Granda, 2018)

FLAVOUR COCKTAIL

The cocktail is intended to elicit the typical flavours present in the 1900s Canadian cigar factory and showroom and honours the ritual of smoking a cigar along with a choice spirit. A classic pairing with a cigar, whisky is used as the base of this cocktail. Appropriately, at the turn of the twentieth-century, Canada was the world's largest whisky producer, Joseph Seagram & Sons Ltd. remaining one until the 1960s.⁵⁴ The tobacco-smoked glass infuses the cocktail with the taste of a freshly smoked cigar, the bitters adding subtle flavours of Cuban coffee and chocolate that may have accompanied the ritual. The cocktail is based on Stephanie Teslar's *Lawless* cocktail recipe.⁵⁵

⁵⁴ Peter Kuitenbrouwer, "Crowned and Tarnished," accessed February 27, 2018.
<http://business.financialpost.com/features/crowned-and-tarnished-canadian-whisky-makers-are-getting-worked-over-by-government-greed-and-regulations>.

⁵⁵ Stephanie Teslar, "Lawless," accessed February 20, 2018.
<https://punchdrink.com/recipes/lawless/>.

FIGURE 97 Silicone texture casting artifacts are displayed along with rubble material & an image of the cast texture to allow the user to touch the building (Granda, 2018)

SILICONE TEXTURE CASTING ARTIFACTS

The silicone texture casting artifacts provide swatches of the primary materials of the building. These swatches are intended to give an understanding of the material quality beyond description or photographic representation. The three presented are castings of the fine and course tooled Montreal grey sandstone and the coursed brick on the primary facades.

FIGURE 98 360° immersive photos viewed through the Google Cardboard™ virtual reality headset (Laverdière, 2016)

FIGURE 99 Sample Google Street View stereoscopic image (Laverdière, 2016)

CONCLUSION

Imbued with multisensorial environments, traditional craft, knowledge, rituals and a varying associated building stock, the Granda Hermanos y Cia cigar manufacturer provided a captivating case study for the development of a methodology for the documentation and dissemination of the spirit of place. As with any building considered by the architect, the deeply personal relationship formed with the building revealed aspects that often go undocumented through conventional documentation and dissemination means. Through an iterative design workflow, a proposed methodology was developed through the evaluation, compilation, and amelioration of existing methodologies to better encapsulate all contributing elements of the built environment.

Reflecting on the additional aspects & classifications of the built environment brought to light by this new methodology, it is interesting to consider how these may affect future conservation and design work. Through this deeper understanding of the place, we can better position ourselves to act upon and decipher the dynamic, compounding history of the building. Though our modern understanding and valuation of the built environment is heavily biased toward our sense of vision and monumentality, more recent developments in conservation practice suggest a shift toward an increasingly multisensorial and inclusive veneration of the built environment devoid of biases.

We form such an intimate relationship with the building through the documentation process and design projects. The proposed methodology for the documentation and dissemination of the spirit of place provides a means of transmission for the subtleties and nuances we come to understand in relation to these places. It asks the user to consider the place through all the senses and transmit the knowledge through varying mediums to ensure the most accurate record of the place. As Jorge Otero-Pailos suggests, our heritage and culture are most safely kept in the memory and hearts of those who experience it directly than in the confines of an archive.

APPENDIX A **THE RECORDER SHEET**

RECORDER SHEET

The **RECORDER SHEET** assists in the identification of primary information related to the place, its physical form, its associated historical persons and events, in addition to the the values of the building, and sensory perception of the place, all of which contribute to the spirit of the place.

The **RECORDER SHEET** in conjunction with the

- Drawing Set -
- Statement of Significance -
- Supporting Materials -

form the **HERITAGE RECORD** of the building.

STANDARD HERITAGE RECORDING TOOLS

1 OVERSIZED CLIPBOARD

2 17" X 22" GRAPH PAPER

3 PROFILE GAUGE

4 LARGE 30-60-90
DRAFTING TRIANGLE

5 DIGITAL CAMERA

6 PENCIL / RED PEN / ERASERS

7 HEADLAMP

8 PLUMB BOB

9 METAL MEASURING TAPES

10 DIRECTIONAL
COMPASS

11 LINE LEVEL &
STRING

SUPPLEMENTARY RECORDING TOOLS

12 ACRYLIC SHEET, ROD
EASYMOLD SILICONE PUTTY

13 RE-SEALABLE BAGS

14 LASER
DISTANCE
MEASURER

15 AUDIO
RECORDER

16 360°
CAMERA

17 PORTABLE
TRIPOD

18 GOOGLE
CARDBOARD
VR HEADSET

19 SMART
PHONE

Province			
City			
Address			
No.	Street Name	Concession	Lot
Building Name			
Present Owner			
Address of Owner			
Tenant			
Original Owner or Tenant			
Date Built			
		☐	☐
		ESTIMATED	FACTUAL
Date of Survey			
Comments			
Sketch			

