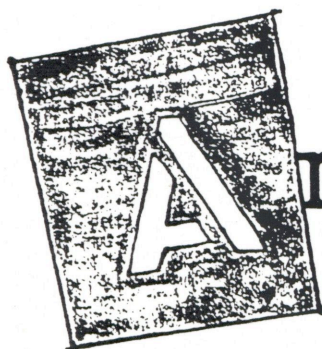




Architecture matters?

An Investigation Into the "Place" of Architecture
in the Natural Environment

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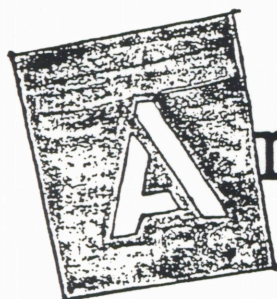

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An investigation into the history of
the Natural Environment





Architecture matters?

An Investigation Into the "Place" of Architecture
in the Natural Environment

A thesis submitted in partial fulfillment
of the requirements for the degree
of

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Ralph Johnson,
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MONTANA STATE UNIVERSITY
Bozeman, Montana
June 1987

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To my parents --

A small tribute to the wisest

two people I know . . .

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Forward

British Columbia has been described as being "a sea of mountains", with the interior being smack-dab in the middle. This area, where I grew up, supplied the only lifestyle I experienced until I graduated from high school and went away to university on Vancouver Island. I had never really thought of my home as being remote or secluded; I merely accepted its location, 350 miles from the nearest urban centre as being a part of life. And it was not much worse to drive through the Fraser Canyon and up the old Cariboo Trail to get home from Vancouver than it was to wait in line, often for several hours before boarding the ferry for the three hour journey across to the Island to University in Victoria. Either way, despite the difference in mileage, there existed a significant degree of remoteness. As George Woodcock, in his book, The Canadians, describes British Columbians:

At first there may seem to be little in common between the people of the interior who often still live something very close to a frontier existence and the inhabitants of Vancouver and Victoria . . . yet these people all share one common attribute, and this is a strongly developed individualism, a collective image -- if one may talk so paradoxically -- of themselves as loners in a world of loners. The traditions of man alone against the wilderness -- of the prospectors and hand loggers, of the settlers in remote valleys linger among the descendants of such men and are even acquired by those who only came over the mountains a few years ago.

Being from the Interior with a lifestyle "very close to a frontier existence", it still surprises me that I ever developed an interest in architecture. It was especially amazing when I returned home after beginning my architectural education and realized how lacking in what would be termed as "real architecture" the area actually was. What was it, then, that prompted me to choose architecture as a career? Looking back, I realize that it was not that I was particularly appreciative or antagonistic of the architecture in my home town; as a matter of fact, I think my surroundings had very little impact, if any, on my decision. Quite appropriately, this realization further emphasises my eventual theories as you shall discover.

Instead, I think my interests were aroused in secondary school when we began career investigations and aptitude testing. I had always had

a wide variety of interests and I had never really excelled at any one subject in school. My research led me to Architecture, which, it appeared to me, required a wide variety of knowledge in a broad range of subjects, while also involving the study of people and society. This combination was very appealing to me, and my original interpretations of architecture remain very close to my practically-post-educational philosophies. These philosophies perceive architecture as entailing the challenge of interpreting today's society and providing spaces that will complement and in fact, enhance the lives of all people. Of course, this may not be the goal of every architect, therefore it is not the result of every architect's work. However, it was my initial impression that led me to pursue a career in Architecture, and it remains for me, a very worthy and appropriate approach to design. Accomplishing this goal is, I suppose, what my education should lead me to, and the way in which this is done is the challenge. Throughout my education, I have searched for the "right" approach, and, upon review, I can see that I have both succeeded in, and failed in a wide variety of approaches and attempts. Although these attempts have steered me in the direction of a possible hypothesis for the accomplishment of my goal, I still was not, at the beginning of this, the final project of this portion of my education, certain that the direction my adopted theories were taking me in was the correct one. For this reason, as a culmination of my education, and in an attempt to synthesize the knowledge I have gained, I decided to use my thesis to determine if I was heading in the "right" direction, or if I was not, what would be the right approach?

In deciding on a vehicle to use in pursuit of this design approach, I immediately began to randomly consider my own interests and which of those would be able to capture and retain my attention throughout the entire project. I also wanted to work on a project that would enable me to research a subject or subjects that I wanted to know more about. While this may have not been the most credible or logical means of determining a thesis project, it managed to lead me, either through intuition or luck or coincidence to what has turned out to be a very valid and appropriate project

to study.

I began by reminiscing back several years to the Nordic Training Centre for the Canadian Ski Team that had actually been proposed at a location 65 miles east of Quesnel, my home town. Being a skier, I was very interested in it at the time and although it was never built, mainly for financial reasons, it had been in the back of my mind since then. When I began considering thesis projects, this one seemed to be the most dominant in my mind, and I began to think of ways to make it feasible. The main drawback, I found, was the seasonal function of this facility, so I began searching for an additional summer function. I considered several; a golf course, which seemed out-of-place and it was questionable whether there was the market for it, also an Orienteering Centre or Outward Bound School, either of which would have been appropriate, but did not particularly appeal to me. Eventually my search led me to the Island Mountain School of Arts, which operated for several weeks each summer in the village of Wells, the nearest settlement to the area where I was proposing to build my facility. The school was not housed in its own building, but rather, it was located in several different buildings in Wells -- mainly the local school and the town hall. However, it had been expanding quite significantly, and upon contacting the director of the school, I found that they had more students than they could accomodate, and if they had sufficient funds, could justify occupying a facility such as the one I was considering. I contemplated joining the two facilities in one building, and the functions that could share spaces and decided that the two facilities could be combined. I was excited about the challenge of combining two functions in one complex, and I was especially eager to apply my design theories to finding an architecture that would be appropriate for the Interior of British Columbia.

Introduction

Because, as I stated earlier, I believe that Architecture is directly connected to, and in fact, dependent on people and society, I began by questioning exactly what this dependence was and to what degree it occurred. This investigation led me almost immediately to contexturalism and its validity as an architectural bias. I discovered that there were many definitions of contexturalism, and that there were even more applications of these definitions, which resulted in a very broad range of possibilities of contextural design models.

Upon reviewing the notes from my readings, I concluded that there were two main categories of contexturalism with various degrees of ambiguity in between; one that related to the existing built environment, whether it was historical precedents or the actual surrounding architecture, and the other that related chiefly to the natural surroundings. Most models appeared to claim some sort of dependence on the "spirit of place" which ranged in definition from the culture of the people in that area to the essence of the surroundings. There were also two factors that were common to both categories; climate and all of its implications, and topography. Of course, in some design models, such as solar design, climate is one of the most important considerations, while in other cases, topography may be ignored as the bulldozers move in, or it may not be critical in cases where the site is flat as a pancake.

As I conducted my research, I became increasingly aware that there could not be one approach that was applicable to every site on earth. Each site is different, and therefore calls for different design criteria. This is where stylistic trends, such as the International Style, and Post-Modernism failed. While they attempted to allow for these variations within the criteria of their own stylistic values, they could not accomodate all situations successfully. Charles Moore, in his book, American Domestic Vernacular Architecture, presents this arguement in defense of his philosophies:

Modern technology is available and should be used . . . man must use technology and not be used by it. He should observe the lessons learned by earlier inhabitants of his land, abjure the belief that one architectural solution is the answer for

all people in all places and deny the temptation to place himself and his knowledge above the indigenous wisdom of a place. Cavalier disregard of tribal knowledge is wasteful, uneasy, probably energy consumptive and usually unsuccessful!²

However, this "indigenous wisdom" as Moore refers to it, is often abused and as Moshe Safdie points out in his book, Form and Purpose:

Even in the early decades of the century, when history was played down, architects never failed to draw upon this reservoir. Today, however, the student treats history as a bag of tricks. Rather than understand the evolution of building and urbanism, the relationship between context and form, the causal aspects of the evolution of a building, he is allowed, indeed encouraged, to dive in and pick up, willy-nilly, a motif out of history to be reproduced and elaborated upon . . . There is a similar attitude toward symbolism.³

He criticizes additional vices of post-modernism by stating:

The Postmodernists not only tend to pick problems that allow them to sidestep urgent social and economic issues -- problems of population density, community and privacy, energy, minimum environmental standards, urbanization patterns and, notwithstanding their claims, regional contexts -- but also have demonstrated an aversion to the traditional ingredients of style; their visual outputs -- be it in the recreation of ancient Egyptology in soft pastel color facades; the intricate 3-D sculptural reworking of the early International style; the more directly eclectic reproduction of historical details, ranging from Art Deco to Neoclassicism to Palladio; or the use of a building as an opportunity for literal commentary or metaphor -- have not been generated by material, construction, structural systems, the placement of the building on the site, or the urban context.⁴

While Safdie finds major shortcomings in Post-Modernist attitudes towards design, he seems to be more tolerant of the Modern Movement, out of which arose the International Style:

The Modern Movement has had its shortcomings . . . But the Modern Movement was born out of a sense of social responsibility, out of a feeling that environmental solutions had to provide for the whole population, and that architects must be involved with society as a whole, not just with erecting monuments and mansions for a very small segment of the population. The movement grew out of conviction that technology could be harnessed to respond to these needs.⁵

Sibyl Moholy-Nagy, in her book Native Genius in Anonymous Architecture, takes her assessment of the Modern Movement one step further by providing an alternative thought process to their philosophies. She states:

It has been argued that the study of historical prototypes -- academic or indigenous -- will not help the situation but might contaminate pure modern design with imitation. Imitation it is true, transforms the past into a junk-yard where parts of discontinued models can be picked up for re-use. It is not imitation that justifies an intense study of the past. It is inspiration that is urgently needed. Inspiration is an indispensable element of all growth, an intuitive response to related problems that are successfully solved. It derives from the eminent prototype an understanding of that which is timeless as against that which is timebound. Imitation concerns itself only with external form, inspiration with the total concept.⁶

This idea begins to approach a mid-point between the Modern Movement and the Post-Modernist theory. And appropriately so, since Moholy-Nagy penned those words in 1957, during a period midway between the two styles. More recently, Kenneth Frampton published an article that basically opposes the development of a universal style -- any style. His concern lies with the preservation of cultural differentiation that is rapidly being eroded by science and technology, and is being threatened by universal architectural styles. He maintains that:

Architecture can only be sustained today as a critical practice if it assumes an *arriere-garde* position, that is to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary unrealistic impulse to return to the architectonic forms of the preindustrial past. A critical *arriere-garde* has to remove itself from both the optimization of advanced technology and the everpresent tendency to regress into nostalgic historicism or the glibly decorative. It is my contention that only an *arriere-garde* has the capacity to cultivate a resistant, identity-giving culture while at the same time having discreet recourse to universal technique.⁷

In his essay "Towards a Critical Regionalism: Six Points for an Architecture of Resistance", Frampton quotes Alex Tzonis and Liliane Lefaivre who coined the term "Critical Regionalism". They state:

Regionalism has dominated architecture in almost all countries

at some time during the past two centuries and a half. By way of general definition, we can say that it upholds the individual and architectonic features against more universal and abstract ones. In addition, however, regionalism bears the hallmark of ambiguity. On one hand it has been associated with movements of reform and liberation; on the other, it has proved a powerful tool of repression and chauvenism.⁸

Tzonis and Lefaivre believe that their new term, Critical Regionalism, can overcome the faults found in Regionalism as it has previously existed. Frampton explains:

The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place . . . It may find its governing inspiration in such things as the range and quality of local light, or in a tectonic derived from a peculiar structural mode, or in the topography of a given site.⁹

This brings me back to my original argument that there is no single style that will satisfy every design problem that exists. As Safdie states:

I think there is a kind of style that is rooted in process and in the components of a building, and that has evolved to a level of common acceptance . . . When it is part of that culture and built in conformity to a tradition, then that is one thing. But when it is taken out of context . . . that is something else. Pulling style out of its native environment and placing it in a foreign context constitutes an artificial act, a declaration of bankruptcy.¹⁰

Each problem is unique and should be looked at as such and assessed to determine its most outstanding issues. Once these issues are identified, the proper approach to the solution to the problem can be determined.

This assessment of my problem resulted in the identification of several key issues which I divided into two groups: physical factors and psychological factors. This division enabled me to logically assess each issue influencing my project, and eventually, to prioritize these issues and determine the design approach I would utilize. The results I found led me to conclude that the aesthetic beauty of the natural surroundings was the most important influence I had to deal with. The impact of the surroundings plays a large role in shaping the culture of the people and also in how

they perceive their built environment. It is my contention that my research should lead me to find the answers to how this dominance of the natural environment will affect my project and the way in which I will utilize its influence to create a felicitous design solution.

Analysis

I began my analysis by assessing the Physical Factors I had identified. These factors included the climatic and topographical data, as well as the historical precedents and existing architecture in the area. The analysis of the existing architecture is directly dependent on the culture of the people and so at this point the focus is led from the actual Physical factors to the Psychological Factors. This second group of factors includes, as previously mentioned, the culture of the people of the region, their relationship to the built and the natural environment and a comparison of the existing architecture to the architecture of similar ecological areas. Finally, the analysis of the physical and psychological factors will be synthesised and a solution derived.

Climate

The location of the site, high in the Cariboo Mountains of central British Columbia is indicative of the type of climate that would be expected. Cool, moist weather prevails throughout the year, with the most outstanding climatic characteristic being the large amount of snowfall. The winter season, while not unusually cold, is long, lasting from late October to early May, making it ideal for a Nordic Ski Training Centre. Although the summers are drier than the winters, there are still more days that are overcast than clear, making the light diffused rather than bright most of the time. [See Figures 1 - 4]

Landscape

The mountainous topography is very irregular with many small depressions and protrusions among the larger landforms. However, there are very few outcroppings of rocks, except where they have been exposed due to erosion from the many streams or creeks, which may either exist year-round or seasonally. There is a very dense alpine forest extending over the entire area composed mainly of very large trees including cedar, hemlock, fir, lodgepole pine, spruce, birch and cottonwood.

