

DEVELOPMENT OF THE POINT DOUGLAS HERITAGE PARK

WINNIPEG, MANITOBA

BY

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WINNIPEG, MANITOBA

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JOHN E. KIERNAN

A practicum submitted to the Faculty of Graduate Studies
of the University of Manitoba in partial fulfillment of the
requirements of the degree of

MASTER OF LANDSCAPE ARCHITECTURE

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ABSTRACT

This practicum examines the issues of historic preservation and the balance required, in terms of site development, for a park which has a resource of regional merit, and is to function as an 'historic anchor' for a neighbourhood with a rich historic past.

We develop our awareness of the past from a number of sources, many of which are physical features. Most physical features are seen in their own particular locales, but others are accessible, and preservable, only through relocation from their original sites. Often, however, this relocation results in the monument or relic being placed in a new and unique context. This is the situation with siting of an artifact, Ross House, on a former industrial site now designated as the Point Douglas Heritage Park.

The Point Douglas Heritage park encompasses two parallel stories, that of a district, Point Douglas, and that of an artifact, Ross House. These stories were brought together on the Vulcan Iron Work site, and they have influenced the physical development of the Park.

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CHAPTER ONE - INTRODUCTION & OVERVIEW

1.0 INTRODUCTION

In 1983, under the auspices of the Canada-Manitoba Red River Agreement for Recreation and Conservation (ARC) agreement and in consultation with the City of Winnipeg, a heritage park was proposed for the city. This park was to act as the new site for the Ross House Museum and was to be located within Winnipeg's Point Douglas neighbourhood.

The heritage park was to provide an historic 'anchor' for the neighbourhood of Point Douglas. The park was to be a place which people might visit in order to gain a better understanding of, and orientation to, a few of the potential heritage sites of the Point Douglas area. The major focus of the park was to be the Ross House Museum relocated from its previous, increasingly inappropriate, location on Higgins Avenue.

Winnipeg City Council approved a proposal for the development of a heritage park in Point Douglas at the site of the former Vulcan Iron Works on Sutherland Avenue, between Meade and Maple Streets. The designation of this property as a heritage park evolved from a neighbourhood analysis, undertaken by the ARC authority and acknowledged by City Council. On June 15, 1983, Council passed a motion with the following statement of intent recorded:

that the city-owned Vulcan Iron Works property at 159 Sutherland Avenue be set aside for a future 'Heritage Park' to ensure that a permanent location be available for memorabilia depicting the past history of North Point Douglas.¹

It was also recommended that:

