

GEOG 220

Vernacular architecture: a key to cultural regions

GEOG 220 “Place, Space and Identity”
Alan Nash

What we did last time...place and landscape

- In our last class we looked at the idea of Topophilia.
- We saw that “place” is a deeply personal and individual construct for each of us.
- If we want to think more generally about “place”, then geographers tend to think how the “cultural region” serves to summarize how a group sees or uses aspects of place – especially those that create a sense of regional or group identity – i.e. folk architecture, local dialects use etc. – we will start to look at these today.
- In passing, with regard to the idea of landscape, we also saw how those group norms {or cultures} influence how we as individuals think about or evaluate types of landscape – whether they are everyday or spectacular [and yes- these are themselves judgements that we learn from our cultures)
- All of this helps us understand place making and place marketing

Why are we interested in this?

- The study of vernacular architecture is one that has been used by many cultural geographers in their study of cultural regions, how these are formed, identified and sustained.

“Ordinary” vs “Spectacular” landscapes

- Ordinary
 - Most geographers would say we study the everyday world of people, the ordinary landscape, the “vernacular”
 - **“vernacular” means “native” or “from the land of one’s birth”** – derived from the Latin word *vernaculus*, “a slave born in his/her owner’s house”)
 - Examples: Terry Jordan, Wilbur Zelinsky. Much of their work deals with issues such as folk housing and we can look at some of this as an example.

“vernacular” ?

- Recall “*vernacular*” means “native to its region”
- We use “*vernacular architecture*” as one of the guides to what are distinctive features of a cultural region
 - There are others – language (accents)
 - Music (folk music)
 - Food (local “iconic foods” such as smoked meat
 - ----- can you think of any thing else??

- “vernacular architecture” can be
 - the oldest types of building (“folk architecture”) – built using local materials, old designs and old artisanal construction ways
 - 17th, 18th, 19th c buildings that are likely more adapted to the local environment, and built with more modern, industrial techniques
 - or very modern types of building – such as skyscrapers – that are found in an area.
- The key is that vernacular architecture is typical (diagnostic) of a cultural region.

Always better to start with some pictures ...

Here are some examples of 19thC barns from parts of New England

This Missouri barn once was a graceful presence on the land, but today only its skeleton survives. Below: This saltbox barn is unusual because the short side of the roof is broken by three gabled dormers and the ridgeline is topped with two ventilation hoods. Overleaf: A Michigan barn has a snub-nosed gable roof made entirely of tile.



Purple martin holes under the gambrel roof peak invite nesters to this bank barn in Polk County, Pennsylvania.



Source; *The Barn Book* by Carolyn Janik (NY: The Image Bank, 1990)

And here are some barns –
from a museum in Stockholm



Yes - Vernacular architecture is sometimes celebrated in museums



The Bucharest
Folk Museum,
Romania

The Bucharest Folk Museum









SĂLCIU DE JOS, ALBA

Gospodărie, 1815

Salciua de Jos este o localitate situată în Munții Apuseni, pe valea Arieșului. Este atestată documentar din anul 1365. Ocupațiile de bază au fost creșterea animalelor și agricultura, iar locuitorii mai practicau albinăritul și aurărul (spalarea aurului din aluvium).

Construită în 1815, casa și cămară din satul Salciua de Jos au fost cedate muzeului de către fostul proprietar, cu condiția să i se ridice o altă casă, de aceleasi dimensiuni, dar cu acoperis de țiglă.

Atât casa, cât și cămară sunt construite din cununi de bârme de brad cioplite în patru feje. Armonia fațadelor este imboscată de șirul de stâlpi și arcase de la prispe.

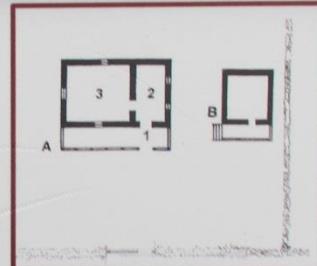
Acoperișul, cu pantă repezi, este de trei ori mai înalt decât peretii și are o învelitoare realizată din păie de grâu „calcate cu piciorul”.

Casa reprezintă tipul cel mai răspândit pentru secolul XIX-lea și începutul secolului al XX-lea, cu prisipă, cameră de locuit și tindă caldă. Mobilierul încăperii de locuit cuprinde un pat înalt fixat pe două laturi între bârnamele peretilor, lavițe, o masă înaltă, câteva scaune cu spătar cioplit, lazi de zestre, un leagân atarnat de grinzile tavanișului. În tindă este amplasată o vatră înaltă cu cos piramidal suspendat, construit din placi de bazalt. Prezența vatrui a permis, prin adăugarea unui pat, transformarea tindei într-o a doua cameră de locuit.

Household, 1815

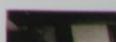
Salciua de Jos is a settlement from Apuseni Mountains, on Arieș valley. It is documentary attested since 1365. The basic occupations were husbandry and agriculture, and the inhabitants also practiced apiculture and gold panning.

Built in 1815, the house and pantry from Salciua de Jos Village were donated to the museum from the former owner in exchange for having another house built, of the same size, but with a tile roof.



Structura gospodăriei
A. Casă;
B. Cameră pe pivniță
Planul casei
1. Prispă;
2. Cameră de intrare (tindă);
3. Cameră de locuit

Household structure
A. House;
B. Pantry over cellar
House plan
1. Porch;
2. Entrance room;
3. Living room

A wooden church



The Bucharest Folk Museum



Here we see an interesting local way of making the corner joints of the church

Another church – note different joints



A dove cote ?

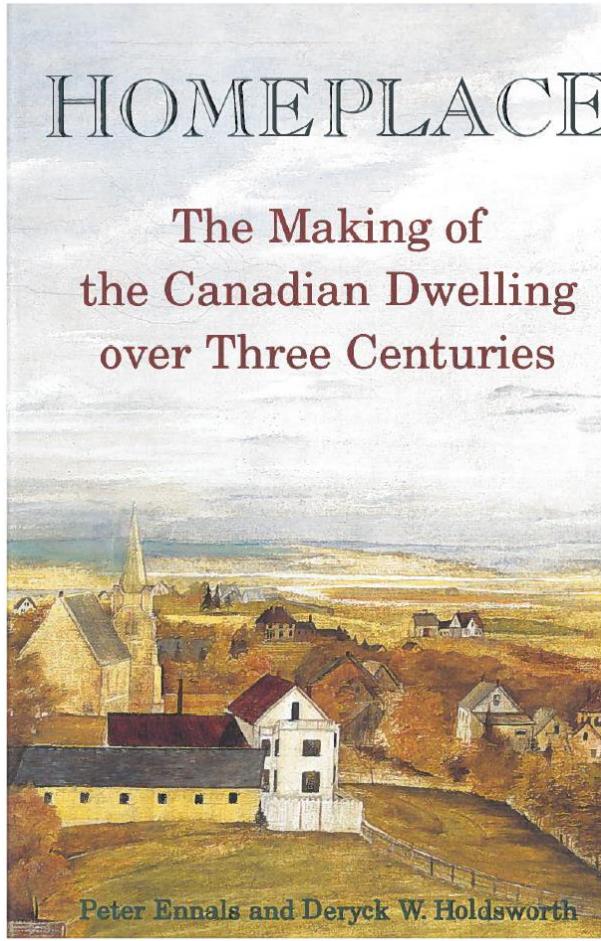


The Bucharest Folk Museum



Example of a vernacular type of Romanian fence

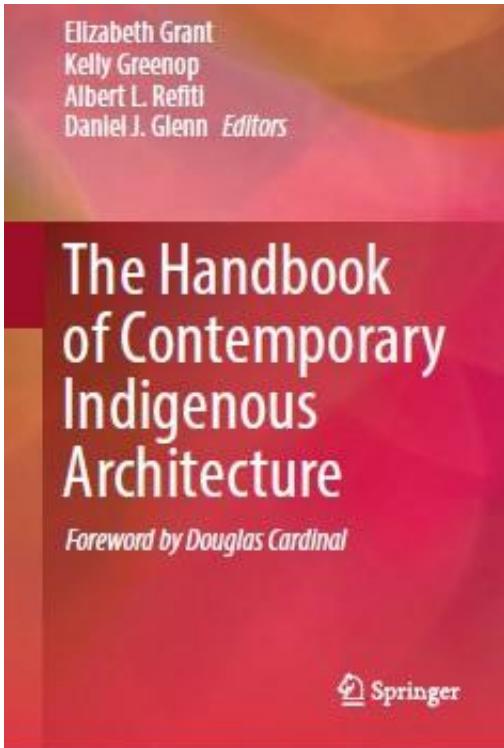
The best Canadian book on this topic



- Published by University of Toronto Press, 1998.
- By Peter Ennals and Deryck Holdsworth
- **BUT PLEASE NOTE THIS IS A VOLUNTARY DON'T READ UNLESS YOU WANT TO BOOK**

- Perhaps – contrary to what you'd expect (?) it is a field which sees new and important work all the time
- i.e patterns of indigenous architecture
- gender

Only recently are we recognizing the indigenous contribution to American and Canadian architecture



Available as an e-book



Fig. 8.4 Gathering Circle and Spirit Garden (*Photograph Calvin Brook*)

In Thunder Bay



fig. 7.10 National Museum of the American Indian (*Photograph* Whitespace, NMAI)

It is clear that he sees the building as broadly Indigenous.

It's difficult to precisely what makes this a Native place, the elements are so intertwined throughout the whole building. When you step on to the site, it's going to feel different from other places in Washington, more connected to the natural world (Jones 2004: 73).

And the importance of gender

Gender, Class, and Shelter

PERSPECTIVES IN VERNACULAR ARCHITECTURE, V

Edited by
Elizabeth Collins Cromley
and
Carter L. Hudgins

1995

The University of Tennessee Press
Knoxville

Chapter 1

Gender as a Category of Analysis in Vernacular Architecture Studies

Angel Kwolek-Folland

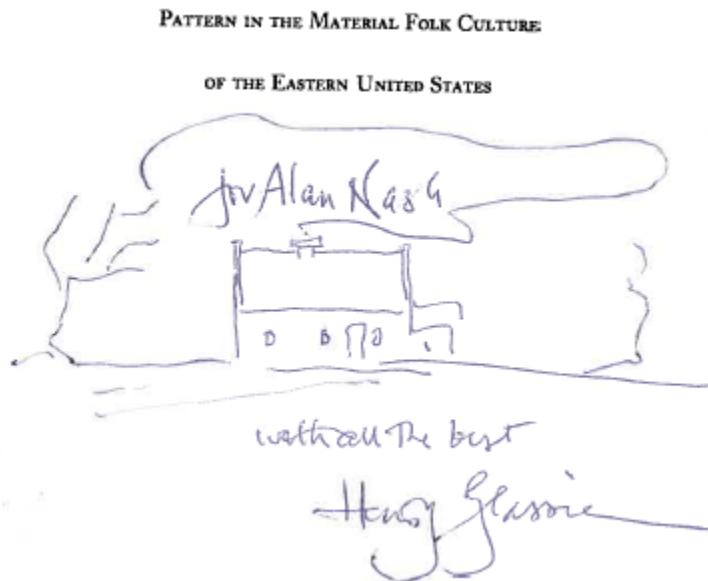
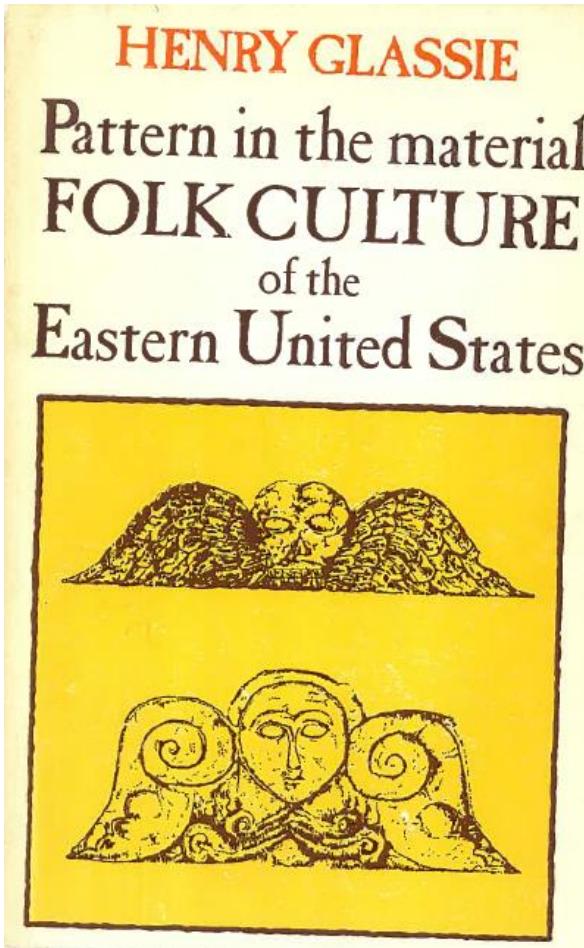
parents and siblings are not necessarily vested in the family in the same way. Some historians, in fact, see the family as the basic unit of social and political struggle over allocation of resources, control over reproductive issues, and the sexual division of labor.¹¹ Thus, to talk about a "house" or even a farmstead as a single unit of construction and experience is inaccurate, since men, women, and children make different contributions to the shape of family life. It is especially inaccurate if the paradigm of that experience is male, since women's predominant place of work throughout our history has been within the household. Joan Jensen's re-

Quote from p 5

Most important USA work

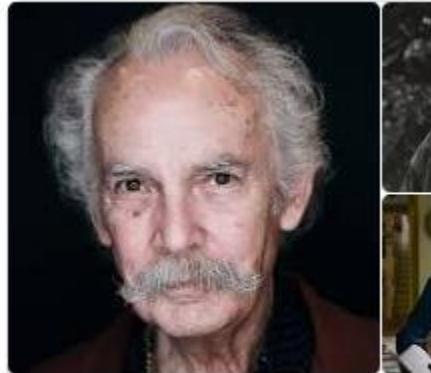
- N. American folk housing first researched by Fred B. Kniffen (whose map of diffusion I use below) and Terry Jordan (whose summary of diagrams from his textbook) follows this slide... and Henry Glassie

The other classic in this field is by Henry Glassie



Philadelphia: University of Pennsylvania Press, 1968

Henry Glassie (1941-)



Henry Glassie

Folklorist

- If you are interested,
- Check him out on Wikipedia...
- Film on him called “Fieldwork”
- His latest work has been in Turkey
- And the folk religious sculptures of NE Brazil

Henry Glassie's influential ideas

Fieldwork

- History and stories are selective...whereas maps miss nothing.

