

# Manifesting Architectural Memory in Sudbury, Ontario

by:

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This is a true copy of the thesis, including any final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

# Table of Contents

IV	Author's Declaration		62-63	Manifesting Architectural Memory	
VIII	Abstract				
X	Acknowledgements		64-69	Beech Street Park	
XII-XVI	List of Figures		70-75	Queen's Athletic Pavilion	
2-9	Introduction	Part I	76-85	CPR Structures	
	- Material Expression				
	- Vernacular Sudbury				
	- Sudbury History 1883-1945+				
10-13	Mapping Downtown Sudbury		86-121	The Memory Block	
				- Context	
				- Urban Design	
				- First Floor	
				- Building Structure	
				- Facade Design	
				- Second Storey	
14-21	Memory and Identity	Part II	122-129	Conclusion	
	- Memory Types				
	- Loss of Memory				
	- Remembrance				
22-45	Methodology	Part III	130-137	Appendix	Part VI
	- Generative Drawings				
	- Interpreting Memory				
52-59	Architectural Design Process	Part IV	138-141	Bibliography	
	- Site Selection				
54-61	Drawing Interpretations	Part V			
	- Daniel Libeskind				
	- Aldo Rossi				
	- Peter Zumthor				
	- Melvin Charney				

## Abstract

This thesis investigates various types of memory through a design process that reveals faded architectural narratives in Sudbury, Ontario. The city's ambiguous architectural identity is, in part, the result of the excessive demolition of its historical buildings. Historical research and mappings uncover patterns in the city's morphology and destruction. A series of interpretive graphite drawings reveal the architectural memory and memory loss in the downtown. A design process exploring 'remembrance', a concept that synthesizes memory and imagination, is employed toward the creation of several new structures. These additions to the downtown attempt to reinforce the identity of the city with place-specific architecture that remembers the past while offering a framework for new memories.

### Keywords

*memory/ drawing/  
remembrance/ loss of  
memory/ interpretive/  
generative/ history/  
Sudbury/ historic  
buildings/ Identity/  
place/creative process/  
architecture*

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## List of Figures

- 2 Fig. 1 By Author. "Downtown Sudbury Historic Building Collage." Vector Graphic. 2021.
- 5 Fig. 2 "Sudbury's First Hotel and Proprietor." Up Here. Early Film Photography. <https://upherefestival.tumblr.com/post/148723428831/archive-photos-that-will-make-you-see-sudbury>
- 5 Fig. 3 "Elgin St. Sudbury- Fire Hall & Grand Theatre, Sudbury's Fine 'Past & Future' Let's Reminisce." Facebook Group. Early Film Photography. [https://www.facebook.com/permalink.php?id=293355687404161&story\\_fbid=3680058198733876](https://www.facebook.com/permalink.php?id=293355687404161&story_fbid=3680058198733876)
- 5 Fig. 4 "St. Andrew's Presbyterian Church, Sudbury, Ont., Canada." St. Andrew's United Church. Early Film Photography. <https://st-andrews.ca/church/about-us/our-story/>
- 7 Fig. 5 By Author. "Sudbury as a Junction." Vector Graphic. 2021. With Reference to: City of Sudbury, *Downtown Sudbury - a plan for the future, going downtown growing downtown*. January 2012. Digital Image. 3. [https://issuu.com/clerksservicesgreatersudbury/docs/final\\_supporting\\_reports\\_jan\\_12.12](https://issuu.com/clerksservicesgreatersudbury/docs/final_supporting_reports_jan_12.12)
- 9 Fig. 6 By Author. "Sudbury Growth." Vector Graphic. 2021. With Reference to: City of Sudbury, *Downtown Sudbury - a plan for the future, going downtown growing downtown*. January 2012. Digital Image. 4-5. [https://issuu.com/clerksservicesgreatersudbury/docs/final\\_supporting\\_reports\\_jan\\_12.12](https://issuu.com/clerksservicesgreatersudbury/docs/final_supporting_reports_jan_12.12)
- 10 Fig. 7 By Author. "Downtown Demolition Patterns." Vector Graphic. 2021.
- 18 Fig. 8 By Author. "Types of Memory." Vector Graphic. 2021.
- 26 Fig. 9 By Author. "Durham Street." 2021. Ink and Graphite Drawings. 30"x72". Sudbury, Ontario.
- 28 Fig. 10 By Author. "Elm Street." 2021. Ink and Graphite Drawings. 30"x72". Sudbury, Ontario.
- 30 Fig. 11 By Author. "Elgin Street." 2021. Ink and Graphite Drawings. 30"x72". Sudbury, Ontario.
- 32 Fig. 12 By Author. "Cedar Street." 2021. Ink and Graphite Drawings. 30"x72". Sudbury, Ontario.
- 34 Fig. 13 By Author. "Larch Street." 2021. Ink and Graphite Drawings. 30"x72". Sudbury, Ontario.
- 55 Fig. 14 By Author. "Site Diagrams." Vector Graphic. Sudbury, Ontario. 2021.
- 56 Fig. 15 By Author. "Downtown Sites." Vector Graphic. Sudbury, Ontario, 2021.
- 57 Fig. 16 "Study for the Cemetery in Modena, 1972." Scanned Photo. From *Aldo Rossi Drawings*, edited by Celant, Germano. Italy: SKIRA, 2008. p.47.
- 58 Fig. 17 "Toronto Construction No.2, 1982." Scanned Photo. From *Parables And Other Allegories: The Work of Melvin Charney, 1975-1990*. Montreal: Canadian Centre for Architecture, 1991. p.116.
- 58 Fig. 18 "Toronto Construction No.5, 1982." Scanned Photo. From *Parables And Other Allegories: The Work of Melvin Charney, 1975-1990*. Montreal: Canadian Centre for Architecture, 1991. p.117.
- 59 Fig. 19 "Toronto Construction No.4, 1982." Scanned Photo. From *Parables And Other Allegories: The Work of Melvin Charney, 1975-1990*. Montreal: Canadian Centre for Architecture, 1991. p.115.
- 59 Fig. 20 "Toronto Construction, 1982." Scanned Photo. From *Parables And Other Allegories: The Work of Melvin Charney, 1975-1990*. Montreal: Canadian Centre for Architecture, 1991. p.118.
- 60 Fig. 21 "La Maison de Rivière-des-Prairies, 1997." Scanned Photo. From *Parables And Other Allegories: The Work of Melvin Charney, 1975-1990*. Montreal: Canadian Centre for Architecture, 1991. p.65.
- 61 Fig. 22 "A Lethbridge Construction, 1985." Scanned Photo. From *Parables And Other Allegories: The Work of Melvin Charney, 1975-1990*. Montreal: Canadian Centre for Architecture, 1991. p.160-161.
- 62 Fig. 23 By Author. "Interpretive Drawing No. 1." 2021. Graphite & collage drawing. 24"x36". Sudbury, Ontario.
- 65 Fig. 24 By Author. "Interpretive Drawing No. 2." 2021. Graphite & collage drawing. 24"x36". Sudbury, Ontario.
- 64 Fig. 25 By Author. "Park Structures." Vector Graphic. 2021.
- 66 Fig. 26 By Author. "Park Context." Vector Graphic. 2021.
- 68 Fig. 27 By Author. "Beech Street Park." Vector Graphic. 2021.
- 69 Fig. 28 Unknown author (uploaded by Jason Marcon). "Looking west towards Elm Street/ Durham Corner Woolworth's Building." Sudbury Then and Now. Facebook. Uploaded 5 February, 2020. Film Photography. 1976. <https://www.facebook.com/photo?fbid=10164675023535305&set=g.404911483574045>
- 69 Fig. 29 *Basin Investment Block*. Scanned Photo. From Michael C. Kelley, Michael A. Gorrie, et. al. *Inventory and Guide to Historic Buildings in Sudbury*. Laurentian University Department of History, 1978. p.25.
- 69 Fig. 30 By Author. "Facade Render." Digital Graphic. 2021.

- 70 Fig. 31 By Author. "Interpretive Drawing No.3." 2021. Graphite & collage drawings. 24"x36". Sudbury, Ontario.
- 71 Fig. 32 By Author. "Pavilion Structures." Vector Graphic. 2021.
- 72 Fig. 33 By Author. "Bleacher Structure & Canteen." Vector Graphic. 2021.
- 74 Fig. 34 By Author. "Athletic Pavilion." Digital Graphic. 2021.
- 75 Fig. 35 "Queens Athletic Field." Greater Sudbury Heritage. 22 November 2016. p.1, <https://pub-greatersudbury.escribemeetings.com/FileStream.ashx?DocumentId=9845>
- 75 Fig. 36 The Sudbury Star. "1-45." City of Greater Sudbury Archives. 5 June 1939. B&W Acetate Negative Photograph. <https://www.archeion.ca/1-45>
- 77 Fig. 37 By Author. "Interpretive Drawing No.4." 2021. Graphite & collage drawings. 24"x36". Sudbury, Ontario.
- 76 Fig. 38 By Author. "CPR Structures." Vector Graphic. 2021.
- 78 Fig. 39 By Author. "Elgin Greenway." Vector Graphic. 2021.
- 80 Fig. 40 By Author. "Log Home Structure." Vector Graphic. 2021.
- 82 Fig. 41 By Author. "CPR Coal Chute Structure." Vector Graphic. 2021.
- 84 Fig. 42 By Author. "Coal Chute Tower." Digital Graphic. 2021.
- 84 Fig. 43 Author unknown (uploaded by Jason Marcon). "C.P.R Coaling Shoots." Sudbury Then and Now. Facebook. Uploaded 16 May 2020. Film Photography. 1908. <https://www.facebook.com/groups/404911483574045/permalink/65579512181901215>
- 85 Fig. 44 Author unknown (uploaded by Jason Marcon). "C.P.R Coal Shoots on Fire." Sudbury Then and Now. Facebook. Uploaded 23 June 2020. Film Photography. c. 1908. <https://www.facebook.com/groups/404911483574045/permalink/655795121819012>
- 86 Fig. 45 By Author. "Interpretive Drawing No.5." 2021. Graphite & collage drawings. 24"x36"/ Sudbury, Ontario.
- 87 Fig. 46 By Author. "Main Site Structures." Vector Graphic. 2021.
- 88 Fig. 47 By Author. "Surrounding Site Images." Digital Photography. 2021.
- 89 Fig. 48 By Author. "Site Plan (1:1000)." Vector Graphic. 2021.
- 91 Fig. 49 By Author. "Downtown Sudbury." Vector Graphic. 2021.
- 91 Fig. 50 The Sudbury Star. "328-34." City of Greater Sudbury Archives. 20 October 1942. B&W Acetate Negative Photograph. <https://www.archeion.ca/328-34>
- 91 Fig. 51 The Sudbury Star. "176-42." City of Greater Sudbury Archives. 12 July 1940. B&W Acetate Negative Photograph. <https://www.archeion.ca/176-42>
- 92 Fig. 52 By Author. "Interpreting Memory." Vector Graphic. 2021.
- 94 Fig. 53 By Author. "The Memory Block Site." Vector Graphic. 2021.
- 96 Fig. 54 By Author. "Exterior View." Digital Graphic. 2021.
- 98 Fig. 55 Author unknown (City of Greater Sudbury). 1964. Film Scan.
- 99 Fig. 56 By Author. "View of The Memory Block." Digital Graphic. 2021.
- 100 Fig. 57 By Author. "West-East Site Section (1:530)." Vector Graphic. 2021.
- 101 Fig. 58 By Author. "Render of Sunken Space." Digital Graphic. 2021.
- 102 Fig. 59 By Author. "First Floor Plan (1:180)." Vector Graphic. 2021.
- 104 Fig. 60 By Author. "West-East Building Section (1:180)." Vector Graphic. 2021.
- 106 Fig. 61 By Author. "Multi-Use Event Hall." Digital Graphic. 2021.
- 108 Fig. 62 By Author. "Multi-Use Event Hall 2." Digital Graphic. 2021.
- 110 Fig. 63 By Author. "Brick Patterns." Digital Photography. 2021.  
Author unknown (uploaded by Jason Marcon). "Kirkwood Lennon & Company's Store." Sudbury Then and Now. Facebook. Uploaded 2 February 2020. Film Photography. 1894. <https://www.facebook.com/photo?fbid=10164660542730305&set=g.404911483574045>
- 111 Fig. 64 By Author. "Brick Bond Types." Vector Graphic. 2021.
- 112 Fig. 65 By Author. "South Facade (1:175)." Digital Graphic. 2021.
- 113 Fig. 66 By Author. "Parapet Detail (1:25)." Vector Graphic. 2021.
- 113 Fig. 67 By Author. "Soffit Detail (1:25)." Vector Graphic. 2021.
- 116 Fig. 68 By Author. "North-South Site Section." Vector Graphic. 2021.
- 116 Fig. 69 By Author. "Second Floor Interior." Digital Graphic. 2021.
- 117 Fig. 70 By Author. "North-South Building Section (1:180)." Vector Graphic. 2021.
- 118 Fig. 71 By Author. "Second Floor Plan (1:180)." Vector Graphic. 2021.
- 120 Fig. 72 By Author. "Exhibition Space & Study." Digital Graphic. 2021.
- 122 Fig. 73 Author unknown (saved by Mav Brooks). "Archive photos that will make you see Sudbury differently." Pinterest. Scanned film photography. <https://www.pinterest.ca/pin/502151427202700924/>
- 126 Fig. 74 By Author. "Night Render." Digital Graphic. 2021.
- 132 Fig. A1 "Micromegas." Studio Libeskind. Accessed April, 2021. <https://libeskind.com/work/micromegas/>.
- 132 Fig. A2 "Felix Nussbaum Haus." Studio Libeskind. Accessed April, 2021. Digital Image. <https://libeskind.com/work/felix-nussbaum-haus/>
- 133 Fig. A3 Terna, Diego. "Post Modern Architecture: San Cataldo Cemetery by Aldo Rossi." Dezeen. Accessed April, 2021. Digital Image. <https://www.dezeen.com/2015/07/30/san-cataldo-cemetery-modena-italy-aldo-rossi-postmodernism/>

- 133 Fig. A4 Zumthor, Peter. *Shelter Roman Archaeological Site*. Atlas of Places. May 2018. Architectural Section/ Graphite. <https://www.atlasofplaces.com/architecture/shelter-roman-archaeological-site/>
- 134 Fig. A5 By Author. "Historic Buildings Listed and Studied in the Thesis." Vector Graphic. 2021.
- 134 Fig. A6 By Author. "Image of Preliminary Mapping Process." Digital Photography. 2021.
- 135 Fig. A7 By Author. "Selected Imaged of Downtown Sudbury's Current Existing Historic Buildings." Digital Photography. 2021.
- 136 Fig. A8 The Sudbury Star. "176-42." City of Greater Sudbury Archives. 12 July 1940. B&W Acetate Negative Photograph. <https://www.archeion.ca/176-42>
- 136 Fig. A9 The Sudbury Star. "374-47." City of Greater Sudbury Archives. 1 July 1943. B&W Acetate Negative Photograph. <https://www.archeion.ca/374-47>
- 136 Fig. A10 The Sudbury Star. "144-16." City of Greater Sudbury Archives. July - September 1941. B&W Acetate Negative Photograph. <https://www.archeion.ca/144-16-2>
- 136 Fig. A11 The Sudbury Star. "335-11." City of Greater Sudbury Archives. 11 November 1942. B&W Acetate Negative Photograph. <https://www.archeion.ca/335-11>
- 136 Fig. A12 The Sudbury Star. "395-43." City of Greater Sudbury Archives. 25 November 1943. B&W Acetate Negative Photograph. <https://www.archeion.ca/395-43>
- 136 Fig. A13 The Sudbury Star. "325-25." City of Greater Sudbury Archives. 18 October 1942. B&W Acetate Negative Photograph. <https://www.archeion.ca/329-25>
- 137 Fig. A14 The Sudbury Star. "328-41." City of Greater Sudbury Archives. October 20, 1942. B&W Acetate Negative Photograph. <https://www.archeion.ca/328-41>
- 137 Fig. A15 The Sudbury Star. "66-28." City of Greater Sudbury Archives. 1 July 1941. B&W Acetate Negative Photograph. <https://www.archeion.ca/66-28>
- 137 Fig. A16 The Sudbury Star. "368-16." City of Greater Sudbury Archives. 9 June 1943. B&W Acetate Negative Photograph. <https://www.archeion.ca/368-16>
- 137 Fig. A17 The Sudbury Star. "65-33." City of Greater Sudbury Archives. June 1941. B&W Acetate Negative Photograph. <https://www.archeion.ca/65-33>
- 137 Fig. A18 The Sudbury Star. "80-32." City of Greater Sudbury Archives. June 1941. B&W Acetate Negative Photograph. <https://www.archeion.ca/80-32>
- 137 Fig. A19 The Sudbury Star. "13-19." City of Greater Sudbury Archives. November 1939. B&W Acetate Negative Photograph. <https://www.archeion.ca/13-19>



## Introduction

Architecture provides a scaffolding for remembrance through human interaction. The way a building is experienced varies with each individual, yet, their shared experiences form the collective memory of a building. This phenomenon serves to inform the ways in which a place is perceived. The city is an amalgamation of building types that provides various programs to support human experience. Historic buildings become an important physical reminder of the city's succession through intergenerational memory and are an essential contributor to the city's individuality since their function and form are reflective of socio-cultural, economic and industrial history. Consequently, the city becomes characterized by the architecture that signifies its establishment.

In downtown Sudbury, Ontario, historic architecture has been a victim of demolition due to a history of uncertainty and industrial fluctuation. As a result, the city's architectural identity has been de-valored. There exists a disconnect between citizens and their built environment composed of absent historical signifiers. What is left to recall are partial memories; a threshold between what is lost and what remains.

Sudbury as a place is represented by the succession of people who lived there, its industries and its unique built history. The demolition of so many historic buildings has left the city with an ambiguous identity. The building materials that give form to the city are very important in understanding its distinct architectural language. Despite the attempts of several architects to respond to the characteristics of Sudbury when designing new structures, their efforts are often misguided. The 'Ministry of Northern Development, Mines and Forestry' building built in the 1980's downtown alludes to the mining industry through its cladding. The stainless steel



facade references the nickel ore extracted from the rock beneath the city. This is a common trend used by architects in an attempt to represent *Sudbury*.

Fig. 1: Downtown Sudbury Historic Building Collage

The Laurentian University McEwen School of Architecture features a CLT timber wing that parallels the former CPR freight shed constructed with a timber post and beam structure (currently the workshop for the school). There is a clear attempt by the architects to create a relationship between the historic wood building and their contemporary CLT addition. However, the juxtaposing Elm wing made of steel and concrete, fails to respond to the history of timber sheds established by the CPR that previously stood along the rails, instead opting for an imported Italian cladding. Although beautiful, the material nonetheless neglects the potential for the architecture to have been fully rooted within the city's vernacular. Having been such an important addition to the downtown and located in one of Sudbury's most noteworthy sites, the building design could have followed an even deeper contextual approach.

Moreover, the new 'Place des Arts' building on the corner of Elgin and Larch Street is partially clad in corten steel, another vague attempt to reference the mining industry. Although the material palette hints at a regional identity, it still presents a similar issue.

### Material Expression

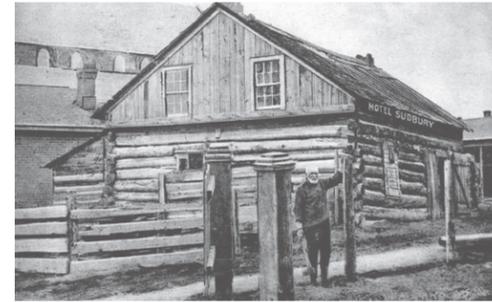
## Vernacular Sudbury

Analysis of historic buildings reveals the use of timber, brick and stone as Sudbury's primary building materials. These became the trademark expressions for its architecture at the time. Some of these materials were sourced locally and so, buildings in the city were constructed using its own resources. The brick used for some of the first settlements was brought to Sudbury from southern Ontario and Quebec.<sup>1</sup> However, in 1902 a brick factory was opened in the city.<sup>2</sup> It is likely that brick buildings constructed after 1902 were made of local clay until the factories were demolished.

Older brick buildings were adorned with decorative lintels that were implemented within a series of unique brick coursing patterns. Early brick buildings included the Bank of Montreal (demolished), the Eaton's Building and the Stafford Block. These were also classified as Victorian-Classical architecture or Queen Anne Revival which included architectural elements such as: Classical doric columns, numerous bays, and dormers.<sup>3</sup> Other architectural styles such as Art nouveau, Art Deco and Modern architecture were also applied in the built fabric in the coming years. Another unique use of local building materials was the application of "scooped roofs" which were often seen on the early log cabins in the region. They were described as:

*"fair sized logs sawn in two lengthwise, hewn off smooth on the back side and hollowed out in the flat side. The roof was covered with these concave sides up; the others were fitted in them convex side up."*<sup>4</sup>

Unfortunately, these interesting architectural features have been lost over time as imported building materials were introduced. Historically, wood, brick and stone have been the city's primary materials, they have shaped the identity of Sudbury and they should be considered for all future construction.



The loss of material identity is only one facet of the city's faded architectural memory. If this memory is to be enhanced or remembered moving forward, a new architectural design approach is required, one that reinforces Sudbury's individuality by acknowledging its situational history. To address this problem the thesis formulates a design method that investigates the ways different types of memory become tools to guide a thorough creative design process that ultimately generates contemporary place sensitive architecture unique to downtown Sudbury.

Through the application of this design process, the identity of the city can be repaired and our sense of place strengthened. This occurs through an interpretive drawing exercise that interprets memory and history to inform architectural design. The presence of memory in existing historic buildings, the loss of memory in their demolition, and recollection through interpretive reconstructions is investigated using this medium. The design process generates architectural proposals for several sites identified through composite drawings in an effort to re-establish Sudbury's distinct identity. This new architectural process of 'remembrance' addresses the city's lost memory and offers an alternative to the current trend of decontextualized buildings.

Fig. 2: Sudbury's First Hotel And Proprietor  
First hotel in Sudbury built of log construction.

Fig. 3: Fire Hall & Grand Theatre..  
Brick fire station once located next to The Grand Theatre provided housing for its employees.

Fig. 4: St. Andrew's Presbyterian Church  
Late St-Andrews Church on Larch Street built of local stone.

Sudbury, Ontario emerged as part of a wide economic system dominated by Hudson's Bay and North West Companies during the fur trade.<sup>5</sup> They built several posts in the region that were eventually closed due to the advent of lumber and mining agencies in 1886.<sup>6</sup> Sudbury was an accessible logging town at the junction of two railways which was key to the city's continued growth.<sup>7</sup> **Fig. 5.** The original property divisions followed the north shore of Ramsey Lake and the two main intersecting railway lines.<sup>8</sup> The town was established as a temporary remote depot and telegraph office for the Canadian Pacific Railway Company (CPRC) in 1883.<sup>9</sup> The extent of the town was that of the downtown vicinity known today. The CPRC provided housing for the thousands of workers within this area. The boarding houses were mostly situated along Elm Street and they were constructed of timber, a semi-permanent material that reflected the *unknown future of the city*. The discovery of copper soon after brought more permanent settlements in the early 1900's which was signified by brick and stone construction. The first buildings erected in the town included boarding houses for staff, small stores, a hospital, and housing for the company doctors.<sup>10</sup> The Jesuits also owned a portion of the downtown and they established the first school (St. Anne des Pins) and a number of other buildings.<sup>11</sup>

By 1905, Sudbury was already the chief supplier of nickel in the world, which constituted its own judicial district in 1907.<sup>12</sup><sup>13</sup> Provincial government buildings, a courthouse, registry office, and the Canadian Pacific Railway station were constructed as evidence.<sup>14</sup> The town grew into the hub of the north, with more hotels, banks and large neon signs animating the streets.<sup>15</sup> Sudbury gained importance not only as an industry town but as a diverse community. During this time Sudburians began participating in many sporting events marked by citizens

Sudbury History 1883-1900

1900-1920



representing their nationalities.<sup>16</sup> By 1915 the railroad connected Vancouver to Quebec, marking Sudbury as the central node of adjoining trans-Canada lines.<sup>17</sup> Although the town saw positive changes within these formative years, there were still times of uncertainty and fluctuation in the economy. Rising prices, lower wages, and unemployment created instability for the industries, which would put aside development until the mid 1920's after the first World War.<sup>18</sup> Buildings that were erected at

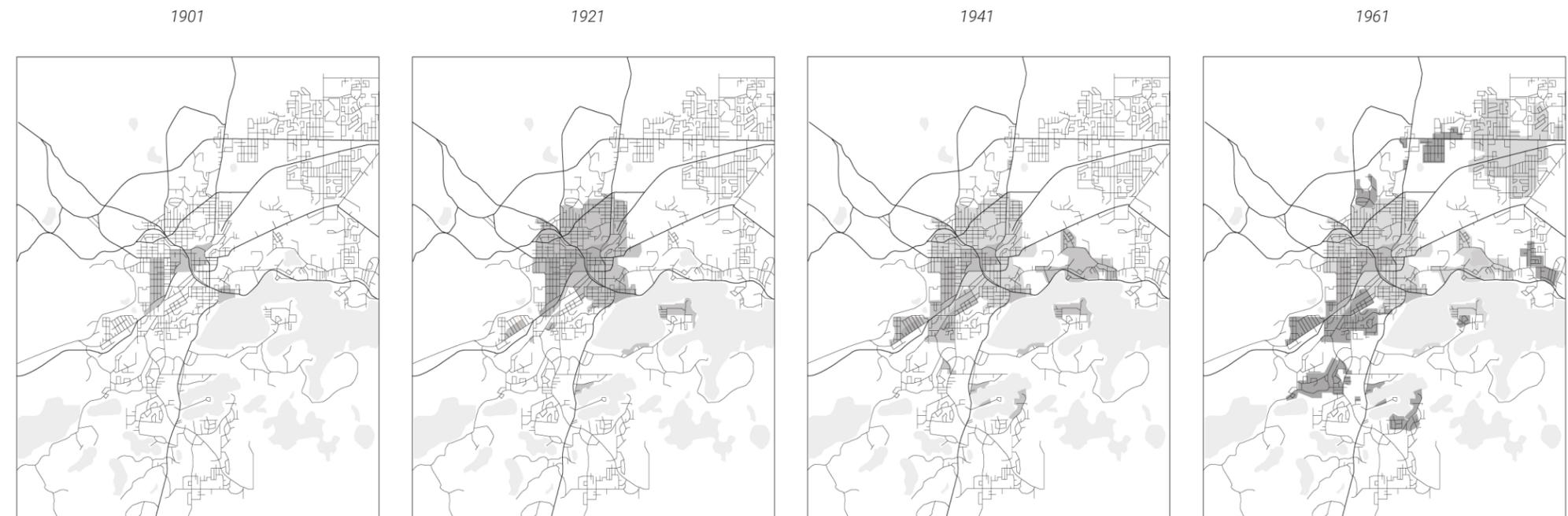
10 km 20 km

**Fig. 5: Sudbury as a Junction**  
Adjoining railways and roads leading to downtown Sudbury.

this time were typically modeled after those constructed in other Canadian cities.<sup>19</sup>

In 1927, the Canadian Pacific Railway Company sold much of its remaining property at bargain prices.<sup>20</sup> As a result, Sudbury developed into a city in 1930.<sup>21</sup> The city survived the Great Depression with the mining industry and its population expanding, resulting in infrastructure improvements.<sup>22-23</sup> To support the growing community, a gravel pit was converted to an athletic park in 1939, named Queen's Athletic park following the royal visit.<sup>24</sup> This was a signifier that the downtown was an important and lively event space.<sup>25</sup> Many street names were renamed throughout this decade, erasing the significant 'place' names with generic names, which can be said to be the first instance of memory erasure.<sup>26</sup> Elm and Durham became a prominent intersection downtown because the established roads funneled there without other streets for traffic diversion.<sup>27</sup> The 1930's brought more entertainment to the downtown, including the first radio station and a YMCA.<sup>28</sup> This was due to the 74% population increase during the decade prior to the beginning of World War II.<sup>29</sup>

The aftermath of World War II brought more economic fluctuations within the city. Demolition of old landmarks such as the Central Public School, street cars, part of the old market, the Balmoral Hotel, and the Federal Post Office were resultant of this.<sup>30</sup> Instead of preservation, 'big city' amenities like the Sudbury Arena of 1951, the YMCA in 1953, and chain stores took priority in the downtown.<sup>31</sup> Although some of these structures are an asset, to have them erected at the expense of the older ornate buildings deprived the city of its past.<sup>32</sup> During the mid 1900's the limits of the city extended eastward, away from its central junction. **Fig. 6.** Downtown lost its significance with the erection of the New Sudbury Mall



1920-1945

1945 +

in 1957 as this large retail complex lured people away from the city's core, forever altering the trajectory of its development. The urge for a new attraction downtown encouraged the demolition of the 24-acre Borgia neighborhood in 1966 for the now Elm Place Mall.<sup>33</sup> Consequently, there was a significant loss of central vibrancy which ensured that Sudbury would never acquire the vitality possessed by other big cities.<sup>34</sup>

In the 1970's Sudbury declined in population which altered the local economy and wholesale distribution was introduced through Woolworths on Elm and Durham Street.<sup>35</sup> More demolition of significant historical architecture occurred during this time including the St. Joseph's Hospital, Capitol Theatre, the Cochrane block, and more. Little remains of historic architecture and the memory of the city's past is almost unattainable.