1 DATE BUILT <div style="display: flex; justify-content: space-between; align-items: flex-start; margin-top: 10px;"> <div style="width: 20%;"> Date </div> <div style="width: 15%; text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Factual </div> <div style="width: 15%; text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Estimated </div> <div style="width: 50%; text-align: right;"> Source </div> </div>																																													
2 ARCHITECT OR BUILDER <div style="display: flex; justify-content: space-between; align-items: flex-start; margin-top: 10px;"> <div style="width: 80%;"> Name </div> <div style="width: 15%; text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Unknown </div> </div>																																													
3 HISTORICAL SIGNIFICANCE <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> None </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Local </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Provincial </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> National </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Unknown </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Local </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Provincial </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> National </div> </div>		Personage of Historical Importance <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Local </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Provincial </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> National </div> </div>				Building Significant in political, military, economic, cultural, or religious history <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Local </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Provincial </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> National </div> </div>																																							
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4 PRESENT USE <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 48%;"> Primary Use </div> <div style="width: 48%;"> Secondary Use </div> </div> <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 24%;"> <p>(01) Residential</p> <ol style="list-style-type: none"> 1. Single Dwelling 2. Double Dwelling 3. Multiple Dwelling 4. Hotel or Inn 5. Institutional Housing 6. Other <p>(02) Social and Recreational</p> <ol style="list-style-type: none"> 1. Club or Lodge 2. Welfare Group Faculty 3. Non-Athletic Recreation 4. Participant Sport & Athletic 5. Other <p>(03) Educational</p> <ol style="list-style-type: none"> 1. School 2. College and University 3. Library 4. Research Establishment 5. Other <p>(04) Exhibition, Audition, and Spectacle</p> <ol style="list-style-type: none"> 1. Museum 2. Planetarium 3. Auditorium 4. Theater or Cinema 5. Exposition 6. Stadium or Grandstand 7. Other <p>(05) Administrative, Professional, Financial</p> <ol style="list-style-type: none"> 1. Office 2. Bank 3. Exchange 4. Commercial Lab 5. Organization Quarters 6. Other </div> <div style="width: 24%;"> <p>(06) Mercantile</p> <ol style="list-style-type: none"> 1. General Retail Store 2. Special Store or Shop 3. Mail Order House 4. Market 5. Wholesale Store 6. Display Room 7. Shopping Centre 8. Storage 9. Other <p>(07) Industrial and Manufacturing</p> <ol style="list-style-type: none"> 1. Factory or Plant 2. Storage 3. Service 4. Mill 5. Furnace and Forge 6. Other <p>(08) Agricultural</p> <ol style="list-style-type: none"> 1. Farm Building 2. Food Processing 3. Fish Hatchery 4. Greenhouse or Plant Storage 5. Other <p>(09) Communication</p> <ol style="list-style-type: none"> 1. Telephone Building 2. Radio and TV Station 3. Newspaper 4. Radar 5. Other <p>(10) Transportation</p> <ol style="list-style-type: none"> 1. Railroad Facility 2. Auto Facility 3. Air Facility 4. Water Facility 5. Coachhouse or stable 6. Other </div> <div style="width: 24%;"> <p>(11) Governmental, National and Provincial</p> <ol style="list-style-type: none"> 1. Legislative or Parliament 2. Office 3. Post Office 4. Mint and Treasury 5. Customs House 6. Embassy 7. Court House 8. Other <p>(12) Governmental, City and County</p> <ol style="list-style-type: none"> 1. City Hall 2. Court House 3. Community Hall 4. Registry Office 5. Other <p>(13) Governmental – Other</p> <ol style="list-style-type: none"> 1. Public Safety and Service 2. Penal Institution 3. Other <p>(14) Military</p> <ol style="list-style-type: none"> 1. Barracks 2. Armory 3. Fortification 4. Other <p>(15) Remedial</p> <ol style="list-style-type: none"> 1. Hospital 2. Clinic and Centre 3. Nursing Home 4. Asylum 5. Animal Hospital 6. Other </div> <div style="width: 24%;"> <p>(16) Religious</p> <ol style="list-style-type: none"> 1. Church 2. Monastery or Convent 3. Rectory 4. Church Hall 5. Synagogue 6. Other <p>(17) Food Service</p> <ol style="list-style-type: none"> 1. Restaurant 2. Tavern or Bar 3. Other <p>(18) Funerary</p> <ol style="list-style-type: none"> 1. Cemetery 2. Mausoleum or Monument 3. Funeral Home 4. Other <p>(19) Non-Shelter Water</p> <ol style="list-style-type: none"> 1. Bridge 2. Aqueduct 3. Tunnel 4. Dam 5. Lock 6. Wharf 7. Lighthouse 8. Water Feature 9. Other <p>(20) Non-Shelter Other</p> <ol style="list-style-type: none"> 1. Gate or Boundary Feature 2. Kiosk or Info Bureau 3. Non-Funeral Monument 4. Clock Tower 5. Bell Tower 6. Other <p>(21) Mixed (More than 2)</p> <p>(22) Other</p> <p>(23) Vacant</p> <p>(24) Abandoned</p> </div> </div>																																													
5 ORIGINAL USE		<div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Unknown </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Same </div> </div>																																											
6 SITE		<div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Unknown </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Original </div> <div style="text-align: center;"> <input style="width: 30px; height: 30px; border: 1px solid black;" type="checkbox"/> Moved </div> </div>						Other																																					
7 ENVIRONMENT & THREAT		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="width: 25%;">SECURE</th> <th style="width: 25%;">THREAT</th> <th style="width: 25%;">UNKNOWN</th> <th style="width: 25%;"></th> <th style="width: 25%;">SECURE</th> <th style="width: 25%;">THREAT</th> <th style="width: 25%;">UNKNOWN</th> <th style="width: 25%;"></th> <th style="width: 25%;">Other</th> </tr> <tr> <td>Urban Isolated</td> <td></td> <td></td> <td>Rural Isolated</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Urban Part of Compatible Group</td> <td></td> <td></td> <td>Rural Part of Compatible Group</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Urban Part of Hostile Group</td> <td></td> <td></td> <td>Rural Part of Hostile Group</td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>								SECURE	THREAT	UNKNOWN		SECURE	THREAT	UNKNOWN		Other	Urban Isolated			Rural Isolated						Urban Part of Compatible Group			Rural Part of Compatible Group						Urban Part of Hostile Group			Rural Part of Hostile Group					
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Urban Isolated			Rural Isolated																																										
Urban Part of Compatible Group			Rural Part of Compatible Group																																										
Urban Part of Hostile Group			Rural Part of Hostile Group																																										

8

MASSING OF UNITS

OTHER

COMMENTS

9

PLAN

OTHER

10

WINGS

FRONT AND REAR

11

FOR CHURCHES ONLY - CHURCH TOWERS & SPIRES

OTHER

12

CHURCH TOWERS & SPIRES - LOCATION (Multiple Choice)