Passing the time in Ballymenone

- Stories that are about a series of events at a number of particular sites -- do not have to be told in a specific chronological order – they can be ordered geographically, and by how you choose to go round the area
 - {My Example: a visit to site of Battle of the Little Big Horn}

Now – lets look at a case study

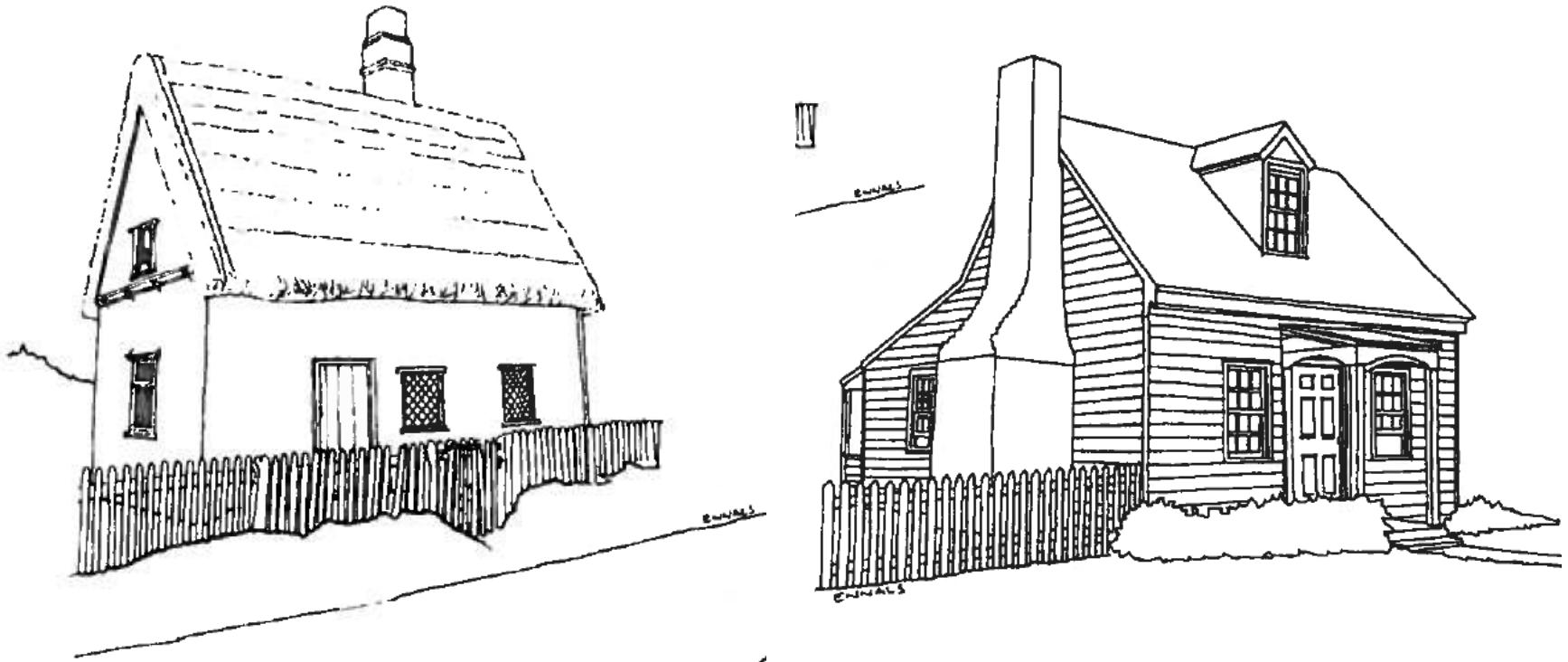
- We will use the work of Glassie, Kniffen and Jordan to look at some patterns in Eastern USA vernacular architecture

USA folk housing

- The basic argument is that the basic form of the classic small English or Irish cottage was the origins of the US house in E USA, but that it soon altered its design [depending on which of the 3 main cultural hearths of the US we look at] into these 3 new types:
 - New England (The Cape Cod house)
 - Mid-Atlantic (The “I” house)
 - Southern/ Lower Chesapeake/Tidewater (The Tidewater house)

Some basic forms of classic English cottages

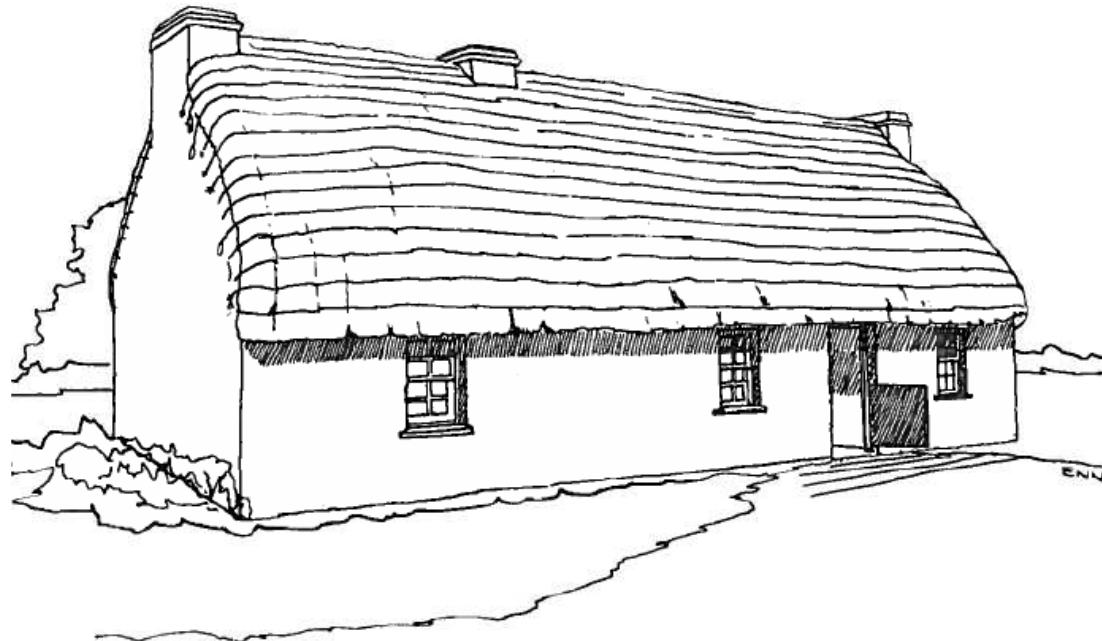
(from Ennals and Holdsworth 1998, p 54)



Irish folk house – also an influential early form

(Ennals and Holdsworth 1998)

The Folk House 77



3.11 The Irish folk house. Built of stone with a thatched roof, the dwelling consists of two principal rooms, one of which has opposing fireplaces. Houses employing this plan, though built of various local materials, were found widely throughout the British Isles.

- This basic cottage design is brought by settlers to three different parts of the E USA
- These are called “cultural hearths” as these are regions where some very distinctive different patterns of life are developed by the early European settlers
- Lets look at these three:

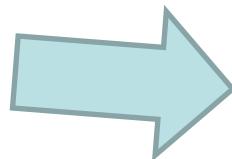
*English cottage morphs to Cape Cod or Salt Box types in
the New England hearth*

- English cottage

English cottage morphs
to these two types



One-room "English cottage"



"Cape Cod"



"Salt Box" house

In Middle Atlantic “Hearth”, cottage morphs to “I” house

- English cottage
- English cottage morphs to



One-room “English cottage”



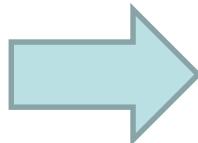
“I” house

*In the Southern hearth, the cottage morphs to the
tidewater raised cottage*

- English cottage
- English cottage
Morphs to the
Tidewater raised
cottage



One-room "English
cottage"



Tidewater raised
cottage

- The following slide is a quick summary
- Note that we have only talked about a few types (shown by blue arrow) in each cultural hearth of the E USA – at least so far

Some New England Folk Houses



"Upright and Wing"



"Cape Cod"



One-room "English cottage"

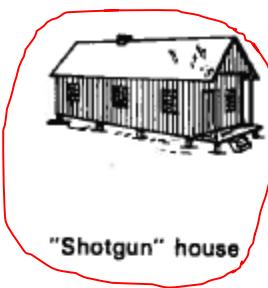


New England
"Large"



"Salt Box" house

Some Lower Southern Folk Houses



"Shotgun" house



Tidewater raised
cottage



"Dogtrot" house



Louisiana "Creole"
house

Some Middle Atlantic Folk Houses



Single-pen log
house



"Cumberland"
house



Log "Saddlebag"
house, front view



"I" house



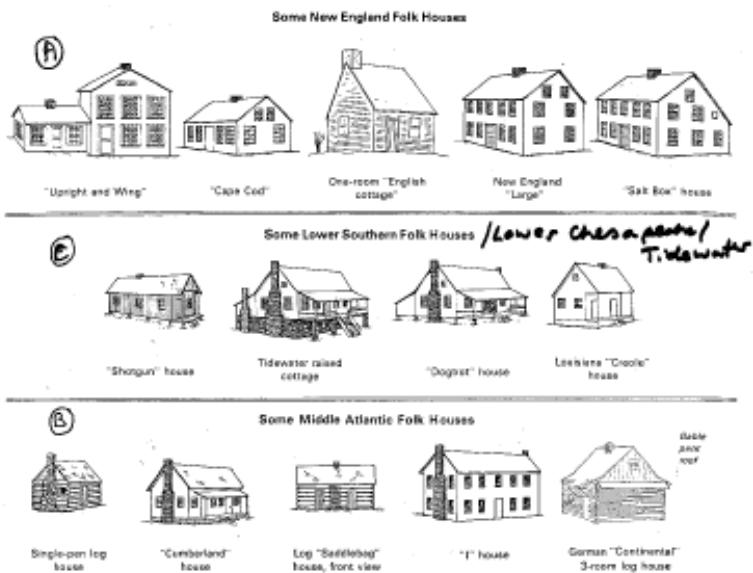
German "Continental"
3-room log house

Gable
pent
roof

USA folk housing

- Once established in these three regions, these three types then become the standards that are then taken out across [diffusion] over much of the USA by subsequent waves of migrants