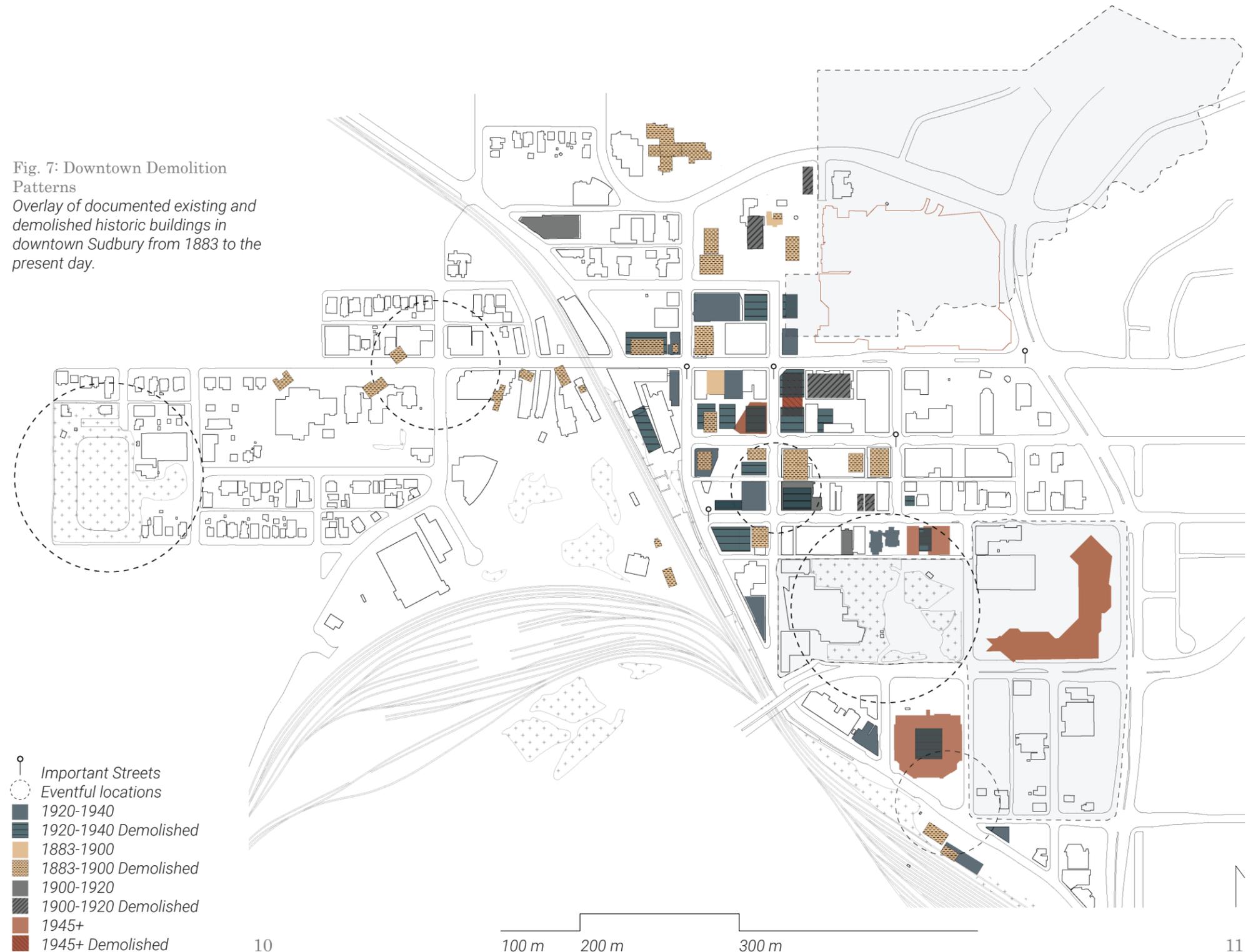
**Fig. 6: Sudbury Growth**  
The evolution of Sudbury's boundary extents.

# Mapping Downtown Sudbury

A large majority of the architecture that initiated the city's development has been demolished in less than 150 years. This created Sudbury's identity crisis due to the loss of physical monuments that transcend generations. The numerous fluctuations in the industrial economy have left an imprint on the architectural fabric of the city. In an effort to understand the memory loss associated with this, a series of maps are created that depict the existing and demolished historic buildings documented throughout the research process. The buildings are organized by date and placed on a map, colour coded accordingly. **Fig. 7.** The maps are digitized to further analyse the demolition patterns and reveal most affected areas. The maps also make evident the succession and decline of architecture in the city in accordance with historical periods. An additional layer indicates significant eventful locations in the downtown during its formative years. This includes: Queen's athletic park, Elm Street and its intersection with Lorne Street, Memorial Park, Durham Street and the CPR train station. These locations were animated by parades, sporting events and more which is infrequent in the area today. The findings highlighted that Elm, Elgin, Durham, Cedar and Larch Streets represent areas of the greatest architectural transition during the periods under study.

The morphology of the city reflects the various mentalities associated with different decades. These changes were an effort in response to trying to keep up with the ever-evolving world. Very seldom did Sudbury look inward, accepting its unique position as a bridge between eastern and western Canada, as well as the north. It was not viewed as an area of permanent settlement which resulted in the frequent demolitions. Sudbury still reflects this mentality, with each new construction fiercely debated, and the new 'Kingsway Entertainment District' marking yet another shift from the city core to New Sudbury.

**Fig. 7: Downtown Demolition Patterns**  
 Overlay of documented existing and demolished historic buildings in downtown Sudbury from 1883 to the present day.



## Notes

- 1 Michael C. Kelley, Michael A. Gorrie, et. al, *Inventory and Guide to Historic Buildings in Sudbury* (Laurentian University Department of History, 1978), p.5
- 2 Ibid, p.5.
- 3 Ibid, p.5.
- 4 Ibid, p.2.
- 5 Oiva W. Saarinen, *From Meteorite Impact to Constellation City: A Historical Geography of Greater Sudbury* (Waterloo: Wilfrid Laurier University Press, 2013), p.33.
- 6 Ibid, p.35.
- 7 Van Sluys, Shawn , Kenneth Hayes, Jocelyn Laurence. *Sudbury: Life in a Northern Town* (Sudbury: Musagetes and Laurentian Architecture, 2011), p.22.
- 8 Kelley, Gorrie, et. al, Introduction
- 9 Saarinen, *From Meteorite Impact*, p.1.
- 10 Saarinen, *From Meteorite Impact*, p.64.
- 11 Oiva Saarinen, *Sudbury: A Historical Case Study of Multiple Urban-Economic Transformation*, Ontario History, Volume LXXXII, Number 1/ March 1990, p.54
- 12 Saarinen, *From Meteorite Impact*, p.109.
- 13 Ibid, p.71.
- 14 Ibid, p.71.
- 15 Ibid, p.70.
- 16 Ibid, p.72.
- 17 Ibid, p.71.
- 18 Robert F. Harney, "Polyphony: The Bulletin of the Multicultural History Society of Ontario", *Sudbury's People* 5, no. 1 (Spring/Summer 1983), p.5.
- 19 Michael C. Kelley, Michael A. Gorrie, et. al, *Inventory and Guide to Historic Buildings in Sudbury* (Laurentian University Department of History, 1978), p.7.
- 20 Saarinen, *From Meteorite Impact*, p.81.
- 21 Ibid, p.81.
- 22 Ibid, p.83.
- 23 Ibid, p.81.
- 24 Ibid, p.81.
- 25 Saarinen, *From Meteorite Impact*, p.189.
- 26 Lionel Bonin, Gwenda Hallworth, *Street Names of Downtown Sudbury: a historical directory* (Sudbury: Your Scrivener Press, 1997), p.xiii.
- 27 Saarinen, *From Meteorite Impact*, p.189.
- 28 Ibid, p.87.
- 29 Ibid, p.186.
- 30 Ibid, p. 200.
- 31 Ibid, p. 202.
- 32 Kelley, Gorrie, et. al, *Inventory and Guide*, p.8.
- 33 Saarinen, *From Meteorite Impact*, p.203.
- 34 Ibid, p.204.
- 35 Ed Landry, "Request for Decision: Cultural Heritage Evaluation - 162 Mackenzie Street", (City Council Managers' Report, Sudbury, November 10, 2020), p.28.



## Memory and Identity

The disappearance of historical buildings in the city has contributed to an obvious disconnect between people and place, tarnishing its identity. Identity is closely linked to our personal memory of place (where we are from, where we have lived) as well as the collective and social memories interconnected with the history of those who surround us.<sup>36</sup> Historic architecture provides a structure to the city as its presence is a factual record of events and time which will serve to inform the location's individuality.<sup>37</sup> The city is also shaped by society through manufacturing and time which signifies an autonomous artifact.<sup>38</sup> For this reason, human interaction and time equates to necessary frameworks in the identification of place. The autonomous artifact can also be understood as a monument which is dialectically related to a city's growth.<sup>39</sup> Historic buildings are thus a primary element in the city that should be understood as a monument that is necessary for the continued development of a place. If these primary foundations become damaged or non-existent, our sense of place is effaced.<sup>40</sup> Since historic buildings have withstood time and provided a physical body for the formation of generational memories, they become an important signifier of events that support the localized identity. Without them, history shifts to memory which is partial and sporadic.<sup>41</sup> It is therefore necessary to continue acknowledging history in the development of cities and its architecture.

Due to the inconsistent planning and development, downtown Sudbury has lost the value that is fundamental to the continued prosperity of the city's core.<sup>42</sup> Buildings are not permanent, but the identity of place can persist as long as new architectural endeavours are cognizant of the city's past. This invites one to reflect on what ways history and situational memory become inventive instruments that inform localized architecture. This thesis is an attempt to utilize a creative drawing process

that manifests human and spatial memory in relation to existing and demolished historic buildings as a generative tool for contextual architectural responses in downtown Sudbury. This process aims to re-establish an architectural language ingrained in its locus. Memory, loss of memory and remembrance are key terms that are employed to support this effort.

Memory reanimates moments in the existing and in the forgotten, partaking in two types of recollections: memory and memory loss. The way individuals remember buildings from one another is deeply subjective, while urban memory is a collective recollection of events that can be interpreted differently over time. When a historic building exists in the city, memory is easy to situate since the built form evokes cognitive responses. When these are demolished, there is no physical reminder to inform the population. A city retains events and feelings within memories of the past and future in built form.<sup>43</sup> Consequently, its identity is a depiction of historical events that can be expressed physically as a sign of a place. Aldo Rossi theorizes that history remains present so long as it is embodied in built form and used for its original function.<sup>44</sup> He explains that when form and function are severed, history shifts to memory.<sup>45</sup> The same can be said if the form disappears entirely - however the type of memory is altered into a fragmentary nature, suggesting a gradual *loss of memory*. With this said, recollections can be used as a guide to history in representative form.<sup>46</sup> This is to say that memory can serve as an informative entity to continued individuality through physical remnants and new architecture in the city.

The loss of memory occurs when buildings are demolished, leaving a void that is difficult to piece together; particularly with historic buildings. The history

### Memory Types

### Loss of Memory

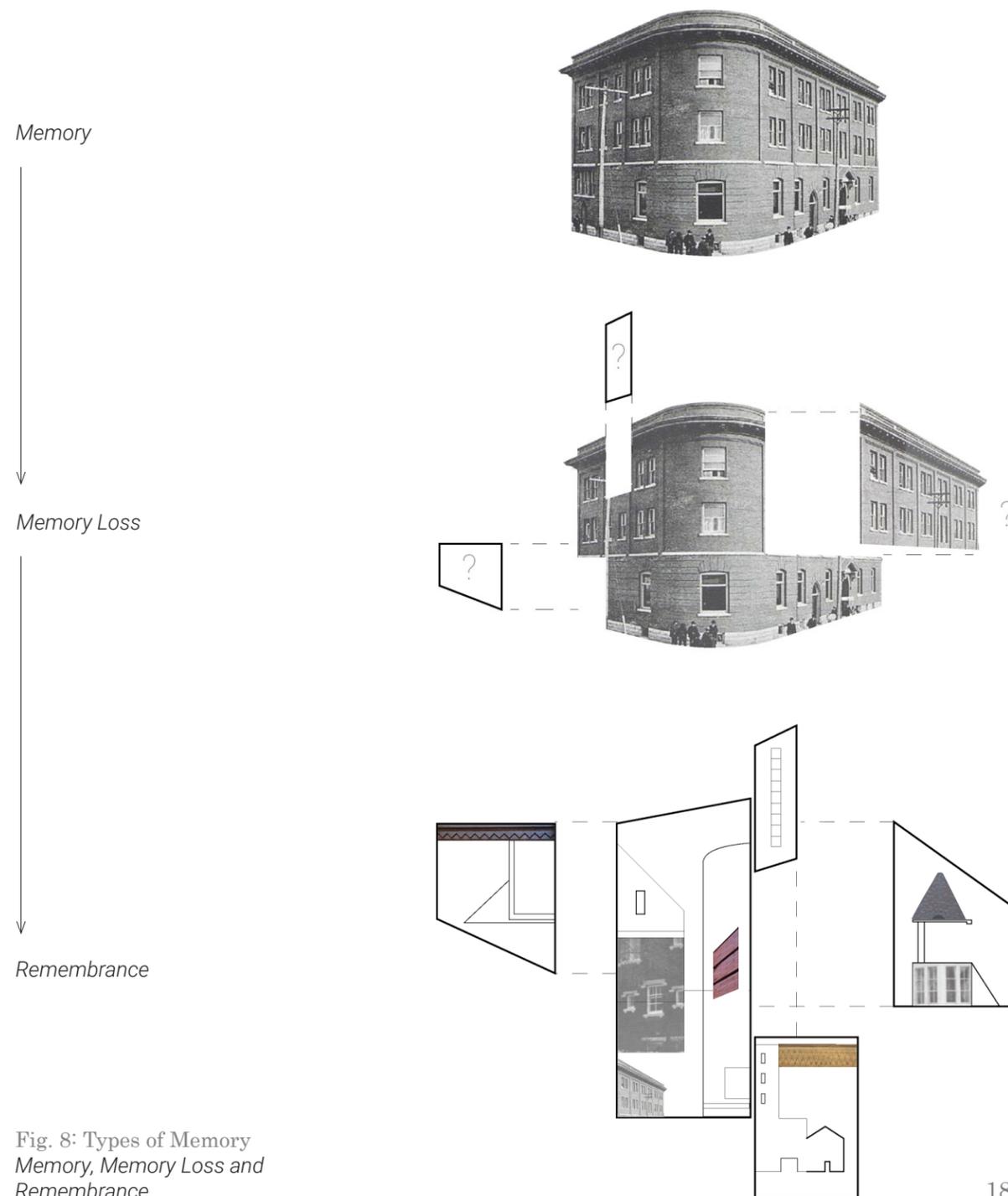


Fig. 8: Types of Memory  
Memory, Memory Loss and  
Remembrance.

of place that signifies its individuality is difficult to distinguish. Together, the loss of historical recognition and human recollection leads to a desensitization for architectural significance.

The demolition of these types of buildings often brings a sense of pain or loss of a place where memories have been formed.<sup>47</sup> Only with the help of old photographs and verbal evidence can one start to imagine the vernacular architectural language and vibrancy that the downtown once possessed. Photographs and stories are fragments in a larger assemblage therefore portions of memory are lost. **Fig. 8.**

Ultimately, the act of remembrance becomes a crucial tool to reconstruct the past in order to build a hypothetical future.<sup>48</sup> The futurity of memory is complex because it is counterintuitive, but it acts as the basis for prediction or planning ahead.<sup>49</sup> These forms of memory can be interpreted to create new but familiar narratives in the city. "There is a correlation between the mind's ability to navigate space and its attraction to narrative."<sup>50</sup> Reinterpreting history within new architectural gestures positively affect someone's response to place, bringing value to shared spaces. Architecture that reflects the context of history would prompt remembrance and provide vernacular continuity.

Without an understanding of the past, people would not find the motivation to change the future; the present is and always will be largely influenced by memory.<sup>51</sup> <sup>52</sup> Architects may utilize the aforementioned types of memory in a creative design process that serves to restore downtown Sudbury's lack of status in future architectural endeavors. By generating memory into form, remembering becomes easier to achieve since the built environment mirrors this concept.<sup>53</sup>

Remembrance

## Notes

- 36 Sumaiyah Othman, Yukio Nishimura and Aya Kubota, *Memory in Association with placemaking: Understanding an Urban Space* by Qazi Azizul Mowla, Bangladesh University of Engineering and Technology, Department of Architecture: Protibesh, 9 (2004) p.3.
- 37 Aldo Rossi, *The Architecture of the City* (Massachusetts: MIT Press, 1982), p.5.
- 38 Ibid, p.5
- 39 Ibid, p.6.
- 40 Othman, et. al., *Memory in Association with placemaking*, p.555.
- 41 Rossi, *The Architecture of the City*, p.6.
- 42 Van Sluys, Shawn , Kenneth Hayes, Jocelyn Laurence. *Sudbury: Life in a Northern Town* (Sudbury: Musagetes and Laurentian Architecture, 2011), p.22.
- 43 Rossi, *The Architecture of the City*, p.7.
- 44 Ibid, p.7
- 45 Ibid, p.7
- 46 Ibid, p.7
- 47 Shelley Hornstein, *Losing Site: Architecture, Memory and Place*, (England: Ashgate Publishing Limited), 2011, p.83.
- 48 Sebastian Groes, *Memory in the Twenty First Century: New Critical Perspectives from the Arts, Humanities and Sciences* (London: Palgrave Macmillan, 1988), p.190.
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- 50 Ibid, p.8.
- 51 Ibid, p.148.
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- 53 Othman, et. al., *Memory in Association with placemaking*, p.4.



## Methodology

Drawing processes in architecture serve as a generative tool to explore conceptual ideas. Generative drawings are not simply denotative descriptions of construction, but rather, they are a medium to explore architectural memory toward the design of new buildings. This thesis provides a design approach through an analogical drawing process to investigate architectural proposals derived from situational memory for downtown Sudbury. The loss of memory that has been perpetuated by demolition has resulted in little communal knowledge of the city's past. To regenerate an urban identity within the downtown, memory and remembrance serve as a catalyst for invention.

Through the creation of a series of five 30" x 74" ink and graphite drawings, existing and historic buildings within the downtown core are recorded as elevations. **Fig. 9-13.** Mapping these provides the opportunity to interpret architectural relationships that serve to inform designs which speak to the local identity. They also serve to re-establish building materials and spatial qualities that derive from the historic research. The buildings are shown in a single dimension but the memories allow us to imagine what was behind the face: the spatial qualities.

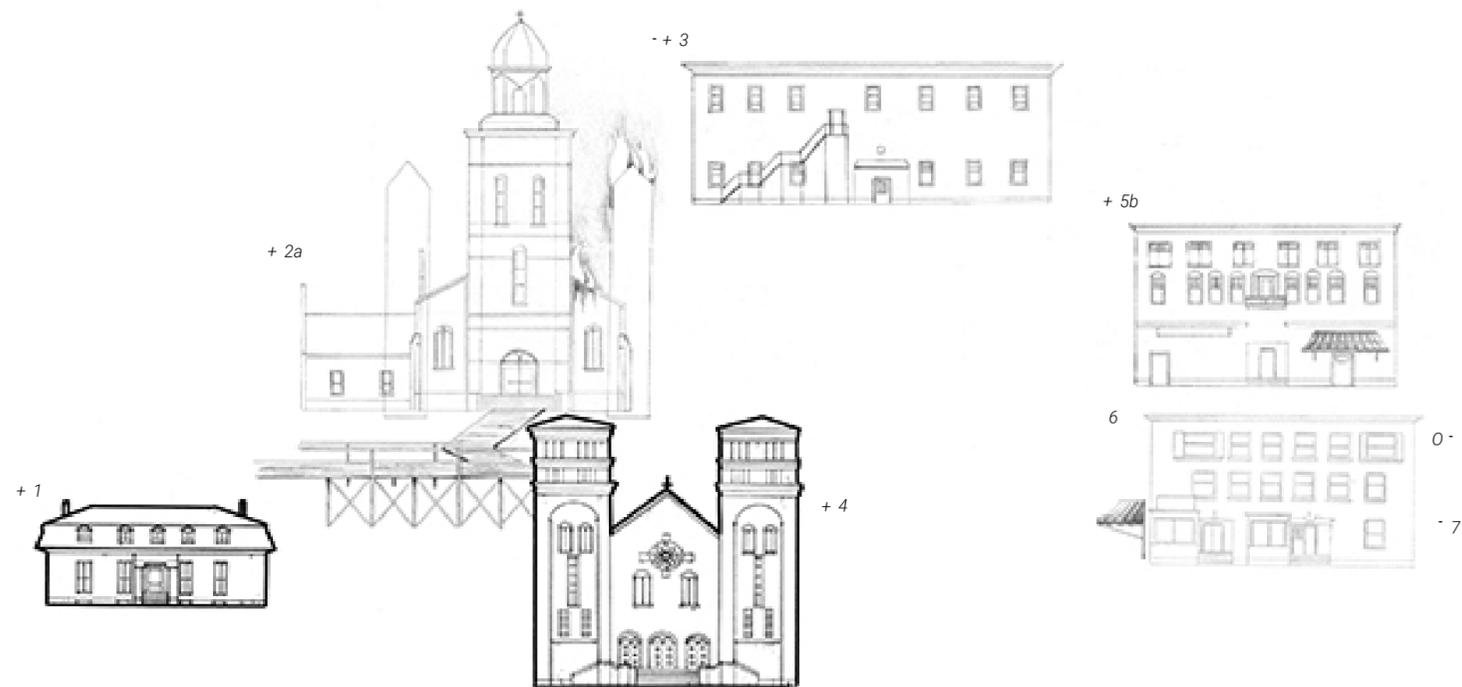
The facades are organized by significant streets recognized by the research - Elm, Durham, Larch, Cedar and Elgin - since they were the major confluences of the downtown. The city's architectural heritage is documented in sequence along these prominent roads. The existing historic buildings are drawn as a metaphor of memory in ink to show their permanence as an urban artifact. The loss of memory occurs when it is not commonly known that the building once functioned a certain way, or that it existed at all. To demonstrate this, demolished buildings are illustrated in graphite which is erasable and faded. The drawings also depict partial

### Generative Drawings

elevations since minimal information of said buildings are recorded. The final layer of the drawing is an interpretation of remembrance. This layer is studied through a generation of people who remember the first waves of buildings in Sudbury: grandparents who lived during and post-war. The architectural disconnect happens afterward, during the modernization period of Sudbury where the identity of the city was not prioritized. The drawing utilizes remembrance to reanimate a local architecture. This is done by collecting audio recorded memories of the older citizens and drawing them, and delineating architectural relationships between them. The recordings and transcripts are chronicled via the 'Sudbury Archives: *Memories and Music*' and the Greater Sudbury Public Library's '*Sudbury Memories*.' Some of the interpreted memories in the drawings include: "The Grand theatre held the Sudbury Star press room which was in the basement. It was a peculiar structure. It was kind of a walkway, a dual level entrance. The final production was made there. There were big windows which would permit the people to see the paper being printed and a pipe railing which you could lean on."<sup>54</sup> Also, "I Went to the CPR train station to see the troops off. It was the last time we saw my brother, a place of deep emotion. The troop trains were always at the station."<sup>55</sup> to name a few.