OTHER

13

PLOT AREA

Frontage

Unknown

Depth

Unknown

14

BUILDING AREA

Width

Unknown

Depth

Unknown

15

STOREYS

OTHER

16

BAYS - MAIN FACADE
(One floor only)

OTHER

17

BASEMENT AREA

OTHER

18

BASEMENT WALL MATERIAL

OTHER

EXTERIOR WALL MATERIAL										COMMENTS
19 EARTH										
	NONE	UNDETERMINED	TAMPED EARTH	MUD BRICK OR BLOCK	SOD & TURF	EARTH & LIME	OTHER			
20 WOOD

NONE	VERTICAL LOG	VERTICAL SHAPED LOG	VERTICAL PLANK	HORIZONTAL LOG	HORIZONTAL SHAPED LOG	HORIZONTAL LOG CORDWOOD	HORIZONTAL PLANK	MORTISE & TENON (RED RIVER FRAME)

PANEL OR PLYWOOD	FLUSH-BOARD	ASHLAR IMITATION	CLAPBOARD	SPLIT WEATHERBOARD	SHIPLAP	SHINGLE	VERTICAL BOARD & BATTEN	OTHER		
21 STONE - SHAPE & COURSING

NONE	PLAIN OR SPLIT FIELDSTONE	FLINT AND/OR COBBLE	SLATE OR SHALE	RUBBLE, RANDOM	RUBBLE, COURSED	RUBBLE, SQUARED	CUT STONE, BROKEN COURSE	CUT STONE, COURSED

PANEL	COMPOSITION	OTHER								
22 STONE - TEXTURE OR FINISH

NONE	NATURAL	SAWN	TOOLED OR HAMMERED	SMOOTH DRESSED	POLISHED	ROCK-FACED	RUSTICATED	VERMICULATED	OTHER	
23 BRICK

NONE	HEADER BOND	STRETCHER BOND	ENGLISH BOND	FLEMISH BOND	COMMON BOND	GARDEN WALL	OTHER			
24 COMPOSITION OR TILE

NONE	UNDETERMINED	COMPOSITION SHINGLE OR SHEET	PLASTER OR STUCCO	ASBESTOS CEMENT SHEET	TILE	SLATE	OTHER			
25 CONCRETE

NONE	UNDETERMINED	POLISHED	BLOCK	PRE-CAST PANEL, PLAIN	PRE-CAST PANEL, SHAPED	OTHER				
26 METAL

NONE	UNDETERMINED	GALVANIZED TIN OR IRON	METAL SHEET	ALUMINUM SIDING	METAL & GLASS	CAST IRON				
27 IS THE BUILDING SHEATHED?										
<div> ☐ Yes ☐ No ☐ Undetermined </div>										
28 WALL CONSTRUCTION

UNDETERMINED	VERTICAL LOG	HORIZONTAL LOG	HORIZONTAL LOG CORDWOOD	VERTICAL PLANK	HORIZONTAL PLANK	MORTISE AND TENON (FRAME)	MORTISE AND TENON (RED RIVER FRAME)	NAILED FRAME

GLUED AND LAMINATED FRAME	UNDETERMINED, WOOD FRAME	EARTH	STONE	BRICK	CONCRETE BLOCK	CONCRETE, POURED	STEEL OR IRON	OTHER		

29 ADDITIONAL EXTERIOR WALL MATERIAL - MAIN FACADE - Multiple Choice											COMMENTS

30 EXTERIOR SHEATHING - OTHER FACADES
List _____								
31 WALL DESIGN AND DETAIL - Multiple Choice

NONE	RECESSED PANEL	ARCADING	ENGAGED COLUMN OR PILASTER	PIER AND SPANDREL	QUOINS	ENTABLATURE AND/OR FRIEZE	STRING OR BELT	CORBELING			
PLINTH	DECORATIVE PANEL OR CARVING	INSCRIPTION OR DATE STONE	DECORATIVE DESIGN OR PAINTING	END BOARD	TIE ROD ANCHORS	DECORATIVE BRICK	DECORATIVE SHINGLE	OTHER			
32 ROOF SHAPE

LOW GABLE	MEDIUM GABLE	HIGH GABLE	CENTRE GABLE	OFFSET GABLE	CROSS GABLE	HIPPED GABLE	BELLCAST GABLE	GABLE OTHER	PYRAMIDAL

LOW HIP	MEDIUM HIP	HIGH HIP	TRUNCATED HIP	BELLCAST HIP	GABLET	HIP OTHER	GAMBREL	HIPPED GAMBREL	BELLCAST GAMBREL

GAMBREL OTHER	MANSARD 4 SIDES	BELLCAST MANSARD 4 SIDES	MANSARD 2 SIDES	HALIFAX MANSARD FRONT	BELLCAST MANSARD FRONT	MANSARD OTHER	GAMBREL FRONT	FRONT OTHER

SHED	SALTBOX	BOOMTOWN	FLAT	SAWTOOTH	MONITOR	DOME	CONICAL	VAULTED OR ARCHED	OTHER		
33 ROOF MATERIAL

UNKNOWN	THATCH AND SOD	WOOD	TILE	METAL	SLATE	COMPOSITION	GLASS	CONCRETE	TAR & GRAVEL	OTHER	
34 CHIMNEY LOCATION - SIDE TO SIDE - Multiple Choice

NONE	CENTRE	OFFSET LEFT	OFFSET RIGHT	SIDE LEFT	SIDE RIGHT	CLUSTER	EXTERIOR SIDE	OTHER			
35 CHIMNEY LOCATION - FRONT TO BACK - Multiple Choice

NONE	CENTRE	FRONT	REAR	EXTERIOR	OTHER						
36 CHIMNEY STACK MATERIAL

NONE	UNKNOWN	WOOD POST	LOG SILL	MASONRY PIER	RUBBLE	CUT STONE	CONCRETE BLOCK	POURED CONCRETE	BRICK	OTHER	
37 CHIMNEY STACK UNITS - Multiple Choice