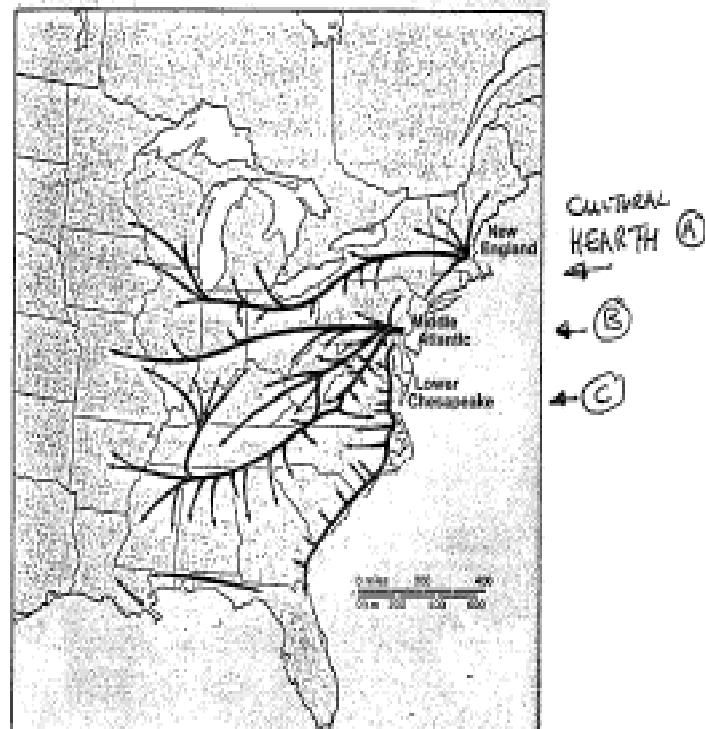
Terry Jordan's research on USA folk housing shows how they spread



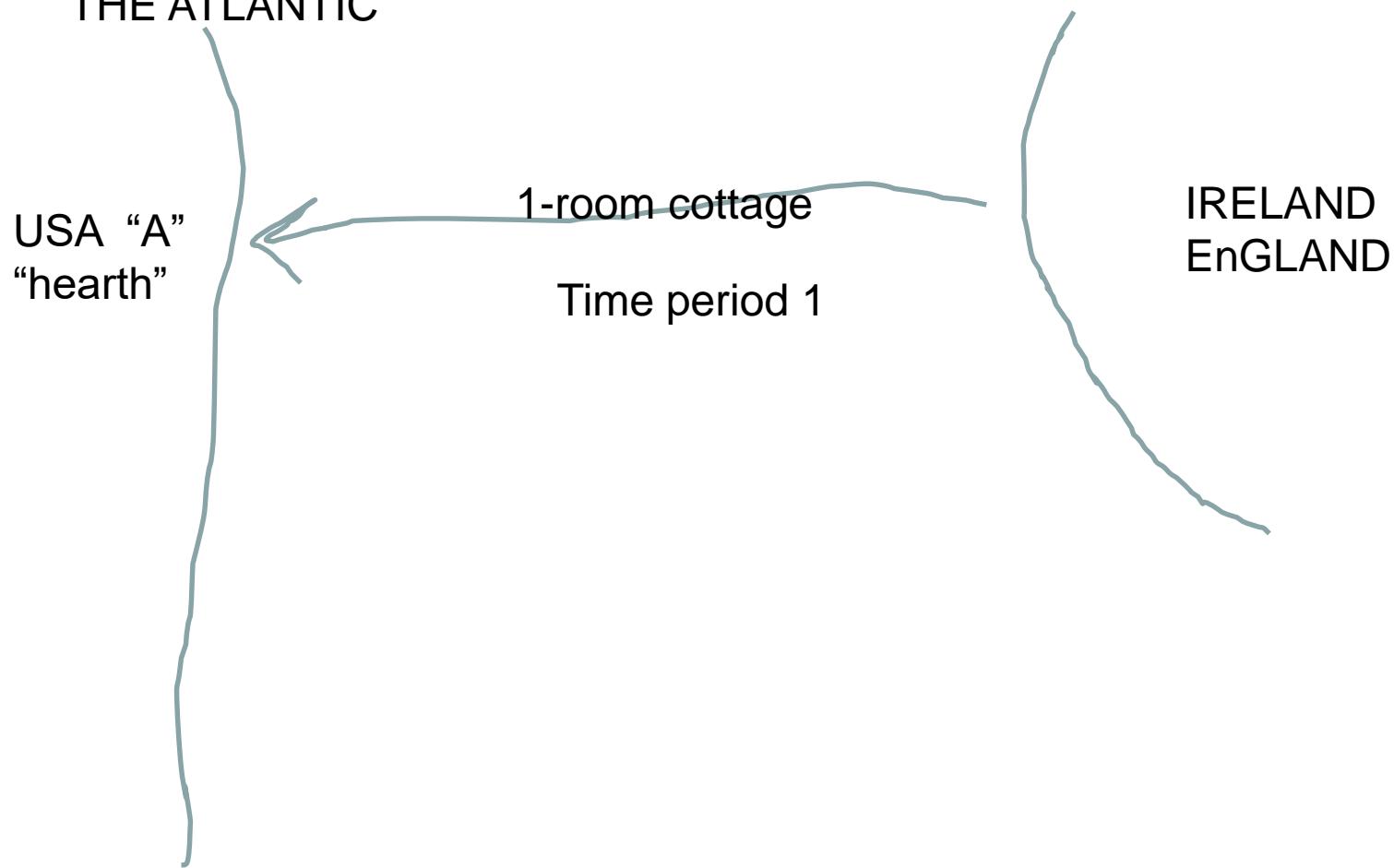
Architectural source areas and diffusion routes as suggested by
Fred Kniffen.

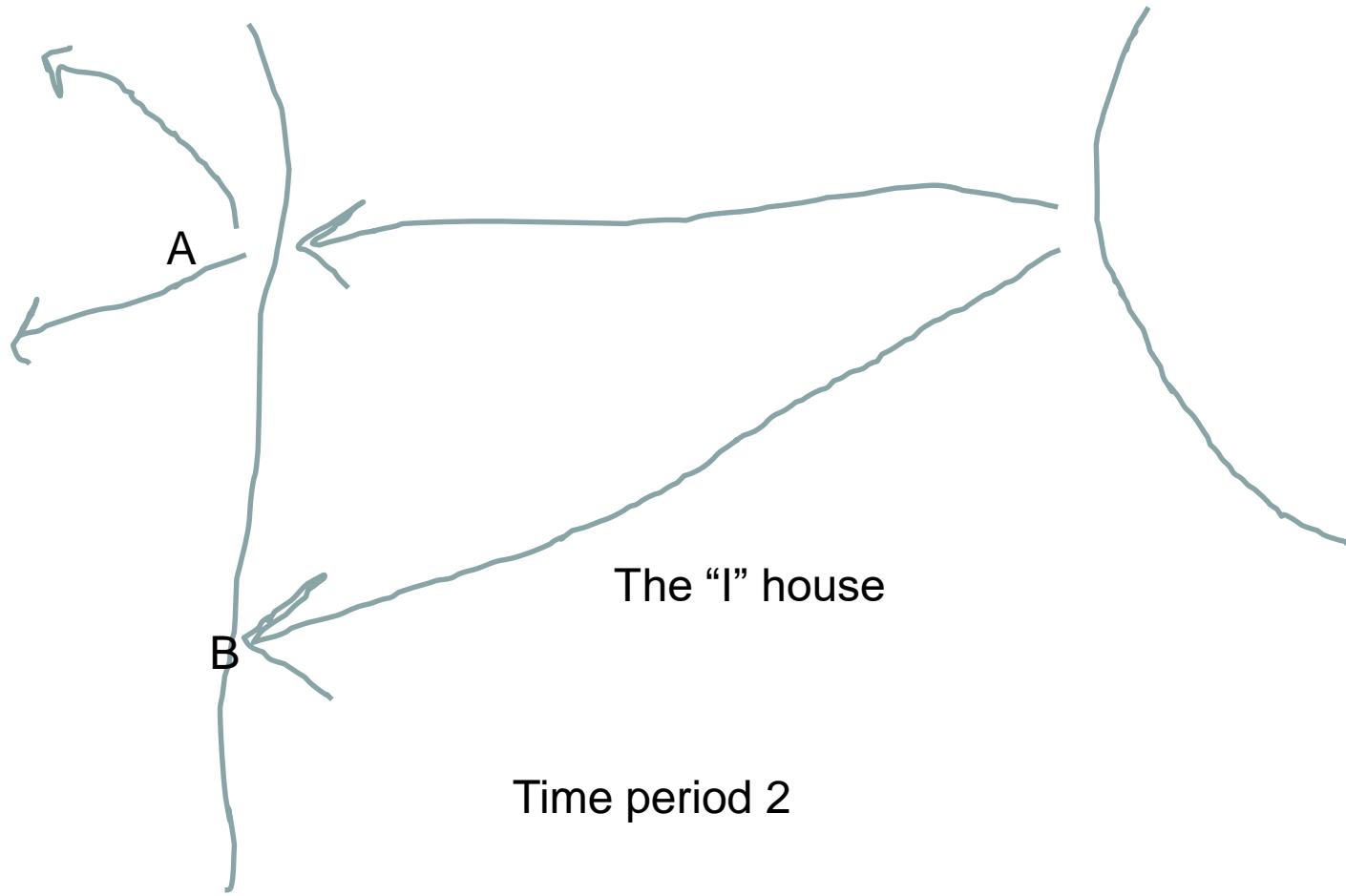
Reproduced by permission from the Annals of the Association of American Geographers, Volume 55, 1965, p. 560, fig. 11, F. Kniffen.

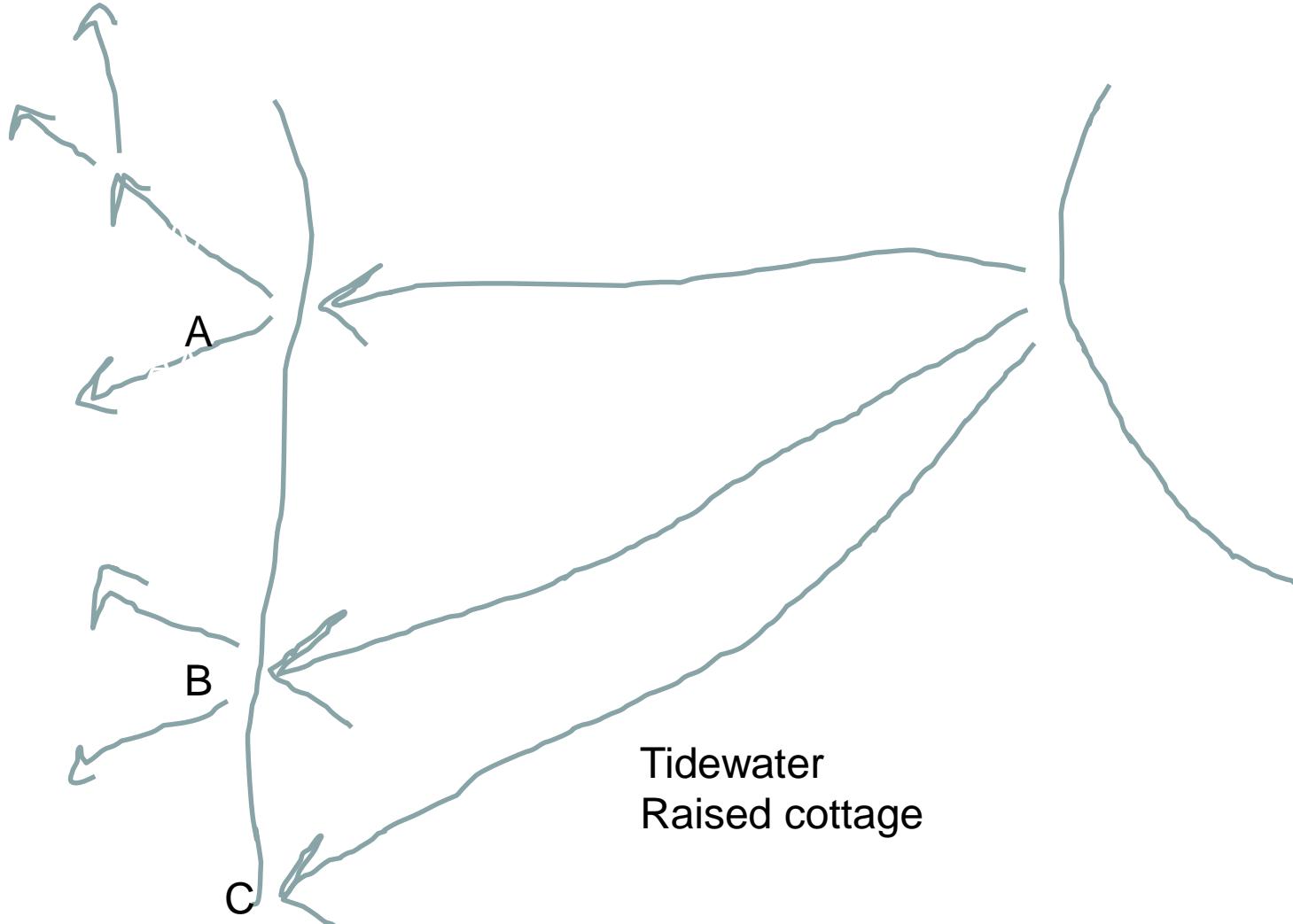
Source for
house drawing:
Terry Jordan &
Lester Rowntree
The Human Milieu: A Thematic Introduction to Cultural Geography
(New York:
Harper and Row,
1986, 4th Edn.,
p. 236)