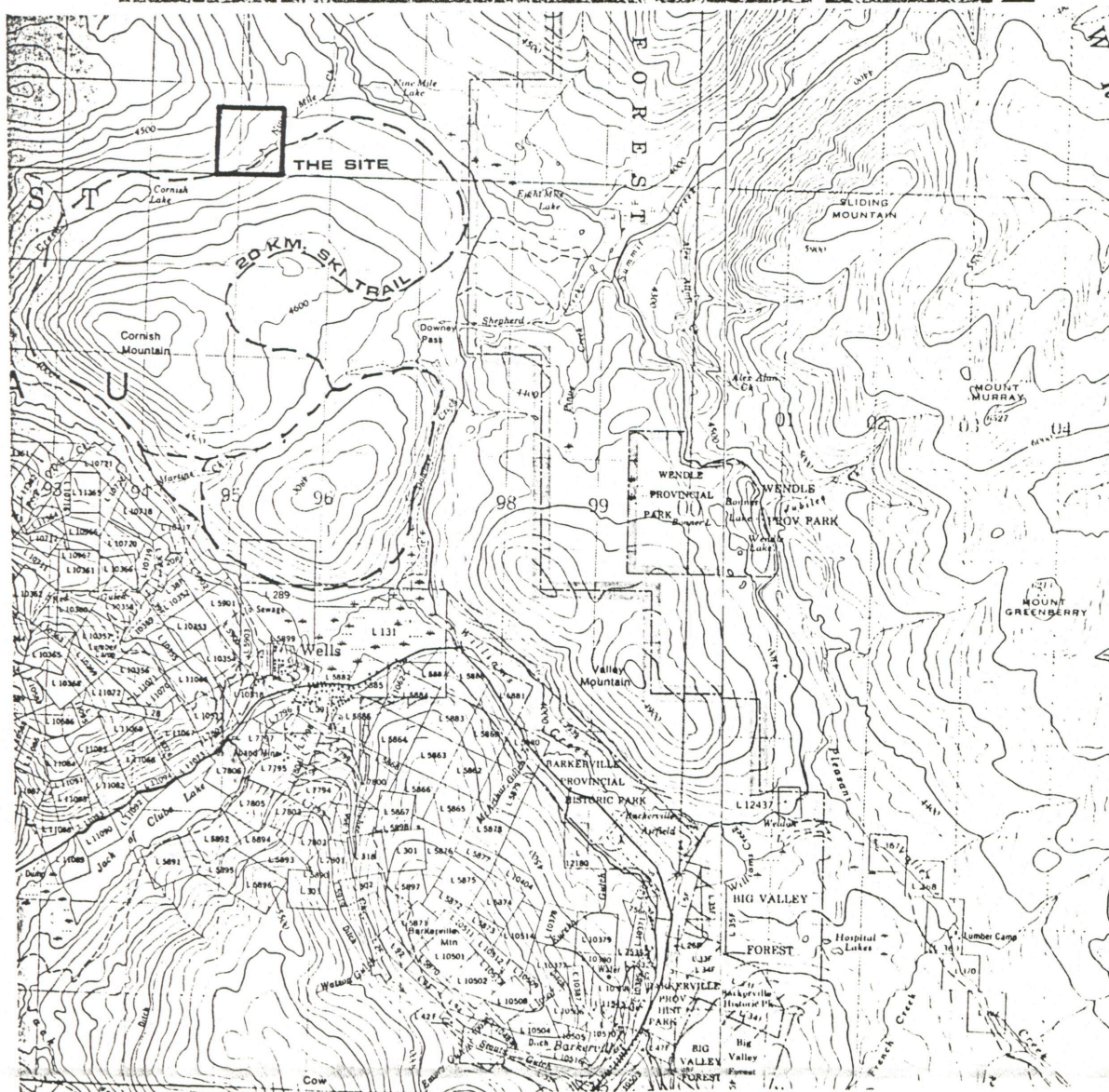
History

This area, known collectively as the "Cariboo", was originally settled

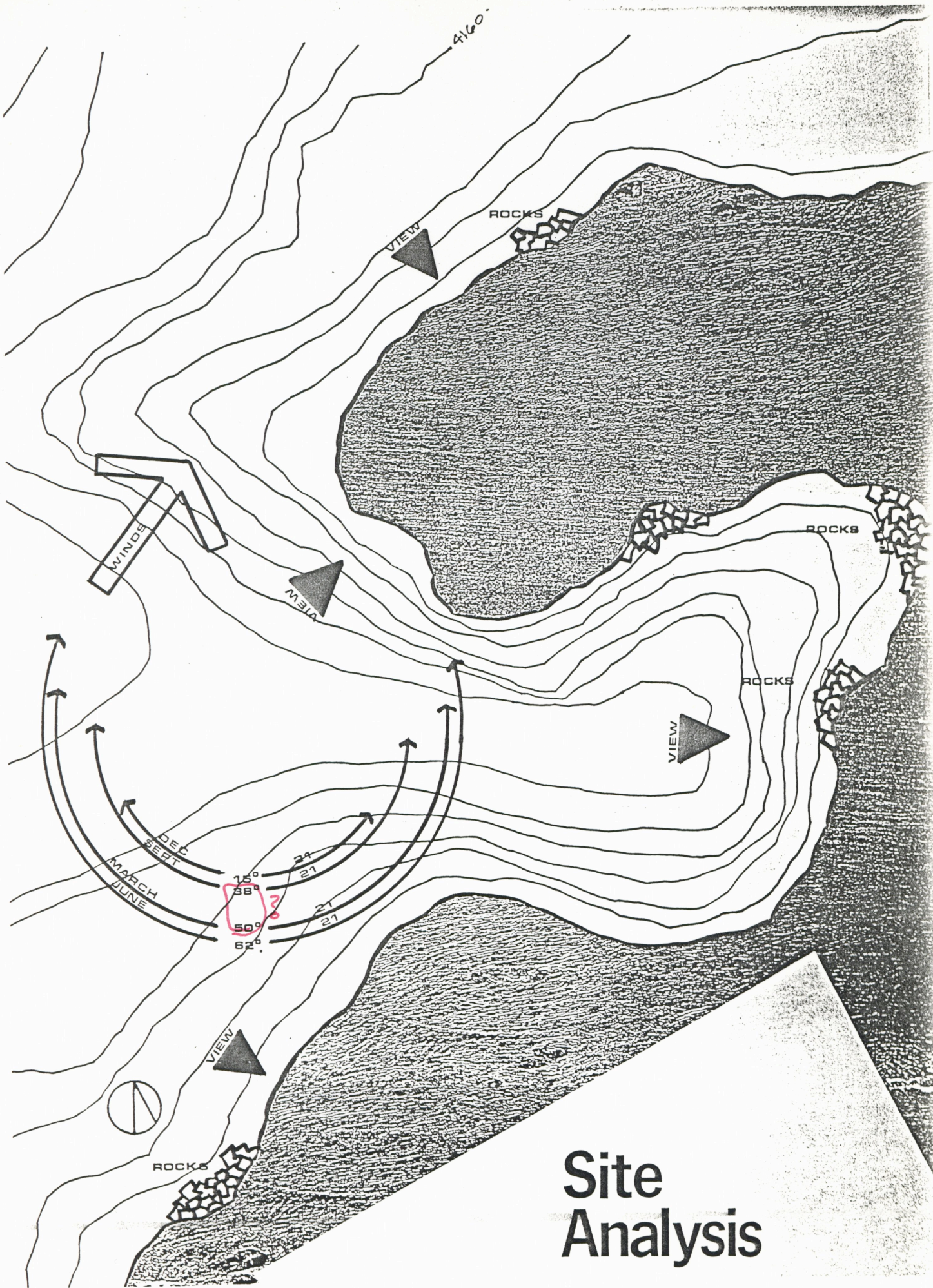




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Site Analysis

as a result of a Gold strike made in 1859 on Horsefly Creek. The majority of the arrivals were from the San Francisco area. They were not craftsmen or farmers or ranchers, but were gold-miners, prepared to go wherever and whenever they had the greatest chance of striking it rich. For this reason, settlements sprang up, composed of buildings that could be erected in the most economical methods possible. [See Figures 5 - 8]

Because the structural development occurred after mass production had become popular, and also because of the lack of a craft-based society, there is no real vernacular style in the Cariboo, although there are what can be described as vernacular adaptations. Kingston Heath, in his article "Architecture as Artifact: Defining the Nature of Vernacular", states:

Vernacular architecture, as I apply the term, is composed of common everyday forms, familiar to a certain area or population often made with readily available materials generally for functional application. They are produced by an individual for his own use, or by local, usually anonymous builders who respond to tradition-informed or locally adapted formulas . . . When values or necessity alter a previously operating set of conventions in order to be responsive to ideological, cultural, functional, economic, or environmental dictates of a new region, the artifact enters a vernacular threshold.¹¹

Therefore, because this region does not have a rich architectural heritage, there is a limited amount of information that can be derived from its historical precedents. It is mainly in the adaptations which altered the mostly non-descript building forms into primarily climatic and economically responsive structures, that any relevant information can be found. The building forms were very compact with as little perimeter as possible; often they were multistoried to conserve heat and energy. The roofs were pitched at very steep angles to alleviate snow loads, and often buildings along creeks, or creek beds were raised on pilasters in case of flooding during the spring run-off. Originally, the buildings were of log construction, and later, false fronts were applied. Because of the nature of the communities' origins, permanence was never really a factor; the settlement lasted only as long as the strikes, and although it was at one time anticipated that Barkerville, the largest community in the region, would become the capital of British



Dally Collection, Provincial Archives

On Lowhee Creek

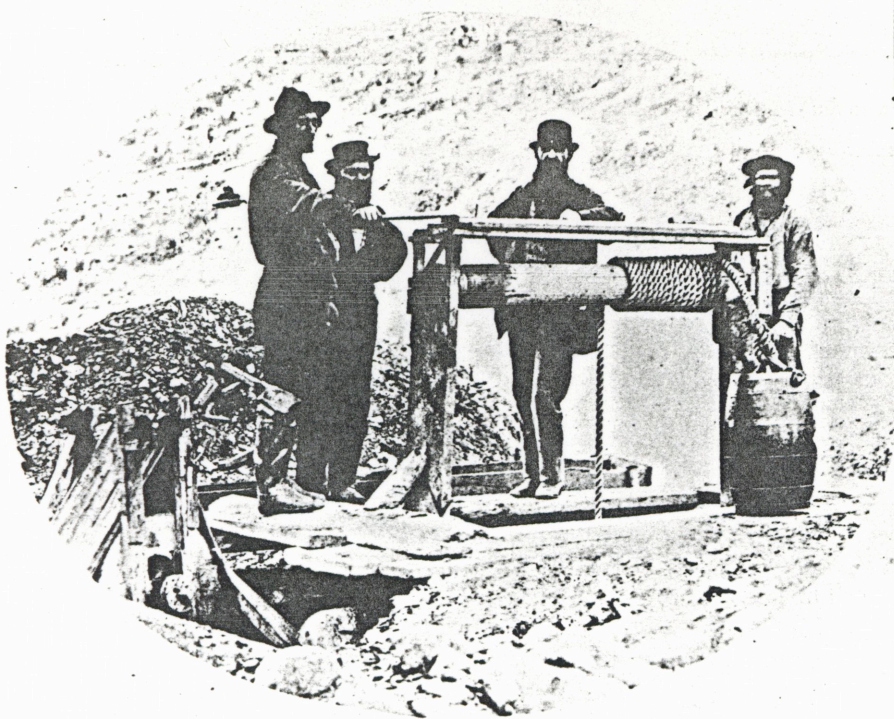
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Provincial Archives, Victoria

The Neversweat mine, Williams Creek, ca 1868

6



Provincial Archives, Victoria

The Billy Barker claim, Williams Creek

7



The Calvenos Claim, Lou'hee Creek

8

Columbia, that was short-lived, as was the Gold "rush". Materials played a large role in the original architecture of the area. Wood was the major building material and because of its availability and economy, was used in almost any way, shape or form, from logs to post and beam construction, to board and batton siding and clapboards, to shingles and shakes. [See Figures 9 - 18]. Today, wood is still used extensively, however other materials have crept into the builders' palatte as technology has progressed. These new materials, including metals, concrete, fiberglass and plastics, were originally less economical and durable than wood products; however, over time they have become more common and therefore competative in price to the indigenous wood products. They have also been developed into better products than they were originally, and although they are not associated historically or contexturally with the area, their characteristics of climatic durability are as good as and in some cases more appropriate than wood. For these reasons, in developing an up-to-date contextural architecture for this area, these "new" materials should not be overlooked, in fact, they should be seriously considered in the materials selection prodess. On the other hand, brick or terra cotta products are almost never found in this area.

In addition to deriving information from actual historical architecture there are several forms that existed in the built environment of the past which may be used as inspiration in today's architecture. The water wheels, the aqueduct systems, the various bridge types, and the mining equipment, all constructed of wood, are interesting compositions in themselves, and when assessed as design elements, may possess some value as detail or form-givers today. [see Figures 19 - 22]

Existing Architecture

Upon examination of the existing architecture in the area, it is difficult to know how to react. There seems to be very little if any, of what could be termed "architecture". Instead, there appears to be today's version of yesterday's architecture -- mostly nondescript buildings with the appropriate climatic or topographical adaptations. typically, much of the domestic architecture is mass-produced from a selection of pattern book homes that were designed for urban areas where there are middle-class neighborhoods, with paved streets and back alleys, moderate temperatures, and flat terrain. Quite often, even minor adaptations to the climate of topography are neglected, resulting in front doors with no stairs leading up to them, and picture windows looking out on to a street while the panoramic view in back is ignored. Sybil Moholy-Nagy observed similar circumstances,