NONE	SINGLE	LINKED TOP	LINKED AT BASE	PIERCED	JOINED	OTHER					

38 DORMER SHAPE - ANY FACADE										COMMENTS
NONE	GABLE, NO OVERHANG	GABLE, WITH OVERHANG	GABLE, WITH RETURN	PEDIMENT	GABLE, STEPPED	GABLE, DECORATED	SWEPT	HOODED		
HIPPED	HIPPED GABLE	GABLET	SHED	BAY	TRIANGULAR	GAMBREL	MANSARD	VICTORIAN SEGMENTAL		
VICTORIAN ROUND	OTHER									

39 ROOF TRIM - EAVES TYPE										
CLOSE EAVES	EAVES PROJECTING, NO RAFTERS EXPOSED	EAVES PROJECTING, RAFTERS EXPOSED	CORNICE FASCIA ALONE	FRIEZE ALONE	PROJECTING EAVES AND FRIEZE	FASCIA AND FRIEZE	CORNICE WITH FASCIA AND BRACKETS	CORNICE BOXED, PLAIN		
CORNICE BOXED, DECORATED	BARGEBOARD	CORNICE BOXED, BRACKETS OR CONSOLES	CORNICE BOXED, SLOPED SOFFIT	CORNICE BOXED, SLOPED SOFFIT, FRIEZE	CORNICE BOXED, PLAIN, FRIEZE PLAIN	CORNICE BOXED, FRIEZE DECORATED	CORNICE BOXED, DECORATED FRIEZE PLAIN	CORNICE BOXED, DECORATED FRIEZE DECORATED		
CORNICE BOXED WITH FRIEZE & BRACKETS	PARAPET, PLAIN	PARAPET, CRENELLATED	PARAPET, ENTABLATURE	PARAPET WITH BALUSTRADE	PARAPET, OTHER	OTHER				

40 ROOF TRIM - EAVES MATERIAL										
NONE	UNKNOWN	WOOD	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER	

41 ROOF TRIM - RAKING TYPE										
NONE	VERGES CLOSE	VERGES PROJECTING, PLAIN	CORNICE, FASCIA ALONE	CORNICE BOXED, PLAIN	CORNICE BOXED, DECORATED	VERGES PROJECTING FRIEZE	FASCIA AND FRIEZE	CORNICE BOXED, PLAIN AND FRIEZE		
CORNICE BOXED, DECORATED AND FRIEZE	CORNICE BOXED, BRACKETS OR CONSOLES WITH OR W/OUT FRIEZE	CORNICE BOXED, PLAIN WITH RETURN WITH OR W/OUT FRIEZE	CORNICE BOXED, DECORATED, WITH RETURN WITH OR W/OUT FRIEZE	CORNICE BOXED PEDIMENTED	BARGEBOARD	PARAPET GABLED	STEPPED PARAPET	DECORATED PARAPET		
PLAIN PARAPET	OTHER									

42 ROOF TRIM - RAKING MATERIAL										
NONE	UNKNOWN	WOOD	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER	

43 ROOF TRIM- SPECIAL FEATURES - Multiple Choice										
NONE	CUPOLA OR LANTERN	BELVEDERE OR OPEN WALK	FINIAL OR URN	CRESTING	DROP OR PENDANT	MONUMENTAL PEDIMENT	DECORATED PEDIMENT	ADDITIONAL OR DECORATED GABLES		
ADDITIONAL GABLE WITH WINDOWS	CORNER BRACKET	OTHER								

43A MAIN WINDOW LOCATION (One Floor Only)															COMMENTS								
Ground or First Floor					OR		Second Floor					OR		Third Floor									
44 MAIN WINDOW STRUCTURAL OPENING SHAPE																							
FLAT		SEGMENTAL		SEMI-ELLIPTICAL		SEMI-CIRCULAR		CENTRE-OGEE		2 CENTRE POINTED		TRIANGULAR		FLAT & ROUND CORNER		OTHER							
45 MAIN WINDOW SURROUND-HEAD																							
NONE		PLAIN TRIM		MOULDED TRIM		CONTINUOUS TRIM		LINTEL PLAIN		LINTEL DECORATED		LINTEL SHAPED PLAIN OR DECORATED		LABEL		FLAT ARCH		ARCH RADIATING VOUSSOIRS		ARCH RADIATING VOUSSOIRS WITH KEYSTONE			
																		OTHER					
ARCH ALTERNATING RADIATING VOUSSOIRS		ARCH STEPPED, RADIATING VOUSSOIRS		SHELF OR ENTABLATURE		PEDIMENT, PLAIN		PEDIMENT SEGMENTAL		PEDIMENT DOUBLE CURVE		PEDIMENT BROKEN		HOOD, FLAT, PLAIN OR BRACKETED		HOOD, CURVED PLAIN OR BRACKETED		OTHER					
46 MAIN WINDOW SURROUND-SIDES																							
NONE		PLAIN		MOULDED TRIM		QUOINS		PILASTERS OR ENGAGED COLUMNS		DECORATED OTHER		OTHER		OTHER		OTHER							
47 MAIN WINDOW SURROUND - METAL																							
NONE		UNKNOWN		WOOD		RUBBLE		CUT STONE		BRICK		TILE OR TERRACOTTA		CONCRETE OR CAST STONE		PLASTER OR STUCCO		METAL		OTHER			
48 MAIN WINDOW SURROUND - SILLS																							
NONE		SLIPSILL		LUGSILL		DECORATED SLIPSILL		DECORATED LUGSILL		CONTINUOUS SILL		OTHER		OTHER		OTHER							
49 MAIN WINDOW SURROUND - SILLS MATERIAL																							
NONE		UNKNOWN		WOOD		RUBBLE		CUT STONE		BRICK		TILE OR TERRACOTTA		CONCRETE OR CAST STONE		PLASTER OR STUCCO		METAL		OTHER			
50 MAIN WINDOW DIVISIONS																							
																		OTHER					
1 SASH		2 SASH		1 SASH AND TRANSOM		2 SASH AND TRANSOM		2 SASH, NO MULLION		2 SASH WITH MULLION		3 SASH WITH MULLION		SASH WITH SIDELIGHTS		4 SASH WITH MULLION		OTHER					
51 MAIN WINDOW SWING OR SLIDE																							
UNKNOWN		DOUBLE HUNG		CASEMENT		HINGED		PIVOTED		HORIZONTAL SLIDING		FIXED		OTHER		OTHER							
52 MAIN WINDOW PANES OR LIGHTS																							
UPPER OR LEFT SASH		1	2	3	4	5	6	7	8	9	10	11	12	MULTI	OTHER								
LOWER OR RIGHT SASH		1	2	3	4	5	6	7	8	9	10	11	12	MULTI	OTHER								
53 WINDOWS - SECOND FLOOR - Multiple Choice																							
DIFFERENT FROM FIRST FLOOR				OPENING				HEAD				SIDE				SILLS				SAME AS FIRST FLOOR			
54 WINDOWS - THIRD FLOOR - Multiple Choice																							
DIFFERENT FROM FIRST FLOOR				OPENING				HEAD				SIDE				SILLS				SAME AS FIRST FLOOR			
55 SPECIAL WINDOW TYPES - ANY FACADE- Multiple Choice																							
NONE		ROUND		HALF-ROUND		QUARTER ROUND		POLYGONAL		ELLIPTICAL		HALF-ELLIPTICAL		EYEBROW		GOTHIC		TRIANGULAR					
BAY, BOW OR ORIEL		PALLADIAN		SEMICIRCULAR		OVAL		STAINED GLASS		BLIND		MULTI		OTHER		OTHER							