A SIMPLE MODEL OF THE DIFFUSION OF HOUSE STYLES ACROSS THE ATLANTIC



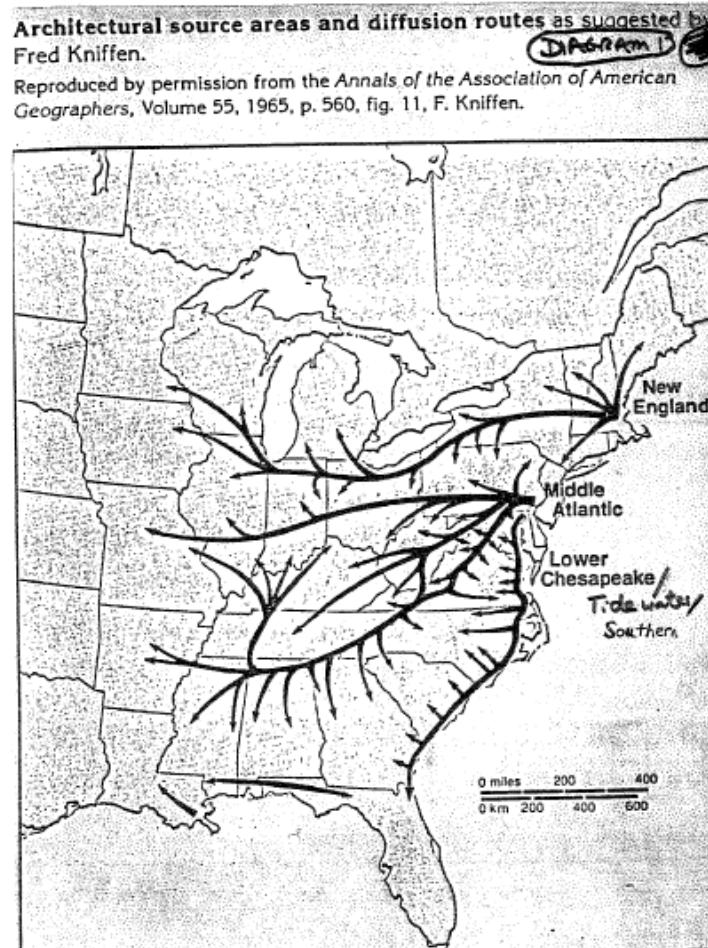




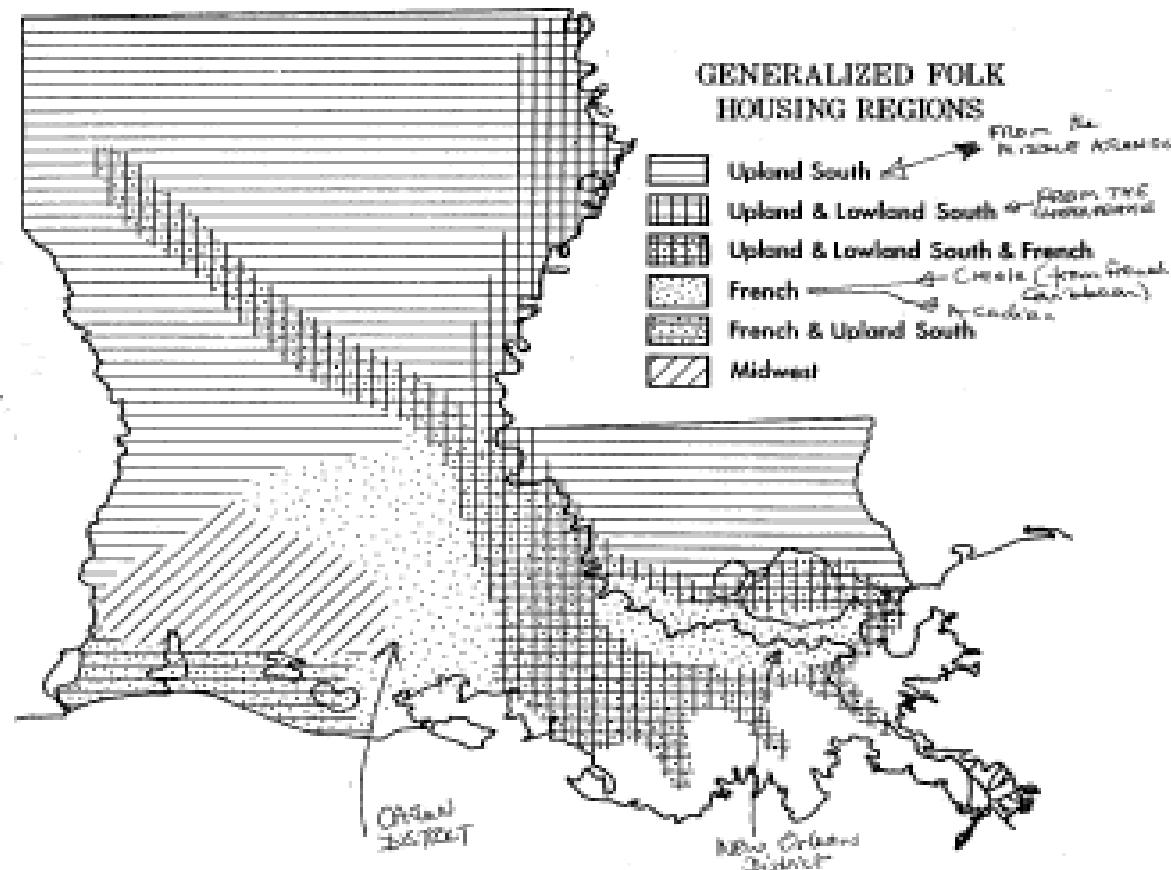
Tidewater
Raised cottage

Time period 3

Classic work on this by Fred B Kniffen



Louisiana: Fred B. Kniffen's work on settlement origins using folk house design



USA folk housing – other types

- Other types:
 - Out west, another “cultural hearth” – based on Spanish mission styles
 - Two original types are not based on the one room English cottage:
 - The “**shot-gun**” (probably from W. Africa, via Haiti, from original word “shogun”: place of assembly??)
 - The **log cabin** (from North and Central Europe – Sweden, Switzerland, Germany)
 - These are both in red on the summary diagram above

The shot-gun, the log cabin

- The “**Shot-gun**” type appears in Jordan’s “Southern Hearth”
- **Log cabin** types are in Jordan’s Middle Atlantic hearth



“Shotgun” house



Log “Saddlebag” house, front view



Single-pen log house



German “Continental” 3-room log house

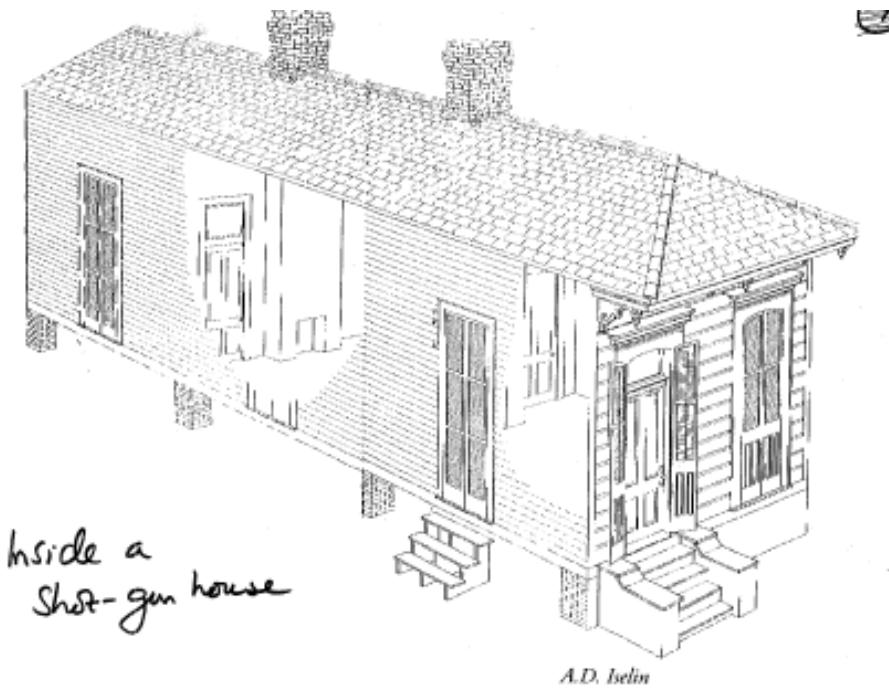
Shot-gun house: USA example

Scholars now tell us that the shot-gun is a design brought from Africa via Haiti by slaves

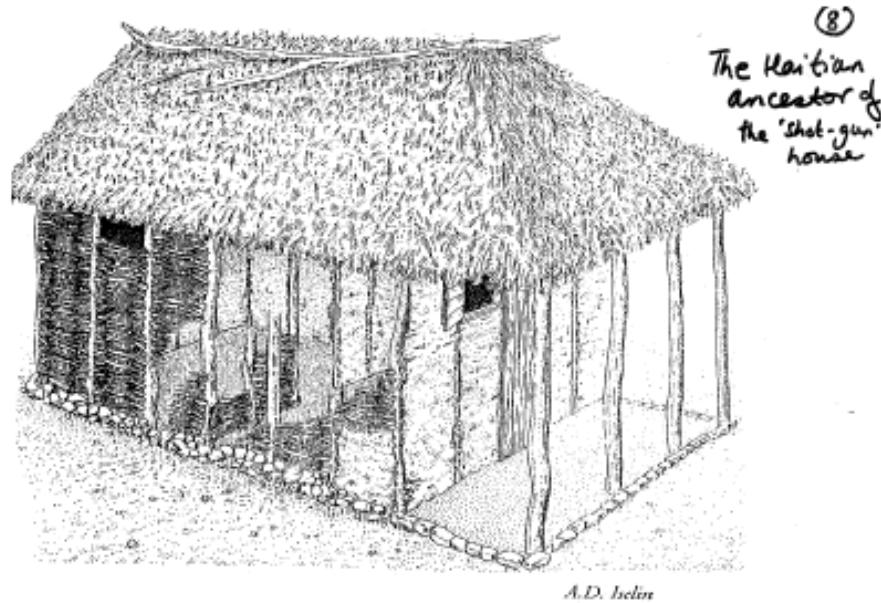


FIG. 9. Shotgun type.

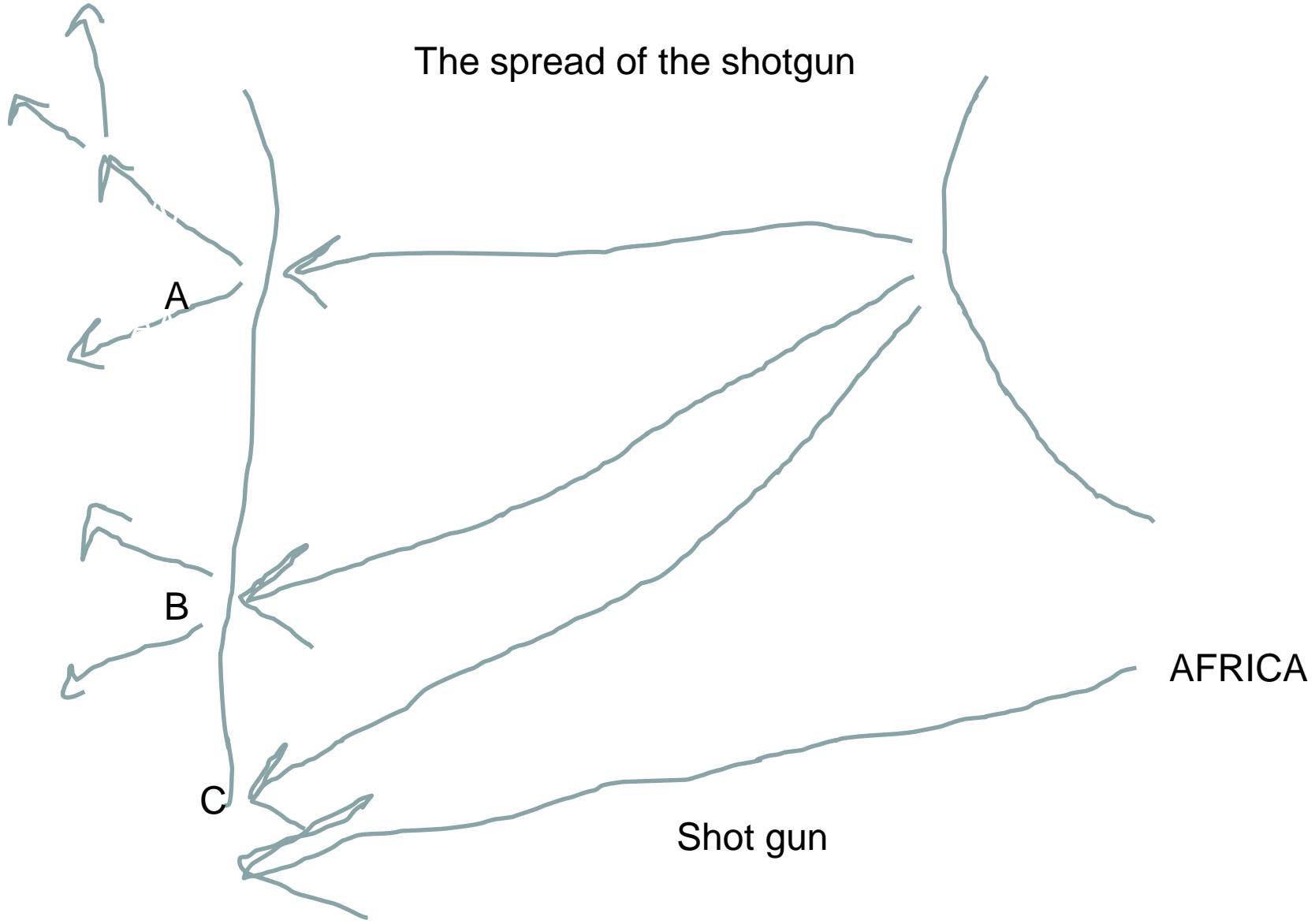
Shot-gun (A. D. Iselin's research)