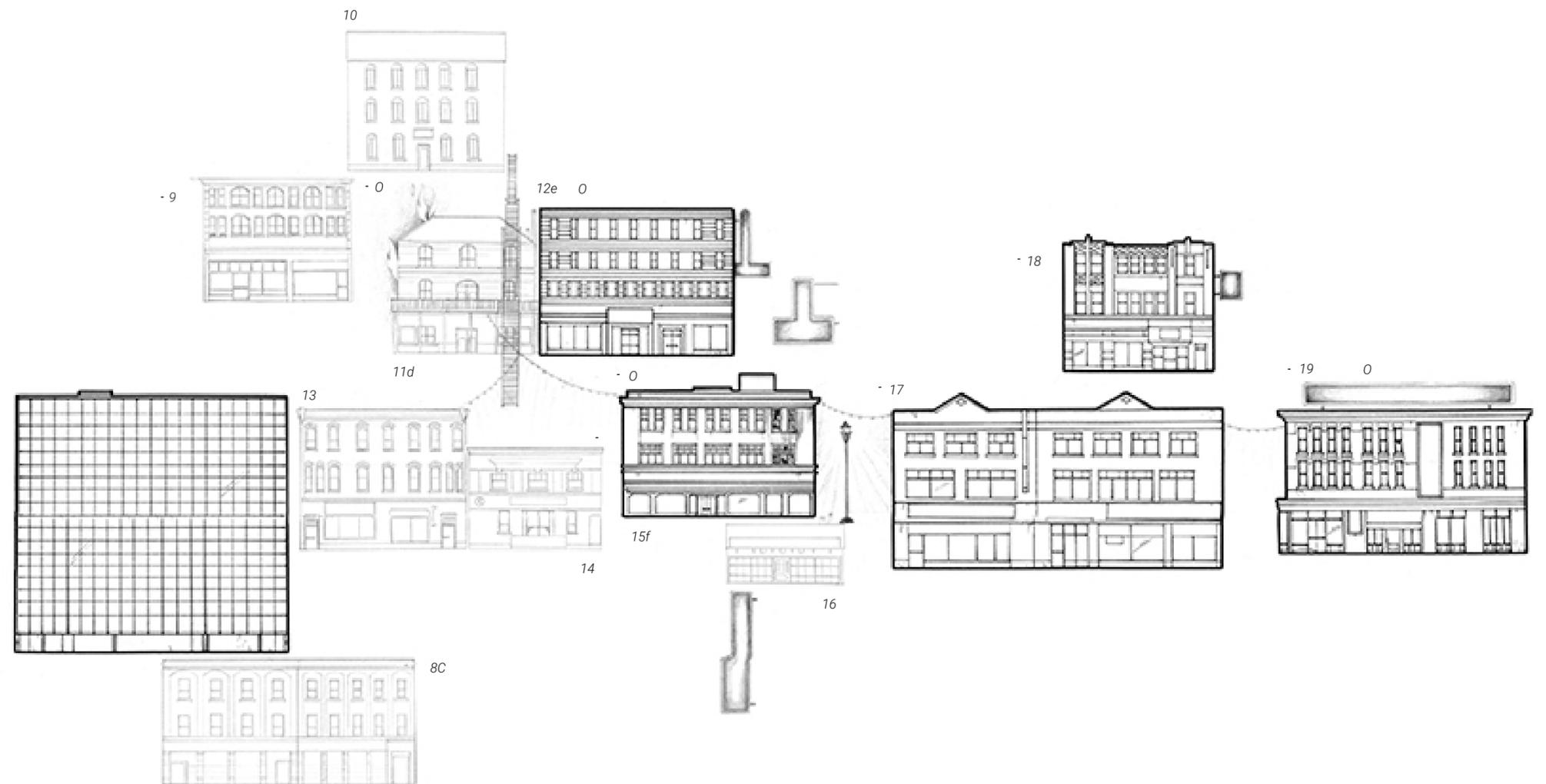
The latter two layers of the drawing are represented in a manner to depict their gradual evasion and loss, whilst the final layer is interpreted and used to generate architecture that illustrates the narratives of downtown Sudbury during these times. Overlaying recollections is used to uncover spatial, material and emotional dimensions that informs the formal thesis designs. These drawings then speak to the local identity and serve to re-establish local contextual qualities that derive from the city's history. The following drawings show the studied buildings in relation to the interpreted memories.

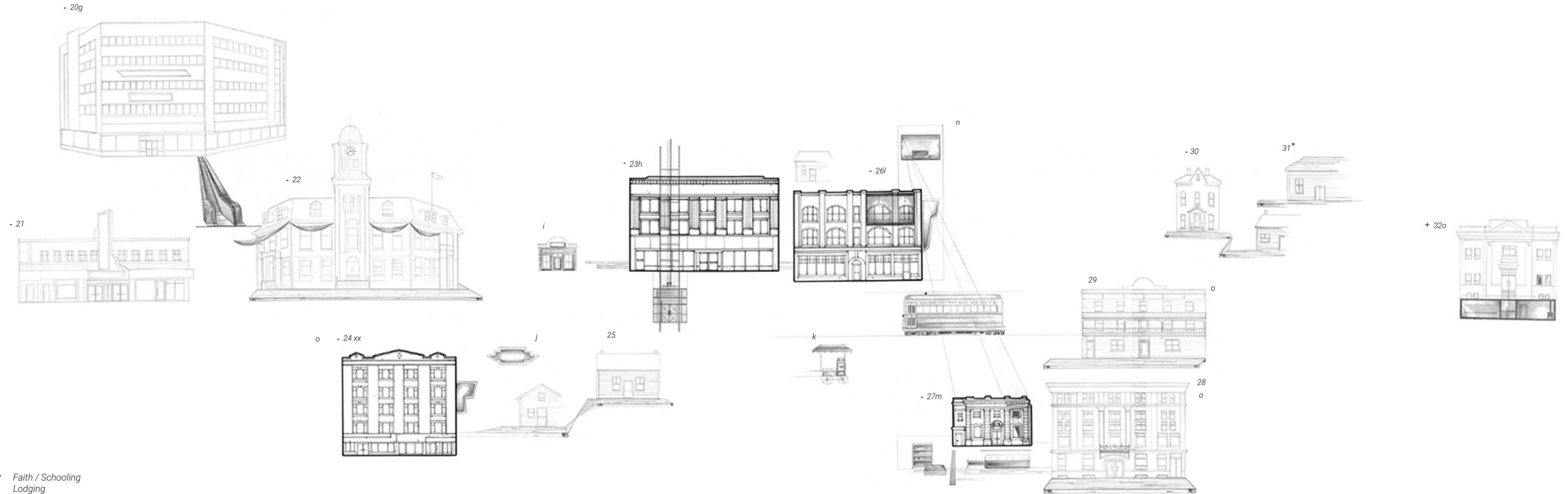
### Interpreting Memory



- + Faith / Schooling
- o Lodging
- H Hospital
- Recreational / Commercial / Other
- \* Industrial/ War

Fig. 9: Durham Street 30" x 72"  
 Durham Street demolished and existing  
 buildings and memory interpretations.





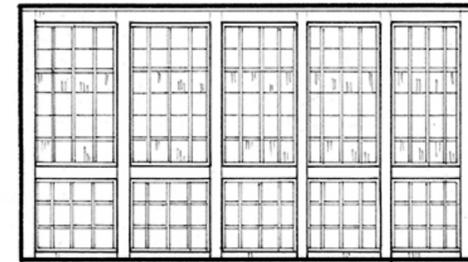
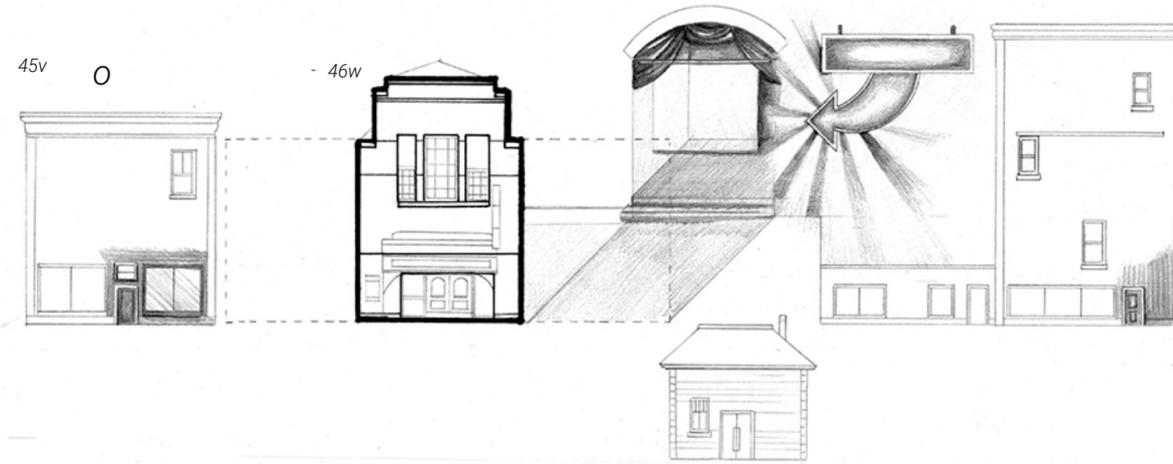
- + Faith / Schooling
- o Lodging
- H Hospital
- Recreational / Commercial / Other
- \* Industrial/ War

Fig. 10: Elm Street 30" x 72"  
 Elm Street demolished and existing buildings  
 and interpreted memories.



- + Faith / Schooling
- o Lodging
- H Hospital
- Recreational / Commercial / Other
- \* Industrial/ War

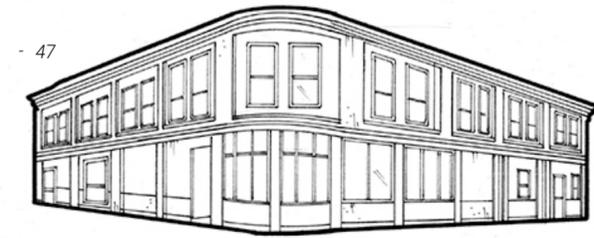
Fig. 11: Elgin Street 30" x 72"  
 Elgin Street demolished and existing buildings  
 and interpreted memories.



- 52

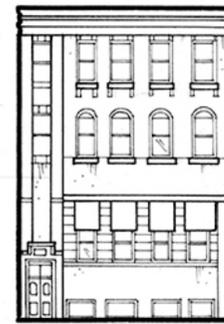


51 o



- 47

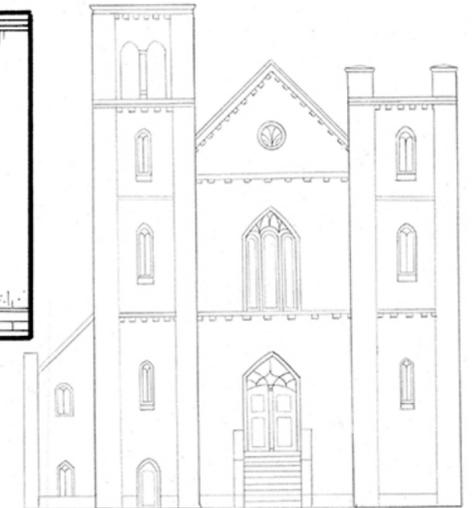
- 50



53



+ 54



- 48



49



- + Faith / Schooling
- o Lodging
- H Hospital
- Recreational / Commercial / Other
- \* Industrial/ War

Fig. 12: Cedar Street 30" x 72"  
 Cedar Street demolished and existing buildings  
 and interpreted memories.



- + Faith / Schooling
- O Lodging
- H Hospital
- Recreational / Commercial / Other
- \* Industrial/ War

Fig. 13: Larch Street 30" x 72"  
Larch Street demolished and existing buildings and interpreted memories.

1. St. Anne Presbytery [Built 1883]
2. St. Anne's Church [1. Built 1883- 2. Built 1899]
3. La Slague [Built 1922, Demolished]
4. Christ the King Church [1928]
5. Jubilee Hall [Built 1904, Demolished 80's]
6. Basin Investment Block [Built 1905, Demolished]
7. Scotia Bank Tower [Built 1980]
8. Cochrane block [Built 1903, Demolished 1974]
9. Acme Building [Built 1910, Demolished 1951]
10. Block [Built pre-1900]
11. New American Hotel [Built 1888, Demolished]
12. The Coulson [Built 1938]
13. The National [Built 1895, Demolished]
14. Bank of Montreal [Built 1908, Demolished]
15. Stafford Block [Built 1907]
16. First stafford Store [Built/ Demolished pre-1900]
17. Roy's Furniture [Built 1923]
18. Reg Wilkinson/ Northern Ontario building [-]
19. Moses Building [Built 1915]

## Durham Street Buildings

a. "When the Streets flooded downtown, the water would go all the way to the stairs of the St. Anne church. The road in front of St. Joseph's was lower and there were wood stairs to get to the hospital, Nolin Creek passed underneath." -Dolores Philipow<sup>56</sup>

b. "Jubilee hall was upstairs and it held classes. Below was a church -(basement)- and a cupola on top." -M.J Frawley<sup>57</sup>

c. "The Cochrane Block was seen as the first skyscraper to the community." - Kathleen Coates<sup>58</sup>

d. "The New American Hotel burnt down. Then They built the Coulson. I remember t hat fire was so hot , it cracked the windows in the store across the Street , which was in those days Eaton's." - Robert Scott<sup>59</sup>

e. "Durham was full of neon signs that lit the Street. It was considered the main Street at the time." - Rose-Anne Poitras<sup>60</sup>

f. "Eatons had tubes that would suck up the change to different floors and then send the tube back down once the change was taken. - Rose-Anne Poitras<sup>61</sup>

## Durham Street Memories

20. Woolworths [Built 1960's, Demolished 80's]
21. Regent Theatre [Built 1923, Demolished 1960]
22. Old Post Office [Built 1915, Demolished 1950]
23. Silvermans [Built 1911]
24. Maki Building [Built 1920]
25. Boarding homes [Built 1883, Demolished]
26. Muirhead [Built 1891]
27. Sterling Bank [Built 1918]
28. Nickel Range Hotel [Built 1914, Demolished 1976]
29. White House Hotel [Built 1886, Demolished 1900's]
30. Old Courthouse [Built 1883, Demolished]
31. Old Hospital / CPR log buildings [Built 1883, Demolished]
32. Old Elm School [Built early 1900, Demolished]

## Elm Street Buildings

i. "There were little wee stores. I can remember stores both on the right and left hand side of Elm Street. I can't remember now just whose they were. But they were little, little places." - Kathleen Coates<sup>62</sup>

j. "There were many neon signs downtown. It was beautiful walking downtown at night." - Rose-Anne Poitras<sup>63</sup>

k. "Dino the popcorn guy walked around downtown with his cart. Everyone knew him by name." - Ginette Philipow<sup>64</sup>

l. "My grandfather had an office in the old Baikie Gill Block on Elm Street above Muirheads."- Elsie McLeod<sup>65</sup>

m. "I know he had a grocery store where the Bank of Commerce is now. My father was there, he had a nice grocery store at the front and then at the back he opened after supper, he had an ice cream parlour there. I think we ate the profit." - Kathleen Coates<sup>66</sup>

n. "Apartment block 11 Elm Street 1935 to 1938 looked outside the window and could see Streetcars, upper floor stores at the bottom and Imperial Bank near Silverman's." - Arnold Boyd<sup>67</sup>

o. "At the school we were roasting at the front and freezing at the back. There were classrooms on each floor. I can't remember anything on the third floor but I do remember the first and second floors." - Kathleen Coates<sup>68</sup>

xx. "Before the Maki building there was one on piles. It was a grocery store and we used to crawl underneath the building." M.J Frawley<sup>69</sup>

## Elm Street Memories

33. St Joseph's Hospital [Built 1885-1898, Demolished]
34. McCormick Hall [Built 1892, Demolished]
35. The Grand [Built 1909]
36. Balmoral Hotel [Built 1887, Demolished 1941]
37. Boarding House [Built 1883, Demolished]
38. Telegraph Building [Built 1914]
39. Central Public School [Demolished]
40. Prete Block (Townhouse) [Built 1914]
41. Old Train Station [Built 1883, Demolished]
42. Train Station [Built 1907]

## Elgin Street Buildings

p. "Road in front of St-Josephs was lower and there were wooden stairs to get to the hospital, Nolin creek passed underneath." - Dolores Philipow<sup>70</sup>

q. "The police station was in the basement of that , council chambers were upstairs and hydro , waterworks were on the first floor , and , ah, the fire department was next door, where we had two doors and ah , lived up the fire department members lived up- stairs." - Robert Scott<sup>71</sup>

q. "The fire hall near the Grand had a bell tower that would yell if there was a fire downtown. The entire region could hear it." - Rose-Anne Poitras<sup>72</sup>

r. "The press room for the Sudbury Star was in the basement of the Grand, it was a peculiar structure. It was kind of a walkway, a dual level entrance. The final production was made there. There were big windows which would permit the people to see the paper being printed. Pipe railing which you could lean on." - Art Carr<sup>73</sup>

r. "At the Grand Theatre, they had all the big shows, the big road shows came in there." - Kathleen Coates<sup>74</sup>

## Elgin Street Memories

r. "The Grand Used to be a music hall in the 30s. They gave a refund to every person in the show the day the war ended to celebrate. It also housed the first university in sudbury. The South of the building had the Empire Theatre and it was the only theatre in sudbs that ever had underground walkways so the performers could perform acts." - Sudbury Memories<sup>75</sup>

s. "Post office had a library on about half of the second floor." - M.J Frawley<sup>76</sup>

t. "There were frame buildings across the Street from the Public Central School and the Townhouse." - Kathleen Coates<sup>77</sup>

u. "I went to the station to see the troops off- last time we saw my brother. The troop trains were always at the station." - Doreen Scott<sup>78</sup>

u. "I would skip across the rails, past the coal shoots to go to school at the Central Public School." Kathleen Coates<sup>79</sup>

## Elgin Street Memories

43. The Young Co. Building [Built 1913, Demolished 1974]
44. Jessop Block [Built 1914, Demolished ~1974]
45. Tenement housing [Demolished]
46. Capitol Theatre [Built~1930, Demolished~1980]
47. Rothschild Block [Built 1915]
48. Previous Rothschild Building [Built & Demolished pre-1900]
49. Sudbury Hotel [Built 1883, Demolished]
50. Old City Hall [Built 1939]
51. Tenement Housing [Demolished]
52. Government of Canada Building [Built 1957]
53. Bell Building [ Built post 1966]
54. Methodist Church [Built 1886, Demolished 1966]

## Cedar Street Buildings

55. King Edward Hotel [Built 1904, Demolished~1978]
56. Knox Presbyterian Church [Built 1927]
57. Church of the Epiphany [Built 1911]
58. Bisset Residence [Built 1903, Demolished ~1980]
59. St. Andrew's Church [Built 1908, Demolished 1927]

## Larch Street Buildings

v. "There were attached houses where Capitol Theatre was, a row of tenement houses of about 5." -M.J Frawley<sup>80</sup>

w. "We used to raise money for soldiers to buy cigarettes at the capitol theatre during the war. We recruited people to dance on the stage." - Doreen Scott<sup>81</sup>

w. "The Capitol Theatre used to donate movies to charity or people in need." - JoAnne Thistle<sup>82</sup>

## Cedar Street Memories

## Notes

- 54 Art Carr, interview by Gary Peck, April 4, 1982, Interview 151, audio recording, Sudbury Public Library, *Oral History Program: Memories & Music*, City of Greater Sudbury Archives, <https://www.archeion.ca/art-carr>
- 55 Doreen Scott, 2016, audio recording, Sudbury Public Library: Greater Sudbury Memories, <https://vimeo.com/user18911047>
- 56 Dolores Philipow (Sudbury resident) in discussion with the author, November, 2020.
- 57 M.J. Frawley, interview by Gary Peck, May 1982, Interview 140, audio recording, Sudbury Public Library, *Oral History Program: Memories & Music*, City of Greater Sudbury Archives, <https://www.archeion.ca/transcript-of-m-j-frawleys-interview-on-memories-and-music>
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- 60 Rose-Anne Poitras (Sudbury resident) in discussion with the author, November 2020.
- 61 Ibid, Poitras.
- 62 Coates, interview by Gary Peck, May 1982.
- 63 Poitras, in discussion with the author, November 2020.
- 64 Ginette Philipow (Sudbury resident) in discussion with the author, November 2020.
- 65 Elsie McLeod, interview by Gary Peck, May 1982, Interview 148, audio recording transcript, Sudbury Public Library, *Oral History Program: Memories & Music*, City of Greater Sudbury Archives, [https://www.archeion.ca/uploads/r/city-of-greater-sudbury-archives/1/1/114029/037-1-3-26\\_-\\_transcript.pdf](https://www.archeion.ca/uploads/r/city-of-greater-sudbury-archives/1/1/114029/037-1-3-26_-_transcript.pdf)
- 66 Coates, interview by Gary Peck, May 1982.
- 67 Arnold Boyd, interview by Don Macmillan, December 1975, audio recording transcript, Sudbury Public Library, *Oral History Program: Memories & Music*, City of Greater Sudbury Archives, <https://www.archeion.ca/transcript-of-arnold-boyds-interview-on-memories-and-music>
- 68 Coates, interview by Gary Peck, May 1982.
- 69 Frawley, interview by Gary Peck, May 1982.
- 70 Dolores Philipow, in discussion with the author, November 2020.
- 71 Scott, interview by Gary Peck, May 1982.
- 72 Poitras, in discussion with the author, November 2020.
- 73 Carr, interview by Gary Peck, April 4, 1982.
- 74 Coates, interview by Gary Peck, May 1982.
- 75 "Grand theatre on elgin," 2014, audio recording, Sudbury Public Library: Greater Sudbury Memories, <https://vimeo.com/user18911047>
- 76 Frawley, interview by Gary Peck, May 1982.
- 77 Coates, interview by Gary Peck, May 1982.
- 78 Doreen Scott, audio recording, Sudbury Public Library, 2016.
- 79 Coates, interview by Gary Peck, May 1982.
- 80 Frawley, interview by Gary Peck, May 1982.
- 81 Doreen Scott, audio recording, Sudbury Public Library, 2016.
- 82 JoAnne Thistle, 2016, audio recording, Sudbury Public Library: Greater Sudbury Memories, <https://vimeo.com/user18911047>



## Architectural Design Process

The previously discussed graphite drawings have informed potential sites for architectural interventions at a variety of scales determined by the recollections and most affected areas. These sites are significant to the history of downtown and have emerged by deconstructing the generative drawings and reorganizing them geographically, revealing unforeseen patterns in the history of downtown's demolition. The project requires the study of multiple sites in order to fully represent what has been lost. Some of the demolished heritage buildings nearby include: the downtown Fire Hall, Central Public School, the Cochrane Block and the Old Post Office.

The four sites revealed in the process are: Queen's Athletic Field, the vacant lot at the intersection of Beech and Durham Street, the junction point of Elgin, Cedar and Durham Street and the area by the Canadian Pacific Railway Station. These were named *Queen's Athletic Pavilion*, *Beach Street Park*, *The CPR structures* and *The Memory Block*. These interventions are intentionally diverse in scale and programmatic complexity as a means of illustrating the flexibility of remembrance as an architectural design method.

The parking lot at the intersection of Durham and Beach Street is one of the first properties in Sudbury established by an organisation other than the Canadian Pacific Railway Company. The Jesuits established the first school and presbytery in the area and today the only remaining historic buildings that recall the site's importance stand quiet in the background.<sup>83</sup> Queen's Athletic Field was the location of many sporting events throughout Sudbury's history. It was represented by different ethnic groups through activities that included: parades and similar events, as well as the Queen's visit in 1939. The property next to the Canadian Pacific Railway

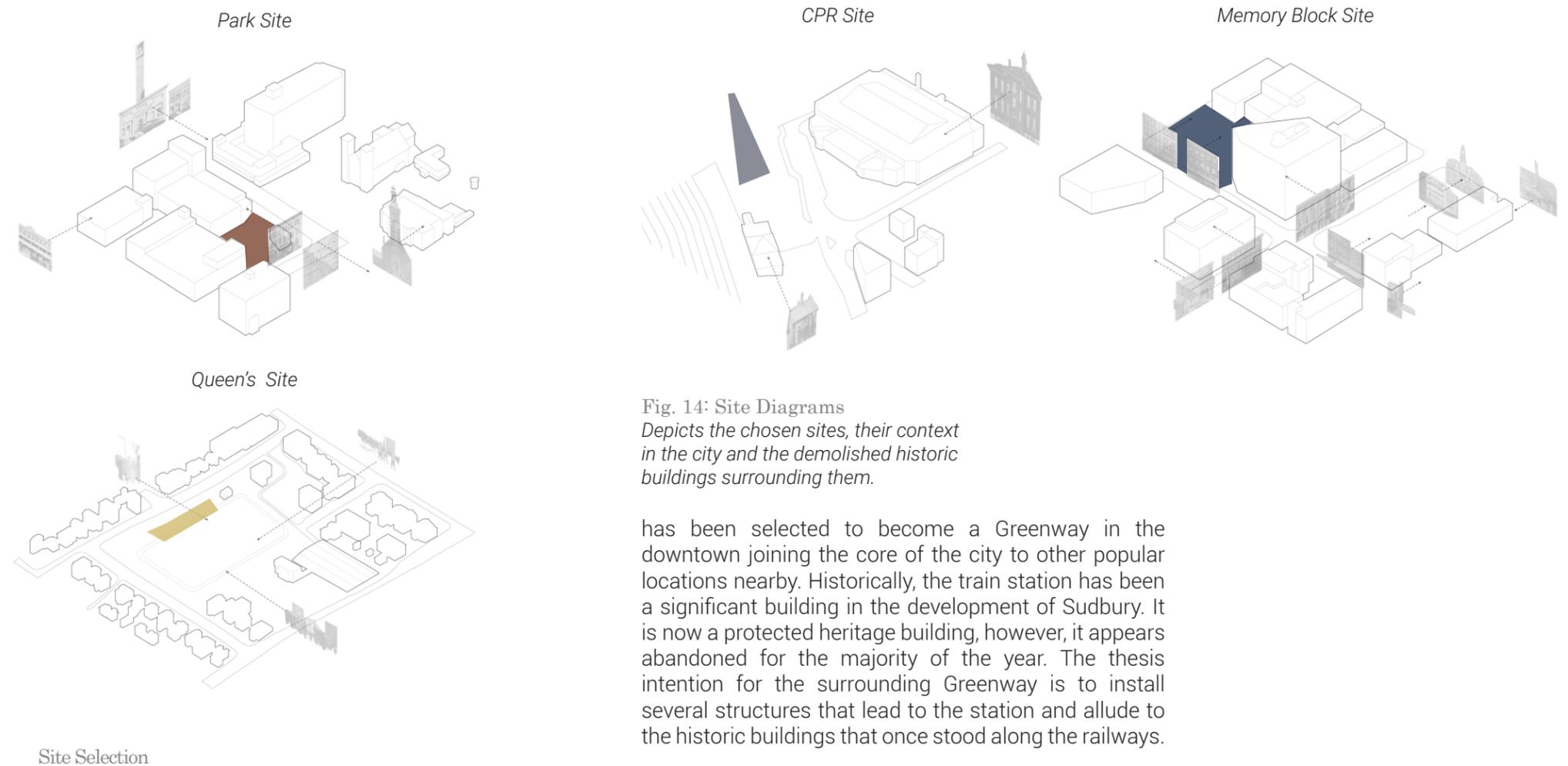


Fig. 14: Site Diagrams

Depicts the chosen sites, their context in the city and the demolished historic buildings surrounding them.

has been selected to become a Greenway in the downtown joining the core of the city to other popular locations nearby. Historically, the train station has been a significant building in the development of Sudbury. It is now a protected heritage building, however, it appears abandoned for the majority of the year. The thesis intention for the surrounding Greenway is to install several structures that lead to the station and allude to the historic buildings that once stood along the railways.

The final site investigation is positioned between the Beach Street Park, the new present-day cultural building *Place des Arts* and the Elgin Greenway. A corridor can be traced between the two and is encompassed by significant demolished buildings. This site will harbour a larger architectural gesture as its position is unique within the city. The overlapped memories studied in the drawing process ultimately informs the programs for these sites, which necessitates those of a public nature. They simultaneously link the old and new cultural hubs and other significant locations.