Richfield



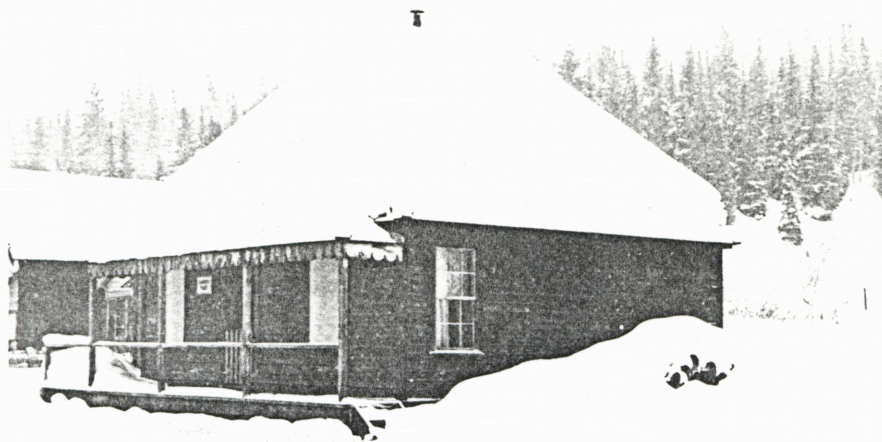
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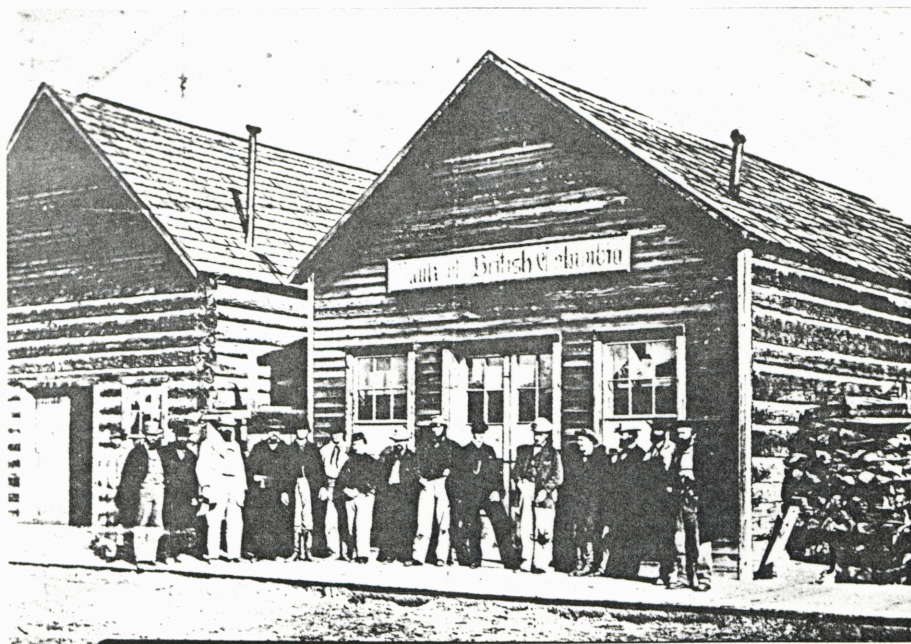
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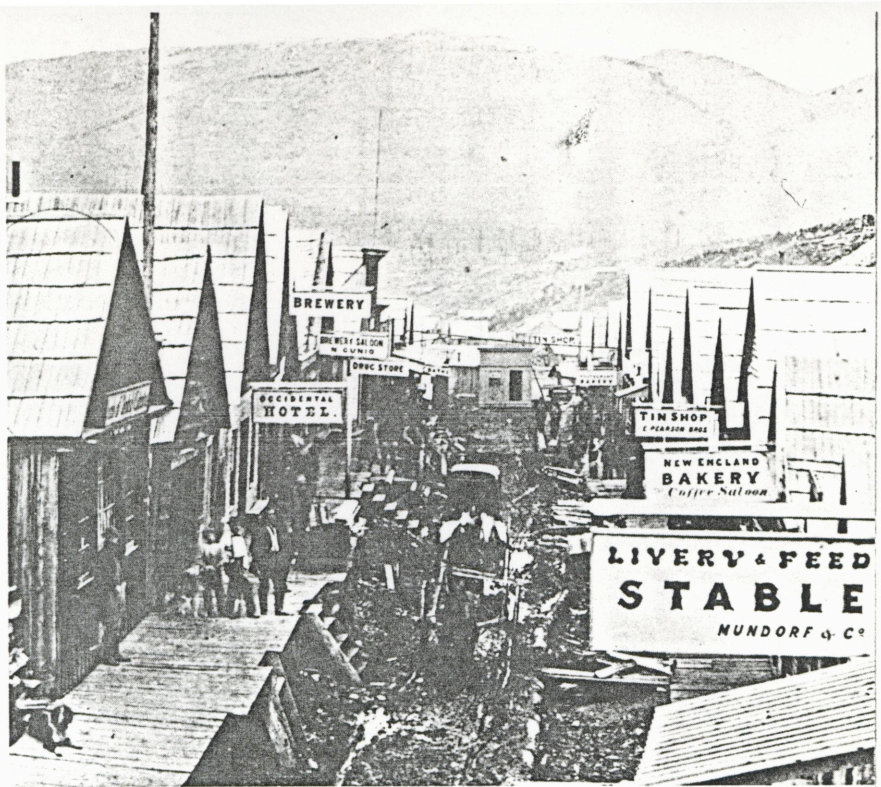
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Dally Collection, Provincial Archives, Victoria

Quesnel, 1868

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Main Street, Barkerville, before the fire

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Main Street, Barkerville, after the fire, September 1868

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Provincial Archives, Victoria

18 a

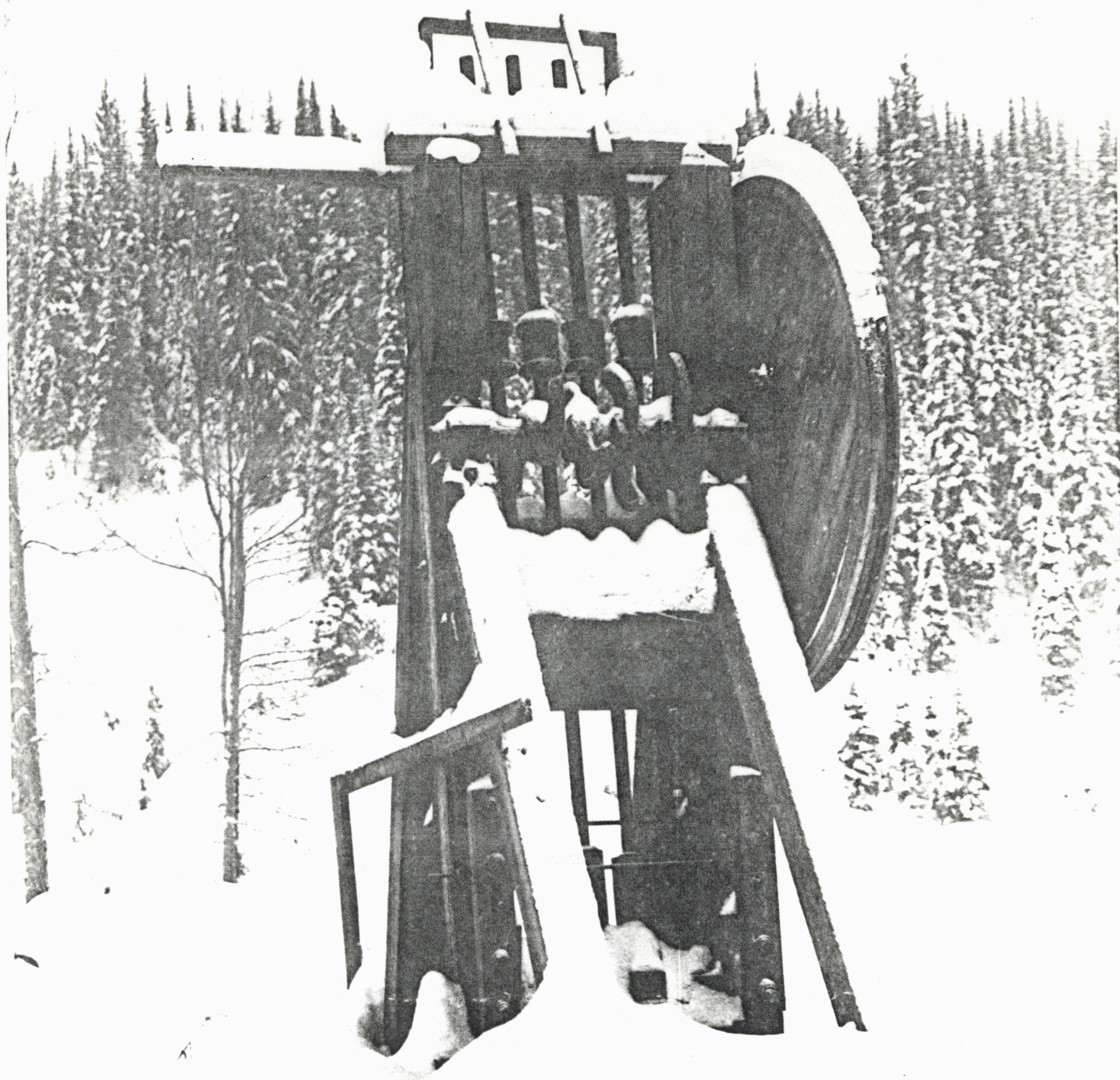
"The Street," Barkerville

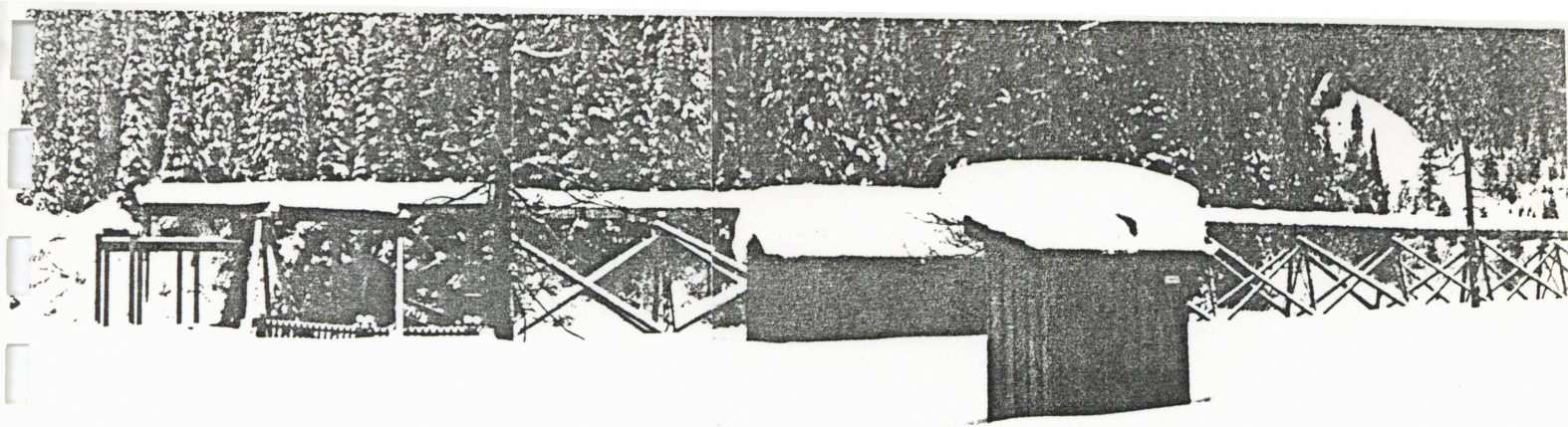


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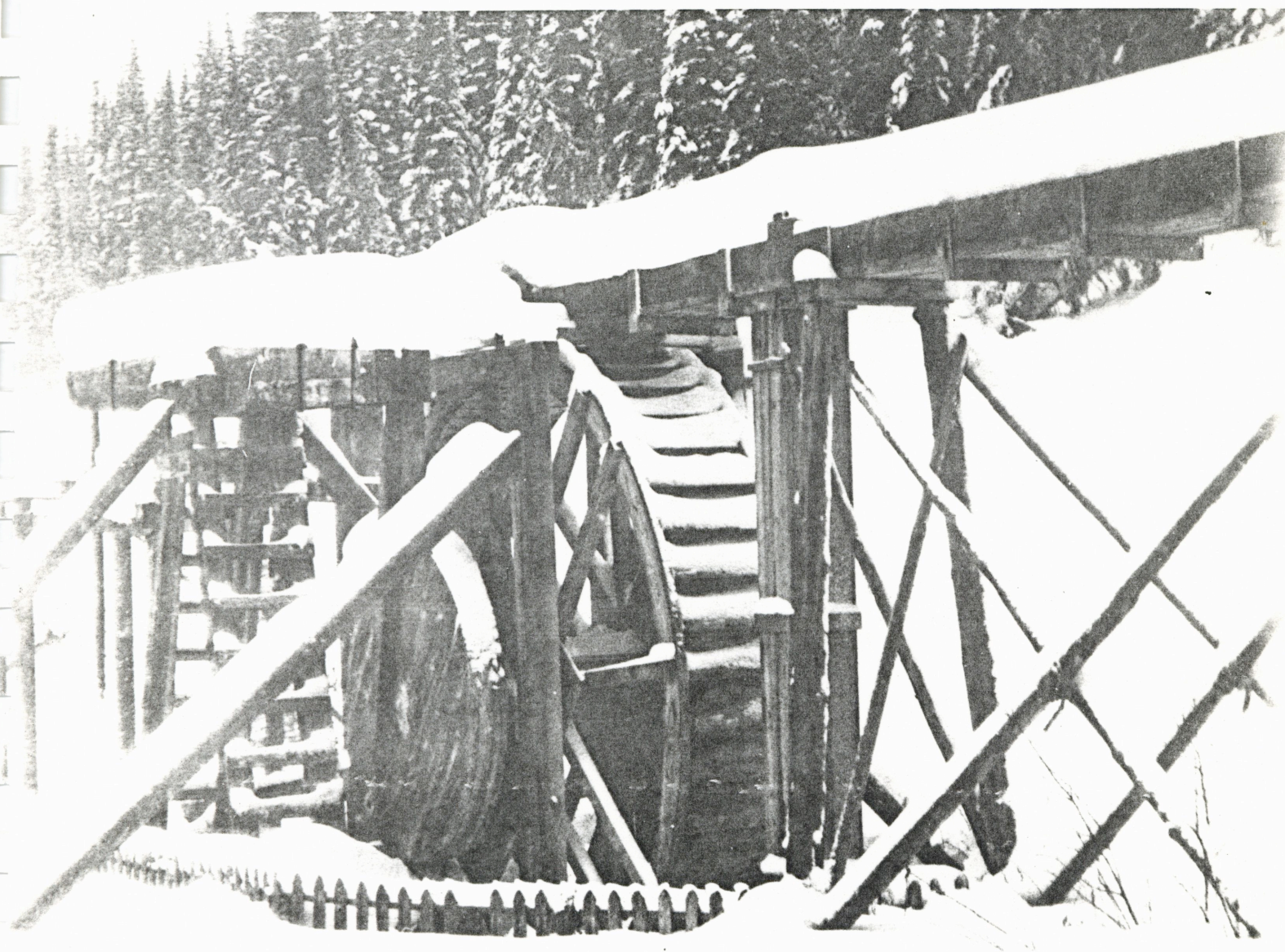
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"The Street," Barkerville