Ross House be relocated on this site under the ARC program approved by Council.²

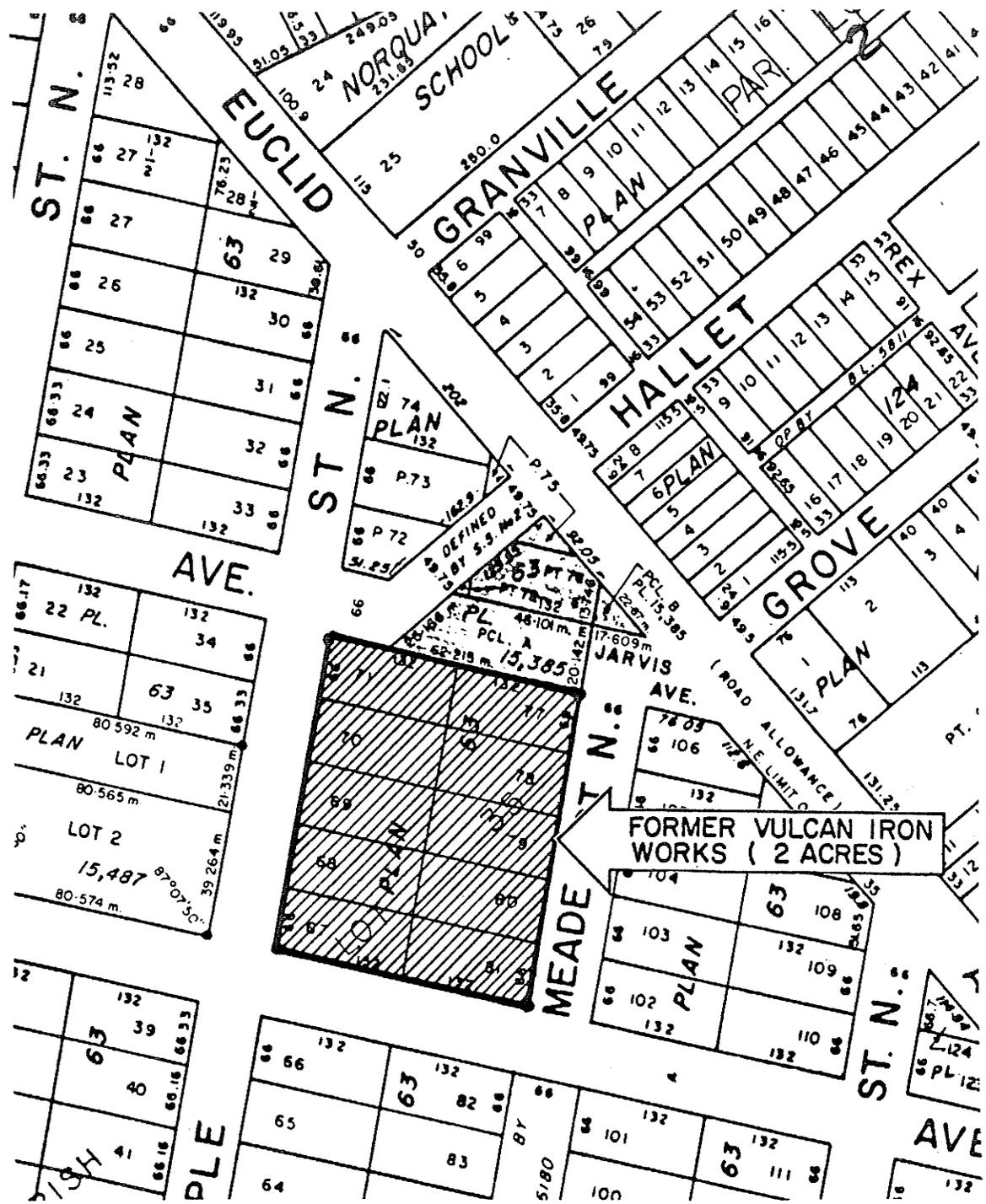


Figure 1.1 Preliminary identification of the park site by the City of Winnipeg Parks and Recreation Department. Courtesy: The City of Winnipeg.

Ross House is an important architectural landmark associated with the early history of the Red River settlement, the introduction of a regular postal service in the west, and a family of explorers, fur traders and civil servants. Three issues are important in understanding the site and its constraints. They are: that Ross House has a status within the Federal-Provincial program of heritage development and thus is a resource of more than local interest; that Ross House is designated under the City of Winnipeg By-Laws as a Class 1 structure - a building of highest significance; and that no particular by-laws or guidelines exist for heritage parks beyond those noted in Plan Winnipeg: Parks & Recreation.³

The designation of a heritage park is new for the City of Winnipeg and it raises the question as to how heritage parks are to fit within the existing parks classification system. This practicum attempts to examine the issues and the level of development needed for a park which has a resource of regional merit and which is also to function as an historic anchor for the rich historic past of the Point Douglas neighbourhood.