56 MAIN DOOR LOCATION										COMMENTS	
	CENTRE DOOR, GABLE FACADE	CENTRE DOOR, MAIN FACADE	OFF-CENTRE GABLE FACADE	OFF-CENTRE MAIN FACADE	MULTIPLE, MAIN	MULTIPLE, GABLE	CORNER	OTHER			

57 MAIN DOOR STRUCTURAL OPENING SHAPE										COMMENTS

	FLAT	SEGMENTAL	SEMI-ELLIPTICAL	SEMI-CIRCULAR	CENTRE-OGEE	2 CENTRE POINTED	TRIANGULAR	FLAT & ROUND CORNER	OTHER		

58 MAIN DOOR SURROUND - HEAD										COMMENTS

	NONE	PLAIN TRIM	MOULDED TRIM	CONTINUOUS TRIM	LINTEL PLAIN	LINTEL DECORATED	LINTEL SHAPED PLAIN OR DECORATED	LABEL	FLAT ARCH	ARCH RADIATING VOUSSOIRS	ARCH RADIATING VOUSSOIRS WITH KEYSTONE

	ARCH ALTERNATING RADIATING VOUSSOIRS	ARCH STEPPED, RADIATING VOUSSOIRS	SHELF OR ENTABLATURE	PEDIMENT PLAIN	PEDIMENT SEGMENTAL	PEDIMENT DOUBLE CURVE	PEDIMENT BROKEN	HOOD, FLAT, PLAIN OR BRACKETED	HOOD, CURVED PLAIN OR BRACKETED	OTHER	

59 MAIN DOOR SURROUND - SIDES										COMMENTS

	NONE	PLAIN	MOULDED TRIM	QUOINS	PILASTERS OR ENGAGED COLUMNS	DECORATED OTHER	OTHER				

60 MAIN DOOR SURROUND - MATERIAL										COMMENTS	
	NONE	UNKNOWN	WOOD	RUBBLE	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER

61 MAIN DOOR ARCHITRAVE TYPE										COMMENTS

	NONE	PLAIN, NO EMBRASURE	PLAIN WITH EMBRASURE	DECORATED, NO EMBRASURE	DECORATED, WITH EMBRASURE	PILASTERS, NO EMBRASURE	PILASTERS WITH EMBRASURE	ENGAGED COLUMN, NO EMBRASURE	ENGAGED COLUMN, WITH EMBRASURE	OTHER	

62 MAIN DOOR ARCHITRAVE - SIDE PANELS										COMMENTS

	NONE	FLUSH, BLIND	FLUSH, LIGHTS	FLUSH, OTHER	RECESSED, BLIND	RECESSED, LIGHTS	RECESSED, OTHER	FLUSH PANEL, EITHER SIDE	RECESSED PANEL, EITHER SIDE	OTHER	

63 MAIN DOOR ARCHITRAVE - TRANSOM PANELS										COMMENTS

	NONE	FLUSH, BLIND	FLUSH, LIGHT	FLUSH LIGHT, MULLION	FLUSH FAN	RECESSED, BLIND	RECESSED, LIGHT PLAIN	RECESSED, LIGHT MULLION	RECESSED FAN	MULTIPLE TRANSOMS	OTHER

64 MAIN DOOR TYPE										COMMENTS

	NONE	VERTICAL PLAIN	DIAGONAL PLAIN	SINGLE LEAF, 1 PANEL	DOUBLE LEAF, 1 PANEL	SINGLE 2 PANEL	DOUBLE 2 PANEL	SINGLE 3 PANEL	DOUBLE 3 PANEL	SINGLE 4 PANEL

	DOUBLE 4 PANEL	SINGLE 5 PANEL	6 PANEL	7 PANEL	FAN PANEL	DECORATED DOOR	DUTCH DOOR	FRENCH SINGLE OR DOUBLE DOOR	FLUSH OR LAMINATED	OTHER	