Shot-gun house: Haitian forerunner (based on A.D. Iselin's work)



The spread of the shotgun



An interesting footnote shows the cultural flow is not all one way across the Atlantic



USA vernacular housing designs taken back to W. Africa by freed slaves settled
In Liberia

Max Belcher

Rev. June Moore House, Arthington, Liberia, 1977

these are all in Liberia – but could be in the E.USA



Max Belcher

Macon Hall House, Fortsville, Liberia, 1983



Max Belcher
Macon Hall House, Fortsville, Liberia, 1978



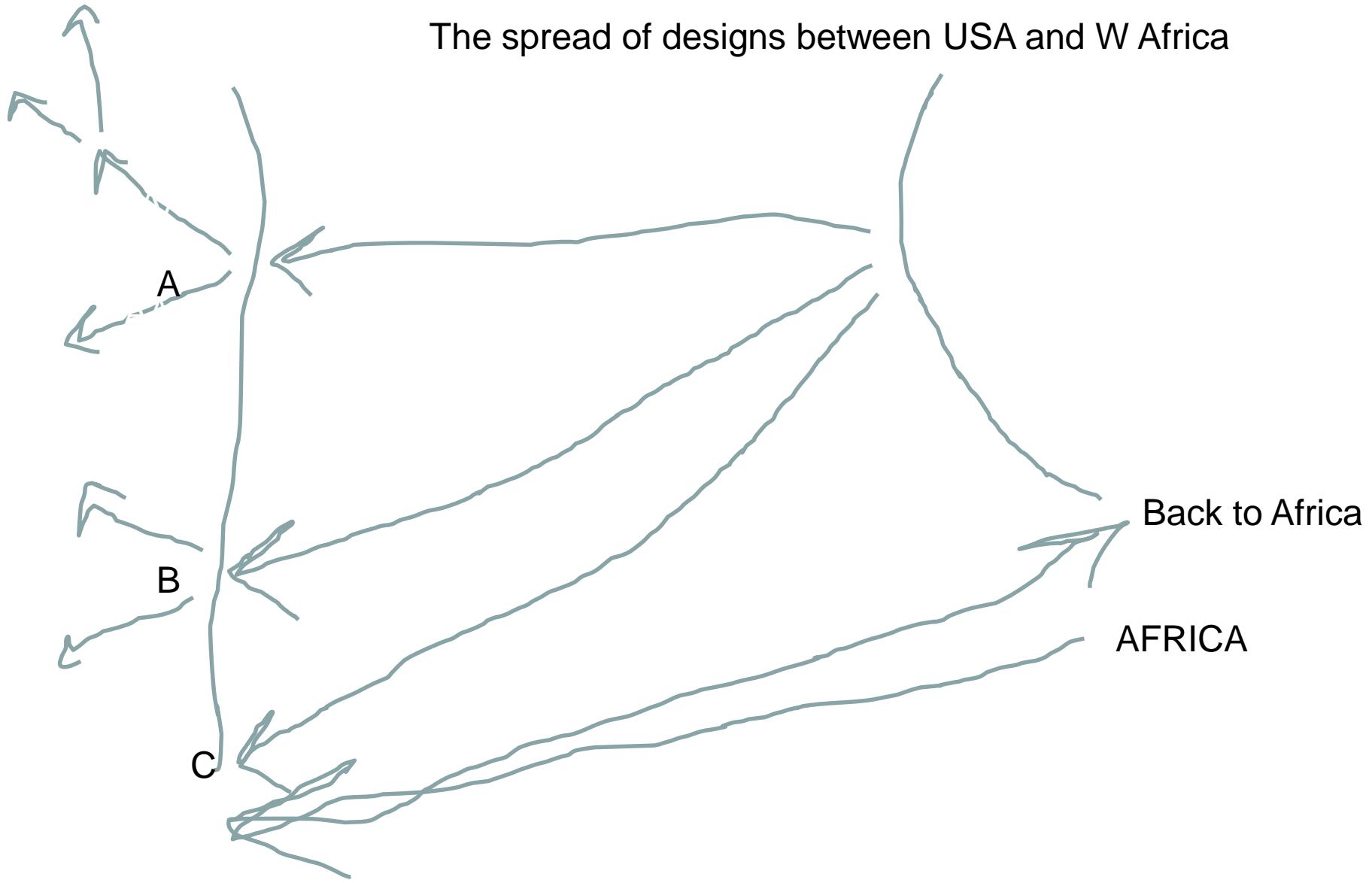
Max Belcher
Fletcher-Skinner House, Perquimans County, North Carolina, 1987



Max Belcher

Rev. June Moore House, Arthington, Liberia, 1977

The spread of designs between USA and W Africa



Log cabins

- Terry Jordan shows the log cabin is a design from N and central Europe
 - So not “invented” in forests of USA
- Examples of Scandinavian joints were researched by him in the Skansen open-air museum in Stockholm
- [the museum is one the first of its kind, now over 100 years old]

Log cabins: Terry Jordan's research into their Northern and central European origins was based on patterns of joints

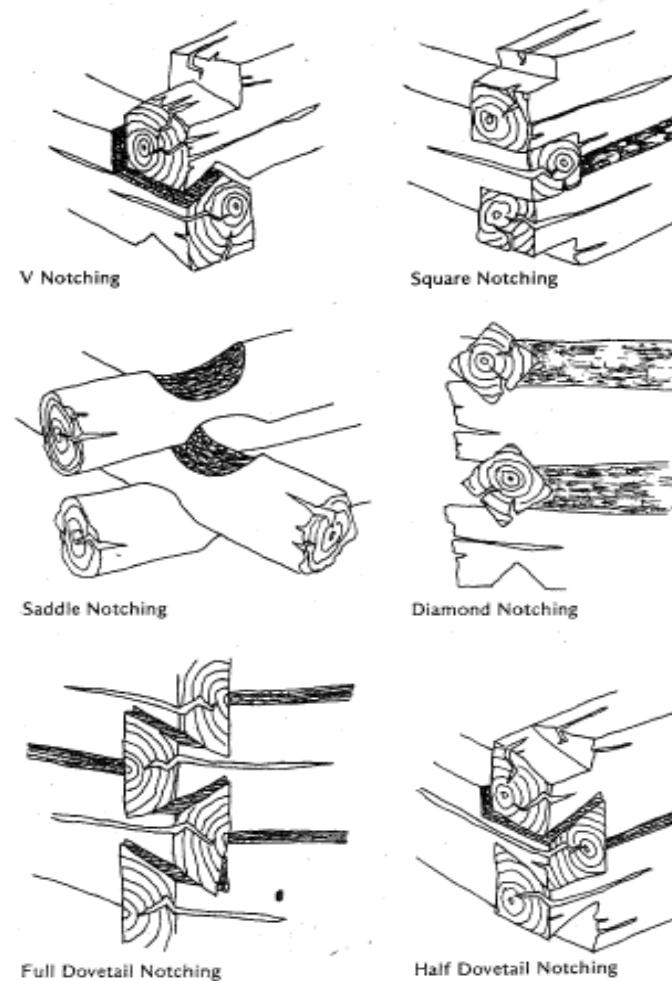


Figure 1

Skansen Open-air Museum, Stockholm



Traditional way of life preserved



Barns – raised up away from rats



farmhouse



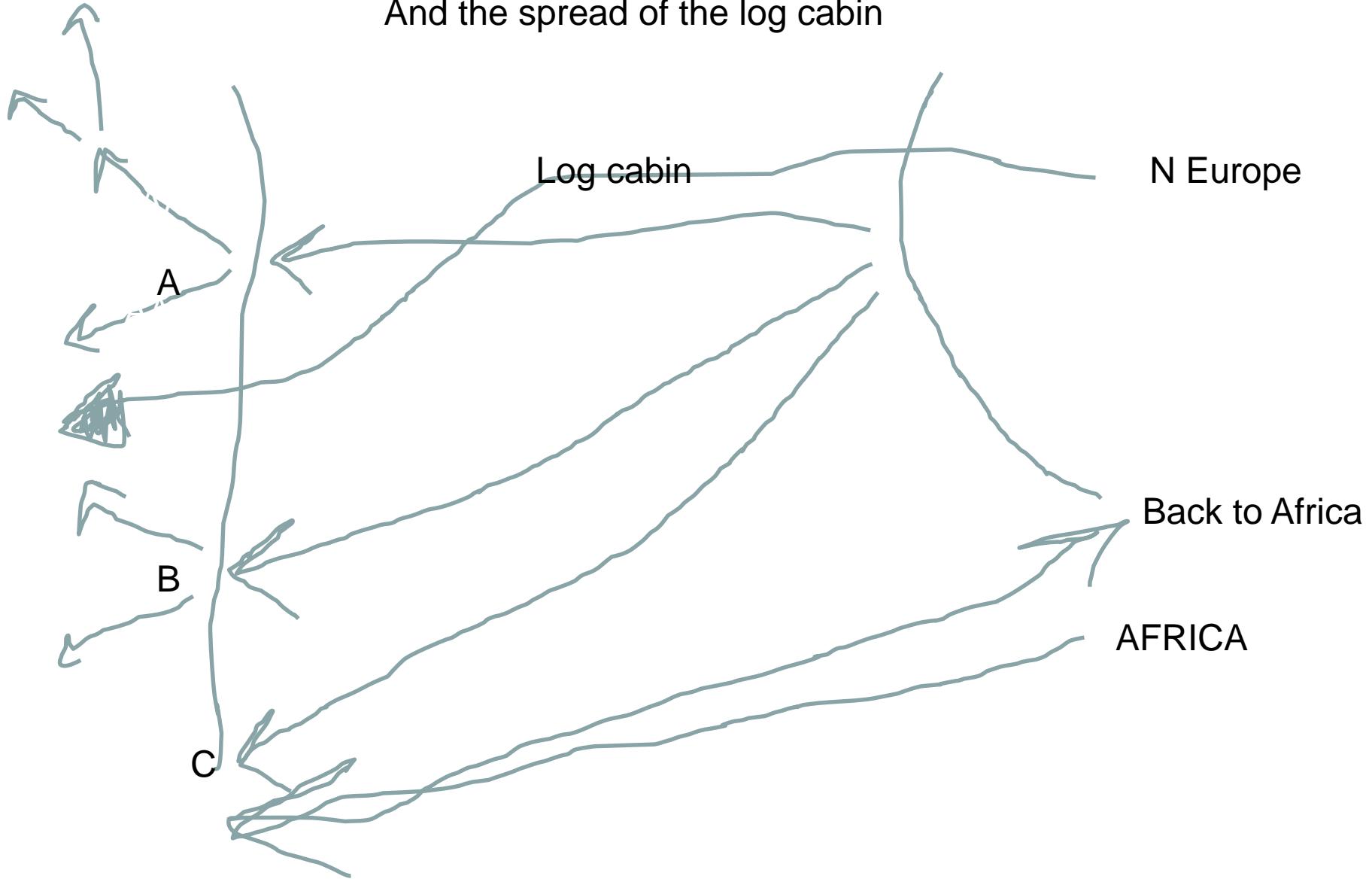
Old fences



Old breed of pig



And the spread of the log cabin



- What of Canada and its architecture?