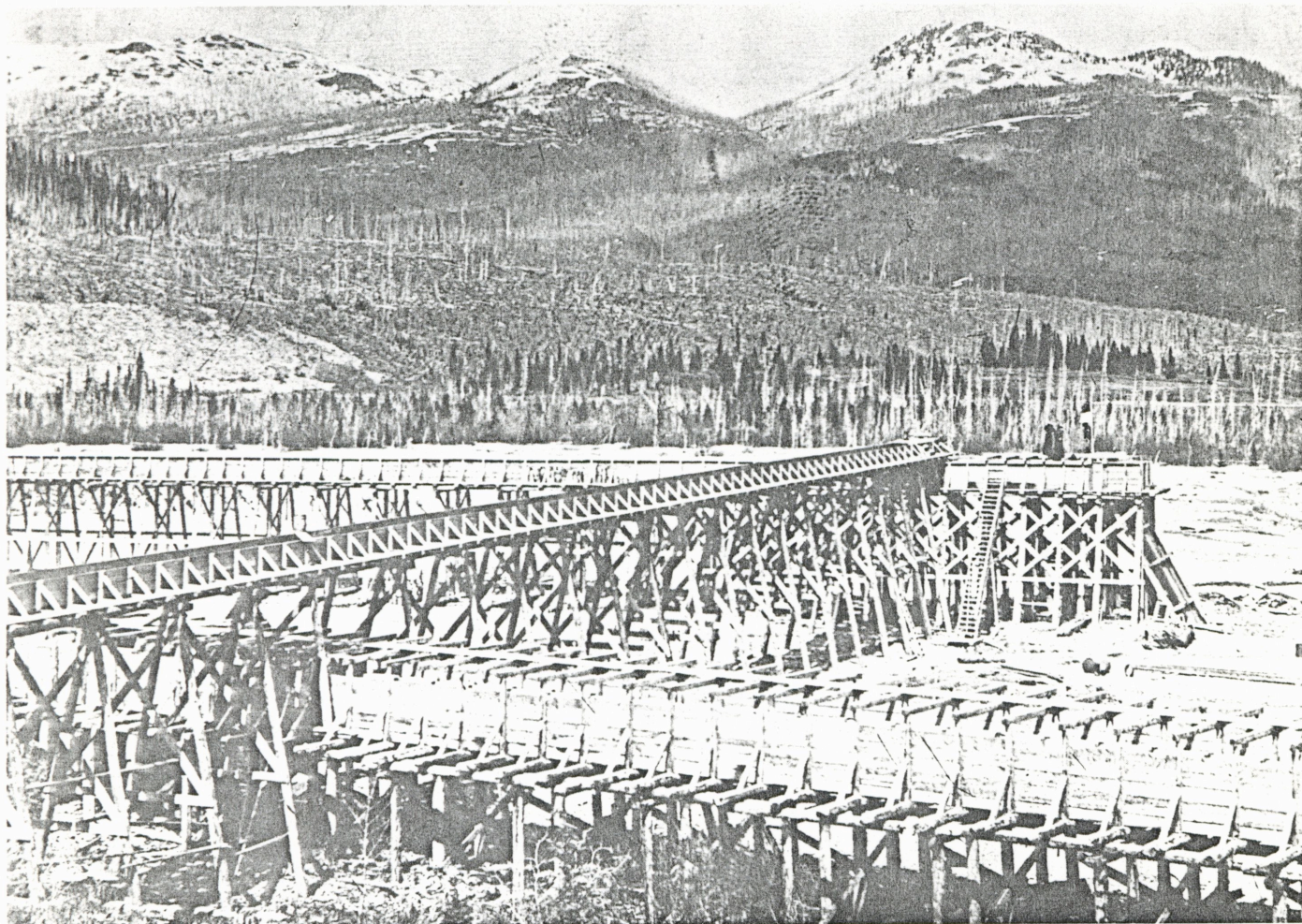




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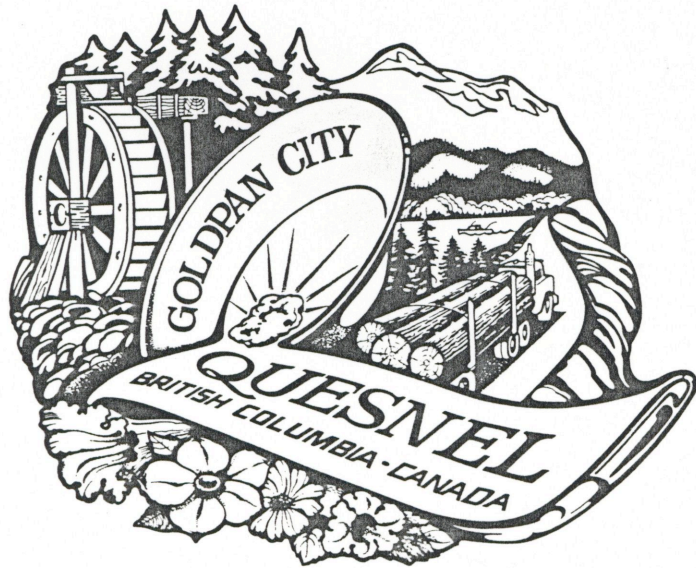


The flumes of the Cariboo goldfields, Barkerville

finding that while attention is paid to the design of urban structures, such as retail outlets and office buildings, rural developments have sprung up in between these urban centers, and these buildings most often are "lacking in site orientation, durability, beauty, privacy and functionality. For each truly contemporary house there shoot from the defenseless ground a dozen boxes, held together by no more than Federal Loan Certificates."¹² In fact, while many of the buildings are structurally complete, they remain lacking in many non-essential finishing materials. Many inhabitants of the area would describe the typical house as being "merely a plywood-sheathed shell -- often without siding or stairs to the front door, and with a couple of old broken-down vehicles sitting out in the front yard among the trees."¹³ The residents appear to have little concern for the aesthetics of the built environment. Cosmetic applications to structures appear to take a back seat to functionalism. [See Figures 23 - 27] If consideration is going to be given to context and regionalism in the final design solution of this project, the existing architecture is going to have to be analyzed and the question of why the built environment exists as it does is going to have to be answered. In order to begin to answer this question, the first resource, I think, should be an examination of the culture of the people who occupy these buildings.

The People

It was very difficult to determine the method to use to accurately analyze the culture of a small area of the interior of British Columbia. Obviously I could not go to the library and pick up a book entitled "The Culture of the Small Towns of the Interior of British Columbia". Nevertheless, I did begin my research in the library, only using a broader topic: Canadian culture. Of course I realized that it is impossible to group the very diverse cultural collections found in this country all together, from the fishermen of the Maritimes, to the Quebecois, to the Ontario manufacturers, to the farmers of the prairie provinces, to the loggers of the west coast; each area has very individual and unique characteristics. However, Canadians, no matter where they live or what their heritage is,



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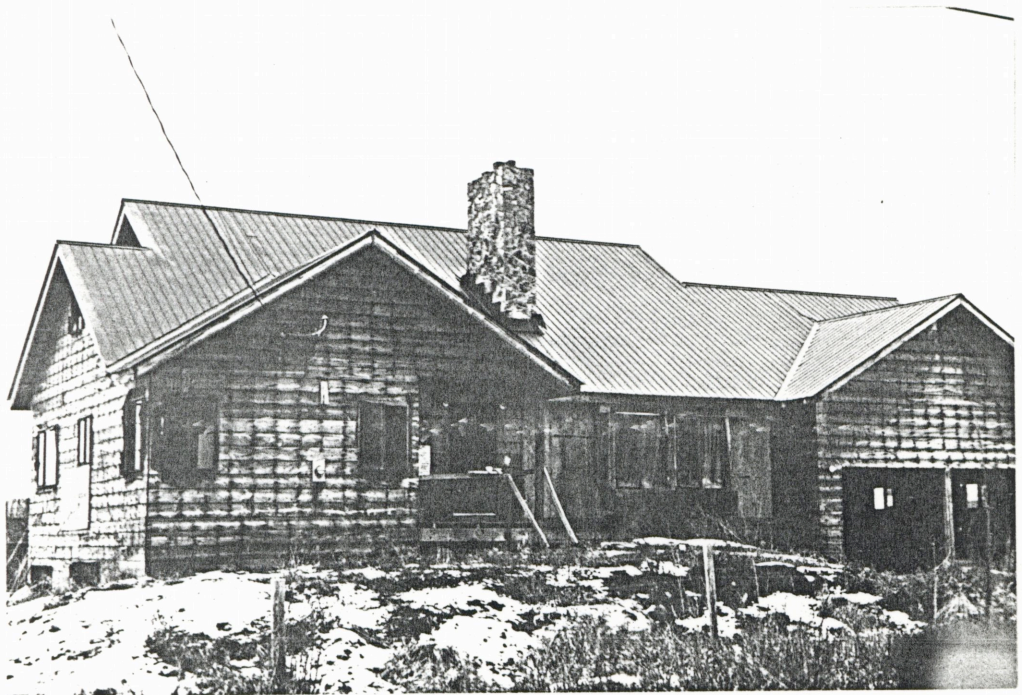
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share a common sense of their existence, and this sense is what unites their diversities and differentiates them from their American counterparts.

Canada's marginal culture -- occupying a middle ground between British and American, English and French, civilization and wilderness -- appears to favor the interpretive and critical, rather than the fiercely creative intelligence. Life in Canada inculcates a respect for the brutal, objective thusness of nature and an awareness (sometimes a wry one) of the validity of opposition to it. Canadians tend to become singers, pianists, actors, critics and diplomats rather than composers, dramatists, poets, or political geniuses.¹⁴

Within this generalization, each geographical area then contributes its own peculiarities. George Woodcock, in his book The Canadians, reinforces this point. "The Continental Divide, for many British Columbians, is a mental as well as geographical barrier which makes them feel isolated from the rest of Canada."¹⁵ The Lower Mainland and Vancouver Island are fairly populous, but "for the rest, British Columbians live in small mining and logging towns and even smaller farming and ranching villages, scattered wherever a cultivator can gain a toehold or a hundred cattle can graze or an exploiter can find something to tear from the surface or interior of the earth."¹⁶ Woodcock goes on to say that:

British Columbia does in fact depend far more on exploiting its natural resources, renewable and nonrenewable (timber, fish, minerals, fossil fuels and hydro power) than on agriculture (like Saskatchewan) or industry (like Ontario) -- Even its major industries, such as smelting and paper-making depend very directly on natural products. This has been one of the causes for the extraordinary mixture of "types" one encounters in British Columbia, from the flamboyant farmers of the Cariboo to the God-intoxicated Doukhobor farmers of the Kootenays and from the ruthless lumber and mining barons who live in great Vancouver mansions to the equally tough loggers and miners with their labour traditions largely inherited from the radical "Wobblies", who moved here early in the century.¹⁷

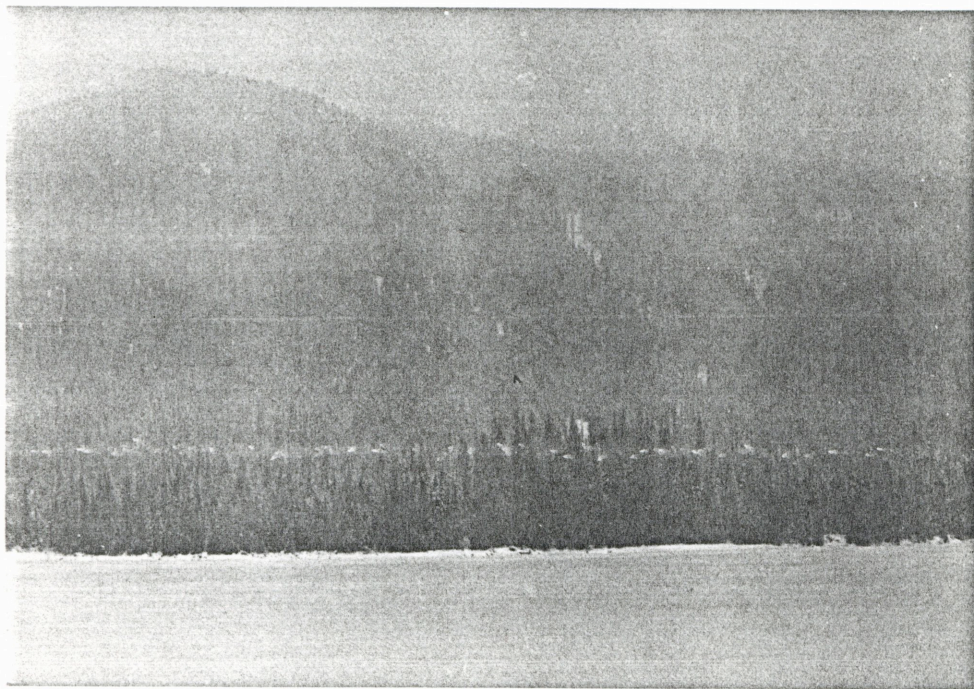
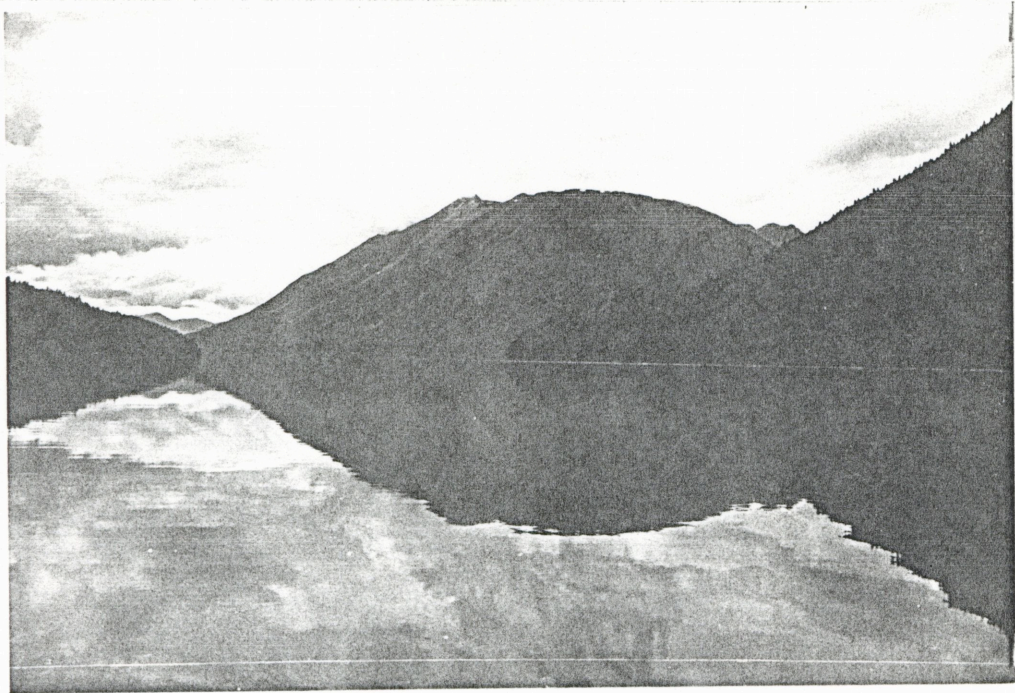
A song is sung by the famous B.C. labour activists, in remembrance of their history:

Where the Fraser River flows, each fellow worker knows,
They have bullied and oppressed us, but still our union grows.
And we're going to find a way, boys, for shorter hours and better pay boys,
And we're going to win the day, boys, where the Fraser River flows.¹⁸

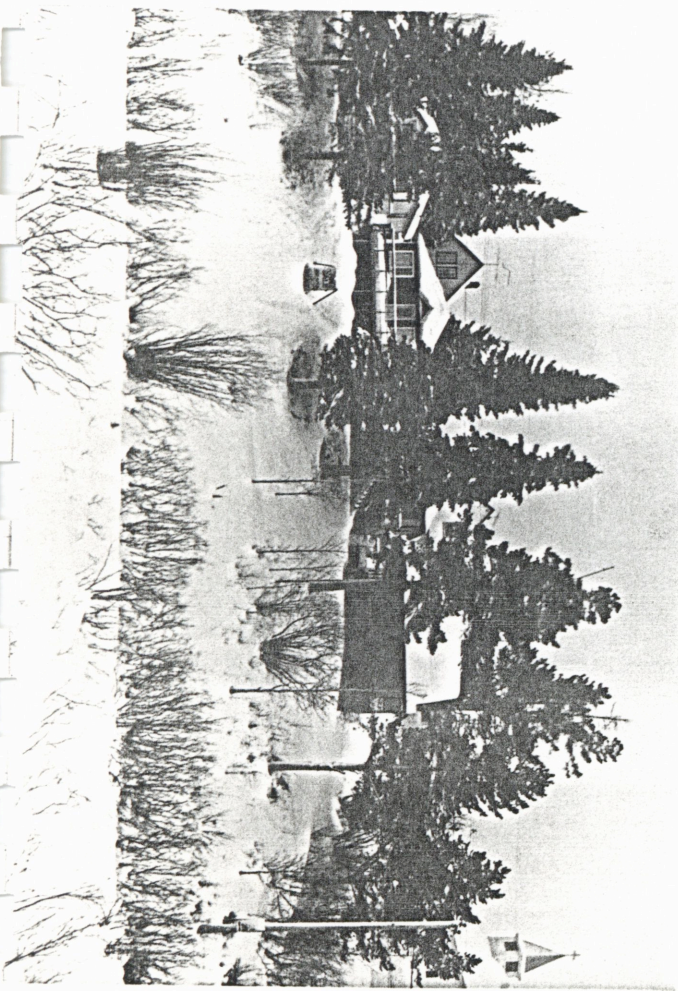
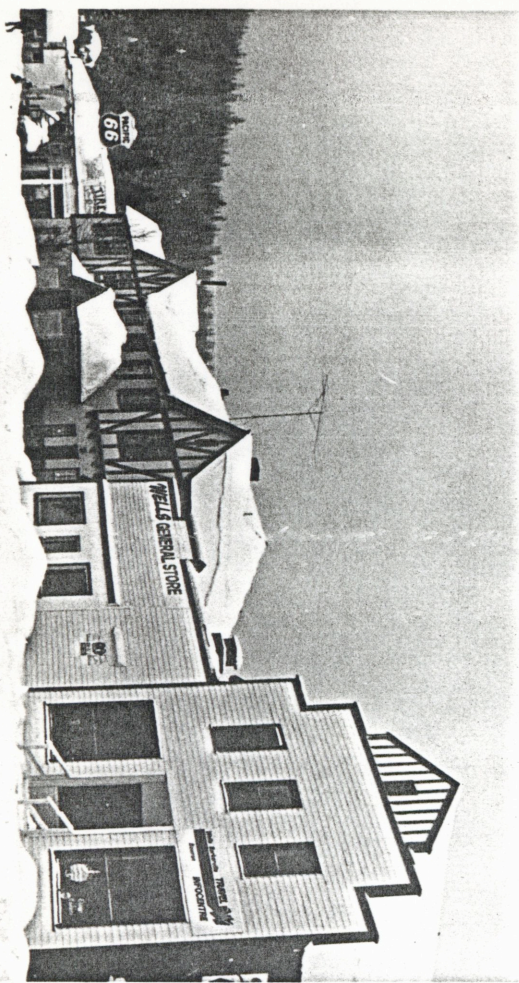
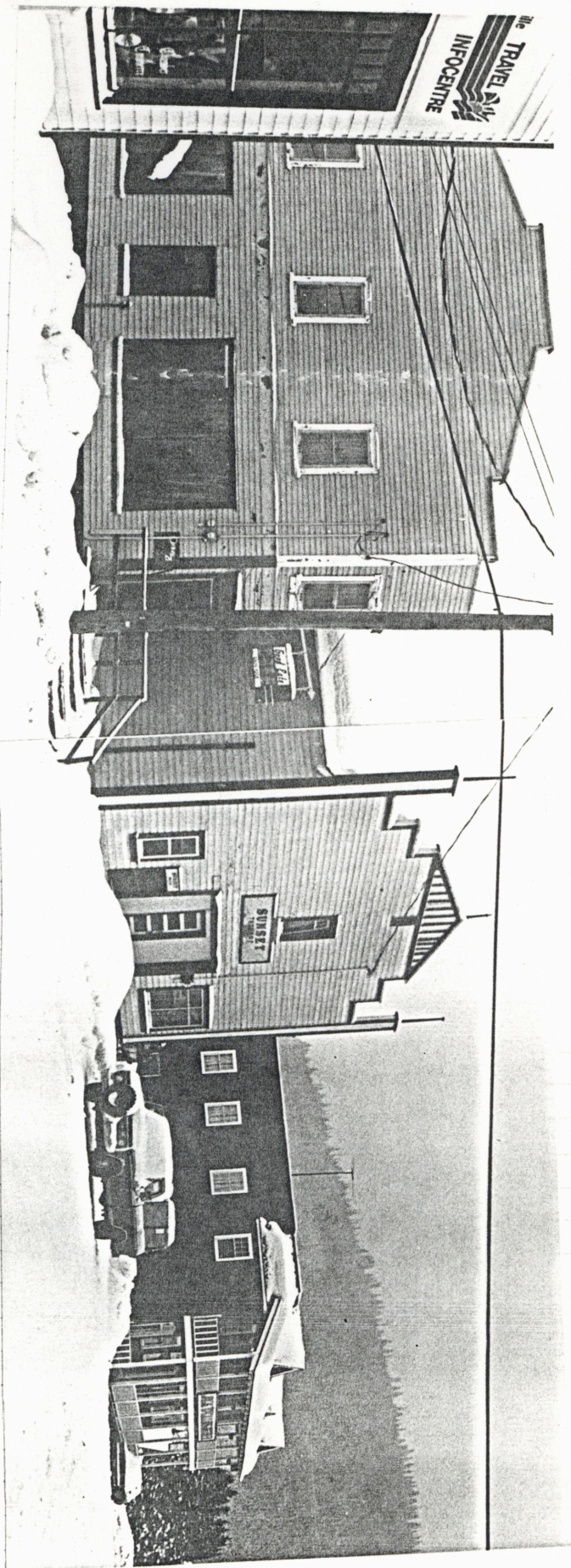
In order to begin to understand the culture of the interior of British Columbia, it is important to establish the location of relevant points within the parameters of the area. The major settlement in the area today is the city of Quesnel, population approximately 10,000, located 350 miles north of Vancouver. Approximately 55 miles east of Quesnel and 3500 feet higher, at an altitude of 4300 feet, lies the town of Wells, and five miles further, Barkerville Historic Park. Another 25 miles along a dirt road, brings one to Bowron Lake Provincial Park, a wilderness recreation area. While Barkerville was a "boom town" in the late 1870's, Wells originated in the early 1930's following a second gold strike, this time on Island Mountain on Jack-of-Clubs Lake. While Wells never grew to the size of Barkerville, it has survived and today has a seasonally variable population of between approximately 200 and 400. It exists mainly as a support town to Barkerville, and the Bowron Lake Provincial Park, but also as a base for the latest surge of gold miners. [See Figures 28 - 36] The staff of the Historic and Provincial Parks, the tourists, the hikers, campers and canoeists, many of the prospectors, and even some local residents leave for the winter, and the town becomes little more than a ghost town, with only a few hearty residents and of course, the cross-country skiers remaining. Quesnel has become the access point to this historic and recreational area, and the residents and patrons of Wells depend on Quesnel for almost all services other than the essentials. Therefore Quesnel will be the focus of my cultural analysis, with any relevant differences of the Wells/Barkerville area noted.

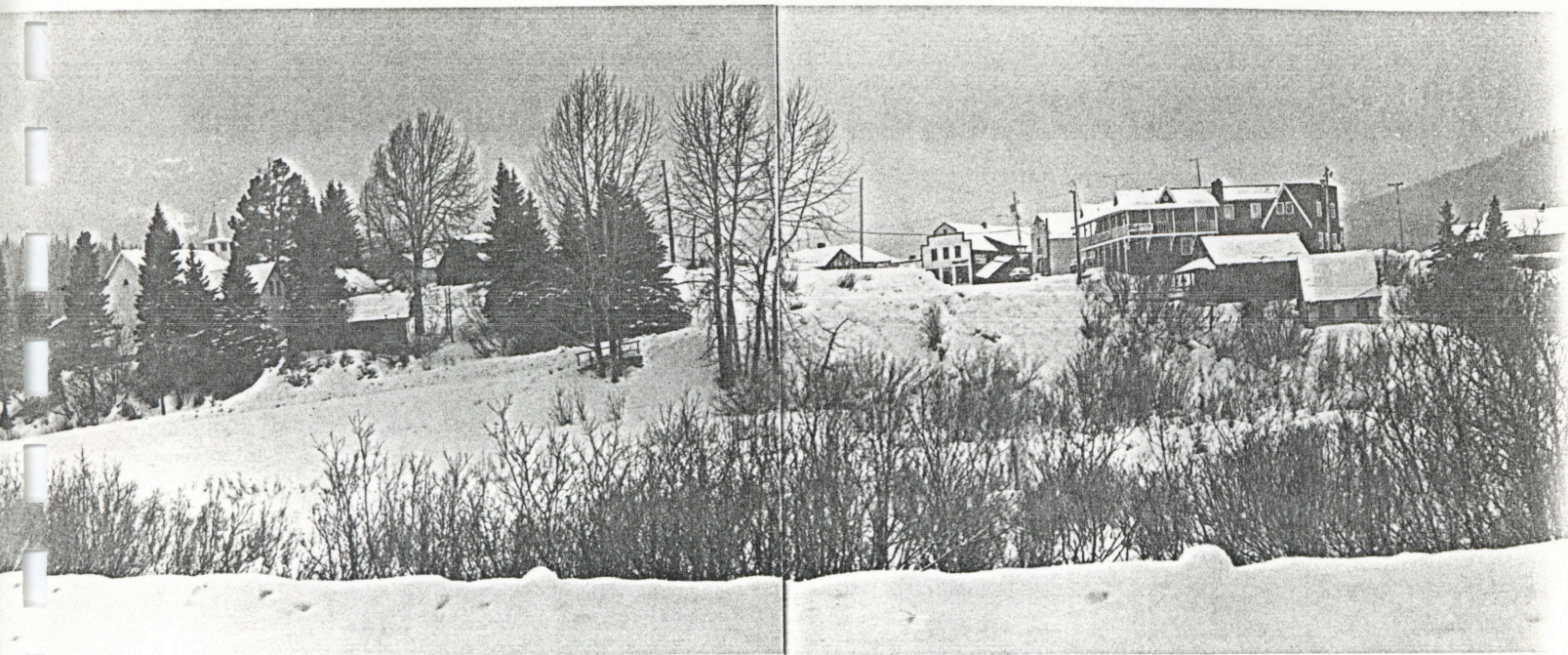
The interior of British Columbia's primary industry is logging, making the majority of the employment "blue-collar" and creating a very large labour-activist group. Most jobs require very little post-secondary education, and very little, if any, interaction with the outside world -- provincial, national or international, therefore these people generally remain physically, fairly out of touch with the rest of the world. There are no universities or even community colleges located in Quesnel to provide access to the academic community or to promote intellectual activity in

Figures 28 to 36









the area.

Very few senior citizens reside in or around Quesnel; most go south to warmer, more convenient locations to retire. The majority of the residents are young families; 71% of the city's population is between the ages of 0 and 34. Many of the professionals, such as doctors and lawyers, come to Quesnel from the Lower Mainland because they claim the area is a good place to raise children. Social activities for all ages revolve around the outdoors -- athletics, camping, fishing and those types of activities because of the dominance of the natural surroundings. For obvious reasons, the outdoors plays a much more important role in the lives of these people than the arts and theatre and other urban-related activities do. There are no art galleries, symphonies, orchestras, theatre groups, or major dance companies located near by, nor do tour groups often make their way to the area, therefore there is little access to any sort of "cultural" activity of this nature, other than high school band concerts or plays or industrial art exhibits. Instead, the major form of local entertainment is hockey games in the winter and baseball games in the summer.

There is one historical museum in Quesnel, and of course there is Barkerville Historic Park and Cottonwood House Historic Park. Wells, perhaps because of its secluded location and smaller size seems to attract a significantly larger number of amateur artists, and of course the Island Mountain School of Arts operates for several weeks each summer. The majority of its students, however, come from areas outside of the Interior on "artist's retreat" sort of vacations. Popular arts that are practiced in the area tend to be craft-related, and include activities such as ceramics, leather and wood-working, jewelry-making, and metalsmithing.

Because of the great distance to the closest metropolitan area, Vancouver, there is little opportunity for frequent direct interaction with this city. There is one, well-maintained two-lane highway running North-south through Quesnel, with a fork branching off to the Wells and Barkerville area, and there is an airport in Quesnel with one flight daily

to Vancouver. It is easy to see why the average resident would travel to the Lower Mainland only once or twice per year.

Indirect access to the outside world has just recently become available through the Cable Television system, which is still not available in many of Quesnel's surrounding districts, nor is it available in the Wells/Barkerville area. Even radio access is fairly limited, with one local AM station, and one national station, CBC Radio. Of course, newspapers and magazines are also useful tools in providing universal communications, and residents in this area at least are able to gain the exposure to the current trends and happenings in the outside world.

However, this exposure does not make these new trends, which may include everything from revolutionary construction materials, to new and improved kitty litter, available to the residents in this area. Quite often, these new items do not become available in Quesnel until well after they have become common, popular items everywhere else. This occurs due to the remoteness of the area, which causes the merchants to stock only those items they are guaranteed will sell. Very few unique or out-of-the-ordinary items are ever carried because there is not an adequate market for these items and it is not profitable for the merchants to stock them. Therefore, while the residents may be aware of new products, they cannot obtain them easily and often have to go outside the area to get them. Which brings me to the issue of the existing architecture, and how the culture of the people has contributed to its character.