65 MAIN DOOR PANEL(S)										COMMENTS

	NONE	UNKNOWN	PLAIN RECESSED PANEL	RECESSED PANEL BEVELED	FLUSH PANEL	MOULDED RAIL, FLUSH PANEL	MOULDED RAIL, RAISED PANEL	MOULDED RAIL, DECORATED PANEL	OTHER		

66 MAIN DOOR GLAZING										COMMENTS	
	NONE	UNKNOWN	PARTLY GLAZED	FULLY GLAZED	GLAZED AND DECORATED	STAINED GLASS	OTHER				

67 MAIN STAIRS - LOCATION AND DESIGN											COMMENTS
	NONE	GROUND OR FIRST FLOOR PLAIN	GROUND OR FIRST FLOOR WITH RAILING	GROUND OR FIRST FLOOR WITH SOLD RAILING	UPPER FLOORS WITH RAILING	UPPER FLOORS WITH SOLID RAILING	OTHER				
68 STAIRS - SHAPE											
	NONE	STRAIGHT	STRAIGHT, SIDE	STRAIGHT, REVERSED	CURVED, SINGLE OR DOUBLE	DOUBLE	SPIRAL	OTHER			
69 PORCHES AND GALLERIES											
	NONE	PLATFORM OR STOOP	UMBRAGE	OPEN PORCH	CLOSED PORCH	PORTICO	VERANDAH OR GALLERY	CLOSED VERANDAH	OTHER		
70 PORCHES AND GALLERIES - SUPPORTS											
	NONE	POSTS, PLAIN OR TURNED	TREILLAGE	PIERS	COLUMNS	ARCADE (OPEN)	WALL	SUPPORT ON PIER	OTHER		
71 PORCHES AND GALLERIES - SUPPORTS MATERIAL											
	NONE	UNKNOWN	WOOD	RUBBLE	CUT STONE	BRICK	TILE OR TERRACOTTA	CONCRETE OR CAST STONE	PLASTER OR STUCCO	METAL	OTHER
72 PORCHES AND GALLERIES - HEIGHT											
	NONE	1ST STOREY	1ST & 2ND STOREY	MULTI STOREYS	OTHER						
73 ADDITIONAL BUILDING FEATURES - Multiple Choice											
	NONE	TOWER OR TURRET	SPIRE OR STEEPLE	BUTTRESS	ARCADE OR COLONNADE	BALCONY OR ADDITIONAL PORCH	ATTACHED BARN OR GARAGE	PROJECTING FRONTISPIECE	BAY, MORE THAN ONE STOREY	OTHER	
74 INTERIOR ITEMS OF INTEREST - Multiple Choice											
	NONE	UNKNOWN	STAIRS	HALL	MAIN ROOMS	FIREPLACE AND MANTEL	DOOR TRIM	WINDOW TRIM	DECORATIVE COMPONENTS	OTHER	
75 APPARENT ALTERATIONS AND/OR ADDITIONS - Multiple Choice											
	NONE	WALL	WINDOWS	DOORS	ROOF	CHIMNEY	STAIR - PORCH	ADD'L STOREY	WING	FIRST FLOOR CHANGED	OTHER
76 CONDITION OF BUILDING - Multiple Choice											
	WALL	WINDOWS	DOORS	ROOF	CHIMNEY	STAIR PORCH	OTHER				
77 PROPERTY FEATURES - Multiple Choice											
	NONE	GARAGE OR COACH HOUSE	STABLE OR BARN	OUT-BUILDING	FENCE	GARDEN FEATURE	WATER FEATURE	OTHER			
78 PRESENT STATUS											
		☐	☐	☐							
		Inhabited	Abandoned	Other							
79 UNITS											
	This is _____ unit in _____ of a sequence.										
80 THE BUILDING IN WHICH THIS UNIT IS											
	FREESTANDING	ATTACHED ONE SIDE	ATTACHED BOTH SIDES	ATTACHED IRREGULAR	OTHER						

NOTES - COMMENTS - SKETCHES	
<div>↓ FOR OFFICE USE ONLY ↓</div>	

PRESENT STATUS	
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99	100

BAROQUE	GOTHIC REVIVAL	CLASSIC ECLECTIC	BAROQUE ECLECTIC	MODERNE
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QUEBEC VERNACULAR	TUSAN VILLA	BYZANTINE ECLECTIC	ENGLISH ECLECTIC	MIESIAN - BAUHAUS
GEORGIAN OR PALLADIAN	SECOND EMPIRE	ROMANESQUE ECLECTIC	CHICAGO SCHOOL	CORBUSIEN - NEW BAROQUE
REGENCY	ITALIANATE	GOthic ECLECTIC	PICTURESQUE VERNACULAR	
PARTIAL CLASSIC REVIVAL	ROMANESQUE REVIVAL	RENAISSANCE ECLECTIC		
FULL CLASSIC REVIVAL	CLASSIC	GEORGIAN ECLECTIC		OTHER

AGE	1	ARCHITECTURAL	1	HISTORIC OR	1	SITE,	1	RARITY	1	ACCESSIBILITY	1	FUTURE USE	1
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2	MERIT	2	SOCIOCULTURAL INTEREST	2	ENVIRONMENT & COMPATIBILITY	2		2	2
3		3		3		3		3	3
4		4		4		4		4	4

EXERCISES IN SENSORY PERCEPTION

- 1 DO SOME RECONNAISSANCE; THEN USE AN AUDIO RECORDER TO RECORD ALL THE NORMAL SOUNDS YOU HEAR. EDIT THE SOUNDS YOU HAVE COLLECTED TO A TWO-MINUTE COMPILATION THAT CREATES THE EFFECT OF THE PLACE THROUGH SOUND. TRY TO TRANSMIT THE FEELING OF BEING THERE, NOT THE IMPRESSION OF A 'TRIP THROUGH' WHEN YOU HAVE PLAYED THE AUDIO, ASK YOURSELF:

HOW MANY SOUNDS DID THE PLACE MAKE? WHAT KIND OF SOUNDS WERE THEY? Refer to the Urban Sound Taxonomy

WHICH SOUNDS WERE REMARKABLE (FIGURE)?