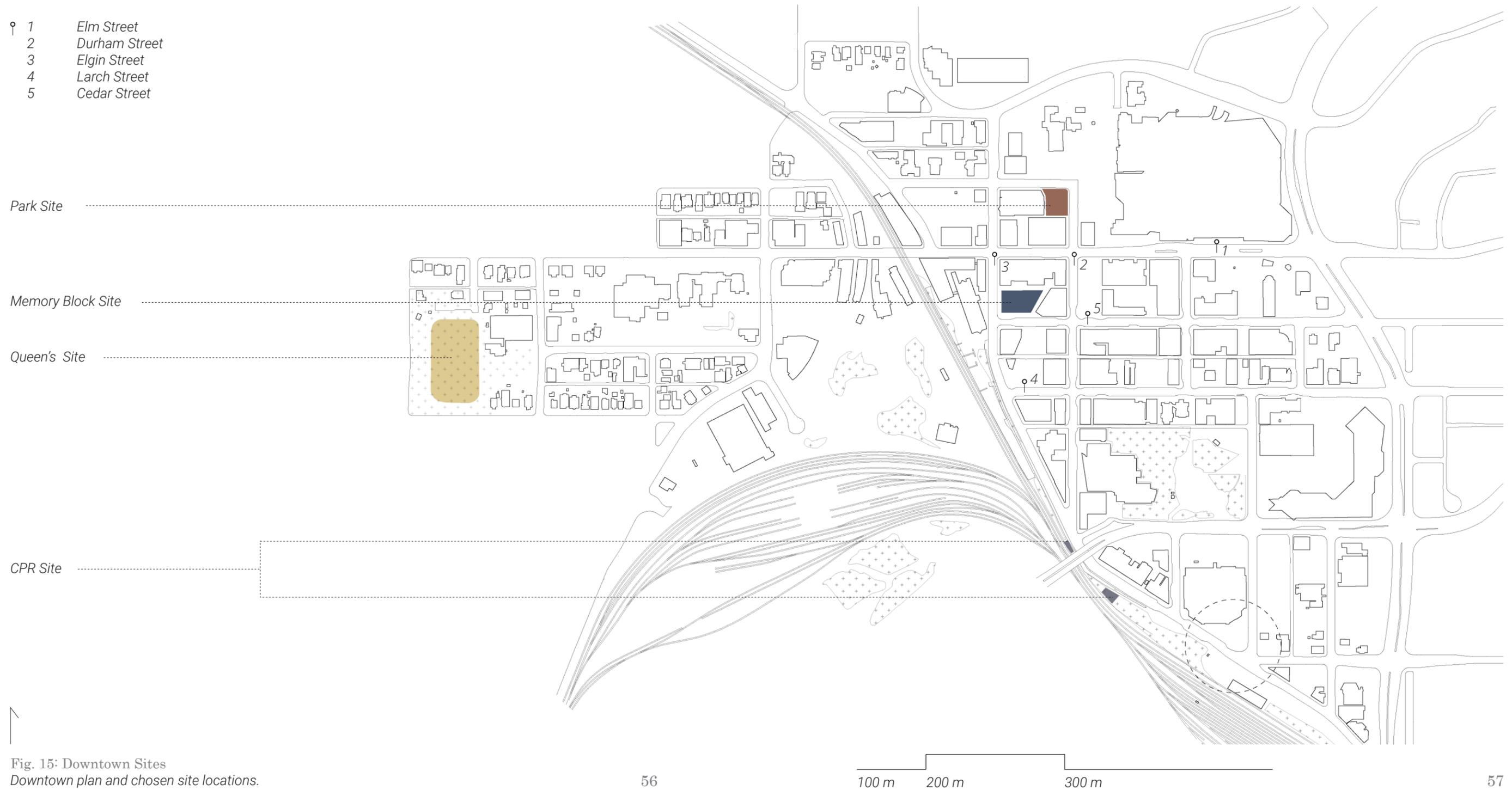


Fig. 15: Downtown Sites  
Downtown plan and chosen site locations.

## Notes

- 83 Oiva Saarinen, *Sudbury: A Historical Case Study of Multiple Urban-Economic Transformation*, Ontario History, Volume LXXXII, Number 1/ March 1990, p.54



## Drawing Interpretations

The architectural drawings and related works of Melvin Charney, Daniel Libeskind, Peter Zumthor, and Aldo Rossi are investigated as interpreted architectural memory. Their architectural processes explore drawing as a means of synthesizing history, memory, place and imagination.

Daniel Libeskind uses complex layered drawings to generate forms of architecture. These allow him to interpret shapes and concepts through his illustrations and integrate them with the required programming. His 'Micromega' drawings are an example of the types of illustrations that would be referenced for some of his projects such as the 'Felix Nussbaum Museum'. **Fig. A.1.** The project combines translations of memory and his drawings into architectural works that allude to the historic events related to Felix Nussbaum's life and artistic work. The museum is built in commemoration of the Jewish artist who was put to death at Auschwitz after he hid from the Nazis during the second World War.<sup>84</sup> The narrow hallways within the buildings are an interpretation of the feeling one would get in that kind of environment. In this way, the spatial memory is represented in built form to elevate the sensitivity of his life experiences. The form of the building is largely influenced by Libeskind's architectural drawing process. Although the architect uses drawings to generate forms and narratives, his designs can seem decontextualized in their form as they can appear too literal in their translations. **Fig. A.2.** The importance of his approach however, is understanding that drawings and memory can be simultaneously simulated to create an architectural response and the process itself allows a creative exploration of determinants surrounding the project.

Aldo Rossi explores similar topics through writing and drawing.<sup>85</sup> He suggests that architectural drawings are

Daniel Libeskind

Aldo Rossi

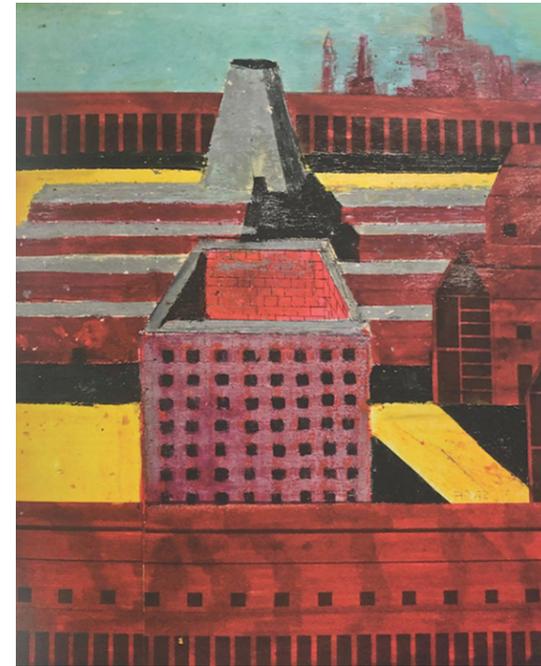


Fig. 16: Study for the Cemetery in Modena, 1972.

*Aldo Rossi's drawings serve as a conceptual process exploring the function and history of a chosen site.*

a way of synthesizing or cataloguing information that can be manifested in various ways.<sup>86</sup> In spite of history, Rossi recognizes the importance of memory in reconstructing a future time of fantasy through the analogous design process.<sup>87</sup> He explores the concept of analogy which "expresses itself through an architectural design exercise whose elements are preexisting and formally defined, but whose true meaning is unforeseen at the beginning and unfolds only at the end."<sup>88</sup> Thus, the meaning of the exercise is identified with the meaning of the city which has evolved from the earliest settlement.<sup>89</sup> History and its relation to buildings are then important factors in understanding place. This coincides with Rossi's comment that "the forms we love most are perhaps the ones we understand best because we were brought up on them."<sup>90</sup> This statement can apply to historic buildings in the sense that without them and without something to recall the past, people become dissociated from their surroundings.

The 'San Cataldo Cemetery' designed by Aldo Rossi, was built over an ancient cemetery which contained a vast amount of hand carved and engraved statues and tombstones.<sup>91</sup> The architect's design makes reference to memories of the site and translations of the past.<sup>92</sup> **Fig. A.3.** These references are investigated through the analogous process and then converted into

architectural narratives. Various methodologies can inform new architectural designs. Historic precedents can serve to influence future architectural expressions. A contemporary take on material application and preservation can be depicted in similar or suggestive volumes that speak to this concept. Peter Zumthor's 'Shelter for Roman Ruins' building shields archeological remnants in Chur, Switzerland in a simple form; remaining quiet but sensitive in its approach.<sup>93</sup> **Fig. A.4.** Rather than overanalyzing the architectural response and creating a monumental building that overshadows the ruins, Zumthor sophisticatedly considers the history of the site and emphasizes the remnants.

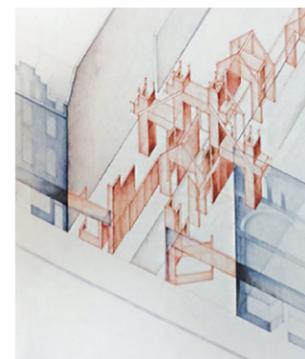
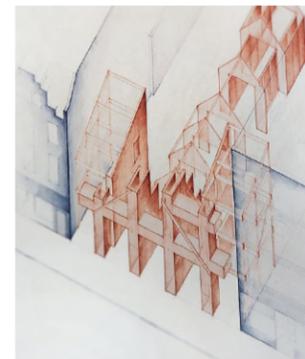
Melvin Charney creates formal architecture that also interprets the past, present and future through generative drawings in support of the design process.<sup>94</sup> He does this to create architecture as the "in between"; signifying architecture that speaks to a local identity and prevents decontextualization in present-day monuments.<sup>95</sup> His method includes a drawing process inspired by historic elements. He understands the city as a kind of encyclopedia that stores layers of collective memory gathered over time.<sup>96</sup> When history is not considered in the design process but rather disregarded, he considers this as an act of violence within the city and its identity; this includes the demolition of historic references.<sup>97</sup> Melvin Charney merges historic, and future imagined spaces into works of art that are both documentation and speculation.<sup>98</sup> In Charney's 'A Toronto Construction' project he drew demolished historic buildings that once stood on the chosen site, as ghosted silhouettes. **Fig. 19.** He then translated the previous into a second series of drawings which imagine formal architecture derived from the historic precedents.<sup>99</sup> **Fig. 17-18.** The final design outcome depicts a reiterated narrative of architectural and collective memory that can be interpreted by viewers.<sup>100</sup> **Fig. 20.** The architect

Peter Zumthor

**Fig. 17:** (top) Toronto Construction No.2, 1982.

**Fig. 18:** (bottom) Toronto Construction No.5, 1982. Melvin Charney's drawings inspired by demolished historic buildings in Toronto, Ontario.

Melvin Charney



**Fig. 19:** (top) Toronto Construction No.4, 1982. Preliminary drawing illustrating demolished buildings on site.

**Fig. 20:** (bottom) Toronto Construction, 1982. Final installation in Toronto. A clear relationship can be drawn from the drawings to the architectural intervention.

considers the ephemeral aspects of a city and searches to capture the spirit of place by understanding the full spectrum of its evolving nature. While his process allowed him to create contextually rooted architecture, the design only went so far as to create architectural sculptures. The intention of this thesis as previously mentioned, is to formulate a design method that investigates in what ways types of memory relating to the city and its built environment become tools to guide a thorough creative design process that ultimately generates contemporary, place-sensitive architecture unique to downtown Sudbury. Doing so, the identity of the city can persist and our sense of place be strengthened. The following drawings are other works by Charney which have been influenced by historic buildings in specific locations and have inspired the thesis methodology.

Sudbury requires reconsidered design processes that will take into account the city's architectural evolution stained with loss. The value that is fundamental to the continued prosperity of the city's core is affected by inconsiderate demolition and development.<sup>101</sup> A thorough research and design process supported by interpretive drawings, memory and history, the future architecture of place can be a metaphor of the city in a contemporary world. The following drawing process is carried through the thesis with the intention of creating didactic architecture that will connect with people that are not familiar with the history of Sudbury.

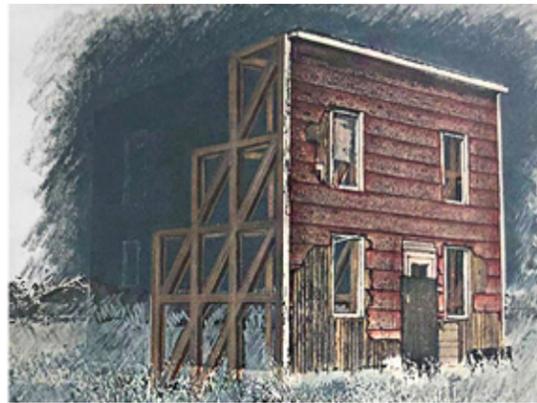


Fig. 21: (left) La Maison de Rivière-des-Prairies, 1977.  
Depicts drawing from Charney's "Fragments" series which investigates the ephemeral qualities of buildings.

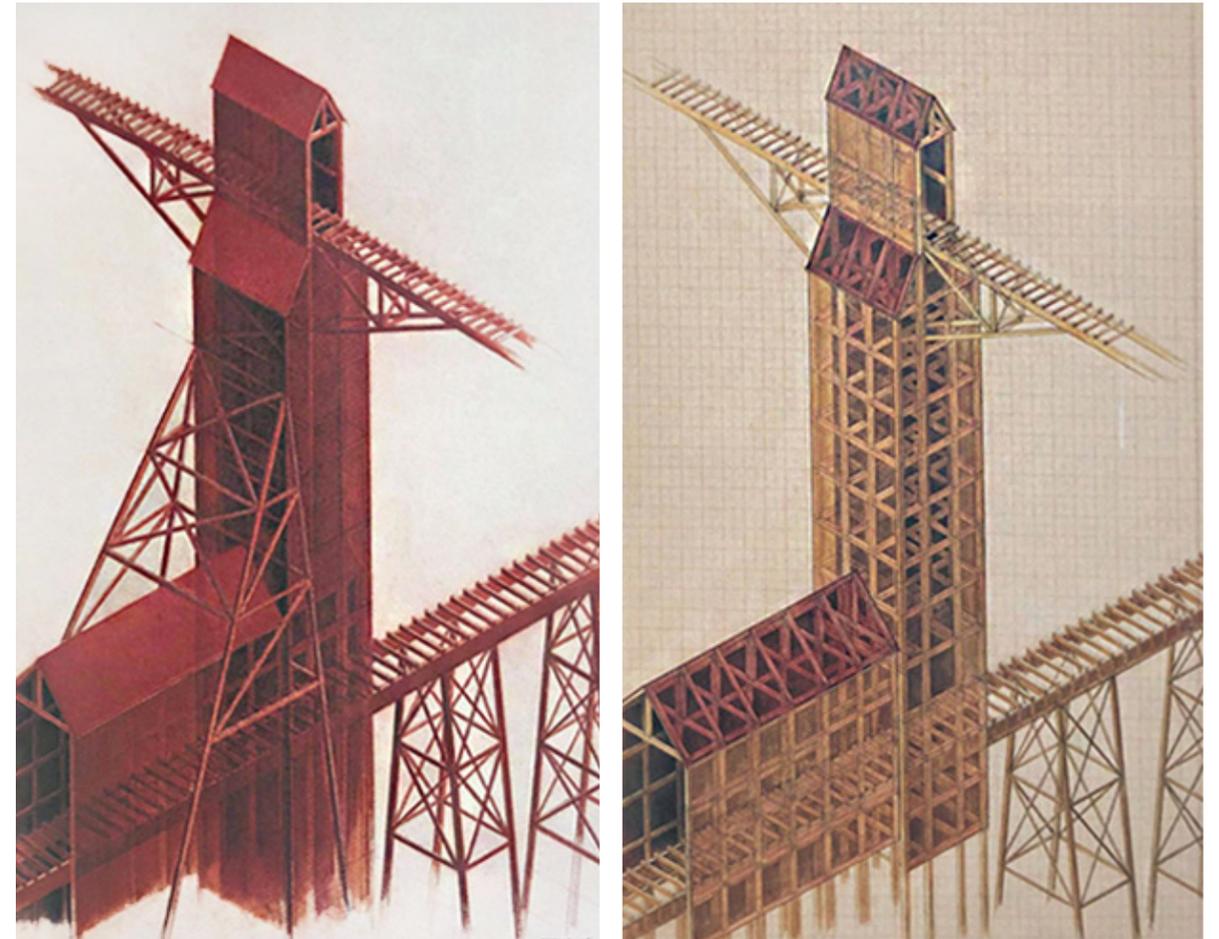


Fig. 22: (above) A Lethbridge Construction, 1985.  
These drawings reinterpret an old abandoned coal mine shaft in Alberta.

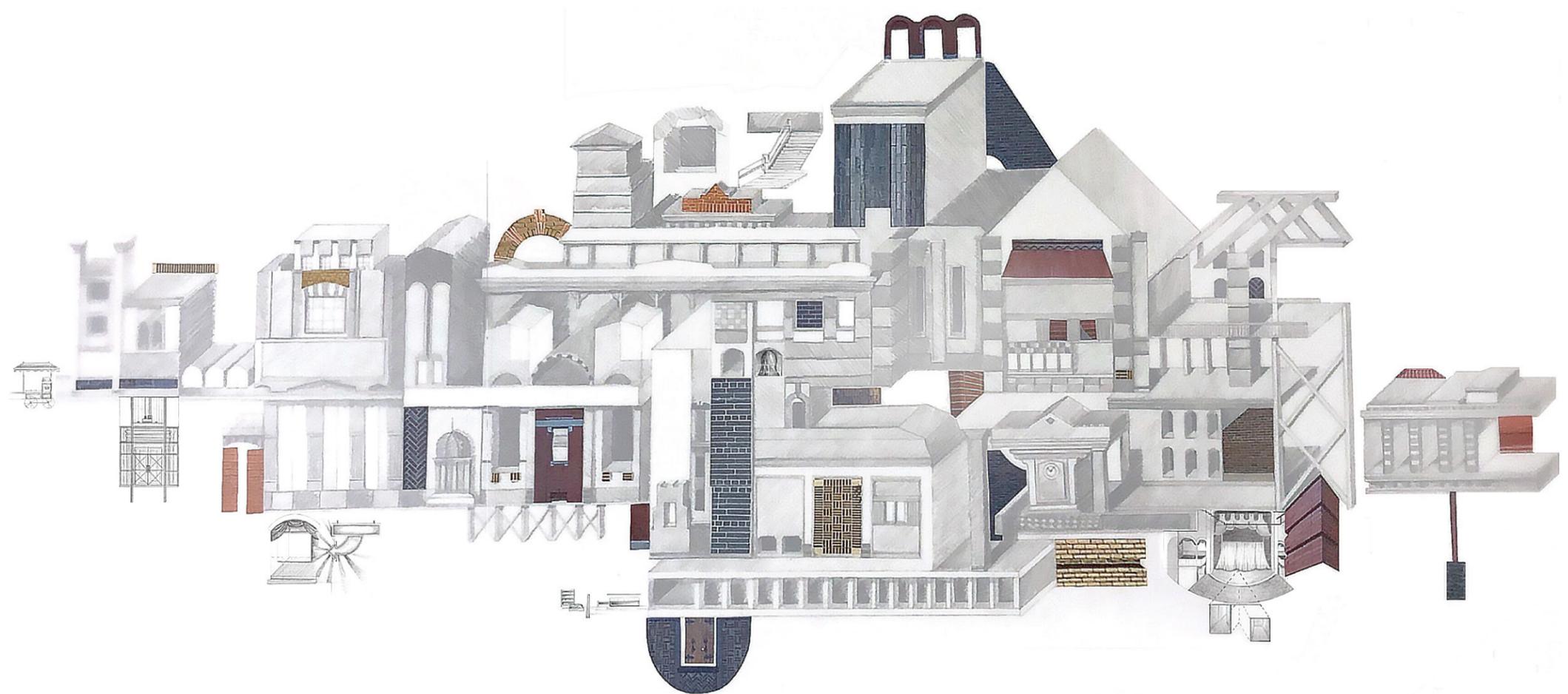
## Manifesting Architectural Memory

To understand the spatial dimension of the architecture drawn from interpreted memories discussed previously, a second series of graphite drawings are produced. **Fig. 23.** This second iteration combines imaginative spatial conditions and qualities that have developed through the research and recollections. These illustrations allow one to draw architectural characteristics and elements that would then be translated into formal works of architecture that speak directly to its contextual history. The drawings consist of similar techniques while adding a collaged element to imagine the material compositions. The building peices depicted in these are chosen according to the most significant areas of demolition and remnants that was uncovered from the first drawing process. These are then combined to imagine a unified representation of the city's architecture. Ultimately, this has inspired the final architectural designs.

Considering the four chosen locations for the proposed architecture, site specific drawings are made to inform their architectural gestures. They create a reimagined translation of what is no longer there. Since a significant amount of Sudbury's historic buildings have either been demolished or forgotten, there is validity in incorporating new fabrics that present a more contemporary approach to history and serve to educate or allude to the city's past since identity becomes weakened when inconsistent or inconsiderate planning continuously alters a place.<sup>102</sup>

Disregarding the city's built history and continuing to design decontextualized architecture downtown will only contribute to the current desolate state of the area. What the drawing creates is a continuous localized architectural language embedded in Sudbury's past which brings a recognizable yet unique expression of place to fruition. The architectural proposals of this thesis become an extension of these creative compilations.

Fig. 23: Interpretive Drawing No.1  
24" x 36" graphite & collage on Mylar  
layers.

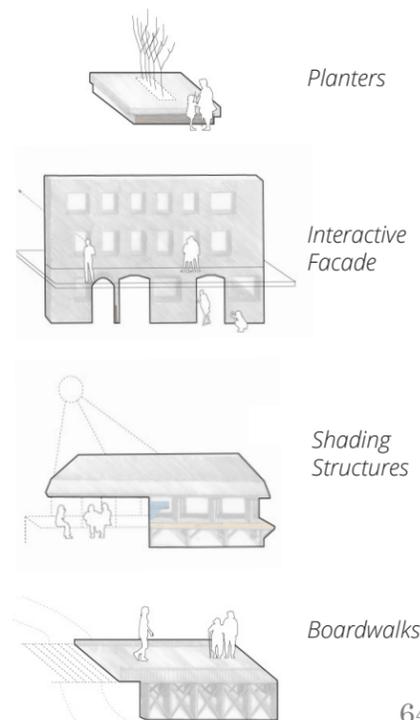
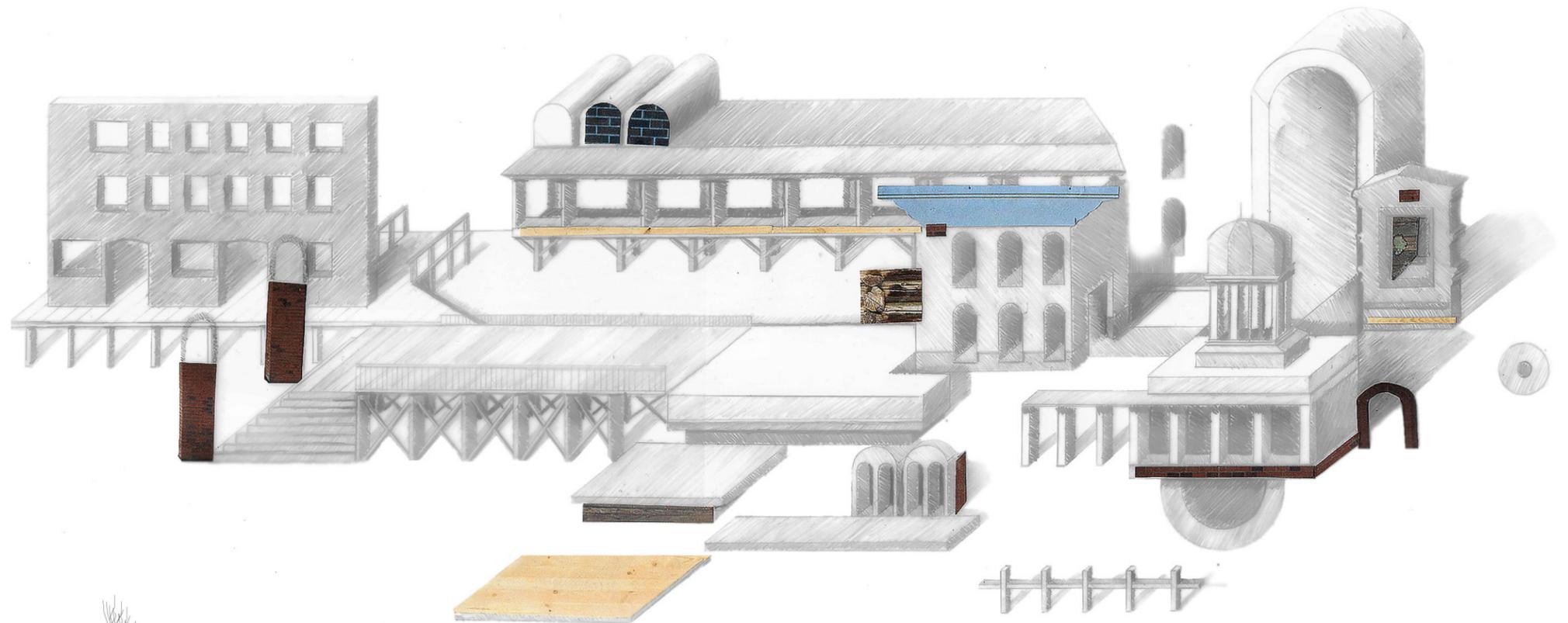


# Beech Street Park

This site once harbored multiple buildings including the Basin Block built in 1905.<sup>103</sup> Across the street was the Jubilee Hall which was a parish for Ste. Anne des Pins built in the early 1900's.<sup>104</sup> These buildings were surrounded by churches, theatres, and the historic Borgia neighbourhood which was later demolished. Many elderly Sudbury citizens can recall Borgia and the notable buildings that stood around the site. This region, which was replaced with the Elm place mall, still receives elderly guests who make their way into the shopping centre to share a coffee or have a meal together, as if reminiscing about the bustling life in Borgia.

The park design is a translation of the described site specific drawing process which included architectural elements gathered by the audio memories. The different components interpreted are drawn in tandem with the recollections in order to imagine how they could generate space that would benefit the specific users. Some recall raised boardwalks downtown once used in place of sidewalks that lead to the churches, over the Nolin creek. These were employed during the late 1800's to early 1900's since the muddy roads were prone to flooding.<sup>105</sup>

Various architectural elements were also interpreted from old photographs of the historic buildings and reimagined in a contemporary setting. The park design is intended to give back what has been lost to those who cherished this region and to create a social space where citizens can gather to eat lunch, play cards, plant flowers, etc. This is reinforced by the fact that the site is surrounded by multiple old age homes, apartments and student housing and that the elderly often walk to the nearby church ceremonies across the street. The park design fits into its context and allows for older and newer generations to interact and share their personal stories of Sudbury.



The brick facade structure located on the east edge of the park is designed in reference to a historic building that was previously dismantled. When approaching the site from Durham Street, it seems as though a ghost of the past still stands amongst the surrounding context. Behind the brick wall, a small staircase leads to a second story window of the free standing facade and looks over to the Elm place mall. The window is etched with an image of the Borgia neighborhood, and serves to educate the public on the downtown's history.

The Nolin Creek which once cut through the northern corner of the site is resurfaced as well as a wood bridge described in the recordings. Planters, covered and exposed seating and a small stage are implemented in the southwest corner of the park to encourage outdoor gathering. These architectural elements are implemented as acts of remembrance to reinforce the community of its past. Each element is a derivative of the memories.

Fig. 24: (above) Interpretive Drawing No.2  
24" x 36" graphite & collage on Mylar layers.

Fig. 25: (left) Park Structures  
The diagram depicts how the drawing was deconstructed and reimagined into public space.



Fig. 26: Park Context  
View of the park surroundings which includes historic building sites.