The existing architecture appears to have evolved out of the culture of these people who have little access to the arts and such great exposure to their natural surroundings. While the population of the surrounding area of Quesnel is 30,000, the actual city population is only 10,000, making two-thirds of this area rural. These people do not have the same concern for the built environment that is found in urban areas, I would conclude, mainly because the built environment does not have as great an impact on their lives. The people of this area have a much greater appreciation for the aesthetics of their natural surroundings than they do for the

aesthetics of the built environment.

This observation, however, refutes the concepts of at least three of the architectural theorists I have read. In his book, Architecture Without Architects, Bernard Rudofsky states that "Rugged nature seems to stimulate man's artistic powers."¹⁹ Later, in his book, The Prodigious Builders, Rudofsky elaborates on this statement, claiming:

What draws man emotionally to the outdoors is less nature's grandeur than the man-made landscape. the majesty of a glacier or a deep forest affects the most stolid person but only in the way a spectacular sunset or thunderstorm do -- phenomena out of scale and out of reach for an intimate experience. What touches the heart is the mark left by the man who cultivates the land, and cultivates it wisely; who builds intelligently; who shapes his surrounding with a profound sense of affection rather than in the pursuit of profit.²⁰

While this may be true in some areas and in some cultures, I do not think that it is appropriate to the area or the people I am dealing with. While Rudofsky himself may feel this way, and while he may believe that others should feel this way, the residents in the interior of British Columbia do not conform to his ideals. Their familiarity with the natural landscape, I would argue, brings them a much deeper appreciation and understanding of it, without having to utilize man-made assistance. As F. David Martin, in his article "Architecture and the Aesthetic Appreciation of the Natural environment", states:

I have no doubt that common sense and scientific information about a particular environment may deepen our aesthetic appreciation of that environment, much as information about the artistic tradition and style of a work of art may deepen our aesthetic appreciation of that work.²¹

Most likely, to a city person, who can relate to the built environment and understand it, Rudofsky's theory would hold quite true. Malcolm Quantrill appears to share Rudofsky's viewpoint. He surmises that if a majestic landscape were to become populated by man-made architecture;

the first consequence of such reforming of the landscape would be that the natural terrain, which is difficult to perceive in terms of distance and scale, will become overlaid by

a structure of measurable forms. The presence of architectural features will introduce a relativity into our appreciation of the total landscape, so that the general impression of land formations in light will be seen and understood in relation to remembered forms of walls, roofs, towers, etc., ie. the geometry and proportions of our architectural environments.²²

However, Moshe Safdie's theory, which is closer to the reality I have been contemplating, argues, "The richer the environment and the more fulfilling it is, the less dependent we are on artificial ways of improving it When the environment lacks the richness and complexity we desire, we reach for something to improve it."²⁴ This statement is reinforced by one which I read in a National Geographic Magazine in an article on the Rocky Mountains written by a person who is unconnected to the architecture field. He writes, in description of the town of Banff, Alberta: "The architecture was characterless, but somehow nothing jarred. Above and all around loomed the crags and escarpments, muting everything, so near that even the neon signs seemed subdued."²⁵

At this point, it might be appropriate to emphasize that I realize there are scenic landscapes containing architecture that works with the natural environment to produce results similar to those described by Rudofsky, Martin and Quantrill. However, as I stated earlier, it is the culture that is the distinguishing factor. The architecture found, for example, in the mountains of Europe, was built by totally different cultures from the one I am dealing with. European cultures have a much closer affiliation to the arts, a greater appreciation and knowledge of architecture, a much richer historical precedent due to the strong craft and guild tradition that is part of their heritage, and a closer proximity and accessibility to the great architectural masterpieces. On the other hand, the architecture found in the mountainous areas of underdeveloped regions such as South America and India, is to the other extreme, being composed mainly of primitive, indigenous structures. These cultures have barely begun to feel the affects of mass production on their societies and still function in a craft-based capacity.

Conclusion

As a result of my research, I have resolved the quest for an appropriate design approach to this problem and I have determined the method this approach will follow. My initial conceptions of contexturalism have been proven correct, and it is this approach which I will utilize.

Contexturalism, it appears, is directly dependent on an accurate and empathic comprehension of the "essence" or "spirit" of the place. In order to translate this "essence" into the built environment, an architectural language must be developed, based on the experiences and memories of the people in the area. This language must be derived directly from the culture, and make references to elements the people are familiar with and that they will be able to comprehend; that is to say it should not limit the new architecture to imitate past and existing structures, but rather, should use memory, as Malcolm Quantrill believes, "to assist us projecting and evaluating unfamiliar phenomenon."²⁶

The idea of utilizing memory in developing a contextural architecture is not a new one. In fact, memory can be and has been utilized in many different design approaches. Moshe Safdie "recognize(s) the contribution human psyche makes: It creates dependence on symbol and the association of images that is built into our memory."²⁷ Interestingly, Rudofsky uses D. H. Lawrence to reinforce his theory that what we find pleasing or beautiful or acceptable is what we are familiar with -- what we have been raised to appreciate. He points out that:

The very choice of a mountainside for the site of a village is incomprehensible to a highway-conditioned man. His emotional response is contempt or wrath. D. H. Lawrence, a paragon of sensitivity and a passionate wanderer, equated Europe's Alps with Gothic fantasies in the eighteenth century manner. Contemplating some sturdy peasant houses on the slopes of the Furka Pass, he could only think of impermanence and death. What he saw or thought to see, were "the squattings of outcast people." In his ravings he equated Bauernadel -- peasant nobility -- with outcasts, sedentariness with squatting. "It seemed impossible," he caviled, "that they should persist there."

These people, he argued with himself, "live in the flux of death," an opinion not confirmed by Swiss statistics on

public health. His early topographical horizon having been defined by slag heaps rather than alpine meadows, life in a Coketown appeared to him more wholesome, more desirable, than a rarefied mountain atmosphere . . . "At the bottom of the valley," continues his description of the Furka Pass scenery, "was a little town with a factory or a quarry, or a foundry, some place with a long, smoking chimney; which made me feel quite at home among the mountains."²⁸

Therefore, when F. David Martin says: "Architecture enhances the centered clearings of nature, accentuating a context in which all our senses can be in harmony with their surroundings,"²⁹ I agree. Architecture should accomplish this synthesis. But when he goes on to say that; "Even when Architecture is not present, our memories of architecture, especially of great buildings, teach us how to order the meld of sensations of our natural environment,"³⁰ I would have to disagree. What about people that have no memories of "great buildings"? Where does this leave them? It is for this very reason that I must develop a language that the people in this area will be able to understand.

In order to develop this language, I must first look to the most outstanding or unique feature of this area, which I have determined to be the culture of the people, and then I must consider the factors which contribute to this feature and the contributions they actually make. The largest influencing factor on this culture, is the dominance of the natural environment. These people have a much greater knowledge and understanding, and inturn, appreciation for the landscape because it is so abundant, and plays such a large role in their lives, unlike urbanites, who may take a ski vacation to the mountains once a year, or go camping at a KOA campground and claim to have been "one with nature". I think that in seeking an architectural language, defining the "essence" of this area is most important and the key to accomplishing this, is to expand on this unique relationship of the people with nature while at the same time, capitalize on the cultural naivety of the built environment, not as a detrimental aspect, on the contrary; as a positive quality that will induce a culturally appropriate architectural language.

After researching design in nature, I decided that Christian Norberg-Schultz, in his book, Genius Loci, provided very valuable information that was suitable for my project. His description of the characteristics of the Nordic Forest were very similar to mine, even though he was referring to the Norwegian Landscape, while I was referring to that of Canada. He sites the Nordic Forest as being distinguishable by the following phenomena --

1. The ground is rarely continuous -- it is subdivided and has a varied relief -- rocks, depressions, groves, glades, bushes -- create a rich "microstructure".
2. The sun is relatively low -- the play of light and shadow -- clouds and vegetation act as enriching "filters".
3. Water is present often as a dynamic element -- both as running streams and quiet reflecting ponds.
4. The quality of the air is constantly changing -- from fog to refreshing ozone.

In general, we may say that the Nordic Landscape is characterized by an indefinite multiple of different places. Behind every hillock and rock there is a new place, and only exceptionally the landscape is unified to form a simpler, univocal space. In the Nordic Landscape, therefore, men encounter a host of natural "forces" whereas a general unifying order is lacking.³¹

Norberg-Schultz goes on to say that:

Direct participation is more important than abstraction of elements and order. The participation is not social -- but individual -- each person must find his own "hiding-place" in nature -- to find a place in wild nature -- between rocks and conifers -- preferably next to a swift stream of water.³²

Therefore, I am not suggesting that I try to change the people's philosophies of the built environment, but instead I will try to show them, through my design, that architecture can be used to enhance their perceptions of and in nature, rather than to overpower them, or fade out into them. I do not, then, wish to design foreground architecture that will dominate the landscape -- I hope to use the landscape and its characteristics to guide me in the direction of a compatible cohabitation, rather than imitation, with its architecture. Because architecture is man-made, and not natural, it should not try to look as if it were a part of nature, but should use nature's elements to reinforce itself as architecture. F. David Martin

proposes that: "The architect shelters an inner space from an outer space in such a way that we can use the inner space for practical purposes, at the same time helping us to perceive both the inner and outer spaces as more intrinsically interesting."³³ This appears to me to be a relevant way to capture the indigenous features of the natural landscape. Christian Norberg-Schultz agrees, stating that:

Dwelling in nature is not a simple question of "refuge". Rather it means to understand the given environment as a set of "insides" from the macro down to the micro level. To dwell between heaven and earth means to "settle" in the "multifarious in-between", that is, to concretize the general situation as a man-made place.³⁴

Although the natural landscape of the "Nordic Forest" is composed of "an interacting multiple of unintelligible detail -- as opposed to the desert landscape where there are only a few simple phenomena,"³⁵ the architecture should not strive to compete with this detail by introducing intricate detailing itself. Furthermore, the people of this area appear to desire minimal detail in their built environment, judging from the character of the existing architecture. Instead, they seem to be more concerned with structure and functionalism. Embellishment does not appear to belong in this region; the people seem to appreciate the complexities found in the landscape more than those found in the built environment. For this reason, structure should play a key role in the design solution. Again, Christian Norberg-Schultz sums up this proposal, stating:

Meaning and character cannot be interpreted in purely formal or aesthetic terms, but are, as we have already pointed out, intimately connected with making . . . The character of a work of architecture is therefore first of all determined by the kind of construction used; whether it is skeletal, open and transparent (potentially or in fact), or massive and enclosed. And secondly, by the making as such: binding, joining, erecting etc. These processes express how the meaning of the work becomes a "thing". Thus, Mies van der Rohe said: "Architecture starts when you put two bricks carefully upon each other."³⁶

Frampton agrees, expressing his philosophies by saying this:

Despite the critical importance of topography and light, the primary principle of architectural autonomy resides in the tectonic rather than the scenographic: that is to say, this autonomy is embodied in the revealed ligaments of the construction and in the way in which the syntactical form

of the structure explicitly resists the action of gravity.³⁷
He quotes architectural historian, Stanford Anderson, who wrote, in 1852:

"Tektonic" referred not just to the activity of making the material requisite construction . . . but rather to the activity that raises this construction to an art form. . . . The functionally adequate form must be adapted so as to give expression to its function. The sense of bearing provided by the entasis of Greek Columns became the touchstone of this concept of Tektonic.³⁸

Thus, in the same way the Greeks were able to derive an architectural language that was so reflective of their society and that today still conveys the spirit of their culture and surroundings, I am attempting to derive an architectural language that will convey the same emotions and information about the culture and the surroundings of the Interior of British Columbia. Although the language will be totally different, it should produce, paradoxically, similar results, in very different ways.

Proposal

My intentions are to utilize the combination Training Centre/Art school as a vehicle to further develop and explore the theories I have discussed to this point. I must convert these theories; this language I have talked about, into architecture. For this reason, my main concern will not lie with programming the facility, but rather with creating the image and captivating the essence of the natural environment within the built environment.

Because I agree with Christian Norberg-Schulz's characterization of the Nordic Landscape as being an "infinite multiple of different places with many complex details; I would propose that my design include several individual components rather than one all encompassing superstructure that would dominate the landscape. Instead, each structure would be individually suited to its own particular micro-environment. The climate will definitely influence the form of these buildings. They should include as a response to the severe weather conditions, steeply pitched roofs to alleviate snow loads, and compact two-storied structures to conserve heat. The topography of the chosen site is also very irregular, and the buildings should conform to this topography.

I have stressed the importance of structure in my conclusion; it should be simply expressed, rather than concealed. The people of this area understand and inturn appreciate structural integrity.

Careful consideration should be given to materials. Wood is the obvious choice for several reasons -- its abundance in the area, which inturn makes it very economical, the people's familiarity and understanding of its characteristics, its suitability to the natural environment. However, other materials such as metals and concrete should not be omitted as possibilities just because of wood's popularity. These other materials can be used in very functionally expressive ways -- either by themselves or in conjunction with wood. Familiarity and tradition should not inhibit innovation.

Economy will also play a major role in this design. People -- especially the people in this area appreciate and value economy in building. As

Moshe Safdie points out:

The force of economy in design is totally negative in our culture. Rather than defining objectives and then applying ingenuity, inventiveness and technology as a means of achieving them, we take the easy way out by compromising on the goals. Why break one's back to find better materials or more efficient ways to enclose or heat space, when the bureaucracy will simply ignore the basic requirements. This procedure must be reversed so the users are allowed to participate in the decision-making. It is only at this point that a situation will exist where the force of the economy is positive and will restore the healthy conflict between needs and means. This will challenge the architect and builder and developer to extend the building process so as to achieve the most with the least rather than achieve economies at the expense of quality.³⁹

This facility is not meant to be foreground architecture -- a showplace -- so economy should be and is a very real and important factor.

Other important considerations include the "Delight" -- the visual and symbolic aspects of a design, also known as aesthetics. As I said earlier, this requirement can be partially, if not totally fulfilled by an expressive structural system. Detailing should be minimal, or at least refined and applied in such a way that it will not compete with the intricacies of the natural environment.

The landscape will obviously play a very large role in this design. It will remain as close to its natural state as possible, with the exception of necessary cross-country ski trails that will have to be carved out of the forest. Although the structures themselves will be compact, there should be ample opportunity to allow opening several of the spaces up to the outside to enable them to interact directly with nature.

Programming

The combination of two such functionally diverse facilities presented me with a definite challenge. In reality, an additional thesis could be written on the complexities and difficulties of programming this facility. However, I chose not to fully explore this aspect of design, but instead to concentrate on design theories. The limited amount of programming I did do, resulted in spacial allocations based on similar individual facility types, and the requests of the authorities I interviewed.