WHICH SOUNDS WERE USUAL, NORMAL, UNREMARKABLE (GROUND)?

DID ANY SOUNDS OCCUR BOTH OUTSIDE AND INSIDE THE PLACE?

- 2 RECORD FIVE OR TEN MINUTE OF ENVIRONMENTAL SOUNDS AT A COUPLE OF MORE LOCATIONS. EDIT YOUR RECORDINGS TO RECREATE THE EFFECT OF THE SITES, SO THAT A PERSON HEARING YOUR FINAL VERSION FOR THE FIRST TIME WOULD KNOW WHAT IT FELT LIKE TO BE IN THAT PLACE.

WHAT IS THE LOUDEST SOUND IN EACH LOCATION? _____

WHAT IS THE SOFTEST SOUND? _____

WHAT IS THE MOST BEAUTIFUL SOUND? _____

WHAT IS THE UGLIEST SOUND? _____

WHAT IS THE LEAST IMPORTANT? _____

WHAT IS THE MOST SIGNIFICANT? _____

- 3 VISIT A SPACE WITHIN THE BUILDING THAT YOU CONSIDER THE MOST BEAUTIFUL. DESCRIBE THE [PLACE] ONLY IN TERMS OF WHAT YOU SEE. NEXT, CLOSE YOUR EYES AND LISTEN FOR A FEW MINUTES. IS THE PLACE STILL BEAUTIFUL? DESCRIBE THE PLACE ONLY IN TERMS OF WHAT YOU HEAR. CONTINUE BY DESCRIBING THE PLACE IN TERMS OF WHAT YOU CAN FEEL, SMELL, TASTE.

EXERCISES IN SENSORY PERCEPTION

4 ATTEMPT TO ASSEMBLE MATERIALS REPRESENTATIVE OF THE PERCEIVED SENSES. RUBBLE MATERIAL DURING CONSERVATION EFFORTS WILL SERVE THIS PURPOSE WELL. PLACE IN A GLASS VASE CONSIDERING THE DOMINANT AND SUPPLEMENTARY SCENTS; TRY TO COMPILE MATERIALS TO REPRESENT THE SCENT OF THE BUILDING CONSIDERING THE BASE, HEART, AND TOP NOTES.

5 CONSIDER THE PREVIOUS USES AND OCCUPANTS OF THIS BUILDING.

WHICH IS THE USE/OCCUPANT? _____

WHICH OF THE SENSES WOULD THIS OCCUPANT HAVE INFLUENCED?

ARE ANY OF THESE STILL PERCEPTIBLE TODAY?

DO ANY OF THE SENSORY PERCEPTIONS ASSOCIATED WITH THIS PREVIOUS USE OR OCCUPANT CONTRIBUTE TO THE VALUE OF THIS PLACE?

6 CONSIDER DEFINITIVE ERAS OF THE BUILDING AND THE CONTEXT IT EXISTED WITHIN.

WHAT IS THE DEFINITIVE ERA?

WHICH OF THE SENSES HAVE REMAINED THE MOST UNCHANGED THROUGH THE COURSE OF THE BUILDINGS EXISTENCE?

HAS THE VALUE OF ANY OF THE SENSES EVOLVED OVER TIME?

7 CONSIDER THE MATERIALS OF THE BUILDING. USING THE EASY MOLD CASTING PUTTY, TAKE 1 - 2 INCH SQUARE SAMPLES OF THE TEXTURES. THESE TEXTURES IMPRESSIONS CAN THEN BE USED AT A LATER TIME TO CREATE PLASTER CASTINGS OF THESE TEXTURES.

EXERCISES IN SENSORY PERCEPTION

8 COMPARE THESE DESCRIPTIONS WITH YOUR WRITTEN STATEMENT OF SIGNIFICANCE. CHART YOUR FINDINGS IN FIVE SEPARATE COLUMNS IN ORDER TO FIND OUT HOW YOUR IMPRESSION OF THE PLACE HAS EVOLVED WHEN IT IS PERCEIVED THROUGH EACH OF YOUR FIVE SENSES. TO HELP CONFIRM YOUR IMPRESSIONS, ASK YOURSELF:

WHAT PERCEPTIONS DID EACH SENSE MAKE POSSIBLE?
WHAT PERCEPTIONS DID EACH SENSE EXCLUDE?

WHAT PERCEPTIONS DID EACH SENSE MAKE POSSIBLE?
WHAT PERCEPTIONS DID EACH SENSE EXCLUDE?

[illegible]

TAXONOMIES

URBAN SMELLSCAPE TAXONOMY

D. QUERCIA, ET AL., "SMELLY MAPS: THE DIGITAL LIFE OF URBAN SMELLSCAPES", ASSOCIATION FOR THE ADVANCEMENT OF ARTIFICIAL INTELLIGENCE, MENLO PARK USA, 2015.

STRUCTURE OF AROMA

BASIC TASTE TAXONOMY

URBAN SOUND TAXONOMY

J. SALAMON, C. JACOBY AND J. P. BELLO, "A DATASET AND TAXONOMY FOR URBAN SOUND RESEARCH", 22ND ACM INTERNATIONAL CONFERENCE ON MULTIMEDIA, ORLANDO USA, NOV. 2014.