The Historical Atlas of Canada Vol 2 (University of Toronto Press, 1993 plate 6 – provides our best look at Canadian folk & vernacular housing

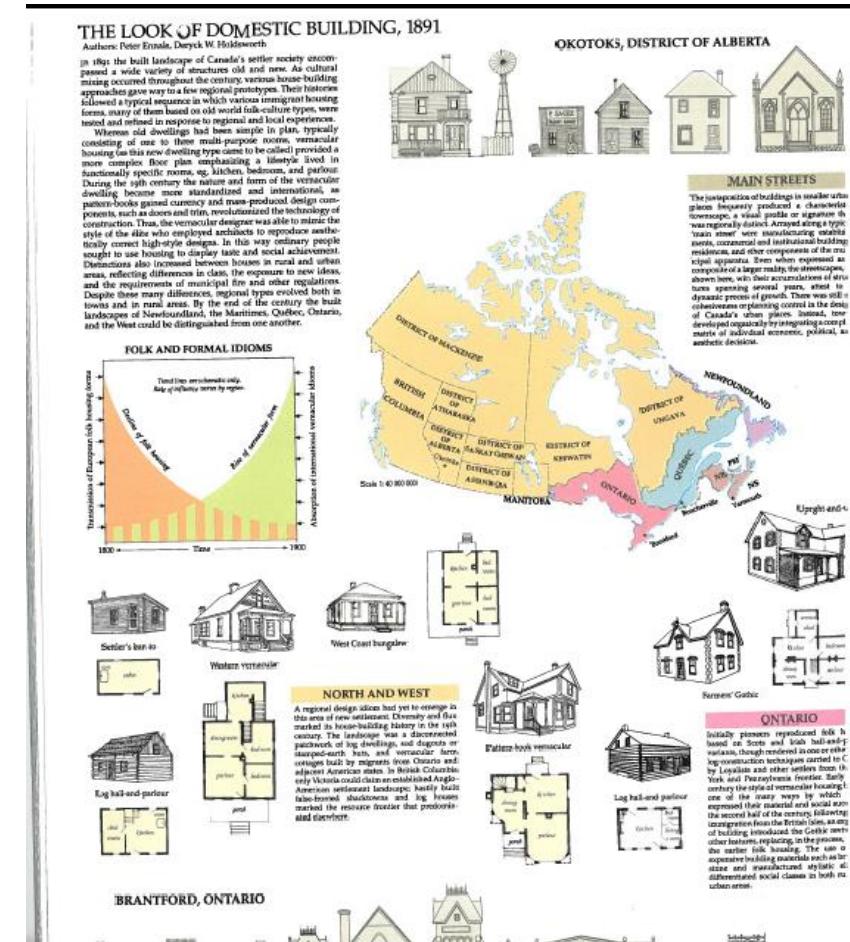
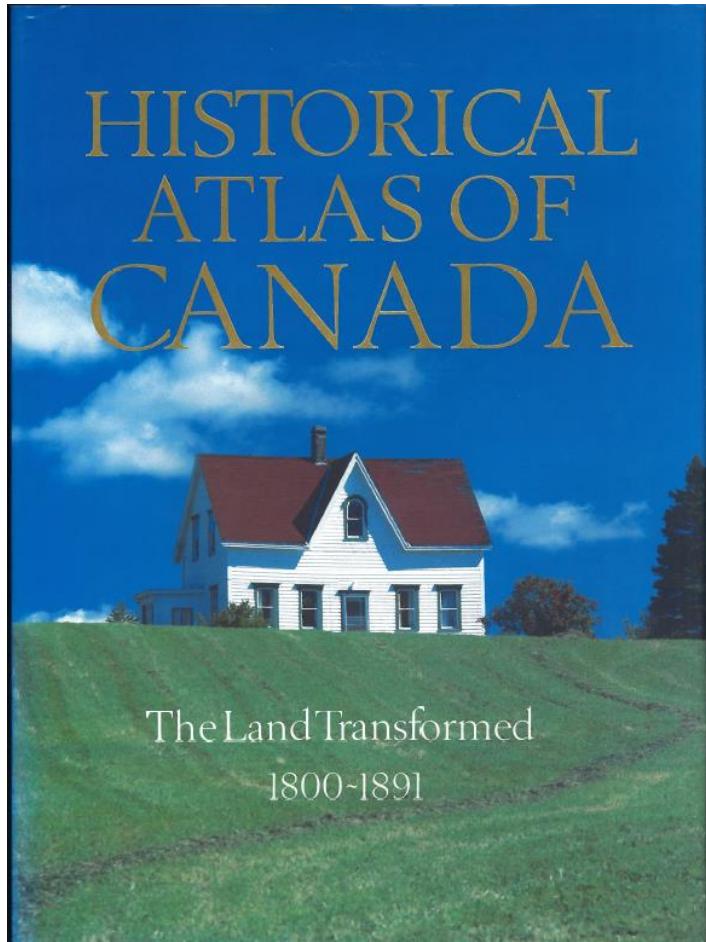


Plate 6 from that atlas:

THE LOOK OF DOMESTIC BUILDING, 1891

Author: Peter Ennals, Denys W. Holdsworth

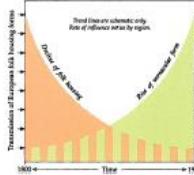
In 1891 the built landscape of Canada was a society mixing old and new. As cultural mixing occurred throughout the country, various house-building approaches gave way to a few regional prototypes. Their histories varied greatly. Some were based on traditional vernacular forms, many of them based on old world folk-culture types, were lastingly influential. Others were more recent imports.

Whereas old dwellings had been simple in plan, typically consisting of one or three multi-purpose rooms, vernacular houses of the late 19th century were more complex. They had a more complex floor plan emphasizing a lifestyle lived in functionally specific rooms, e.g., kitchen, bedrooms, and parlor. The dwelling became more standardized and hierarchical, as pattern-books gained currency and mass-produced design components became available. The introduction of new methods of construction, such as the use of iron and steel, also influenced the design of vernacular houses. In this context, people sought in use housing to display taste and social achievement.

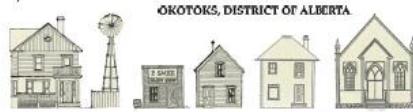
Geographic differences in the built landscape reflected areas, reflecting differences in class, the exposure to new ideas, and the requirements of municipal fire and other regulations.

Architectural styles were adopted both in towns and in rural areas. By the end of the century the built landscapes of Newfoundland, the Maritimes, Quebec, Ontario, and the West could be distinguished from one another.

FOLK AND FORMAL IDIOMS



BRANTFORD, ONTARIO



OKOTOKS, DISTRICT OF ALBERTA



MAIN STREETS

The juxtaposition of buildings in a cluster often placed emphasis on a chosen landscape, a visual profile or signature that was unique. This was true of the 'old town and town sites' were manufacturing establishments, commercial and institutional buildings, and residential structures were clustered together in a single street. Even when expanded as a town, the original cluster remained prominent as shown here, with their accumulations of structures defining a sense of place and a dynamic process of growth. There was still no distinction or placing control in the design of the town itself, but the town was developed hierarchically by integrating a complex system of individual economic, political, and aesthetic decisions.

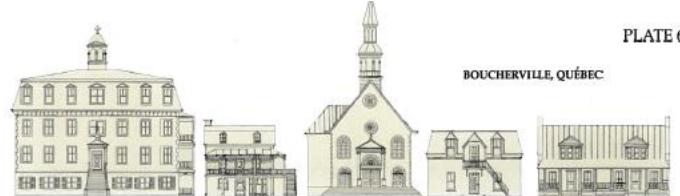
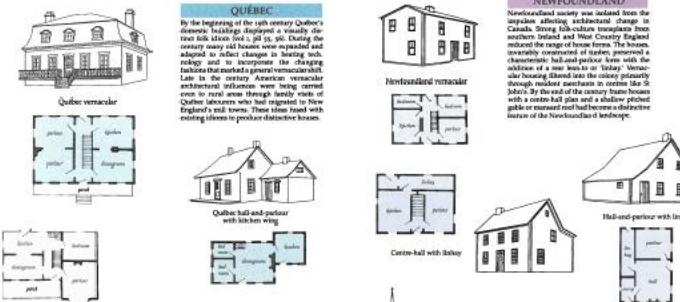


PLATE 6

BOUCHERVILLE, QUÉBEC

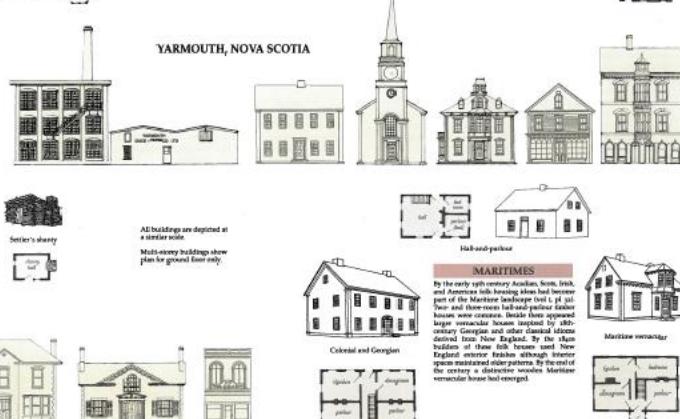


QUÉBEC

By the beginning of the 19th century Quebec's built landscape was dominated by the 'old town' folk idiom (see p. 55, 56). During the early 19th century, however, the town grew and adapted to reflect changes in heating such as technology and to incorporate the changing functions of the town. In the 19th century Late is the century American vernacular houses were introduced to Quebec, spreading even to rural areas through family visits of Quebecers to New England and to New England's small towns. These ideas fused with existing idiom to produce distinctive houses.

NEWFOUNDLAND

Newfoundland society was isolated from the English Atlantic architectural tradition by the North Atlantic Ocean (see p. 55, 56). During the 19th century, however, Newfoundlanders, mainly concentrated in St. John's, preserved a distinct architectural style. This was due to the absence of a new town or today. Vernacular houses were built in Newfoundland, although modest merchants in certain like St. John's. By the end of the century frame houses replaced stone houses. The use of timber, pine, spruce, or manured root had become a distinctive feature of the Newfoundland heritage.



YARMOUTH, NOVA SCOTIA



PENNY GOTHIC

Initially penney represented folk building based on Scott and Clark's half-hall parlour variant, though rendered in one-or-two-story cottages. The style spread rapidly in the second half of the century following heavy immigration from Ireland. The Gothic Revival at building introduced the Gothic revival and its decorative elements to the vernacular of the earlier folk houses. The use of more expensive building materials such as brick and stone, and the introduction of more differentiated social classes in both rural and urban areas.



MARITIMES

By the early 19th century Acadian, stone, brick, and timber-framed houses were the dominant part of the Maritime landscape (see p. 55, 56). In the 19th century, however, these houses were replaced by those appearing later in the century. In the first half of the 19th century Georgian and other classical idiom spread into New England. By the mid century Federal exterior features, though interior spaces were still vernacular. In the second half of the century a distinctive wooden Maritime vernacular house had emerged.

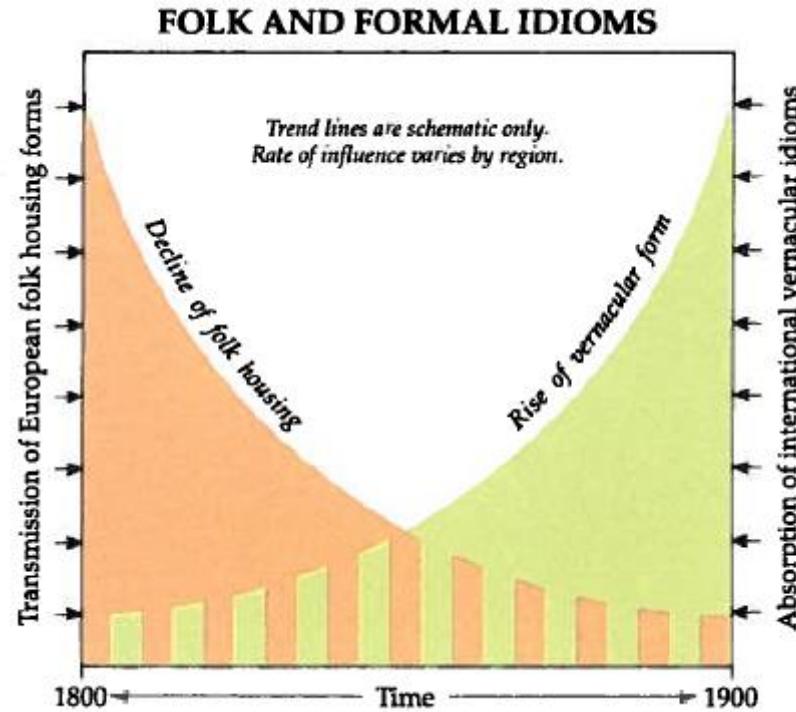
Plate 6: detail of caption and graph

THE LOOK OF DOMESTIC BUILDING

Authors: Peter Ennals, Deryck W. Holdsworth

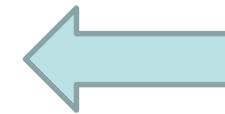
In 1891 the built landscape of Canada's settler society encompassed a wide variety of structures old and new. As cultural mixing occurred throughout the century, various house-building approaches gave way to a few regional prototypes. Their histories followed a typical sequence in which various immigrant housing forms, many of them based on old world folk-culture types, were tested and refined in response to regional and local experiences.