I found the Ski Facility would require housing for three coaches, and twenty-two to twenty-five team members, as well as an administrative staff which would range in number from three to six. Occasionally a racing clinic or a race itself would be held at the facility, substantially raising the number of people utilizing the facility. These must be considered in the design solution, but should not control it. Sleeping accommodations on the site are required for the team members and staff, and in the event of a race or clinic, the additional people could be accommodated in Wells or even Quesnel.

The major requirement of this facility is not even contained within the actual structure, but rather, is a twenty kilometer ski trail in a loop configuration containing an elevational variation of approximately 1600 feet. Because of the requirements of this trail, the facility should locate in a valley with fairly continuous terrain rather than one with extreme topographical features such as rock faces or deep ravines. The trail would optimumly be paved so it could be used for roller-skiing in the off-season, and artificially lit so it could be used for night skiing. It is convenient for the origin of the trail to be near a large clearing, or a lake to provide space for races that feature a mass start.

The facility itself should contain a gymnasium for indoor workouts, a weight room, a training room for fitness evaluation, a spa area, locker rooms, a waxing room, a secure ski storage area with easy access to the waxing room, the locker room and the outdoors, and a classroom for the review of video tapes and other instruction. A communal eating situation

is most desirable both for convenience and to ensure the athletes maintain a proper diet. Because these people will be spending a great deal of time in this facility, it is important that a leisure area be provided for the group as a whole, but also that there be places for individuals to get away and be by themselves. The majority of the Training Centre's usage will occur during the months when there is snow on the ground: from mid-October to early-May. However, there may be some times during the Summer and Autumn, before or after the Art School sessions, when the facility will be utilized by either the national team or one of the provincial teams for dryland training.

The Island Mountain School of Arts currently operates for one two-week session each summer with several additional weekend workshops, but wishes to expand to include first one - two-week session and one - four-week session with additional workshops, and eventually, operate for the entire summer.

Currently the enrollment is approximately ninety students, with eight instructors and a director and secretary that are both Wells residents. Most of the students and instructors are from outside of the Cariboo, so require accommodations. However, because of the vast opportunity for hiking and camping, many people, including both families and single persons, prefer to camp. By providing the accommodations necessary for the ski facility, there should be adequate accommodation for this facility. Any additional participants will be able to patronize the local businesses and find lodging in Wells. In the future, if required, self-sufficient cabins could be added to accommodate an inflated enrollment.

The student/instructor ratio is approximately 1:10, depending on the class, and currently the classes could be accommodated in a facility that had a classroom for Art history, Art Appreciation, Creative Writing and Small Group Music Instruction; a Dance Studio for Folk Dance, Acting Improvisation, Music and Movement, Video Art, and Children's Movement; and an Art Studio for Weaving, Clay Sculpture, Water-colour painting Drawing and Children's Painting. By including these spaces, future additional classes such as Acrylic and Oil Painting, Pottery, Mixed Media, Modern and Jazz Dance, and additional Music classes could be accommodated. Space

would also be necessary for administration, art supply storage, and lockers.

While the accommodations required for this facility would not necessarily require a communal kitchen and could be self-contained units, it is perhaps preferable in this case as well that a communal kitchen and eating area be established. This would provide a community-like atmosphere for the participants and also add to the holiday-aspect of the school. The participants could submerge themselves in Art, and not have to worry about cooking and cleaning.

The cross-country ski trails would be utilizable as mountain-bike trails or just nature paths, allowing the participants access to a multitude of new places and experiences in nature.

After assessing these functions separately I compared them, and determined the spaces that could accommodate combined functions. Strange though it may seem, the outcome was as I originally anticipated, and the two facilities proved to be very compatible. I decided the administration for each function would have its own private office in addition to a combined office area that will be available for use to each function when it is in operation. There will be one classroom that will be utilized by the Art school and by the Training Centre for their individual purposes. The Studio will be used by the Art School for its various art classes and by the Training Centre as a Waxing Room. This is a very important area in a Nordic Ski Facility, and the nature of the Art Studio lends itself particularly well to this function. The studio will need a significant storage area adjacent to it for art supplies and for storage of equipment when not in use. In addition, the ski storage should be located near this area for convenient access. The ski storage area should also be near the locker rooms and have direct access to the outdoors, while maintaining security.

The Gymnasium will provide space for indoor training for the Ski Facility and for a Dance/Movement Studio for the Art School. Adjacent to it will be the locker rooms, with an outdoor Spa Area nearby that will be accessible to both functions. Also adjacent to the Gymnasium will be the Weight Room and Training Room, which are two spaces that will be utilized

only by the skiers.

The Kitchen should have access to the Gymnasium as well for large gathering that may require catering space. Also located between the Gymnasium and the Kitchen should be a First Aid Room. The facility will employ a cook, providing accomodation for him/her or the site. This person should have a first aid certificate and be able to treat any injuries that may be incurred by the patrons; therefore the First Aid Room should be easily accessible to this person.

It is undecided at this point whether a separate dining area is absolutely necessary; eating could occur in the Gymnasium or in conjunction with the leisure area -- in any case, further development is necessary before a final decision can be made.

Of course, adequate storage and service area shall be provided in the appropriate places. A full-time caretaker/maintenance person will be employed and will live on the site in one of the cabins. Various additional out-buildings will be necessary for outdoor maintenance equipment and for the storage and service of outdoor activities.

ENTRY/RECEPTION AREA	600 ft ²
- adjacent Art Gallery	
- adjacent Rest Rooms @ 100 ft ² each	200 ft ²
- reception desk	
OFFICES	
- shared open plan for each season	500 ft ²
- private individual, secure offices for each group @ 300 ft ²	600 ft ²
LECTURE/CLASSROOM	450 ft ²
GYMNASIUM/DANCE/MOVEMENT STUDIO	5000 ft ²
- equiped with portable stage	
- access to outdoors	
WEIGHT ROOM	600 ft ²
- access to locker rooms and gymnasium	
TRAINING ROOM	400 ft ²
- for analysis of athletes	
- access to lockers	
LOCKER ROOMS	500 ft ²
- adjacent to Gymnasium and Weight and Training Rooms	
- Adjacent to Studio	
- adjacent to Ski Storage	
- access to outdoors	
- access to spa area	
- 20 ft ² / person -- based on max. number using at one time.	
∴ approx. 12 men and 12 women will use each = 250 ft ² each.	
SPA	300 ft ²
- sauna and hot tub area	
- locate outdoors, near lockers	

KITCHEN	500 ft ²
- fully equipped - adjacent to dining area -- whether gym or separate dining	
FIRST AID ROOM	100 ft ²
- the cook/kitchen person should have a first aid certificate, therefore the first aid room should be located near the kitchen and also the gymnasium area.	
FACILITY STORAGE AND MAINTENANCE ROOM	400 ft ²
- including laundry area	
STUDIO/SKI MAINTENANCE	1000 ft ²
- with adjacent storage to store equipment in off seasons - access to outdoors	
ADJACENT SKI EQUIPMENT STORAGE	250 ft ²
- near lockers - access to outdoors - secure	
ART SUPPLY STORAGE	250 ft ²
- near studio	
LEISURE AREA	500 ft ²
- for relaxing, games, group activities - access to outdoor area	
DINING AREA (OPTIONAL)	500 ft ²
- may locate either in Gymnasium or classroom instead - this room could act as an additional classroom	
AREA SUB-TOTAL	12,950 ft ²

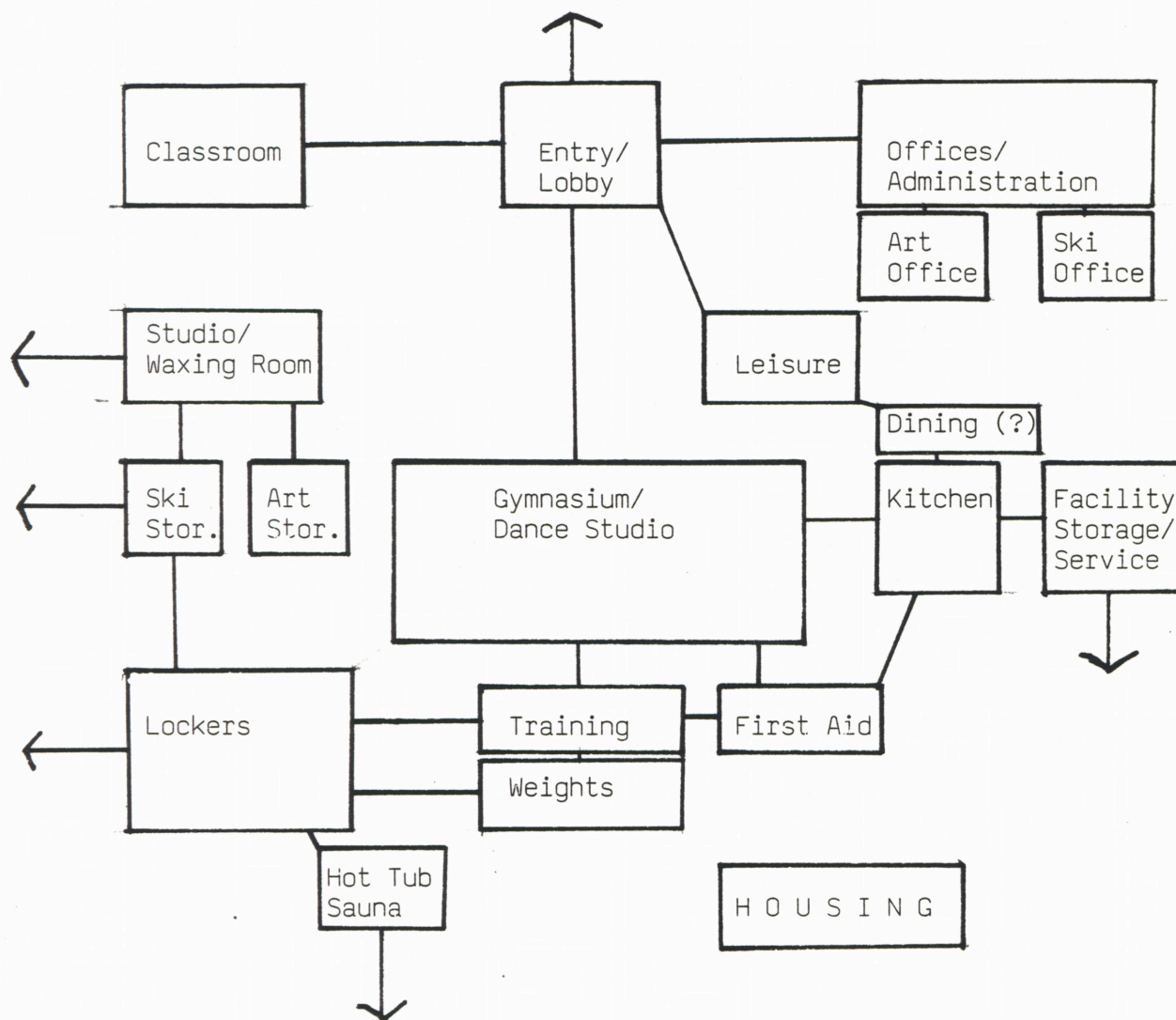
SLEEPING ACCOMODATIONS

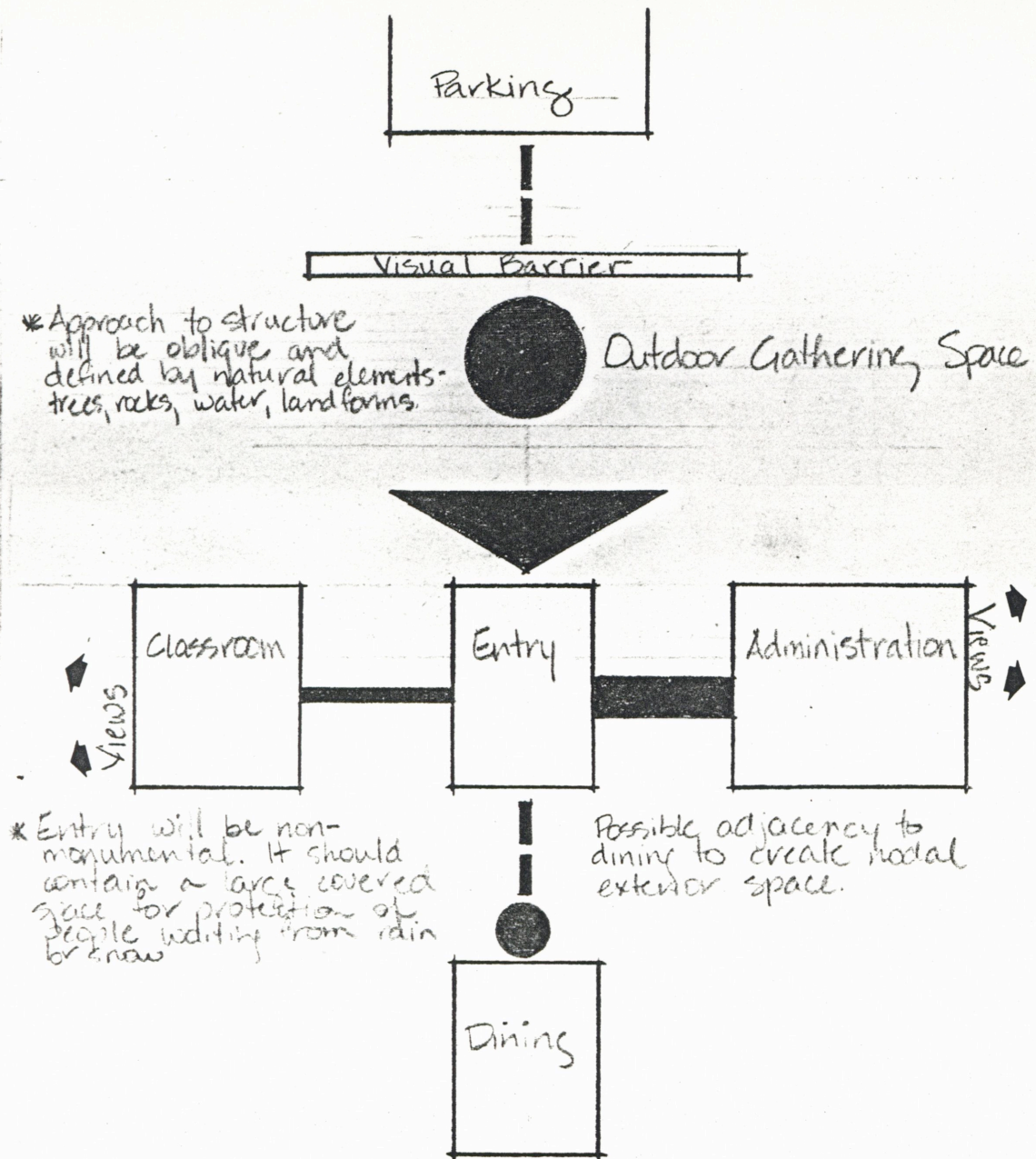
- cabin for the cook	800 ft ²
- cabin for the caretaker	800 ft ²
- 4 cabins to sleep 2 @ 400 ft ² each	1600 ft ²
- 6 cabins to sleep 6 @ 600 ft ² each	3600 ft ²