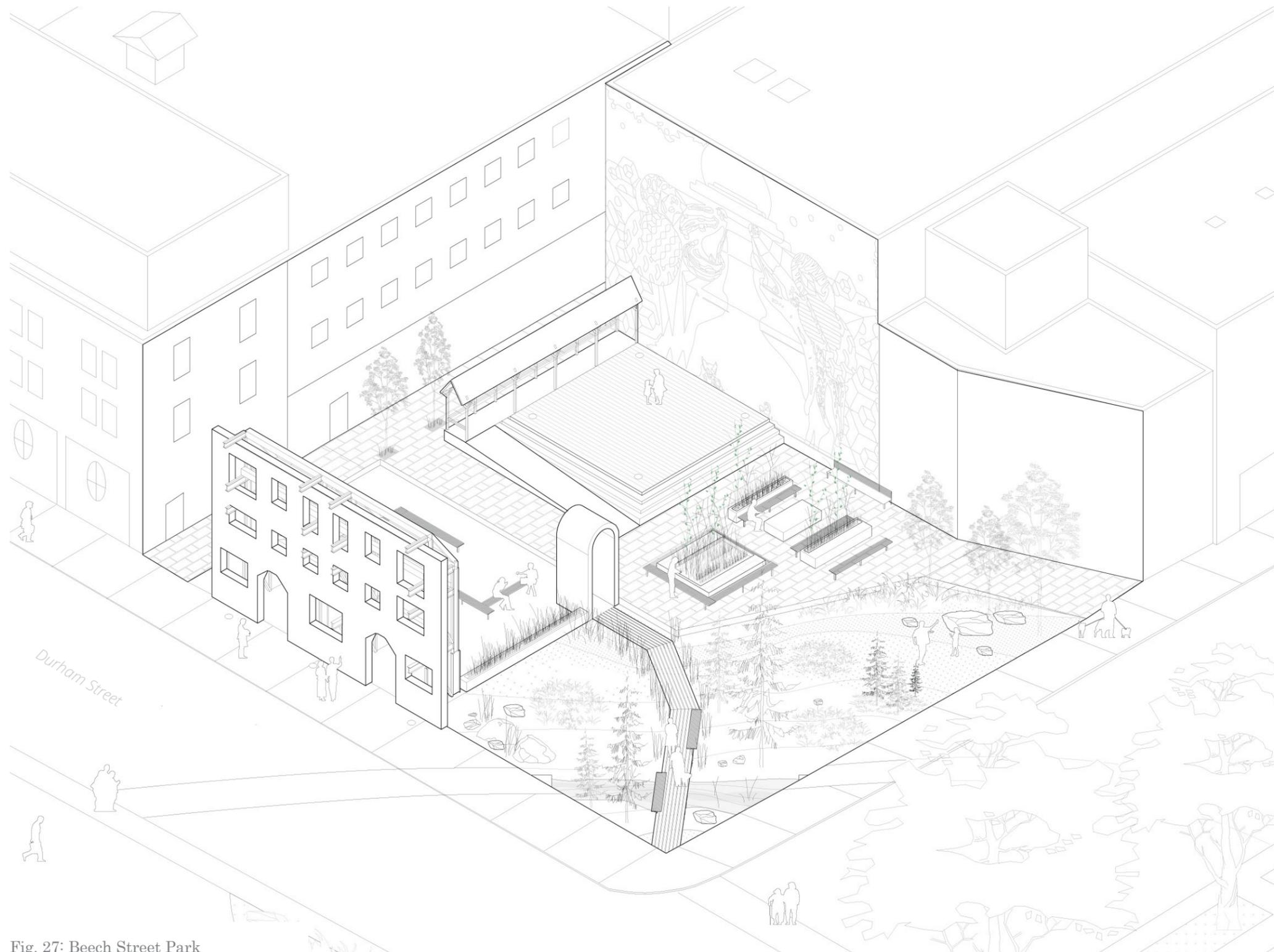


Fig. 27: Beech Street Park  
 Drawings depict the referenced historic elements.

Fig. 28: (top) Planters by Elm Street  
 Community planters once present near site.  
 Fig. 29: (middle) Basin Investment Block  
 Preceding building on site.  
 Fig. 30: (bottom) Facade Render  
 Borgia lookout from the freestanding  
 facade.



# Queen's Athletic Pavilion

Queen's Athletic Field located west of Elm Street and along Regent, is a significant historic site in Sudbury as it was known as the primary location for communal gatherings and sporting events attended annually by people of all backgrounds. Due to Sudbury's expansion it is only used every now and then for smaller scale activities. Queen's Athletic Field consequently lost its importance. Recalled elements are once again translated from the site specific drawing and reimagined into required programming accordingly. The athletic pavilion better supports the existing events while promoting all season events. This is done by implementing space for people to sit, reconsidering how they would approach the site and understanding how they would interact with the new structure.

Because of the topography and lack of accessible entry ways, a bridge is necessary to create another access point to reach the pedestrian realm. A set of bleachers and a contemporary canopy element is reintroduced and alludes to historic predecessors. The bleachers are designed to accomodate 150 people which is quite a large crowd for sporting events in the region. The tower connecting the bridge to the bleachers can also function as an elevated platform for announcing and viewing sporting or other events. To the left of the main structure, a canteen is included. This smaller building resembles the shape of some of the portable refreshment or popcorn stands that used to attract people downtown; a familiar and whimsical memory that fewer Sudbury citizens share.

The design encourages the city to promote and host local events downtown. The following architectural proposals are also meant to resemble the architectural language of this design to provide a unified building series familiar to citizens within the area.

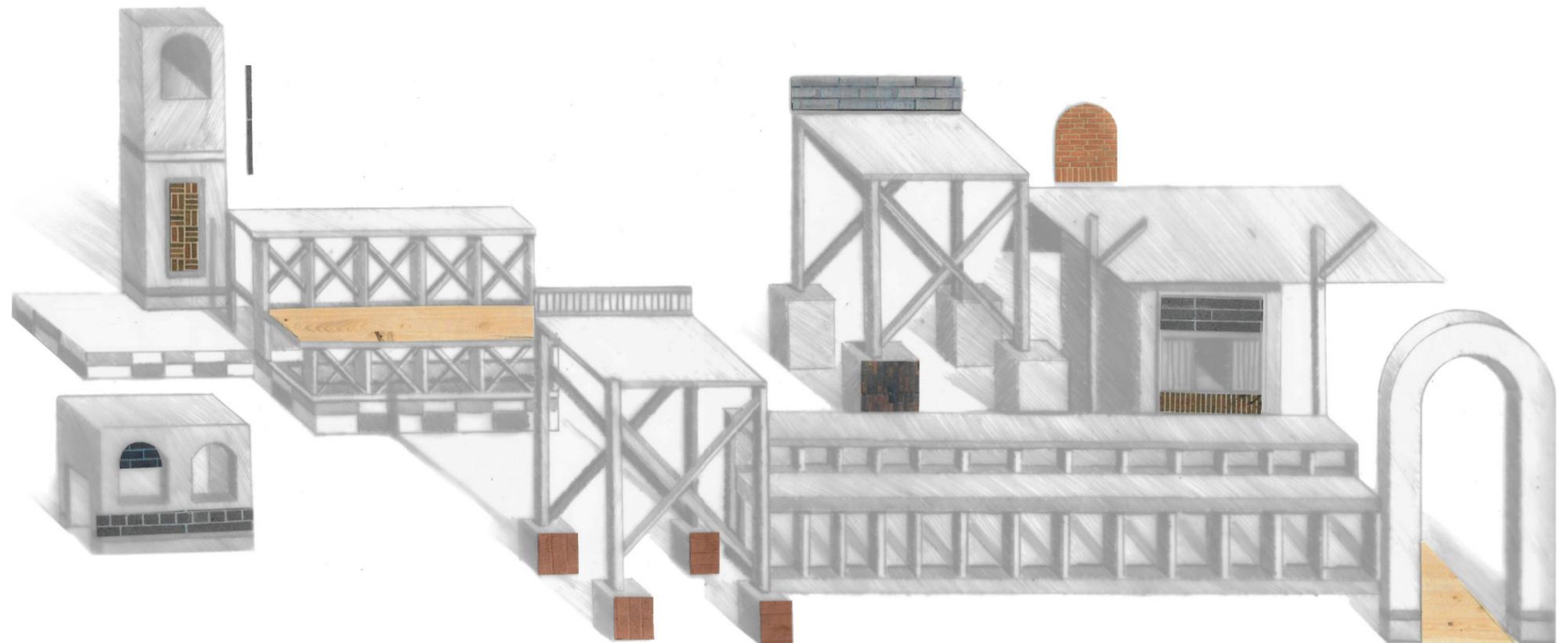
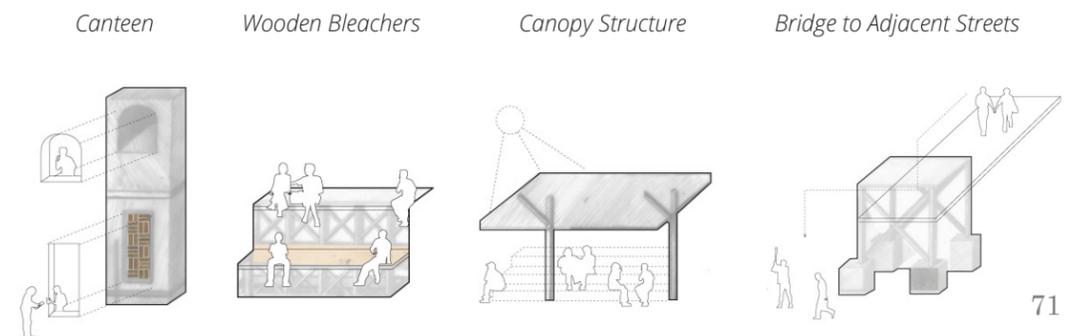


Fig. 31: (above) Interpretive Drawing No.3  
24" x 36" graphite & collage on Mylar layers.

Fig. 32: (right) Pavilion Structures  
The diagram depicts how the drawing was deconstructed and reimagined into public space.



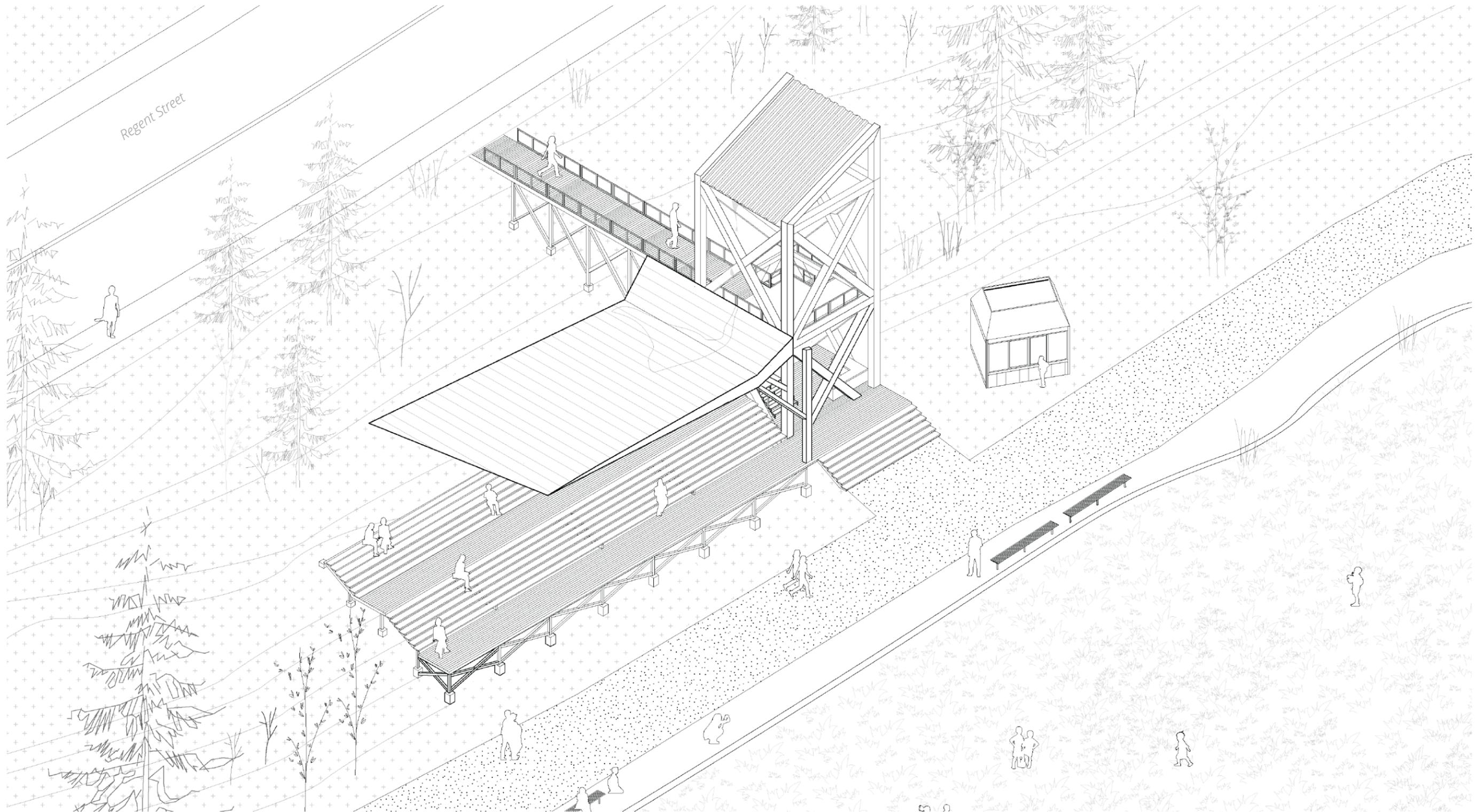


Fig. 33: Bleacher Structure & Canteen  
The structure joins the street above to the field below, programming the interstitial space.



Fig. 34: Athletic Pavilion  
View from Regent Street, crossing  
the bridge to the field below.



Fig. 35: Park Bleachers  
Previous bleacher structure at  
Queen's Athletic Park.

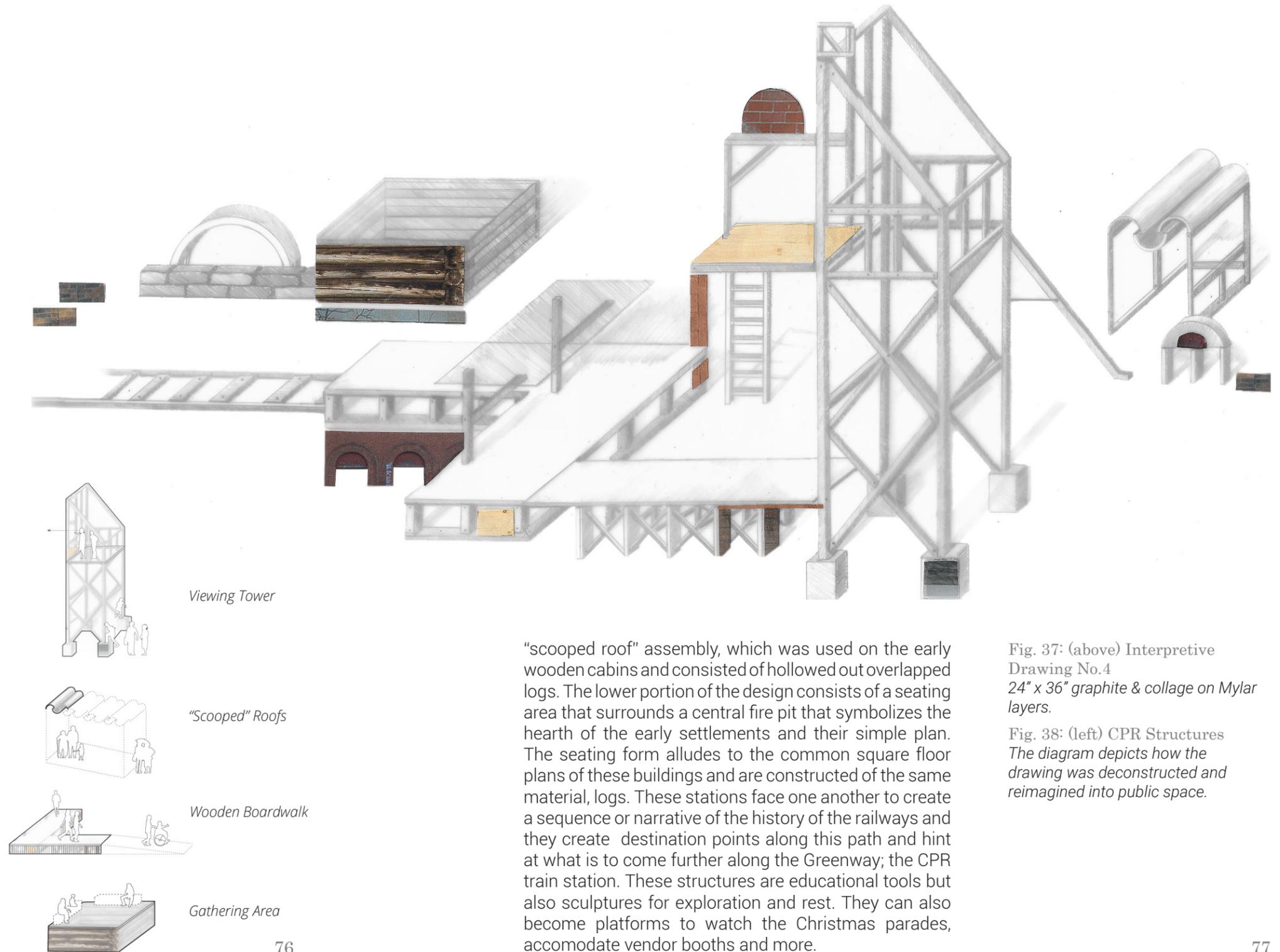


Fig. 36: Royal Visit  
Image of the Queen's Visit to the  
field in 1939.

# CPR Structures

The Canadian Pacific Railway station is a key architectural landmark of Sudbury. The station is one of the oldest, best preserved and significant historic buildings downtown. It carried an emotional past: from saying goodbye to a loved one during the war, troop arrivals, and creating jobs for an array of people across the globe. It is located at the southern end of Elgin Street and the proposed Greenway which borders the railway lines. Historically, log cabins and numerous utilitarian railway structures have stood along this path. As seen in historic photos, the coal chute structures were also located at the southernmost end of Durham Street. The proposed structures are therefore positioned in the Elgin Greenway directly adjacent to Durham Street south.

According to the memory interpretations and previous structures located here, the drawing once again creates a new narrative for the site. The drawing could then be broken down and reimagined into appropriate interactive spaces for users that will walk along the Greenway and approach the CPR station. They also serve as an educational landmark. One structure is designed as a lookout post facing the railways as a kind of wood structure that alludes to the afformentioned coal chutes. These are designed as a lookout that faces the railways simulating the wooden chutes remembered by older citizens. Historical photographs have captured the chutes engulfed in smoke and so the lower platform includes a fire pit under the cantilever portion of the tower recalling this tragic fire. This would also provide a gathering space during local events downtown. The landscape design plan for the Greenway includes a kind of landmark sculpture in the same location so the design can fill that role and adhere to the city's proposed pedestrian path. The second structure represents the log cabins that were first established along the railway and Elgin Street. The wood structure is covered by a



"scooped roof" assembly, which was used on the early wooden cabins and consisted of hollowed out overlapped logs. The lower portion of the design consists of a seating area that surrounds a central fire pit that symbolizes the hearth of the early settlements and their simple plan. The seating form alludes to the common square floor plans of these buildings and are constructed of the same material, logs. These stations face one another to create a sequence or narrative of the history of the railways and they create destination points along this path and hint at what is to come further along the Greenway; the CPR train station. These structures are educational tools but also sculptures for exploration and rest. They can also become platforms to watch the Christmas parades, accomodate vendor booths and more.

Fig. 37: (above) Interpretive Drawing No.4 24" x 36" graphite & collage on Mylar layers.

Fig. 38: (left) CPR Structures The diagram depicts how the drawing was deconstructed and reimagined into public space.

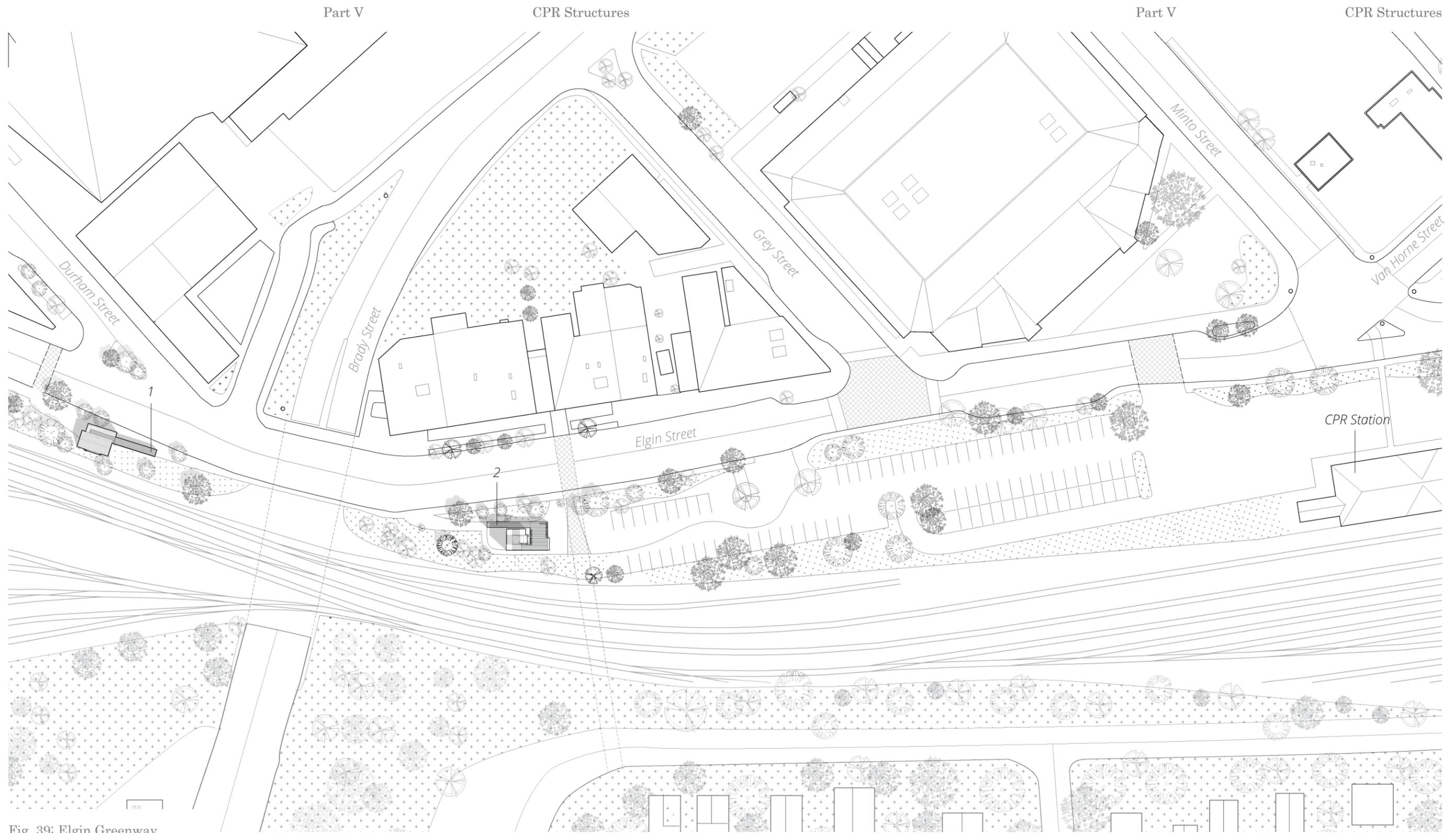


Fig. 39: Elgin Greenway  
 Elgin Greenway plan proposal with  
 the CPR structures included.

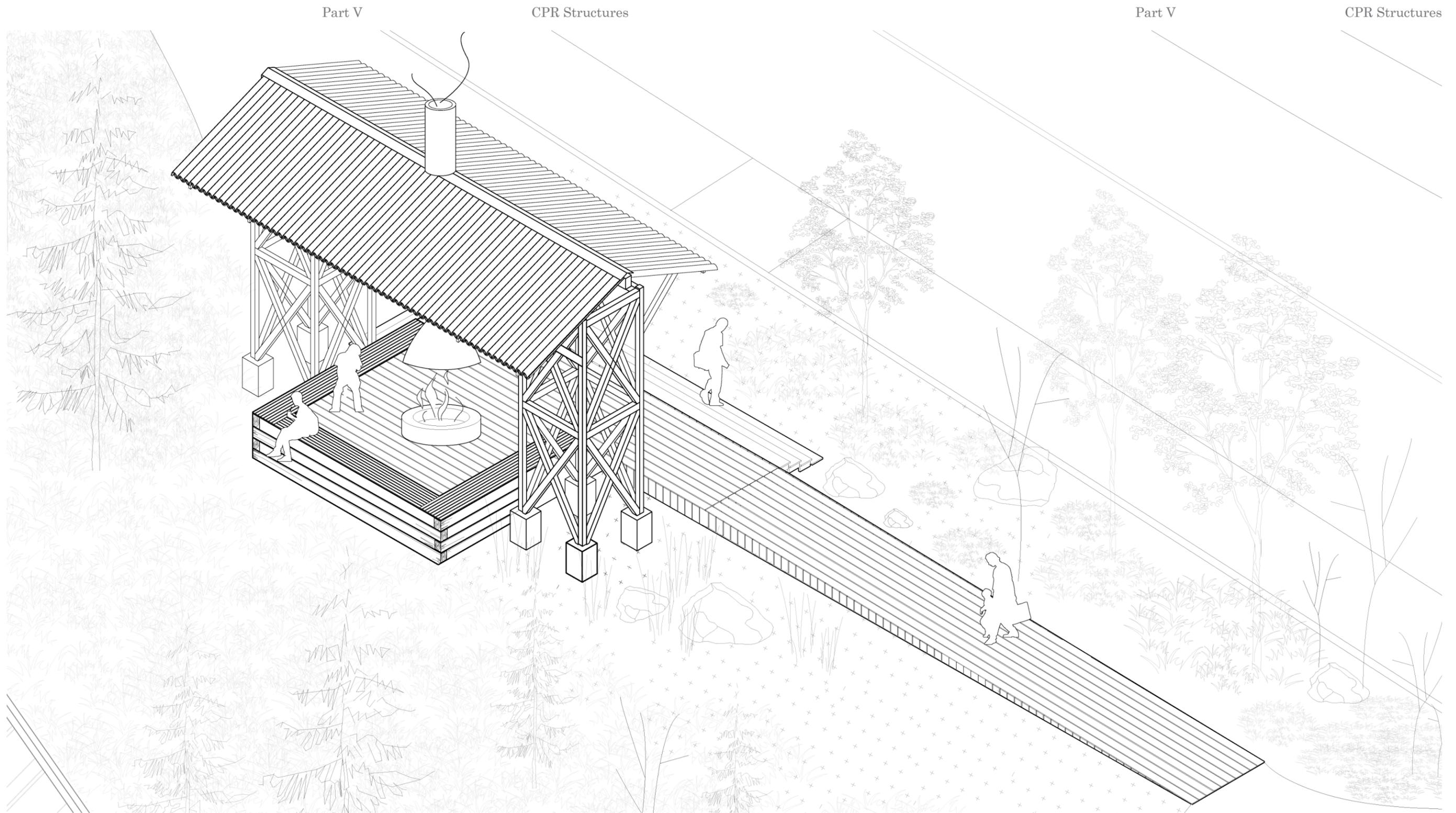


Fig. 40: Log Home Structure  
 The structure is placed along the railway  
 as a nod to the demolished log buildings.