Whereas old dwellings had been simple in plan, typically consisting of one to three multi-purpose rooms, vernacular housing (as this new dwelling type came to be called) provided a more complex floor plan emphasizing a lifestyle lived in functionally specific rooms, eg, kitchen, bedroom, and parlour. During the 19th century the nature and form of the vernacular dwelling became more standardized and international, as pattern-books gained currency and mass-produced design components, such as doors and trim, revolutionized the technology of construction. Thus, the vernacular designer was able to mimic the style of the élite who employed architects to reproduce aesthetically correct high-style designs. In this way ordinary people sought to use housing to display taste and social achievement. Distinctions also increased between houses in rural and urban areas, reflecting differences in class, the exposure to new ideas, and the requirements of municipal fire and other regulations. Despite these many differences, regional types evolved both in towns and in rural areas. By the end of the century the built landscapes of Newfoundland, the Maritimes, Québec, Ontario, and the West could be distinguished from one another.



- Of course, that is all too complicated – so lets make it more simple, and look at a few very typical regional examples
 - These are the basic types shown on the next map

Vernacular Architectural Regions in Canada



Note these
Basic types

Figure 5.8 Vernacular architectural regions in Canada Geographers have shown that architectural style is an important characteristic of the cultural region and that differences in architecture are one way of distinguishing different cultural regions. This map shows the major types of vernacular (that is, "everyday") domestic architecture found in Canada at the end of the nineteenth century. The pattern reflects the traditional, or "folk," architectural styles of Canada's major European colonizers, adapted to this country's environment and modified over time as more modern ideas about style diffused across Canada. (Sources: Based on redrawings by Karine Arakelian. House types a and c-f based on Peter Ennals and Deryck W. Holdsworth, "The Look of Domestic Building, 1891." In William Dean et al., *Concise Historical Atlas of Canada*. Toronto: University of Toronto Press, 1998, Plate 30; house types b, g, and h from Peter Ennals and Deryck W. Holdsworth, *Homeplace: The Making of the Canadian Dwelling over Three Centuries*. Toronto: University of Toronto Press, 1998, pp. 195–196, 210.)

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Canada

Canada

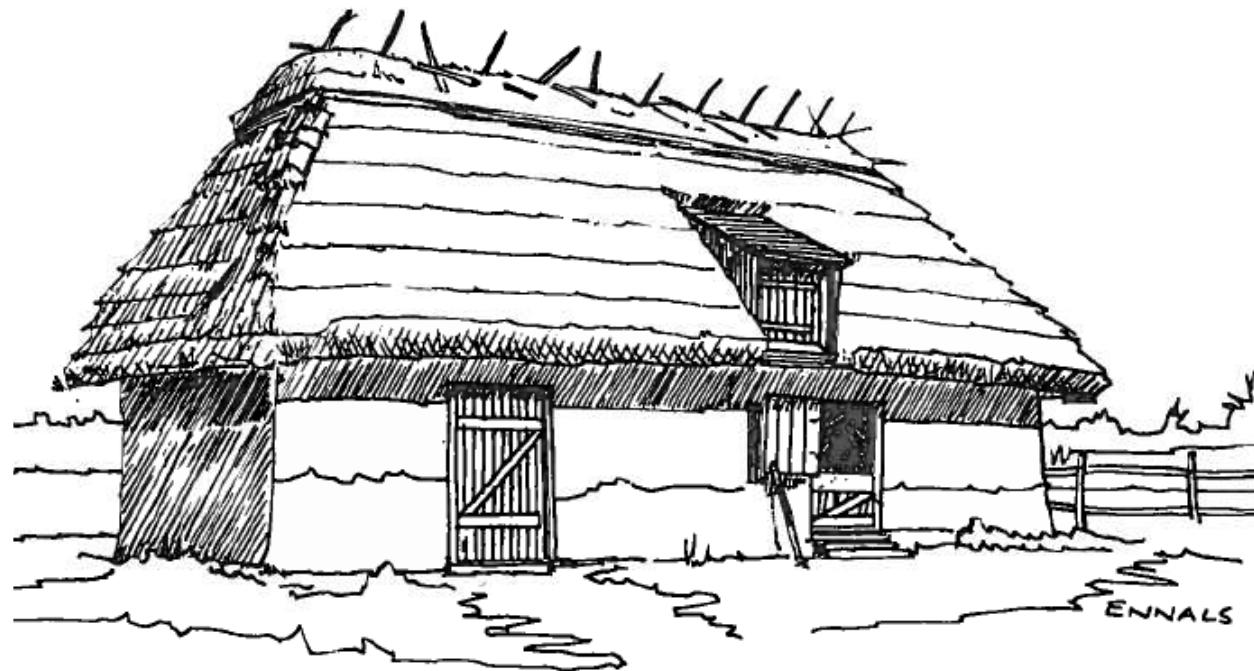
- Patterns of folk and vernacular housing are different in Canada than the USA
- Why?
 - Different history of settlement and immigration
 - Different chronology.

Canada

- But we can make some generalizations:
- Quebec – 17/18thC -- folk housing based on cottages found in France (roof later modified for snow)
- Ontario – late 18th/early 19th C -- stone farmhouses built by Loyalists from USA
- Newfoundland – 18/19thC -- Irish/British fishing people bring designs
- Prairies – late 19th C – many Central European designs (i.e Ukrainian – see next slide; also note “mail order” ones from Eaton’s in Toronto – see map)
- BC – late 19th/early 20th C “bungalow” design

Ukrainian folk housing on the Canadian prairies

The Enduring Folk Stream 185



7.7 Ukrainian folk housing: Galician variant. A house of two-room form with a thatched hip or gable roof, this dwelling was less likely to be decorated with flared brackets or painted plaster parging over the log construction.

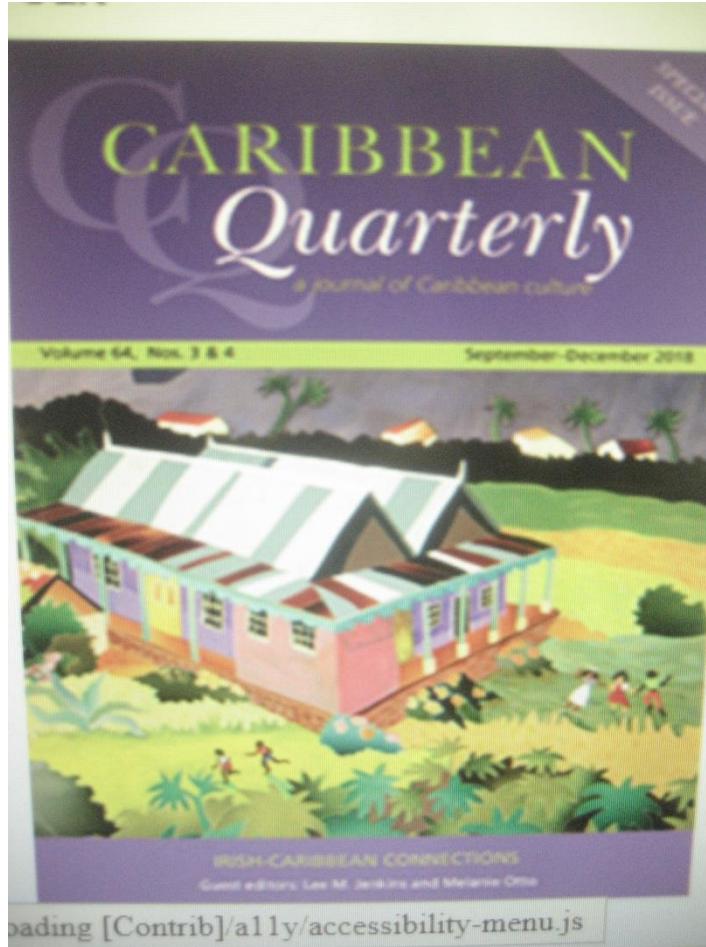
Canada

- Two of these basic types later “urbanize”
 - The Ontario farmhouse
 - The Quebec farmhouse – into Montreal duplexes, triplexes (although, note research by David Hanna of UQAM suggests Scottish tenement origins)

Canada

- Does folk housing have any greater relevance:
- May be “yes”:
 - As a “place maker” of its own, as planners and builders self-consciously use older styles to endow new construction with some greater allure – the playful use of different architectural styles in one building is a hallmark of “postmodernism”

Other parts of the Americas: many types



One example:
The “Chattel
House” of the
Caribbean

Placemarketing? Postmodern reference to the past



Figure 5.9 The present preserves the past These houses in a new Orangeville, Ontario, subdivision echo architectural elements from earlier styles.

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Source:
Globe &
Mail
Oct 2021

Place marketing: the garden shed echoes the “Ontario farmhouse” design

Place marketing – moving old houses (14 Feb 2020)

FRIDAY, FEBRUARY 14, 2020 | THE GLOBE AND MAIL | REAL ESTATE | M5

Uprooting old homes in Oakville and Milton

Mandy Sedgwick and Mirella Marshall have made a business of moving heritage houses out of bulldozers' way

DAVE LEBLANC
■ ARCHITECTURE
OAKVILLE, ONT.

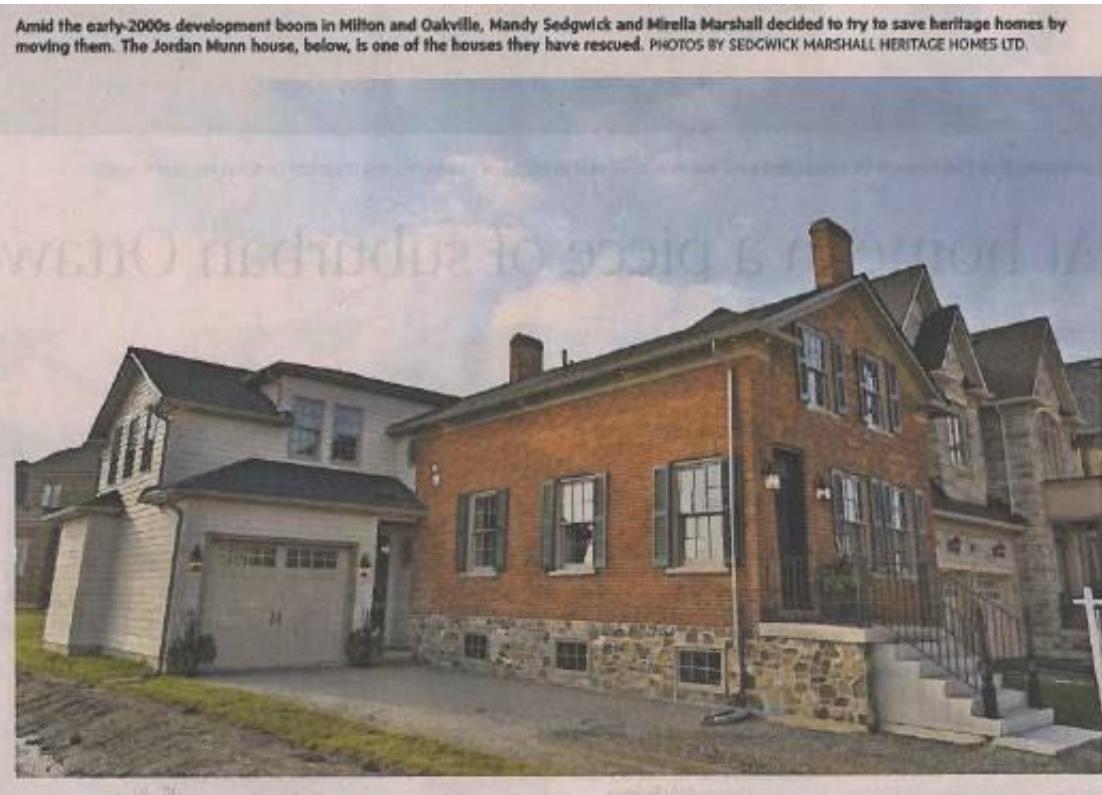
Row upon row, they sit. Fake muntin bars in every window, manufactured stone veneer walls, complex roofs peppered with multiple vents to exhaust multiple bathrooms and that mix-and-match of architectural style — barrels and half-timbering and fake keystones — that makes new-home developments wear.