NARA GRID				
↓ ASPECTS	→ DIMENSIONS			
	ARTISTIC	HISTORIC	SOCIAL	SCIENTIFIC
FORM & DESIGN				
MATERIALS & SUBSTANCE				
USE & FUNCTION				
TRADITION, TECHNIQUES & WORKMANSHIP				
LOCATION & SETTING				
SPIRIT & FEELING				

APPENDIX B **MINDFULNESS CHAMBER ASSEMBLY INSTRUCTIONS**

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA	1:20	2018-05-08
DRAWN BY	SCALE	DATE

DRAWING

A101
Overview

REV. NO.	DATE	DESC.
1	2018-05-08	FINAL REV/SIONS

NOTES

- ADDITIONAL MATERIALS
- 4 X TRUCK BOX CONNECTORS
 - 3 X STANDARD PIN DOOR HINGE
 - 1 X WOOD SHIMS (1" GAL.)
 - 1 X CORO & LIGHTBULB SET
 - 1 X VILTO STOOL (IKEA)
 - 1 X WOOD FILTER
 - 1 X PULLY ANGLE
 - 1 X SPAN FILLER & TRAY
 - WOOD SCREWS

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA 1:30 2018-05-06
DRAWN BY SCALE DATE

DRAWING

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA 1:50 2018-05-06
DRAWN BY SCALE DATE

DRAWING

A103
Exploded Axonometric

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA	1:30	2018-05-08
DRAWN BY	SCALE	DATE

DRAWING

A104
Components

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA	2018-05-08
DRAWN BY	SCALE
DATE	DATE

DRAWING

A105
Side Wall Assembly

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA	1:30	2018-05-08
DRAWN BY	SCALE	DATE

DRAWING

A106
Back Wall Assembly

REV. NO.	DATE	DESC.
1	2018-05-08	FINAL REV/SIONS

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. SHANUA 1:20 2018-09-06
DRAWN BY SCALE DATE

DRAWING

A107
Door Assembly

PLAN NORTH

PROJECT

MINDFULNESS
CHAMBER

J. GRANDA 1:30 2018-05-08
DRAWN BY SCALE DATE

DRAWING

A108
Roof Assembly

PLAN NORTH

PROJECT

**MINDFULNESS
CHAMBER**

J. GRANDA 1:30 2018-05-08
DRAWN BY SCALE DATE

DRAWING

A109
Chamber Assembly

GLOSSARY

AMELIORATION The act of making something better; improvement (Oxford)

ACCESSIBLE Easily understood or appreciated (Oxford)

ASSESSMENT The formulation of general results through the correlation and interpretation of existing and newly collected information (GCI, RecordDIM)

BUILT ENVIRONMENT The aggregate of human-made structures, infrastructural elements and associated spaces and features (GCI, Getty Vocabulary Program)

CLASSIFICATION The action or process of classifying something (Oxford)

CONSERVATION A discipline concerned with the transmission of cultural heritage, with its significant values intact and accessible to the greatest degree possible (GCI, RecordDIM)

CULTURAL LANDSCAPE defined as any geographical area that has been modified, influenced or given special cultural meaning by people, and that has been formally recognized for its heritage value (Standards & Guidelines of Canada)

DOCUMENTATION As an activity, it stands for the systematic collection and archiving of records in order to preserve them for future reference (GCI, RecordDIM)

EXPERIENCE (NOUN) Practical contact with and observation of facts or events; An event or occurrence which leaves an impression on someone (Oxford)

EXPERIENCE (VERB) Encounter or undergo (an event or occurrence); Feel (an emotion or sensation) (Oxford)

GRAPHIC RECORD A measured drawing, rectified photograph, ortho-photo-mosaic or 3-D model that graphically or photographically describes the physical configuration of a heritage place, along with its dimensional and architectural characteristics (GCI, RecordDIM)

HERITAGE CONSERVATION DISTRICT is a cultural landscape, [it] a place comprising a group of buildings, structures, landscapes and/or archaeological sites and their spatial relationships where built forms are often the major defining features and where the collective identity has heritage value for a community, province, territory or the nation (The Canadian Register of Historic Places)

HERITAGE RECORD A technical dossier of a cultural heritage place, prepared by heritage recorders and consisting of measured drawings, photographs, and technical analysis. It provides necessary basic data for conservation and monitoring activities, as well as posterity records for public archives (GCI, RecordDIM)

HERITAGE RECORDING TOOLS Measured survey tools used by heritage recorders to carry out the heritage recording of a heritage place (GCI, RecordDIM)

INFORMATION MANAGEMENT The process of finding, cataloguing, storing, and sharing information by making it accessible to potential users now and in the future (GCI, RecordDIM)

INTEGRATED With various parts or aspects linked or coordinated (Oxford)

MEASURED SURVEY The activity of producing measured drawings on site by hand measurement and/or by using various heritage recording tools (total stations, photogrammetry, 3-D laser scanners) (GCI, RecordIM)

METHODOLOGY A system of methods used in a particular area of study or activity (Oxford)

MINDFULNESS the quality or state of being conscious or aware of something (Oxford)

MULTISENSORIAL Relating to the sensation or use of more than one of the senses (adapted from 'multisensory' Oxford)

MULTIMODAL Relating to the use or availability of several different modes, methods, systems, etc. (adapted from 'multimodality' Oxford)

OCCUPANT A person who resides or is present in a house, vehicle, seat, etc., at a given time (Oxford)

PATHOLOGY The science of the causes and effects of diseases, especially the branch of medicine that deals with the laboratory examination of samples of body tissue for diagnostic or forensic purposes (Oxford)

PERCEPTION The ability to see, hear, or become aware of something through the senses (Oxford)

PHOTO REPORT A report that primarily contains photos of a cultural heritage place, together with a photo-key plan that shows where and in what direction each photo was taken. These reports complement the understanding of the information provided on a set of measured drawings (GCI, RecordDIM)

RECORDING Used in this publication in a broad sense to refer to the acquisition of new information deriving from all activities on a heritage asset, including heritage recording, research and investigation, conservation, use and management, and maintenance and monitoring (GCI, RecordDIM)

SETTING the immediate and extended environment that is part of, or contributes to, its significance and distinctive character (ICOMOS, Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas)

SUPPLEMENTARY Completing or enhancing something (Oxford)

SURVEY Examine and record the area and features of (an area of land) so as to construct a map, plan, or description (Oxford)

TAXONOMY A scheme of classification (Oxford)

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