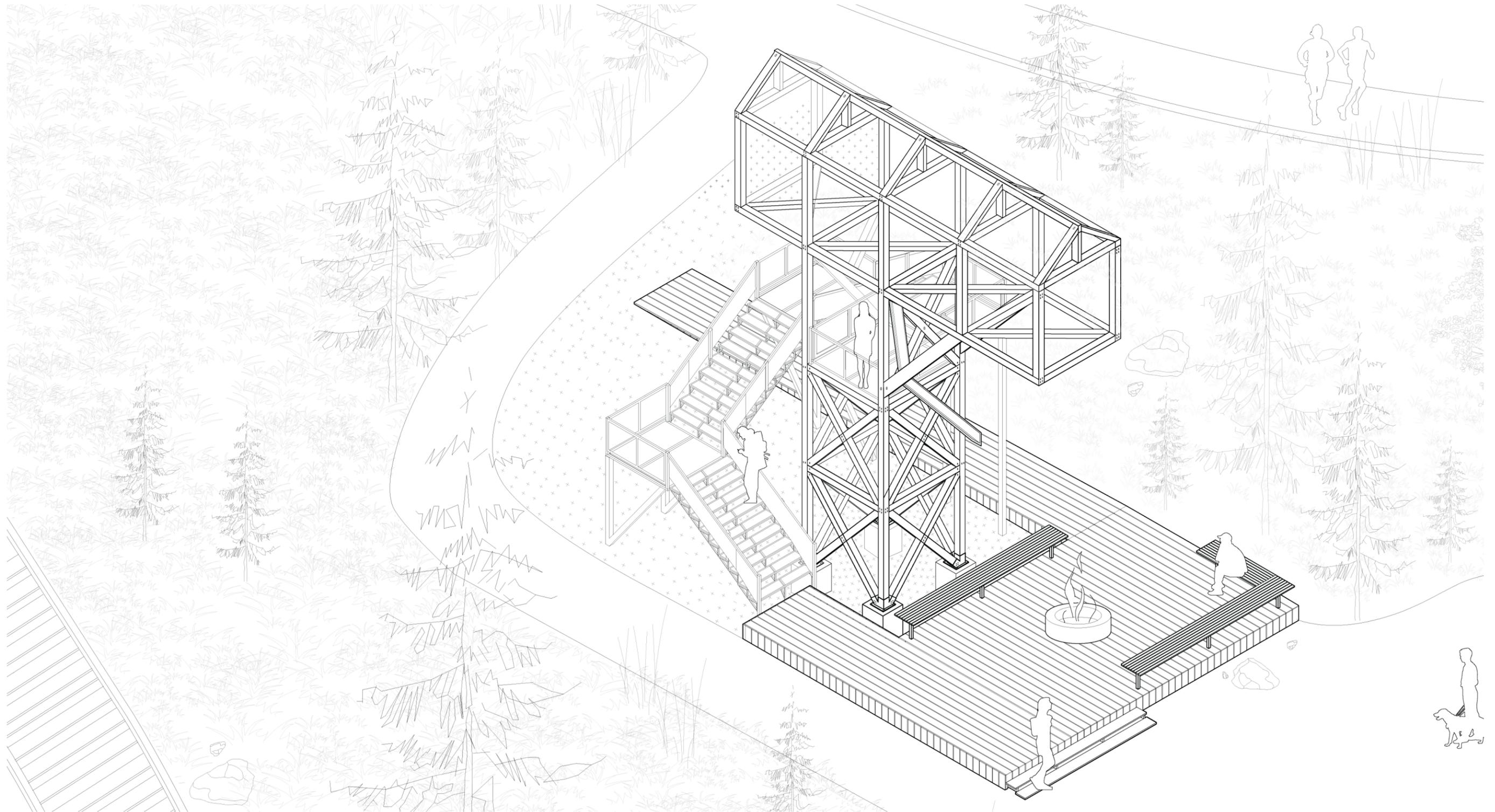


Fig. 41: CPR Coal Chute Structure  
This structure faces the previous acting as a  
lookout towards the Greenway and the rails.



Fig. 42: Coal Chute Tower  
 Render looking west to the train tracks and the Sudbury Stack.



Fig. 43: CPR Coal Chute 1  
 Coal chutes on fire.



Fig. 44: CPR Coal Chute 2  
 Coal chute historic structure.

# The Memory Block

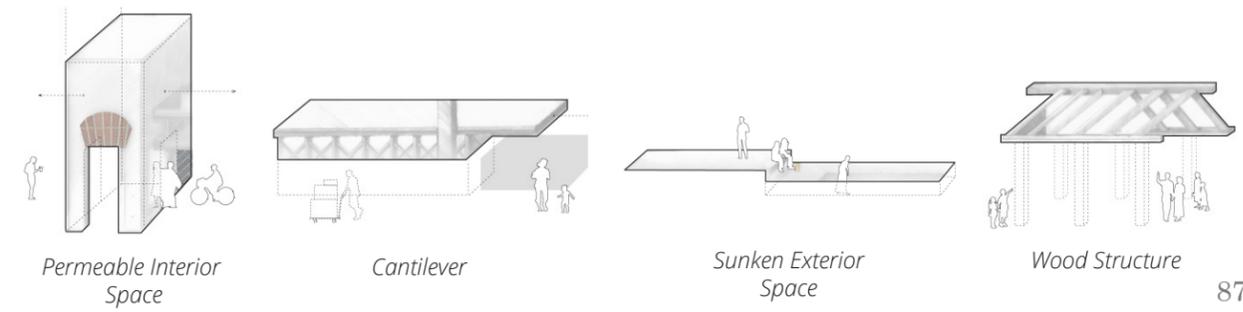
The final site applies the architectural design process toward a larger scale work of architecture. It is located on the corner of Elgin and Cedar Street and near Durham Street which was once the busiest road downtown.<sup>106</sup> This is the final drawing in the design process which underwent the same site considered elements as the previous smaller iterations. This demonstrates that the design process has the ability to work at various scales. The drawing once again translates memory into imagined space and generates site elements that provide suitable conditions for the programmatic propositions.

Some of the elements in the illustration include architectural features drawn from existing and demolished historic buildings that surround the final building site. The final drawing is meant to represent the downtown in its entirety while still including site specific elements. However, the main design titled 'The Memory Block' (inspired by the names previously used for older buildings downtown) becomes a metaphor of the memories lost within the core of the city. The collage style is influenced by the assortment of architectural elements that can be seen within the city's architecture. The historic buildings are a combination of architectural styles that were evolving with the city's success. Materials were also implemented in various patterns which created unique facades within the built fabric. In addition to this, historic buildings downtown that have been altered or renovated, often possess patchwork that create an added layer of visual memory on their envelope. Consequently, the drawing encompasses the unique qualities found on historic buildings downtown while also merging the spatial dimension imagined through the audio recorded memories.

As a result, the drawings inspire the architecture of 'The Memory Block' to be a reflection of its historical and current local context.

Fig. 45: (above) Interpretive Drawing No.5  
24" x 36" graphite & collage on Mylar layers.

Fig. 46: (bottom right) Main Site Structures  
The diagram depicts how the drawing was deconstructed and reimagined into public space.



1



2



The Memory Block is located on the corner of Elgin and Cedar Street and is a two storey 24,800sf structure at the intersection of some of the most historically significant promenades within the downtown. Its position is also almost directly parallel to the well known Durham Street. This location provides multiple opportunities for the architecture to reference historical precedents and present itself as a central meeting point for community gatherings.

The building faces the McEwen School of Architecture and Elgin Street to the west which lends itself to becoming a pedestrian laneway during community events. Its campus includes suggestive spaces already in place that could be extended onto The Memory Block site as a large seating area. The north and south sides of the building directly face local restaurants that provide outdoor dining during the warmer months. The building therefore has the potential to accommodate the surrounding public spaces and businesses. Outdoor dining could continue across the street when larger events are occurring in the region. The architecture differentiates itself from its neighbours by offering very public programs that permeate outwards into the streets.

The landscape is then designed to blur the boundaries between the adjacent roads, alleyways and buildings. The Massachusetts lane north of the building connects Elgin and Durham Street, but fails to create an inviting pedestrian lane due to its servicing function. The design proposes a laneway into a woonerf; a way of designing streets to be pedestrian friendly by slowing traffic to walking pace.<sup>107</sup> This would create a more inviting environment for people passing by.

Context

3



4



Urban Design

Fig. 47: Surrounding Site Images  
Image of The Cedar Nest restaurant ,Place Des Arts, (3) Salute Cafe, (2) Massachusetts Lane, (4) and the McEwen School of Architecture workshop (1).

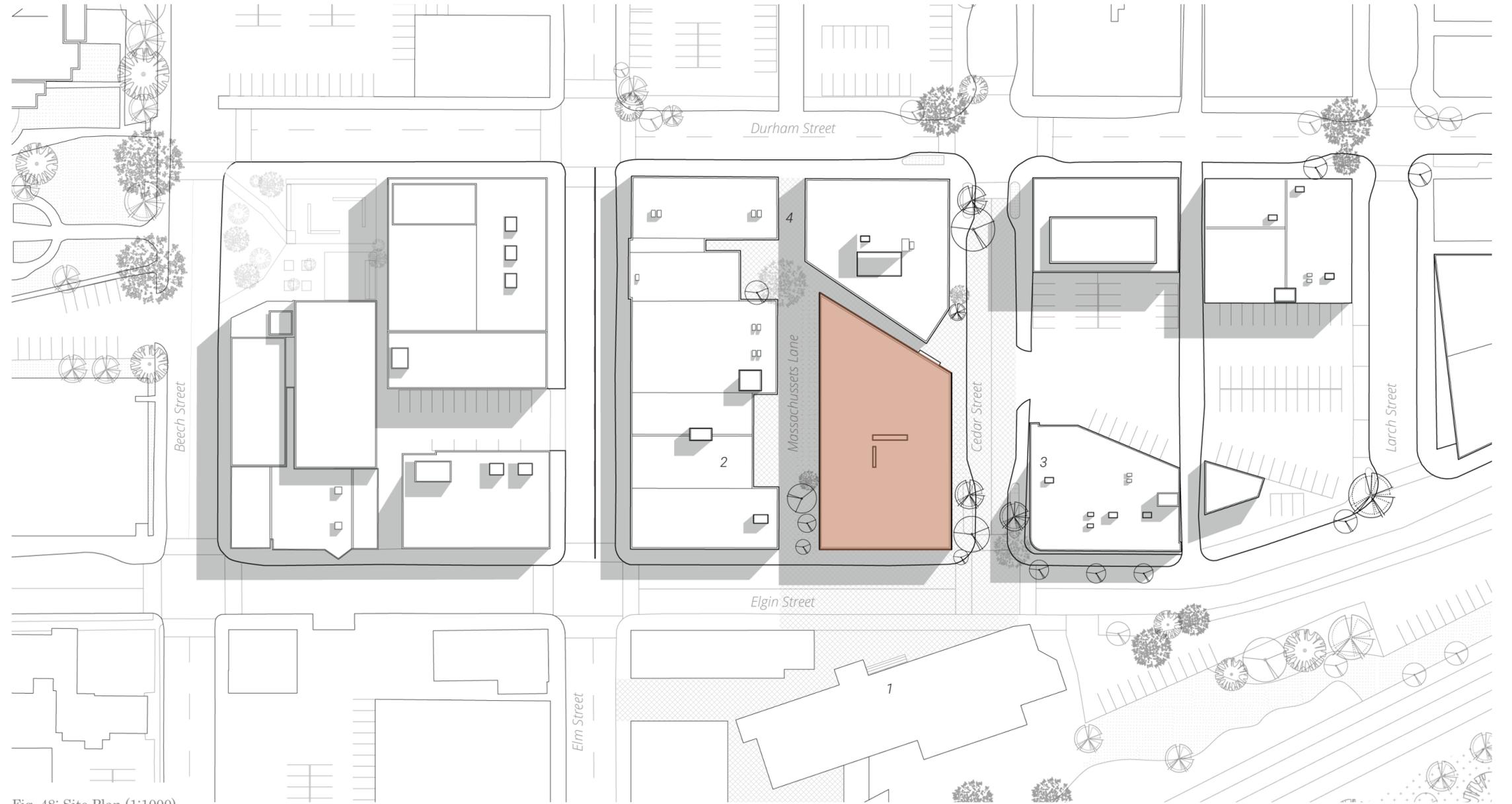


Fig. 48: Site Plan (1:1000)  
Surrounding context and central positioning of The Memory Block.

In support of this concept, the memories interpreted in the drawings characterize important factors that ensured the downtown's success and liveliness. A fundamental reason for downtown Sudbury's vibrant history was because of its ability to host inclusive communal indoor and outdoor events and activities. These include: parades, protests, circuses, fundraisers, hotel dances, community sports, outdoor vendors and more. This provided continuous dynamic spirit within the community, ensured that people remembered the downtown and cared for its development. This has greatly diminished today.

There are currently few events that take place in the city core. However, these festivities are quite successful when they occur and happen during each seasons in the year. In the summer people gather for the Blues for Food festival, Up Here, Rib Fest, Cinefest, the annual downtown Garage Sale and more. During colder months the city gathers for the Nuit Blanche at the school of architecture, the Maker's North market, Jazz Fest and others. Although these events are quite successful, they are short lived and sparse. Other than the McEwen School of Architecture, the lack of buildings that support or elevate the events occurring on the downtown streets, make it difficult to accommodate large groups for a longer period of time. Even the new 'Place des Arts' building fails to do so. The Memory Block addresses this problem by providing programs that are completely transparent to the public and providing spaces that will contribute to these local events. Including these types of programs will allow for new memories to be generated downtown which will reinstate pride within the community.

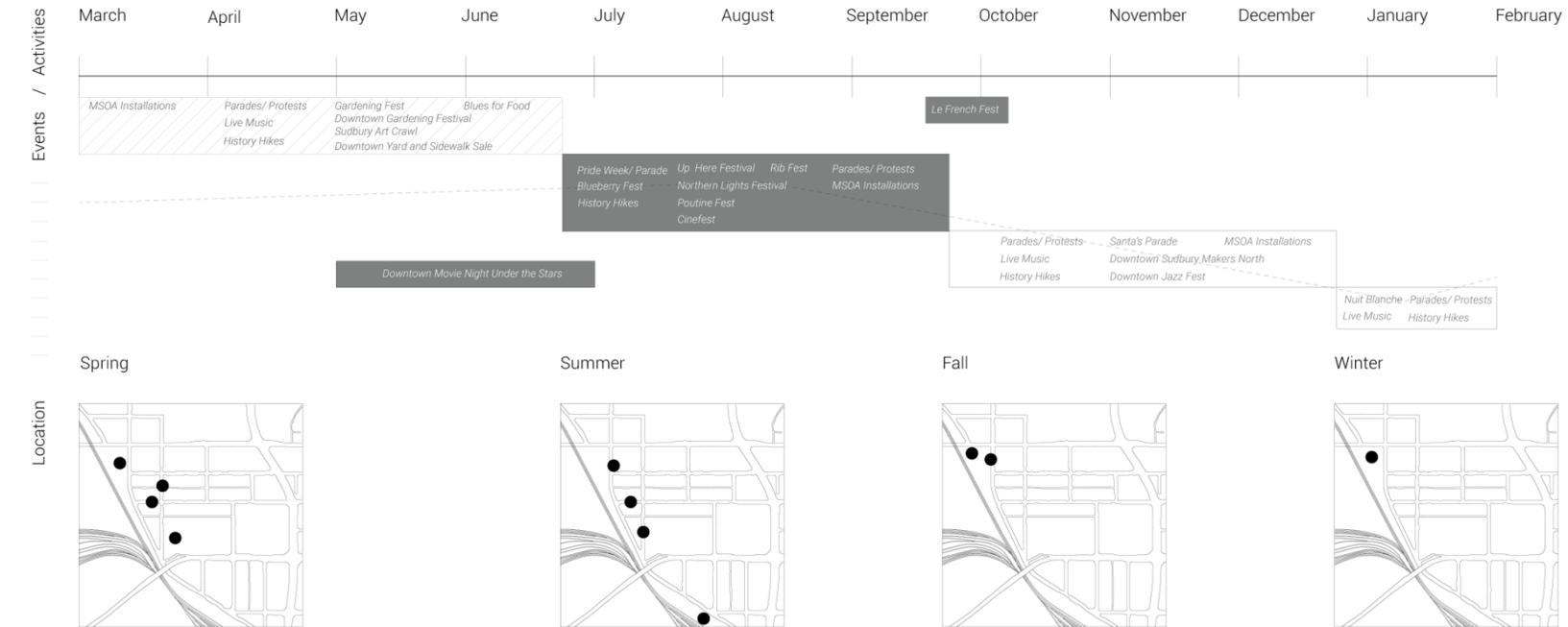


Fig. 49: Downtown Sudbury Diagram of downtown events, which indicates their annual patterns.

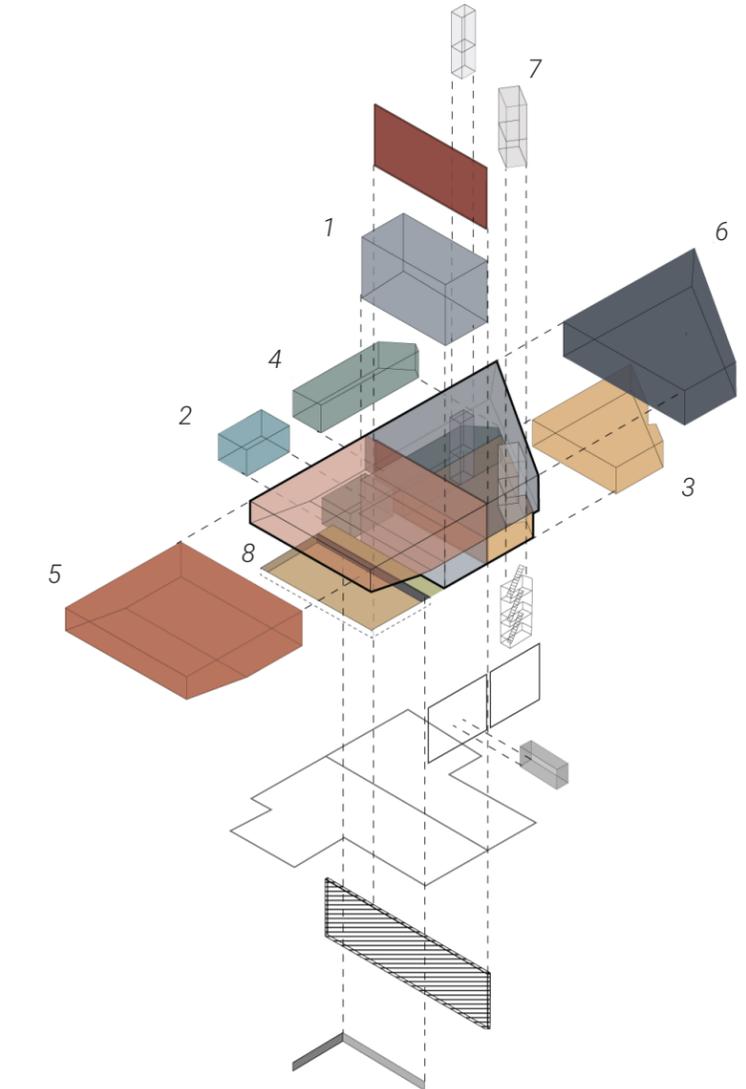
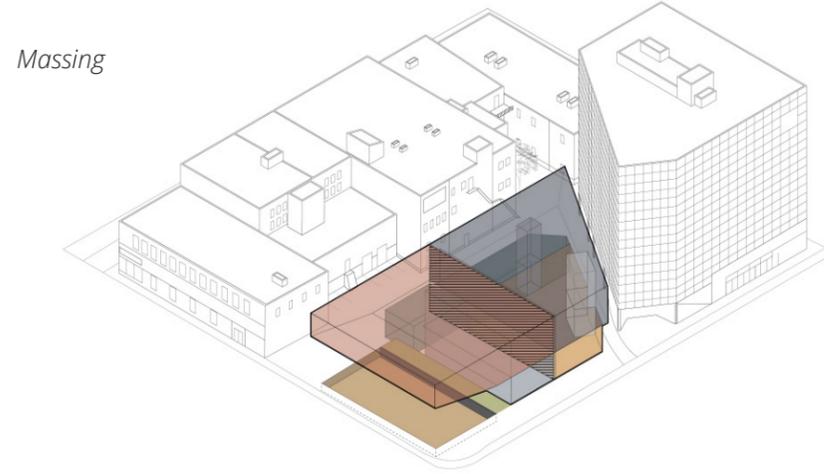
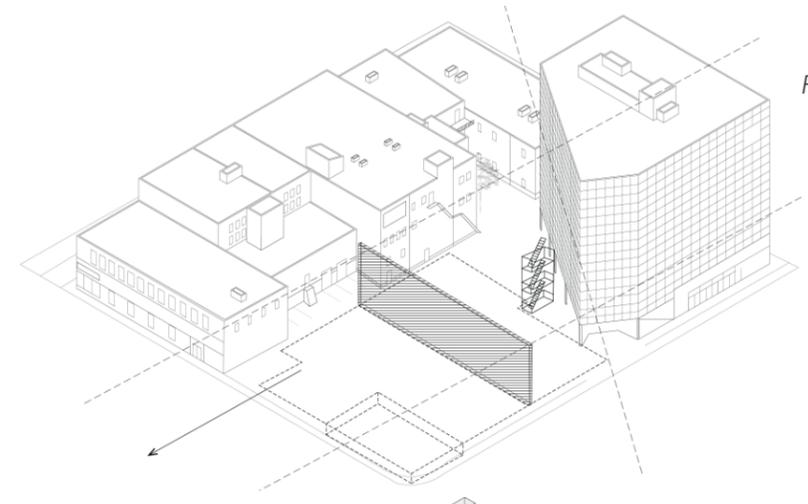
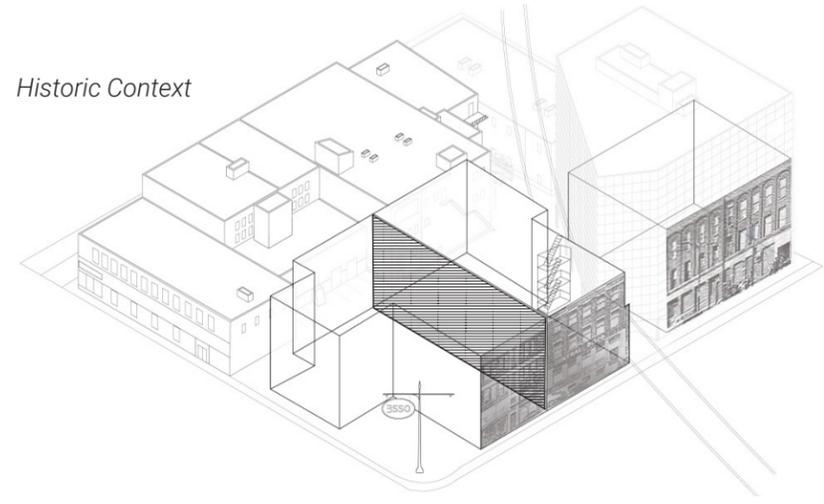
Fig. 50: Community Gathering on Cedar Street.

Fig. 51: Parade People parading on Elm Street.



The form of The Memory Block is shaped by the historic qualities of the site and nestles itself well in the surrounding context; respecting the heights of the other buildings. Its architectural precedents include two three-storey commercial brick buildings: "The Jessop Block" built in 1914, and "The Young & Co. Block" built in 1903 as well as a late 1800's mercantile store called "The Ark" built in the late 1800's.<sup>108</sup> The site's current neighbour, the Scotia Bank Tower, was also preceded by 'The Cochrane Block'; a popular hardware store built in 1903.<sup>109</sup> The Jessop and Young & Co. buildings shared the site and was divided in the centre of the property by brick walls, creating two "L" shaped plans. The Jessop Block, on the western portion of the site, was built of concrete and its exterior walls were clad in brick.<sup>110</sup> The interior was designed as a grand space with tall walls to carry light into other portions of the interior and also possessed a mezzanine overlooking the store.<sup>111</sup> The Young & Co. block to the east was a brick building supported by a wood structure and decorative elements.<sup>112</sup> These characteristics are considered in The Memory Block design.

The dividing brick wall is reintroduced and used to create a fire-separation between and delineate space in the floorplan. The south-west corner once possessed a gas station which created a square void on this portion of the property. The design implements a sunken area in this location that acts as an outdoor amphitheatre or event space. The eastern side of the property between the Young & Co. and Cochrane Block, was once occupied by Canadian Pacific Railway lines, the positioning of the east facade aligns with these historic tracks. The main entrance is also in a relatively similar position to those of the two demolished buildings. Lastly, an architectural exit stair is placed on the south-east corner of the building where a historical fire exit from the Young & Co. edifice paralleled the rail line.