TOTAL AREA

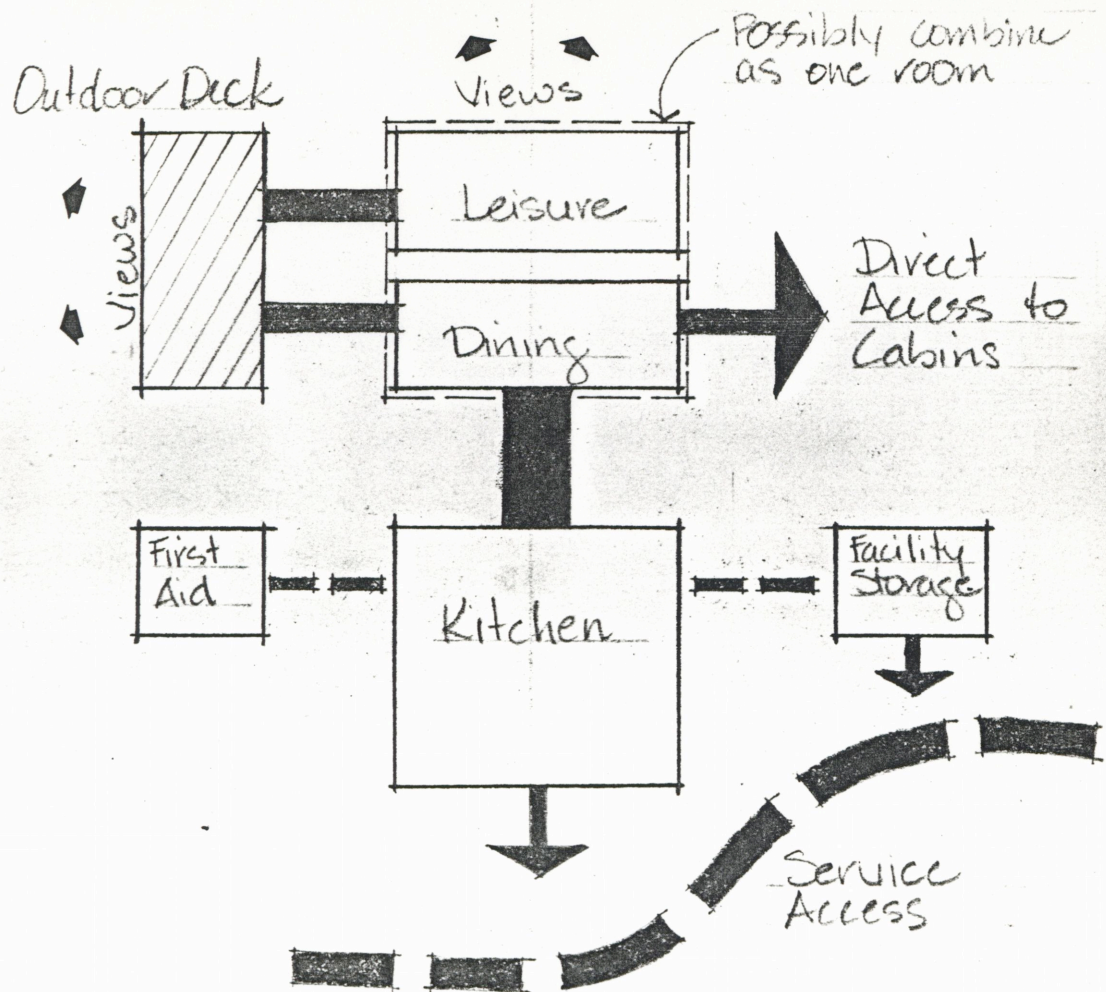
19,750 ft²

PROXIMITY DIAGRAM

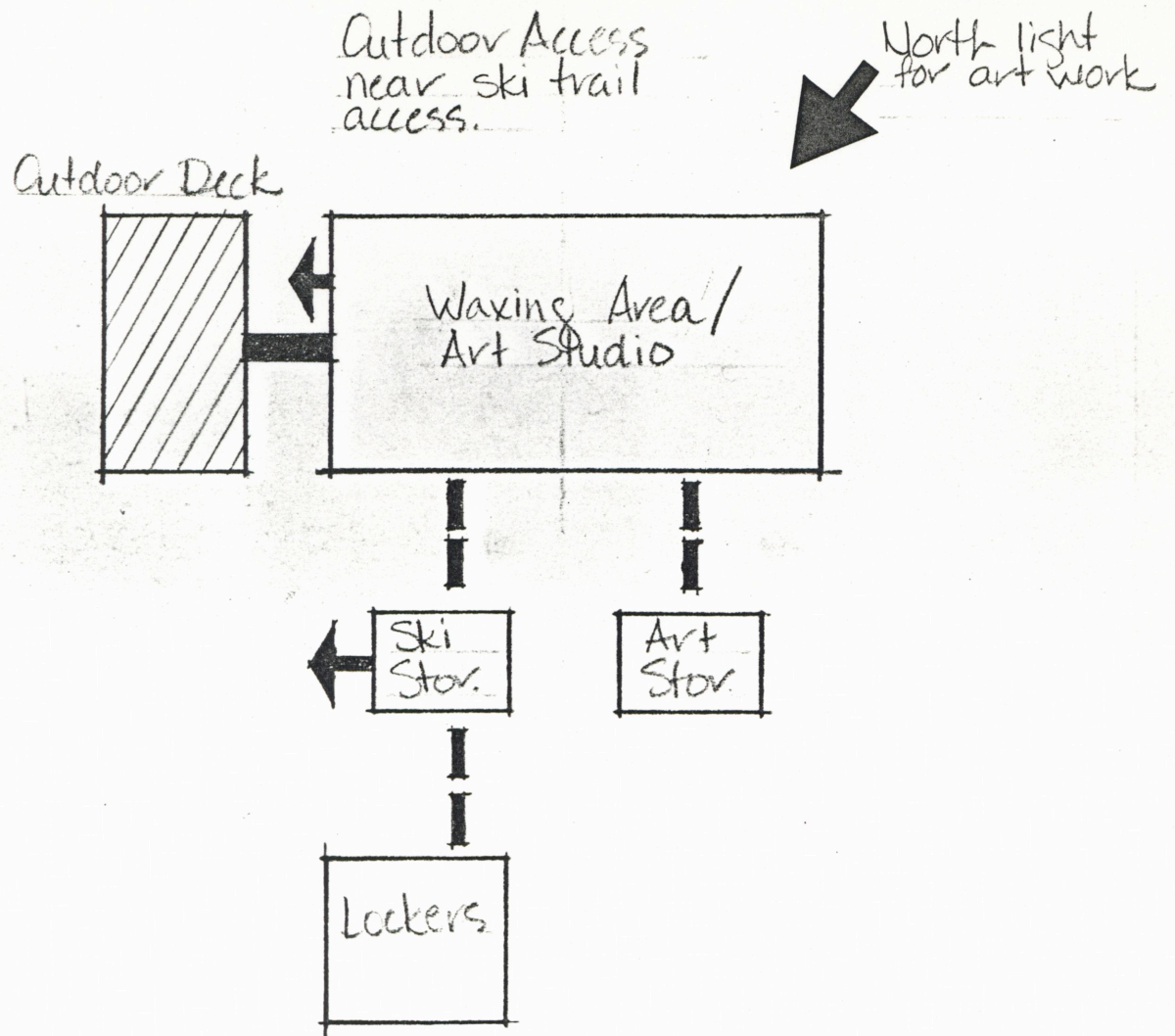




Entry

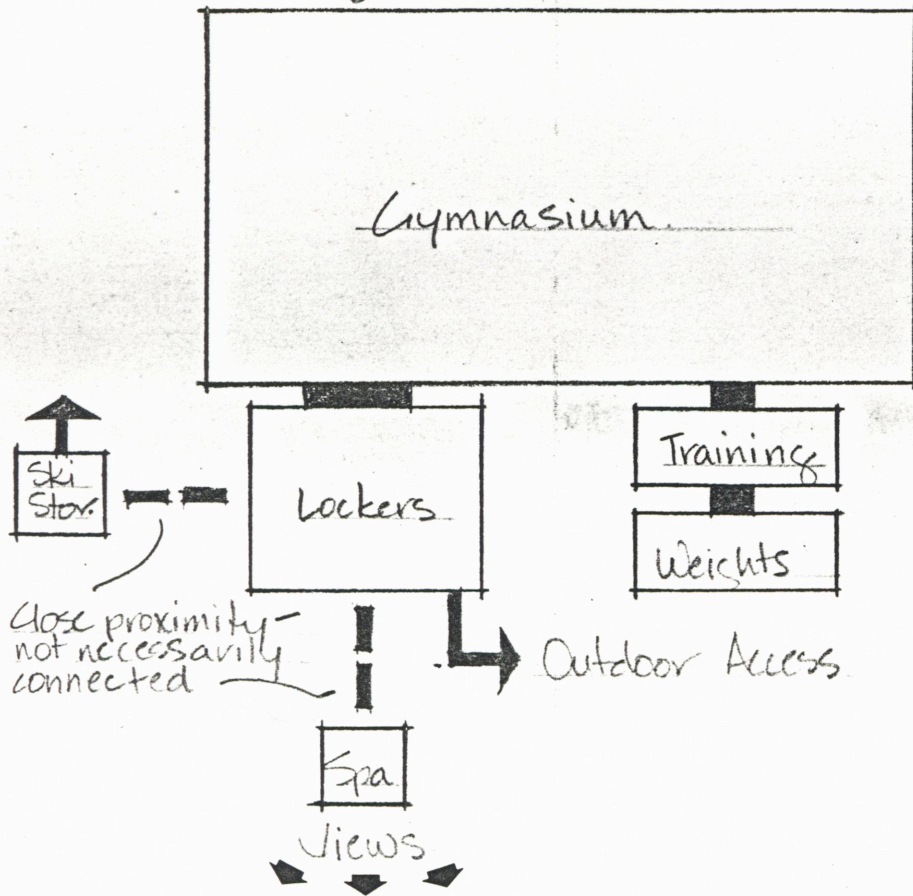


Dining



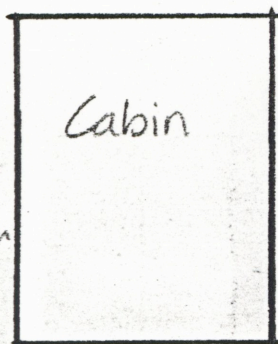
Studio

- Views / Sun access not impt. for this building
- Minimize impact of large structure



Gymnasium

Each cabin will be placed individually in its own unique micro-site with little interaction with neighbouring cabins.



Easy access to outdoors and views South facing openings.

Direct access route to dining - should be well-defined and interesting.



Accommodation

Appendix

¹George Woodcock, The Canadians, (Don Mills, Ont.: Fitzhenry and Whiteside Limited, 1979), p. 196.

²Charles Moore, Kathryn Smith, Peter Becker, American Domestic Vernacular Architecture: Home Sweet Home, (New York: Rizzoli International Publications Inc., 1983) p. 13.

³Moshe Safdie, Form and Purpose,

⁴Ibid., p. 125.

⁵Ibid., p. 126.

⁶Sibyl Moholy-Nagy, Native Genius in Anonymous Architecture, (New York: Horizon Press Inc., 1957), p. 42.

⁷Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance",

⁸Ibid., p. 20.

⁹Ibid., p. 21.

¹⁰Safdie, Form and Purpose, p. 97.

¹¹Kingston Heath, "Architecture as Artifact: Defining the Nature of vernacular", Unpublished Article, pp. 4 and 7.

¹²Moholy-Nagy, Native Genius In Anonymous Architecture, p. 37.

¹³Interview with Paul and Wendy vanDonkelaar, Quesnel residents and Cross-country ski experts, Quesnel, B.C., 27 December 1986.

¹⁴Kilbourne, William, ed., Canada: A Guide to the Peaceable Kingdom, (Toronto: Macmillan of Canada, 1970), p. 330.

¹⁵Woodcock, The Canadians, p. 193.

¹⁶Ibid., p. 193.

¹⁷Ibid., p. 195.

¹⁸Ibid., p. 195.

¹⁹Bernard Rudofsky, Architecture Without Architects, (New York: Harcourt, Brace, Jonanovich, 1964), p. 58.

²⁰Idem, The Prodigious Builders, (New York: Harcourt, Brace, Jonanovich, 1977), p. 256.

²¹F. David Martin, "Architecture and the Aesthetic Appreciation of the Natural Environment", Journal of Aesthetics and Art Criticism, p. 190.

²²Malcolm Quantrill, "Experience and Memory," Unpublished Manuscript, 1983, p. 13.

²³Martin, "Architecture and the Aesthetic Appreciation of the Natural Environment," p. 190.

- ²⁴Safdie, Form and Purpose, p. 89.
- ²⁵Robert L. Breeden, ed., Exploring Canada From Sea to Sea, (Washington, D.C.: National Geographic Society, 1967), p. 156.
- ²⁶Quantrill, "Experience and Memory," p. 13.
- ²⁷Safdie, Form and Purpose, p. 11.
- ²⁸Rudofsky, The Prodigious Builders, p. 266.
- ²⁹Martin, "Architecture and the Aesthetic Appreciation of the Natural Environment," p. 191.
- ³⁰Ibid., p. 191.
- ³¹Christian Norberg-Schultz, Genius Loci Towards a Phenomenology of Architecture, (New York: Rizzoli International Publications, Inc., 1979), p. 39.
- ³²Ibid., p. 41.
- ³³Martin, "Architecture and the Aesthetic Appreciation of the Natural Environment," p. 190.
- ³⁴Norberg-Schulz, Genius Loci Towards a Phenomenology of Architecture, p. 48.
- ³⁵Ibid., p. 42.
- ³⁶Ibid., p. 66.
- ³⁷Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," p. 27.
- ³⁸Ibid., p. 28.
- ³⁹Safdie, Form and Purpose, p. 76.

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Entry

Tower

Siting

Reality vs RESPONSE