Drive too quickly along Dundas Street in north Oakville and that's all that will register, too. But if a traffic jam, say, causes a slowdown around South Line, which divides Dundas into East and West, a handsome, red-brick, late-1800s church, Munn's United, will come into view. And across the road, a cemetery. Perhaps one's GPS will display its name:

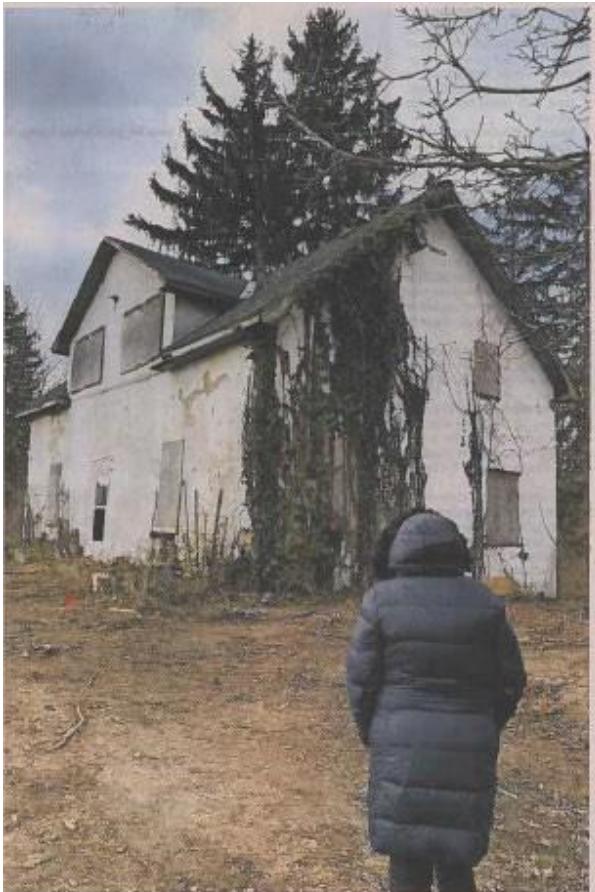
Amid the early-2000s development boom in Milton and Oakville, Mandy Sedgwick and Mirella Marshall decided to try to save heritage homes by moving them. The Jordan Muse house, below, is one of the houses they have rescued. PHOTOS BY SEDGWICK MARSHALL HERITAGE HOMES LTD.



Place marketing – moving old houses (14 Feb 2020)

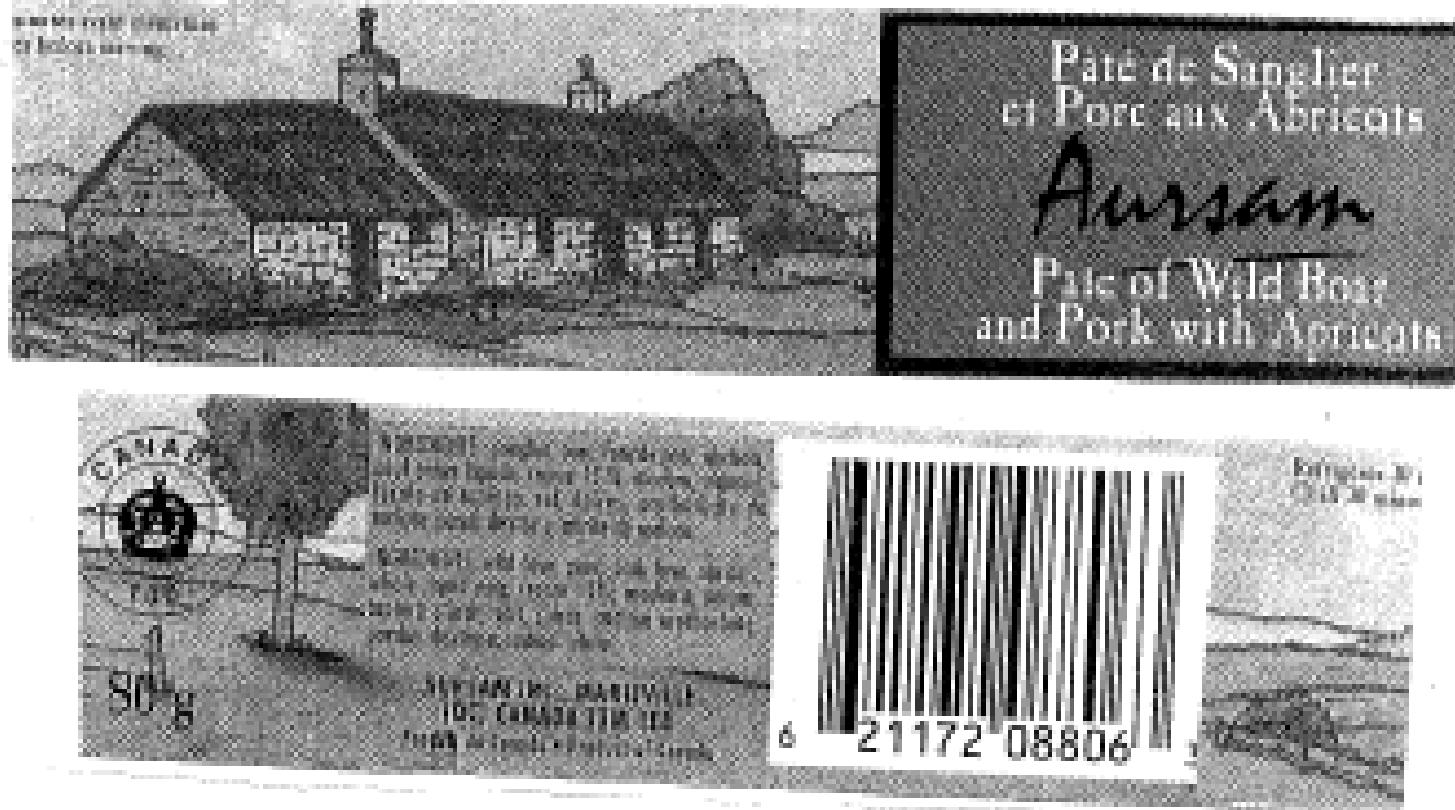


Place marketing – moving old houses (14 Feb 2020)



As word about Sedgwick Marshall Heritage Homes got out among developers, many began contacting the company looking to have it move the century houses that often accompany the purchase of a farmer's field.

Place marketing? The past also = Assurance of quality?



Place marketing? That “cottage” even appears in 1930s gas station design in USA

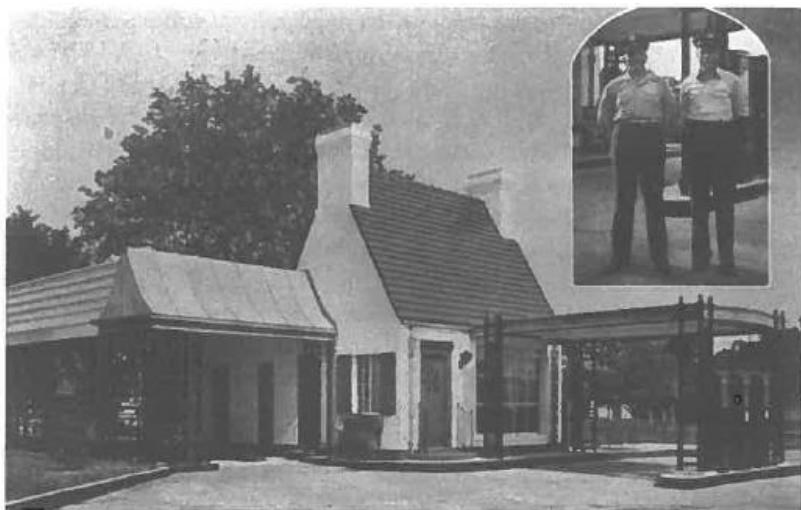


FIGURE 6.11 Providing shade, canopies typified Pure Oil stations across the South. (Source: *Pure Oil News* 21 [November 1938]: 24.)



FIGURE 6.12 This station of the late 1930s followed the trend toward abstraction found in American domestic housing of the period. The chimneys were recessed into the plane of the gable and the bay window was enlarged. (Source: *Pure Oil News* 29 [December 1946]: 8.)

Place marketing?

– the New England Cottage {in its variant of Rhode Island house}



This is typical of the 50 houses existing at the time.

Providence,
Rhode Island

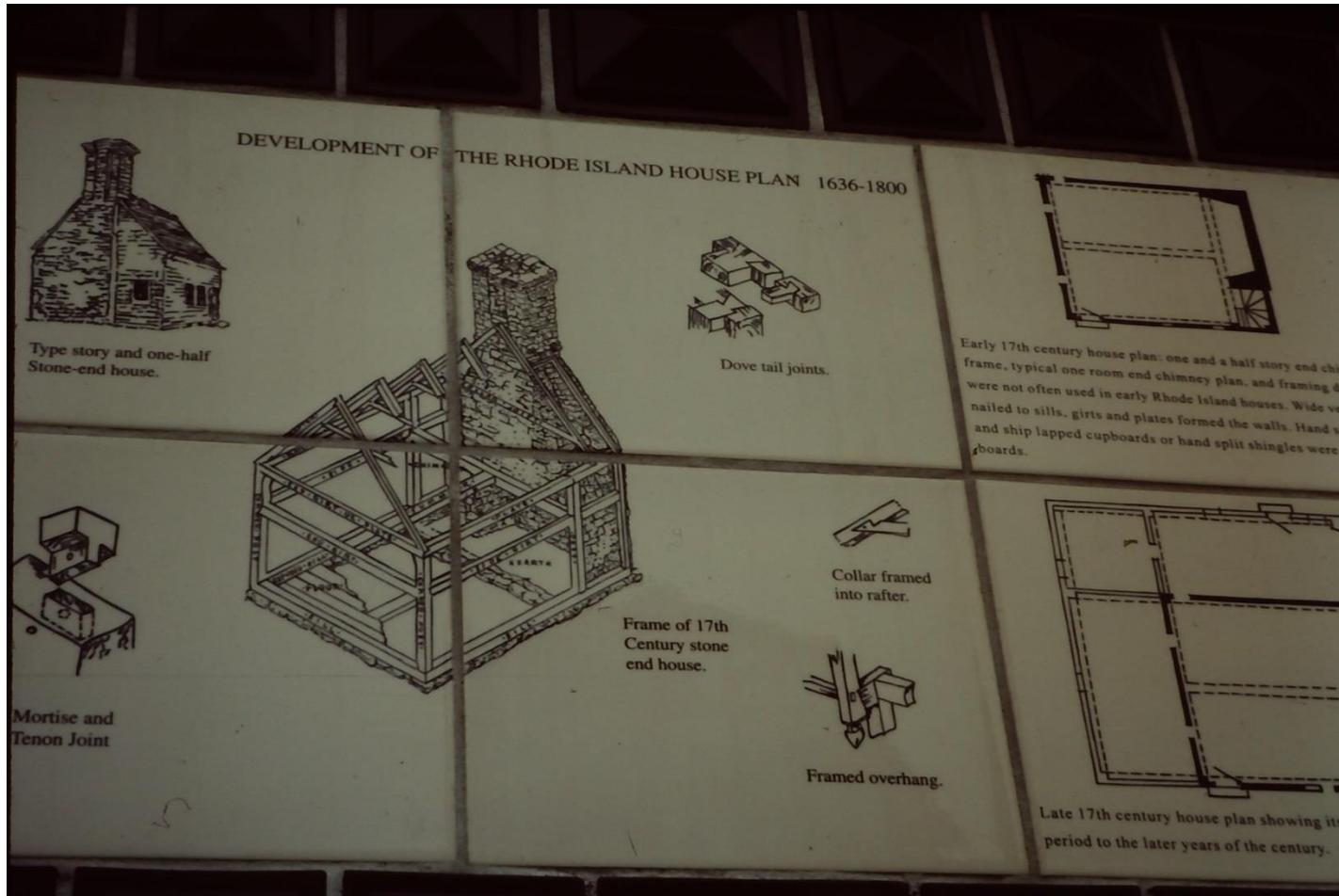




1650 The rivers in Providence, 14 years after Roger Williams founded the city, were crossed by fording at low tide.

As time passed, some of the long, narrow house lots became streets named after the owners of the lots. The stream ending in Mile End Cove was filled in to construct Broad Street. Prospect Trail later became Waybassett Street.

A detail



Place marketing:“FACADISM”



Here, original front kept on new building –
Indicates value
Of heritage?

A final note: some buildings deliberately “deny” their place

- The Guggenheim Museum in Bilbao, Spain
 - “The International Style” –
 - Mies van de Rohe’s TD Bank Towers in Toronto

Guggenheim Bilbao; Seagram Bldg NY [wikipedia]



Los Angeles (architect: Frank Gehry – Canadian born)