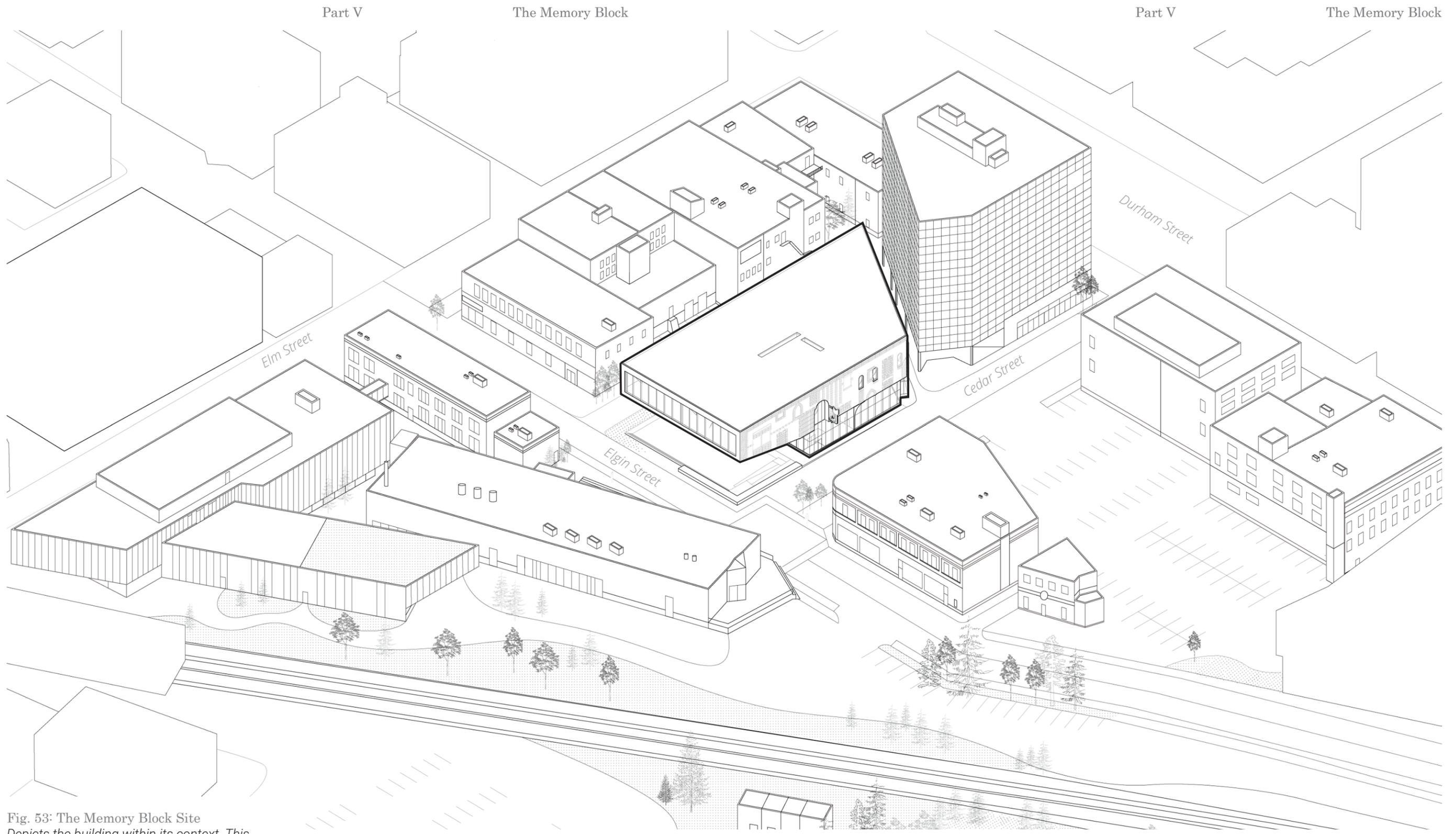


Features Reintroduced

- Programs
- 1 Lobby / Atrium/ Cafe
  - 2 Public Washrooms
  - 3 Event Hall
  - 4 Back of House
  - 5 Exhibition/ Study
  - 6 Sudbury Archives
  - 7 Circulation
  - 8 Sunken Space

Historic Elements

Fig. 52: Interpreting History  
Axonometric drawing of the notable historical elements translated into the building massing.



Part V

The Memory Block

Part V

The Memory Block

Elm Street

Elgin Street

Cedar Street

Durham Street

Fig. 53: The Memory Block Site  
Depicts the building within its context. This includes the school of architecture to the bottom left, the Scotia Tower and more.



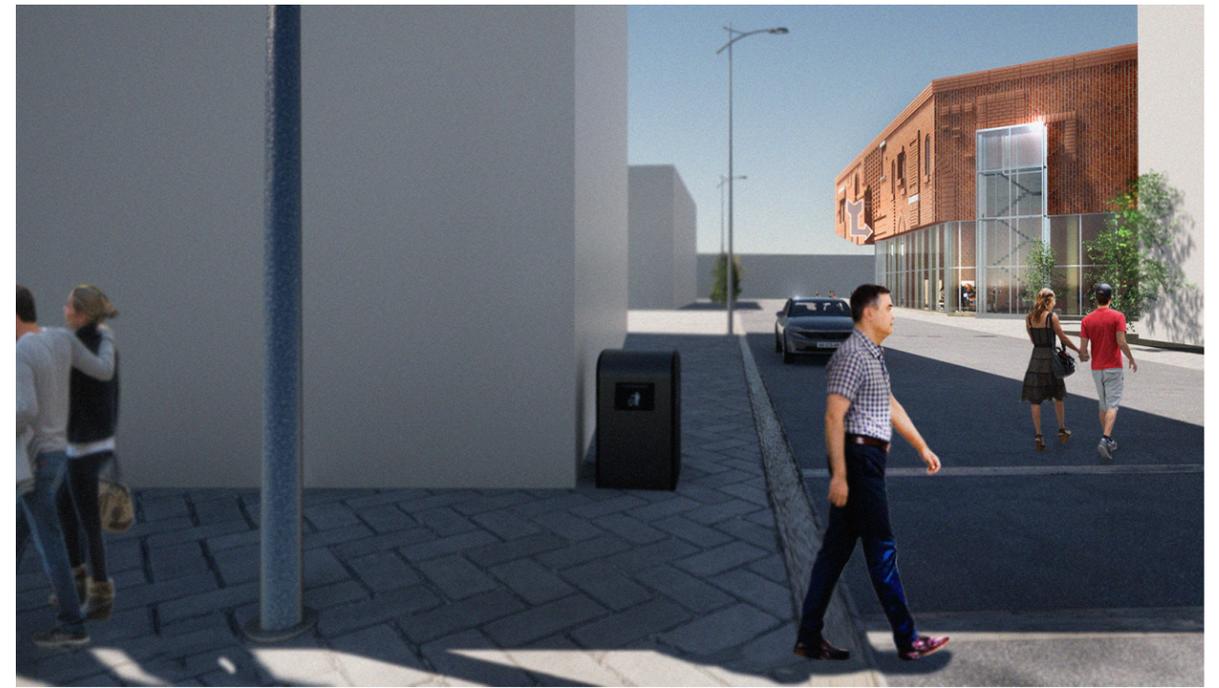
Fig. 54: Exterior View  
Depicts a view of the south facade  
from Cedar Street by the Cedar Nest  
Restaurant.



When approaching from Cedar and Durham Street the metal exit stairs recall a nostalgic image of the site from the 1950's. The historic architectural features are considered in the massing and provide new functionality to the architecture. It results in a physical composition of the site's historic configurations and is reinterpreted to accommodate today's ever-evolving society. The building represents Sudbury's history through acts of remembrance but provides a localized method of designing for the future. This render captures the building as a contemporary reflection of the past. **Fig. 56.**

The podium consists of public programs that permeates to the exterior which will support the foundation for new memories through local events. The first floor includes a fluid lobby-atrium that can open to the exterior sunken space or be closed off depending on the activities occurring through a series of folding doors. It also provides a cafe that functions throughout the year. Back of house features such as a large storage room, a loading area and mechanical and electrical rooms are also included. These programs are located along the existing laneway where the Scotia Bank Tower also

#### First Floor

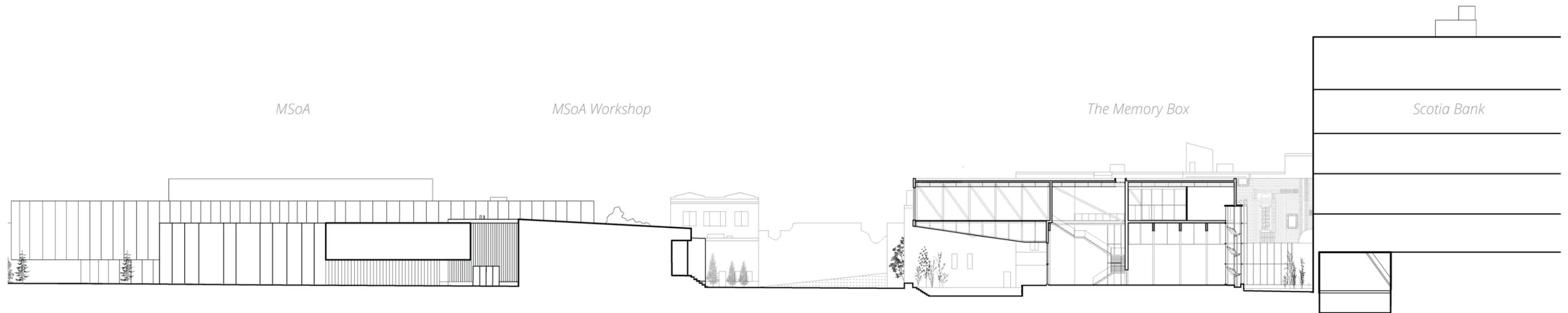


includes a service entry. Rentable office spaces are provided for temporary business owners and event planners that are lit by a frosted glass wall, separating the space from the adjacent multi-use hall, similar to lighting strategies of the Jessop Block. This space equips the tenants with the necessary tools to create schedules and promotional material. These spaces support local businesses and encourages them to make use of the building. Large public washrooms accessible from the exterior accommodates larger scale events such as Up Here, RibFest and the Jazz Fest, reducing the need for portable water closets. The multi-use hall provides a rentable space that can hold approximately one-hundred people for more formal indoor gatherings.

Upon entering, visitors are welcomed with a large staircase leading up to the second floor along the aforementioned historic dividing brick wall. The lobby also displays a conceptual model of the building which incorporates historical objects through visitor input, and also serves as a recording device that documents new memories to continue the audio recording series that was discontinued.

**Fig. 55:** Jessop and Young & Co, 1950  
View of Jessop and Young & Co. Block from Cedar Street looking west.

**Fig. 56:** View of The Memory Block Memory Block exit stair shown from Cedar Street looking west. Depicts the same view of the previous photograph.



As mentioned previously, the west side of the property is designed as a sunken gathering space. **Fig. 57.** This becomes an extension of the seating area found on the exterior of the McEwen School of Architecture workshop across the street. The campus' landscape design includes spaces for outdoor gathering but fails to provide proper seating for more diverse event and performance spaces like the downtown movie nights. The Memory Block offers flexible event spaces to enable future civic programming and will serve as an important downtown destination. In addition, the building supports the numerous annual outdoor events hosted in the region including all of the vendors, musicians, actors, chefs, protesters, paraders, artists and more that have animated the city Streets for decades. The building celebrates the history of community gatherings in Sudbury, and offers a place for new possibilities for future public festivities.

**Fig. 57:** (above) West-East Site Section. (1:530)  
 Section depicts the relationship between the workshop bleachers from across the street and the sunken gathering space west of The Memory Block.

**Fig. 58:** (right) Render of Sunken Space  
 View of the sunken gathering space during a downtown movie night.



The structure of the first floor consists of glulam post and beam structure, concrete flooring in the lobby which continues to the exterior "stage platform" and a wood floor for the multi use event hall alluding to the structural components of the previous buildings. Wood in Sudbury was an abundant building resource; so much so that Sudbury lumber was shipped to Chicago to rebuild the city following the fire of 1871.<sup>113</sup> The west side of the first floor includes concrete flooring which serves to provide continuity from the hard exterior ground textures to the

**Building Structure**

inside but is also representative of the Jessop Block's concrete structure. The second floor is supported by a steel truss structure and open-web steel joists that support the roof, floor, and exterior soffit of the cantilever while suspended steel studs form the angled shape of the amphitheatre soffit. The wood below (which represents the old) is both literally and metaphorically supporting the contemporary steel above (which represents the new) **Fig. 60.**

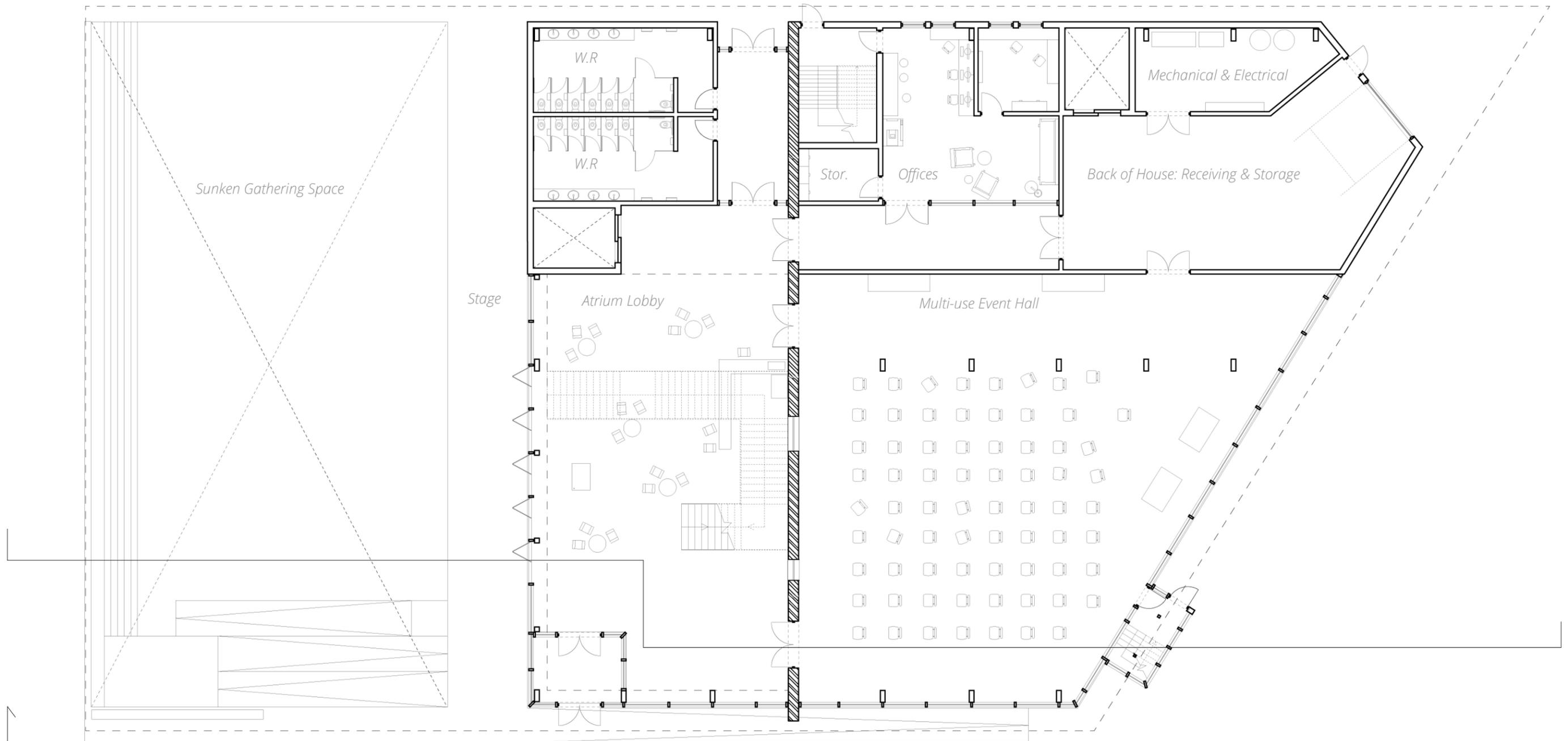


Fig. 59: First Floor Plan (1:180)

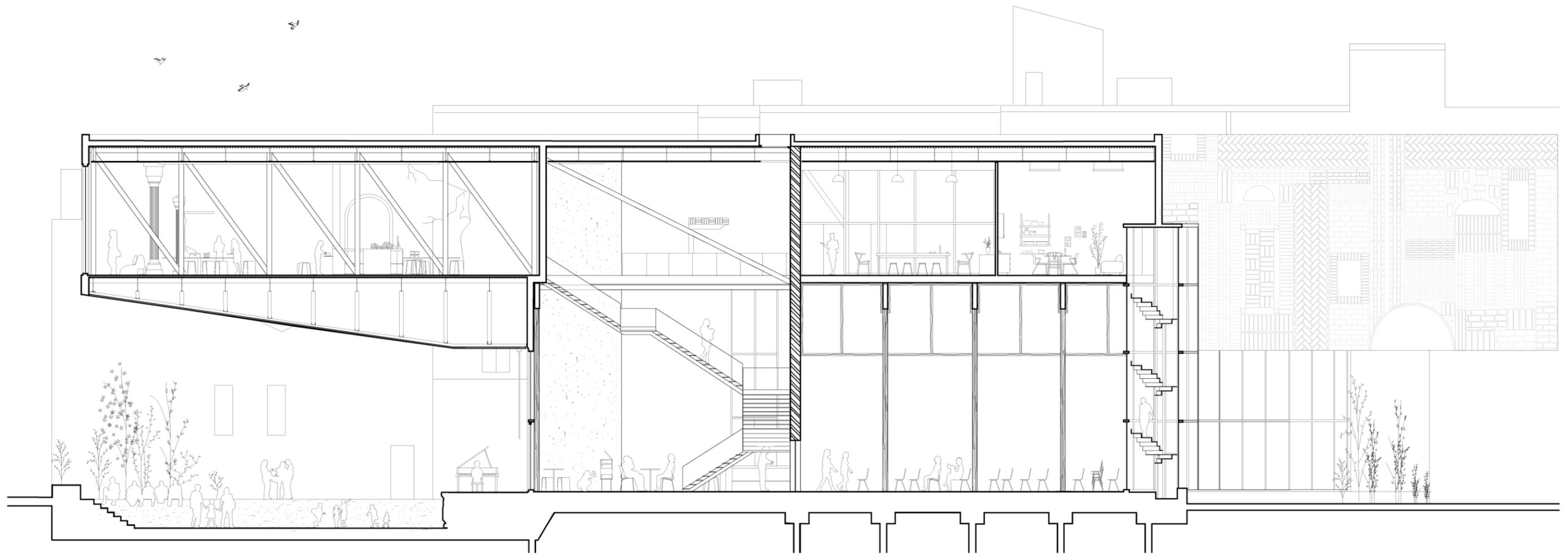


Fig. 60: West-East Building Section (1:180)



Fig. 61: Multi-Use Event Hall  
Depicts the hall during an event such as the maker's market or the annual downtown Sudbury garage sale.



Fig. 32 Multi-use Event Hall 2  
Depicts the structure of the multi-use  
hall and views facing the new Place  
Des Arts building.

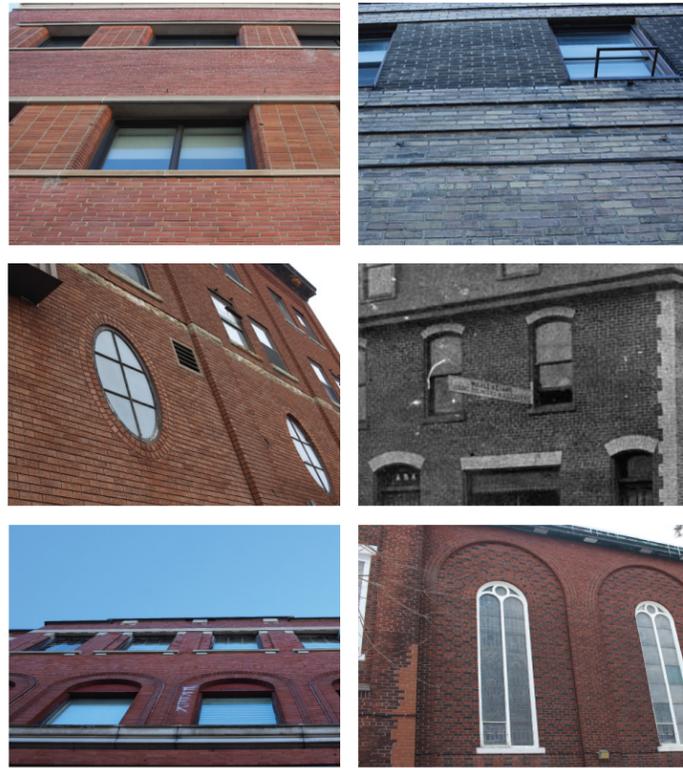
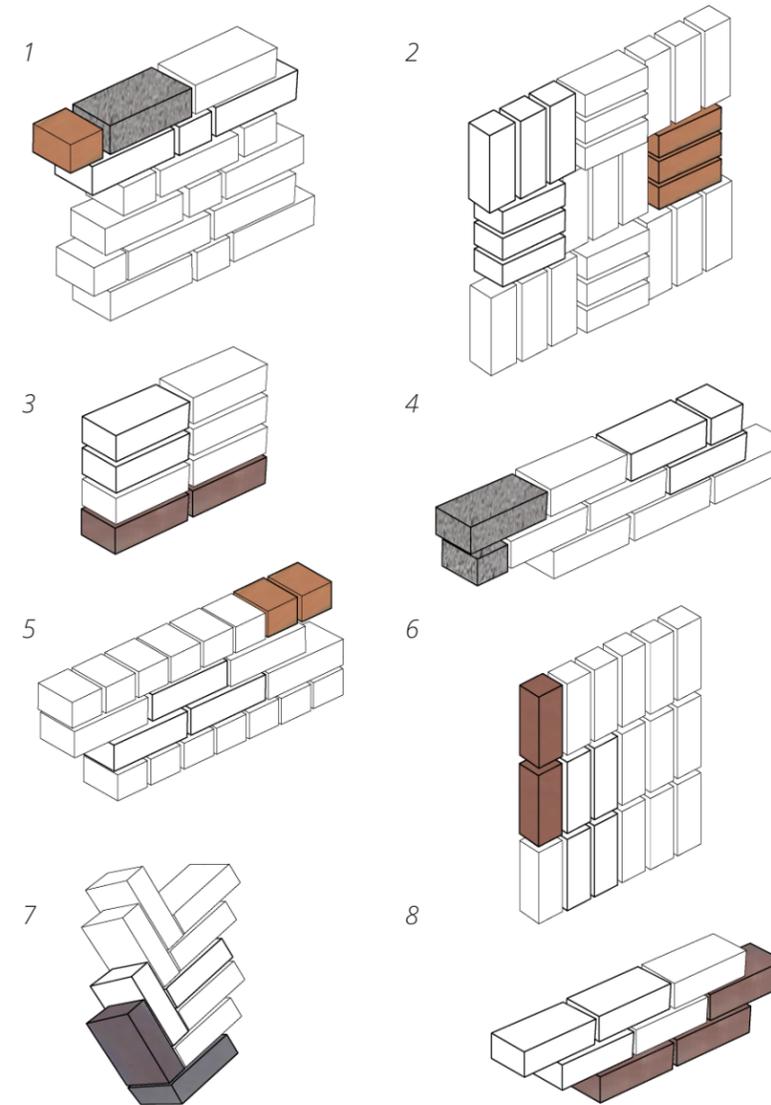


Fig. 63: Brick Patterns  
Brick textures shown on existing and demolished historic buildings in downtown Sudbury.

The facade of the building is designed to provoke the types of memory in the aforementioned design process and serves as a reminder of the lost historic architecture and memories associated with the downtown. Historically, these buildings were largely built of brick, wood, and stone and concrete. The 1913 building permits, provide material descriptions that enumerates the amount of material used for their construction; noting down the specific number of bricks used and more. The careful planning and documentation of materials hand written in the notes indicate the time and precision taken to build the downtown. Using brick veneer and wood as the principle cladding materials is an obvious choice. Brick coursing patterns found in the downtown's architecture are endless and celebrated in unique ways. When renovating portions of the buildings downtown, the brick patching themselves turn into a collage of textures and assemblies. It signifies an act of remembrance since the colours and shapes of the new brick are never identical to the original. They become another layer of memory in

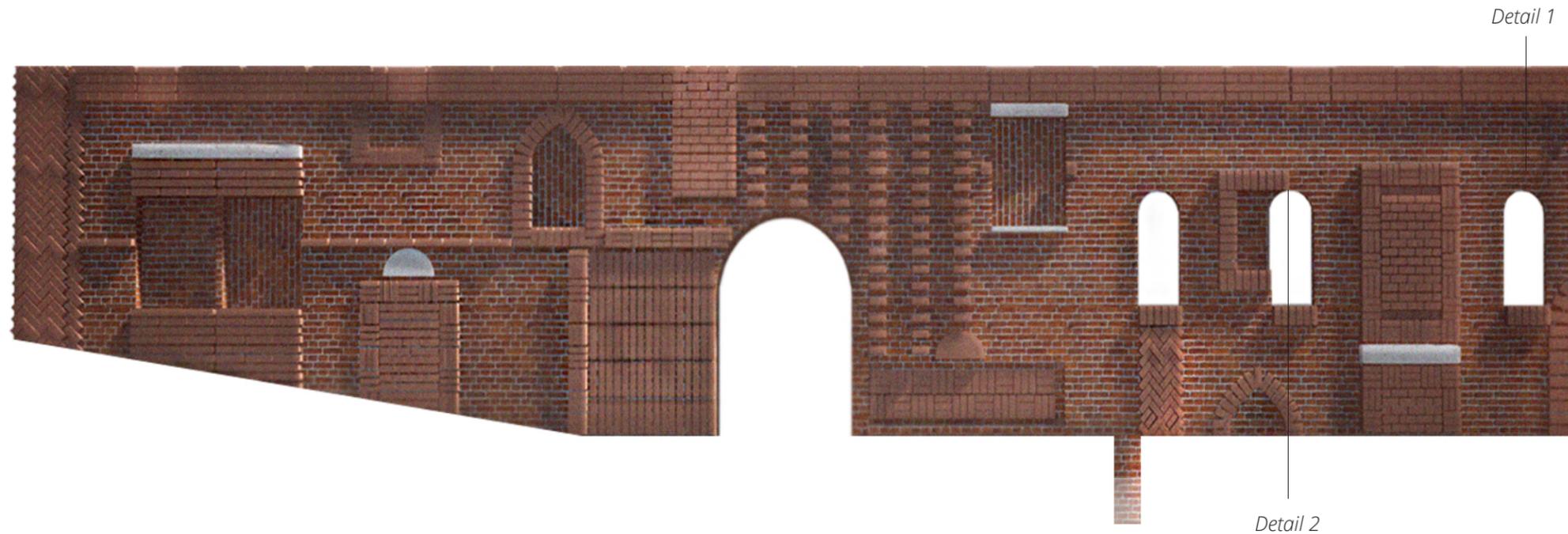
Facade Design



the built fabric. The craftsmanship expressed in these patterns are often disregarded or dismissed by the community. Newer buildings are designed in such a way that is almost distancing itself from these intricacies. However, the historic brick detailing is an architectural expression of the previous building owners, craftsmen, citizens or businesses that once animated the area. It represents the pride and value once sensed by its residents and celebrates the city's persisting community and hard earned successes. The collage of building materials, patterns and architectural styles observed in the city of Sudbury, creates an identity that is uniquely

- 1 *Flemish Bond*
- 2 *Basket Weave Variation*
- 3 *Stack Bond Stretchers*
- 4 *Garden Wall Bond*
- 5 *Common Bond*
- 6 *Stack Bond Soldiers*
- 7 *Degree Herringbone*
- 8 *Running Bond*

Fig. 64: Brick Bond Types  
Various brick bonds used in the buildings in downtown Sudbury.



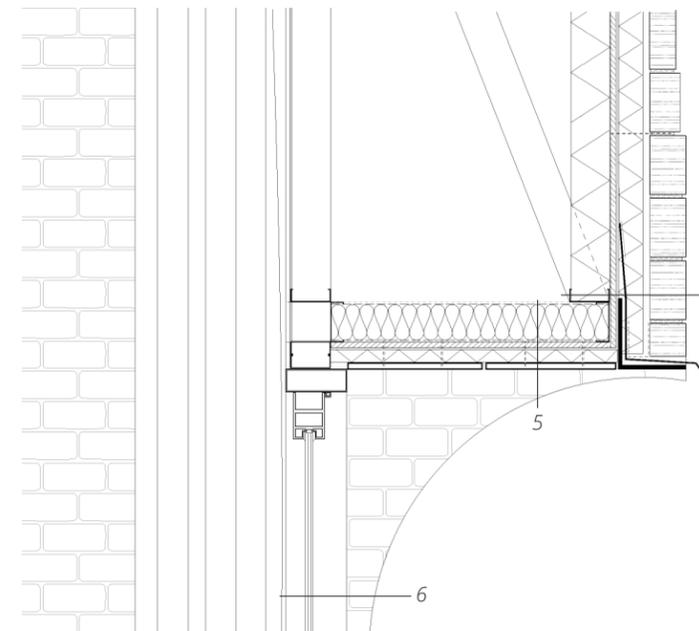
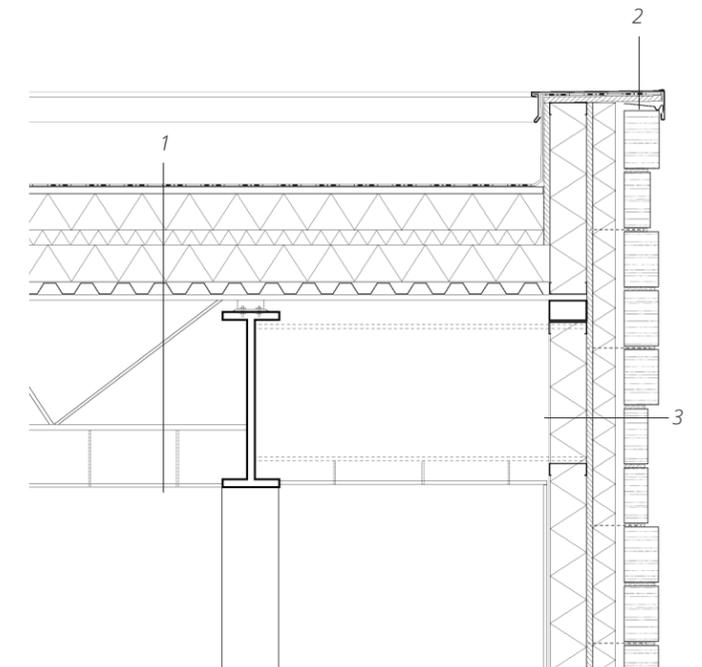
displayed as an amalgamation of culture, experiences, pride and collective memory.

The brick coursing combinations are analogous to the existing and demolished architectural details drawn from the studied historic buildings. The patterns also delineate the openings in the facade and allude to those in the site's previous buildings. This kind of material expression also parallels the drawing process by manifesting memory into formal architecture as a reminder of place to ensure continuity in Sudbury's unique identity. This will ensure the building's ability to stay relevant through time and continue to inform the community. In addition to the brick veneer, the back of house portion of the building on the first floor is clad in local eastern white cedar siding which will weather over time and turn grey. This would resemble the wooden structures found along Elgin Street in Sudbury's early settlements. In time, the wood cladding will create a new appearance and transform into something new for future generations to appreciate. The soffit cladding material used on the underside of the second story cantilever is painted metal, its colour matches the brick color and creates a homogenous volume enclosing the "memory box".

Fig. 65: (above) South Facade (1:175)  
Render showing brick textures on the southern facade.

Fig. 66: (right top) Parapet Detail (1:25)

Fig. 67: (right bottom) Soffit Detail (1:25)



- 1 Bituminous roofing, compressed fibreboard, rigid insulation, vapour barrier, metal deck, steel web joist, suspended ceiling assembly
- 2 Metal flashing, bituminous roofing, sheathing
- 3 Brick veneer, air gap, rigid insulation, air barrier, sheathing, rigid insulation, steel stud, gypsum wall board
- 4 Brick veneer, air gap, rigid insulation, metal flashing, steel L lintel, air barrier, sheathing, rigid insulation, steel stud, angled HSS
- 5 Painted metal soffit, rigid insulation, air barrier, sheathing, metal studs, batt insulation
- 6 Double glazing, aluminium mullion frame, glulam post

The decorative concrete lintels on the facade reference the concrete elements that once appeared on the previous buildings on site. They are applied and shaped similarly to those used on the historic Young & Co. building and the window placements are also relative to their facade rhythms. To add, other historic building characteristics were depicted in the brickwork of The Memory Block since it aims to represent various demolished monuments. These include elements such as arched windows and brick coursing layout which comment on the similar features that would have been found on the early churches nearby. The various brick bond patterns are representative of the older homes situated within the downtown area. The large arch that denotes the entrance is similarly emphasizing the entry point in the same matter as historic edifices. The arches also resemble those of the Cochrane Block which was located next to the building site. Lastly, the top portion of the facade is decorated to elevate the border of the building as if a large decorative cornice found on most of the buildings studied in the thesis. These represent some of the architectural features translated into the building face.

The final feature of the building envelope consists of a large neon sign that directs pedestrians to the main entrance on the south facade. Many of the memories studied previously in the architectural process have mentioned that neon signs illuminated the downtown and that these created a sort of magical atmosphere. Walking the streets downtown at night was a treat in itself. Each business displayed their own unique sign which in turn also provided a comfortable outdoor environment. The neon sign uses LED neon which is more efficient than those used in the past which were expensive and inefficient and used gas reactions to create light. LED neon is usually made of recyclable

materials and is nearly 80% more energy efficient than the traditional type.<sup>114</sup> Today, the streets of downtown Sudbury are almost lifeless, and only illuminated by orange sodium lamps which creates an eerie atmosphere. This light feature recalls a nostalgic downtown Sudbury that not many people have experienced and provides an illuminated space that will bring comfort to pedestrians. Ultimately, the facade suggests the importance of the second floor program. Although its shape reflects contemporary construction methods, the facade alludes to the history that lies within its walls and is a true expression of the thesis design process. Since the first floor supports the making of new memories within the community, the second floor reminds us of the lost memories that have faded over the years.

The second floor houses the Sudbury Archives. This in combination with the programs on the ground floor, represents new and old memories that come together in a shared space. People of all generations can gather in *The Memory Block* and learn about each other's experiences. The programs included on the second floor are an exhibition space for displaying a rotating selection of archival objects, a study space to review requested materials, as well as required programs to accommodate the Sudbury archives. Researchers enter the archive from the staircase in the lobby that follows the brick wall reintroduced in the thesis process. The brick wall protects the archives simultaneously while reminding people of the past. Once on the second level, they enter a large exhibition room which overlooks the Sudbury Superstack and the railway lines. **Fig. 72.** These iconic symbols of the city are framed by windows that extend across the west wall of the second floor. A service desk to the right serves to guide the visitor to the desired space. Objects and fragments of demolished historic buildings found within the city are displayed on this floor

#### Second Storey

either as art pieces or to delineate study nooks. Researchers are then immersed in fragments of Sudbury's architectural history while they study. Since the building is a modern day expression of the city's historic architecture, these direct physical remnants provide a more direct connection to the past. During multiple building excavations downtown, historic objects and building foundations have said to have been discovered. Therefore, future excavations in the downtown would likely uncover other remnants and resurface pieces of history. These fragments would be adopted by the new building to be preserved and displayed. Since the Memory Block sits on the site of previous historic edifices, there is also a possibility that old foundation walls exist below the surface. This is anticipated in the design and celebrated in the sunken pit as an accent wall since this space borders the floorplan boundaries of the Jessop Block.

As mentioned previously, the transparent podium provides an extension of its surrounding conditions and provides multi-seasonal event spaces in order to continue the act of remembrance and collective memory downtown. The second floor however is less revealing upon approach but its interior provides a glimpse into the city's history that must be discovered.

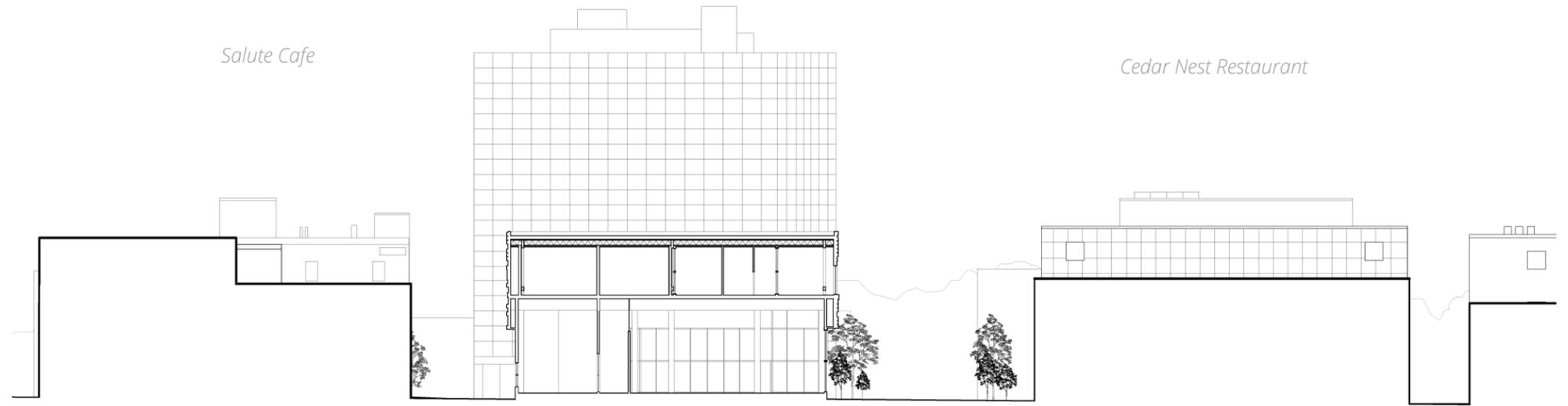


Fig. 68: (above) North-South Site Section (1:530)  
 Depicts the relationship between the building and surrounding context.

Fig. 70: (right) North-South Building Section (1:180)  
 Depicts how the archival spaces, offices and multi-use event hall are used.

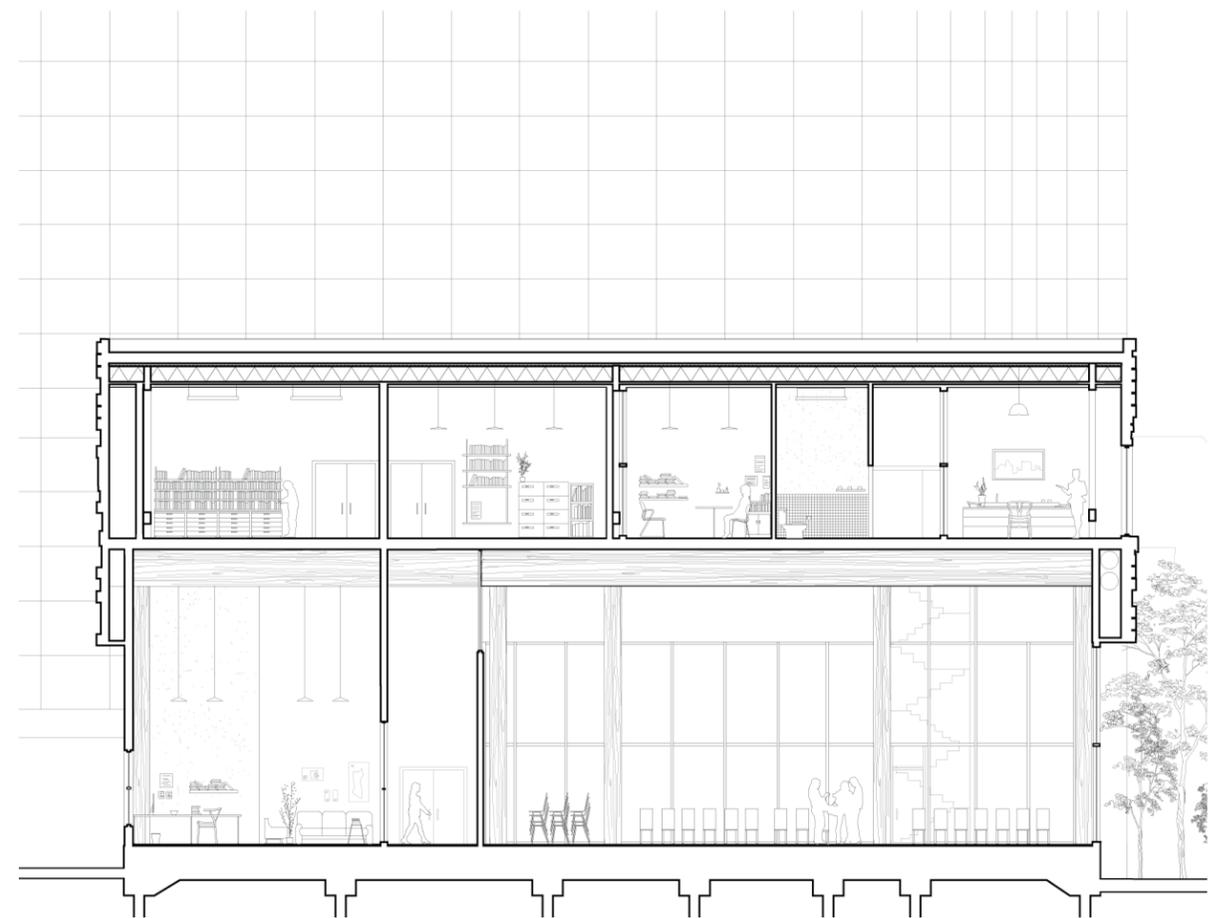


Fig. 69: Second Floor Interior  
 Depicts the study space & building remnants that shape the reading nooks.

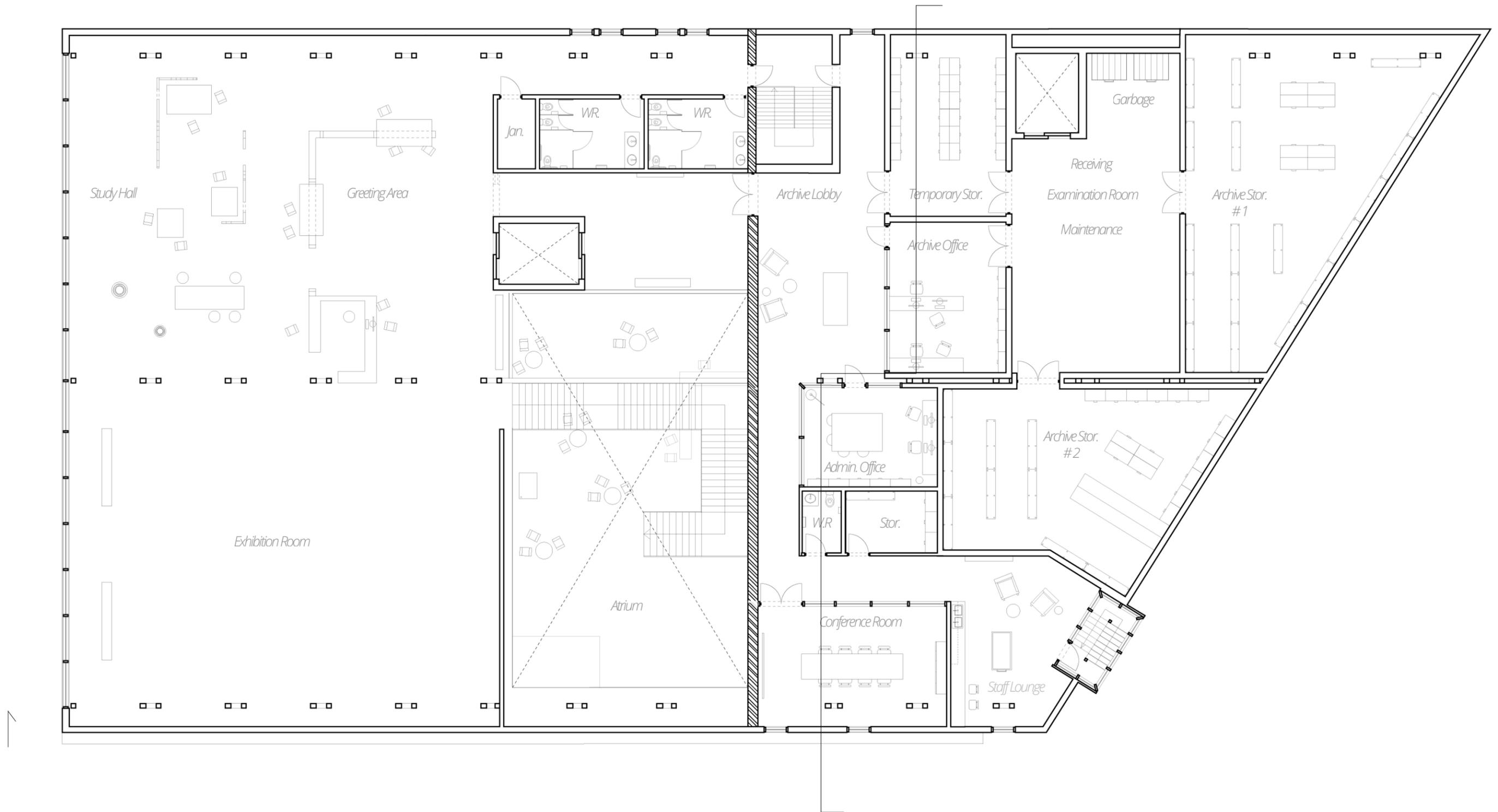


Fig. 71: Second Floor Plan (1:180)



Fig. 72: Exhibition Space & Study  
Depicts the view when arriving to the  
second floor of The Memory Block.

## Conclusion

Sudbury, Ontario's loss of original architecture has greatly impacted the way people perceive the city. It is saddening to see Sudbury which was built on hard work and pride spoken about in disgust and shame. Rarely do people speak about their admiration of the Nickel City and share memories of their experiences here. There are few identifiers of how important the downtown has once been to the community and so it is *necessary* to consider new buildings as a signifier of the city's history in order to preserve its sense of place and abolish its temporary reputation.

History allows us to understand how the city has evolved to present day. If architects continue to produce architecture that is decontextualized and demolish historic remnants without designing place-sensitive additions, Sudbury's unique past will be entirely lost. We can and should make an effort to reuse the remaining historic buildings downtown. However, it is without doubt that the city will continue to develop and require new architecture and the amount of historic buildings left to renovate will diminish. This thesis proposes an architectural design process of remembrance that continues this knowledge of place for future generations through architecture that still reflects the spirit of Sudbury's founding design principles. The architectural manifestations illustrated in this document become a beacon of the past and continue to reflect its own identity; proof of Sudbury pride.

Fig. 73: View of Durham Street  
A historic view of Durham Street, downtown Sudbury. The photograph illustrates the vibrance that the neon signs once created.





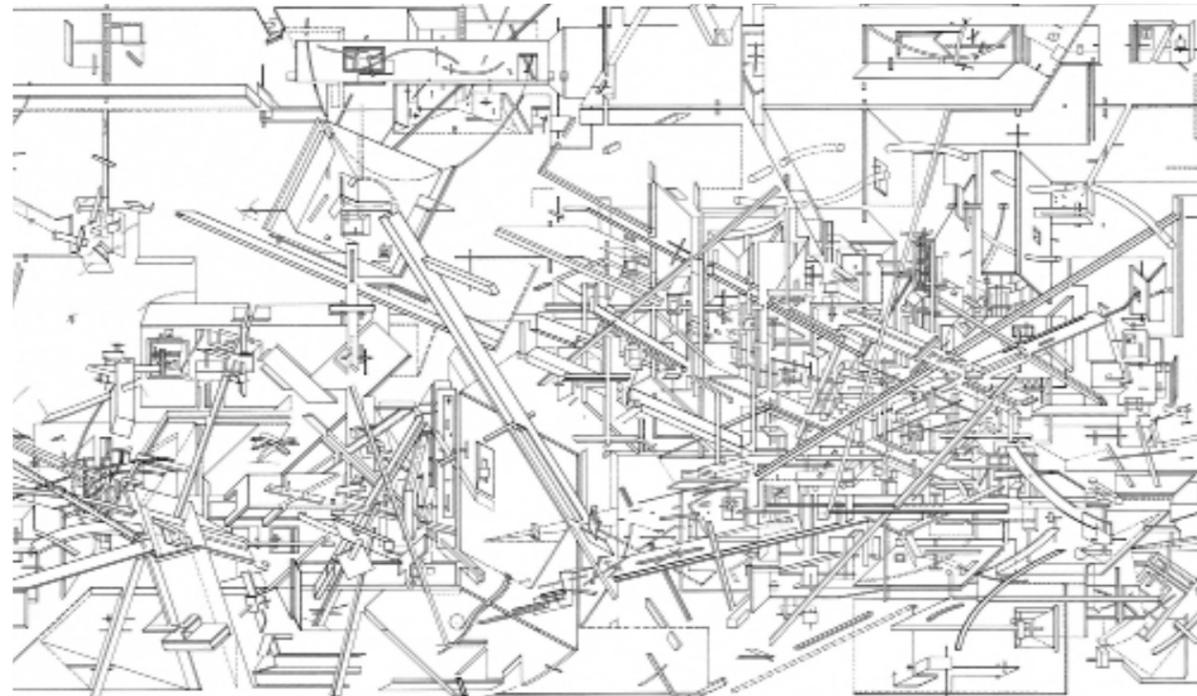


Fig. 74: Night Render  
Depicts the presence of The Memory  
Block when illuminated by its neon lights.

## Notes

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VI  
Appendix



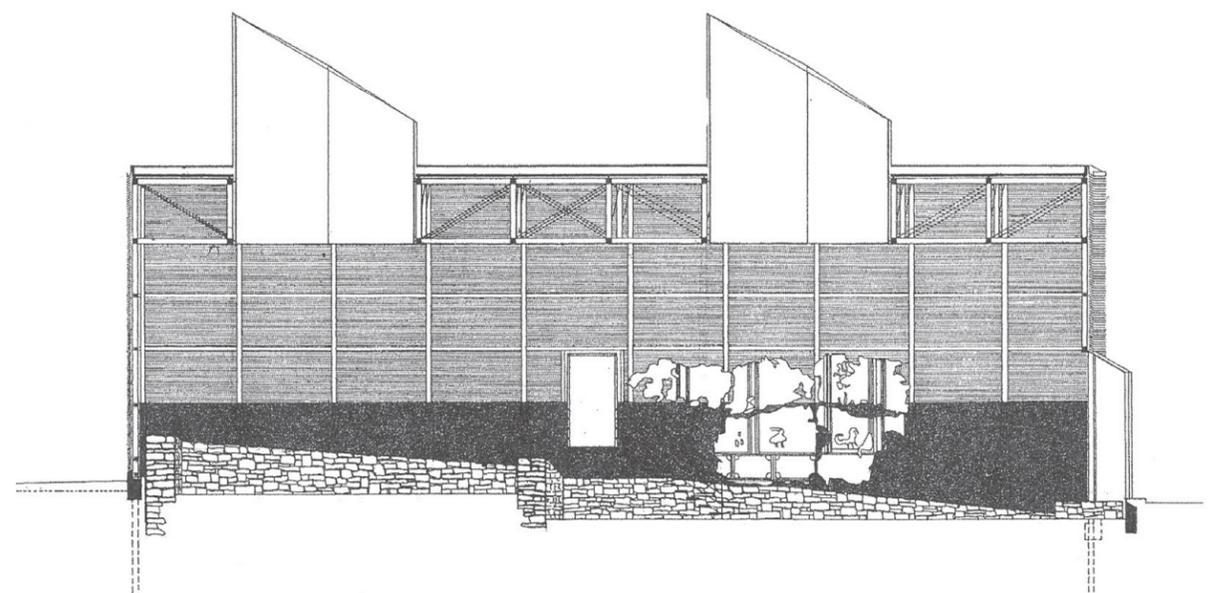
A.1  
Daniel Libeskind's Micromega drawing.



A.2  
Daniel Libeskind's Felix Nussbaum Museum.



A.3  
Aldo Rossi's Modena Cemetery



A.4  
Peter Zumthor's Shelter For Roman Ruins

SHOPPERS SITE	White House Hotel (B 1886)	nickel rnage hotel (B1914) (D 1976)	D	3
STERLING BANK NEXT TO SHOPPERS (HERITAGE)	(B 1918)		E	1
TELEGRAPH (HERITAGE)	(B 1914)		E	1
MARKET	(Freight shed B 1905)		E	2
CPR TRAINSTATION (HERITAGE)	1883 log cabin	(B 1907)	E	2
THE GRAND (HERITAGE)	(B 1909)		E	1
MCORMIC HALL (north of grand)	(B 1892)	fire hall (B pre 1941)	D	2
ST JOSEPHS HOSPITAL	log before	(B 1885 - 1898)	D	2
ST ANNES PRESBITARY	wood log presbitary (B 1883)	then covered in brick	E	1
ST ANNES CHURCH	(B 1883) then demoed	new one built in (B 1899)	D	2
CHRIST THE KING (HERITAGE)	(B 1928)		E	1
BALMORAL HOTEL (next to shoppers bank (demo))	replaced boaring house	(B 1887) (D 1941)	D	2
MAKI BUILDING	(B 1920)		E	1
OLD POST OFFICE	(B 1915) (D 1950)	Woolworth (B 60?) (D 80?)	D	2
CAPITOL THEATRE	(B 30?) (D 1980?)		D	1
ROTHSCHILD BLOCK	(B 1915)		E	1
THE NATIONAL	(B 1895) (D ?)	Now BMO	D	2
SRO (stafford block)	Eatons (B 1907)		E	1
THE COULSON	New American Hotel (B 1919)	Coulson Hotel (B 1938)	E	2
OLD CITY HALL	Log Sudbury Hotel (B 1883) (D ?)		E	2
KNOX PRESBITARIAN CHURCH	(B 1927)		E	1
CHURCH OF EPIPHANY	(B 1911)		E	1
NORTHERN ONT	?	?	E	?
MOSES BUILDING	(B 1915)		E	1
ARENA	Central Public School ?	(B 1950)	E	2
ACME	(B 1910) (D 1951)		D	1
BELL BUILDING	?	?	E	?
LIDO HOTEL	?	?	E	?
MUIRHEAD (salute)	(B 1891)		E	1
SILVERMAN	(B 1911)		E	1
QUEENS	Named in 1940		E	1
FIRST LOG HOSPITAL (lorne)	(B 1883) 40x30		D	1
LOG BOARDING HOMES ON ELM	During 1883		D	
LA SLAGUE	(B 1922) (D ?)		D	
BASIN INVERSTMENT BLOCK (behind grand)	(B 1905) (D ?)		D	
JUBILEE HALL (across from basin)	(B 1904) (D after 80's)		D	1
COCHRANE BLOCK	(B 1903) (D 1974)		D	1
YOUNG CO.	(B 1913) (D 1974)		D	1
JESSOP BLOCK	(B 1914) (D around 1974)		D	1
BANK OF MONTREAL	(B 1908) (D ?)		D	2
KING EDWARD HOTEL	(B 1904) (D?)		D	
PRETE BLOCK (townhouse)	(B 1914)		E	
BISSET HOUSE	(B 1903) (D 1980)		D	
METHODIST CHURCH (where Bell building)	(B 1886) (D ?)		D	
UKRAINIAN CHURCH	?	?	D	
ST ANDREWS CHURCH	(B 1908) (D 1973)	St andrews place	D	2
REGENT THEATRE (td)	(B 1923) (D 1960)		D	
INCO CLUB	(B 1938)		E	1
MUNICIPAL BUILDING	(B 1912) (D?)		D	
SCOTIA TOWER	(B 1980)			



A.5  
Historic buildings listed and studied in the thesis.

A.6  
Preliminary mapping process for historic buildings downtown Sudbury.



A.7  
Selected images of downtown Sudbury's current existing historic buildings.



A.8, A.9  
 A.10, A.11  
 A. 12, A. 13  
 Selected historic images  
 of downtown Sudbury.

A.14, A.15  
 A.16, A.17  
 A. 18, A. 19

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