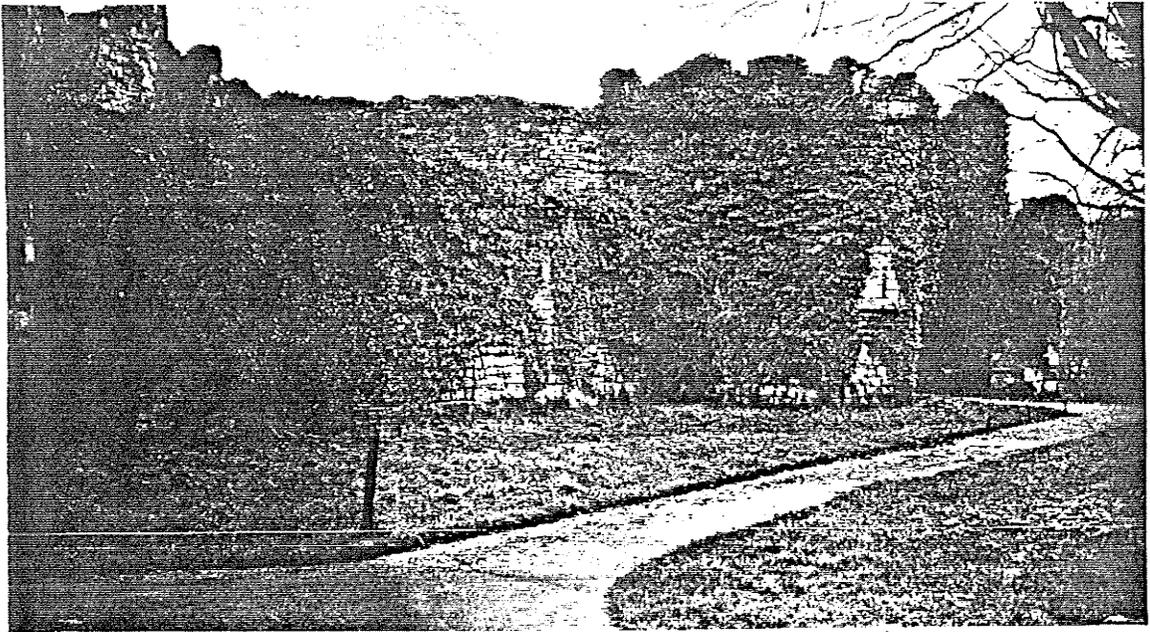


Figure 1.2 Beaumaris Castle, Anglesey: view along the south side towards the gatehouse before treatment. Credit: M.W. Thompson, Ruins, Their Preservation & Display (p. 59).

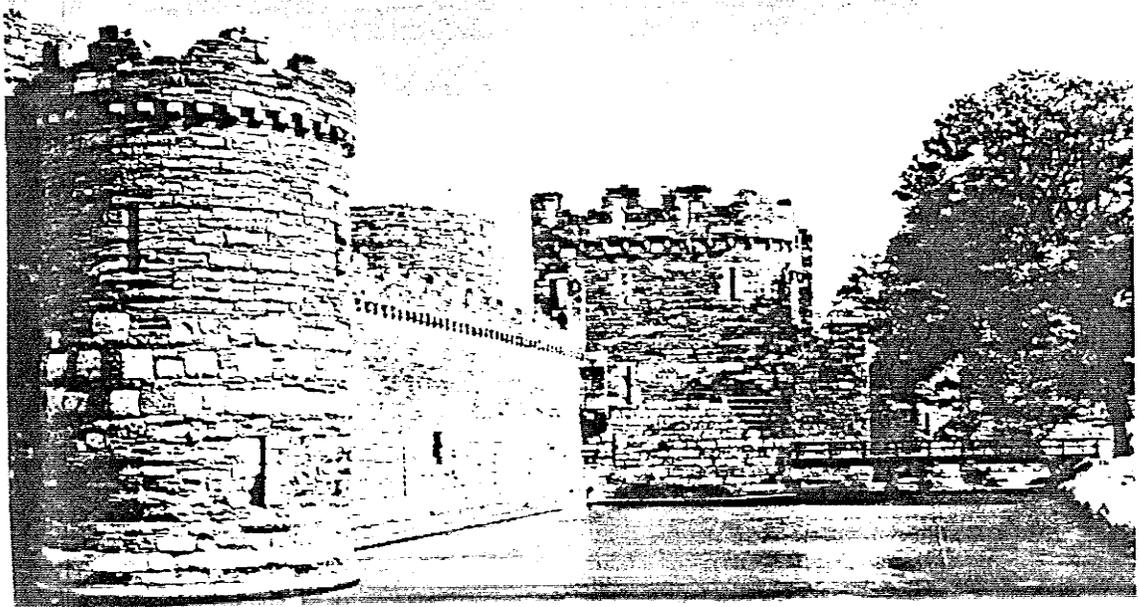


Figure 1.3 Beaumaris Castle, Anglesey: same view after excavation and flooding of the moat and construction of the bridge. Credit: M.W. Thompson, Ruins, Their Preservation and Display (p. 59).

1.1 HISTORIC ISSUES

Traditionally, an historic structure or site begs an appropriate historic landscape or setting. A number of issues, elements, and philosophies are involved in the treatment of the context of an historic structure. Many of these issues have a strong interrelationship with landscape architecture through site analysis, planning and design. Therefore, in any examination of the Point Douglas Heritage Park, it becomes important first to understand what heritage site and historic landscape development imply.

The term 'historic landscape' may refer to a number of different situations. An historic landscape may be a natural site on which a cultural event has occurred, the surviving past landscape of a community or region, or past gardens or sites which have been preserved or restored. Until the late sixties, landscapes were largely ignored by the historic preservation movement. As a result, treatments of historic sites have led visitors or participants in them to have responses and understandings of landscapes and historic environment which are historically incorrect or inappropriate. Due to the limited profile afforded landscapes through heritage resource programs and historic house museums, many designated historic sites or structures present misleading landscapes treatments.

Leadership in the heritage preservation movement was initially given by individuals who saw the resources with which they were most familiar, buildings and structures, threatened by urban growth, new construction and public insensitivity. They responded, naturally focusing on these resources. As a result, landscapes, which also

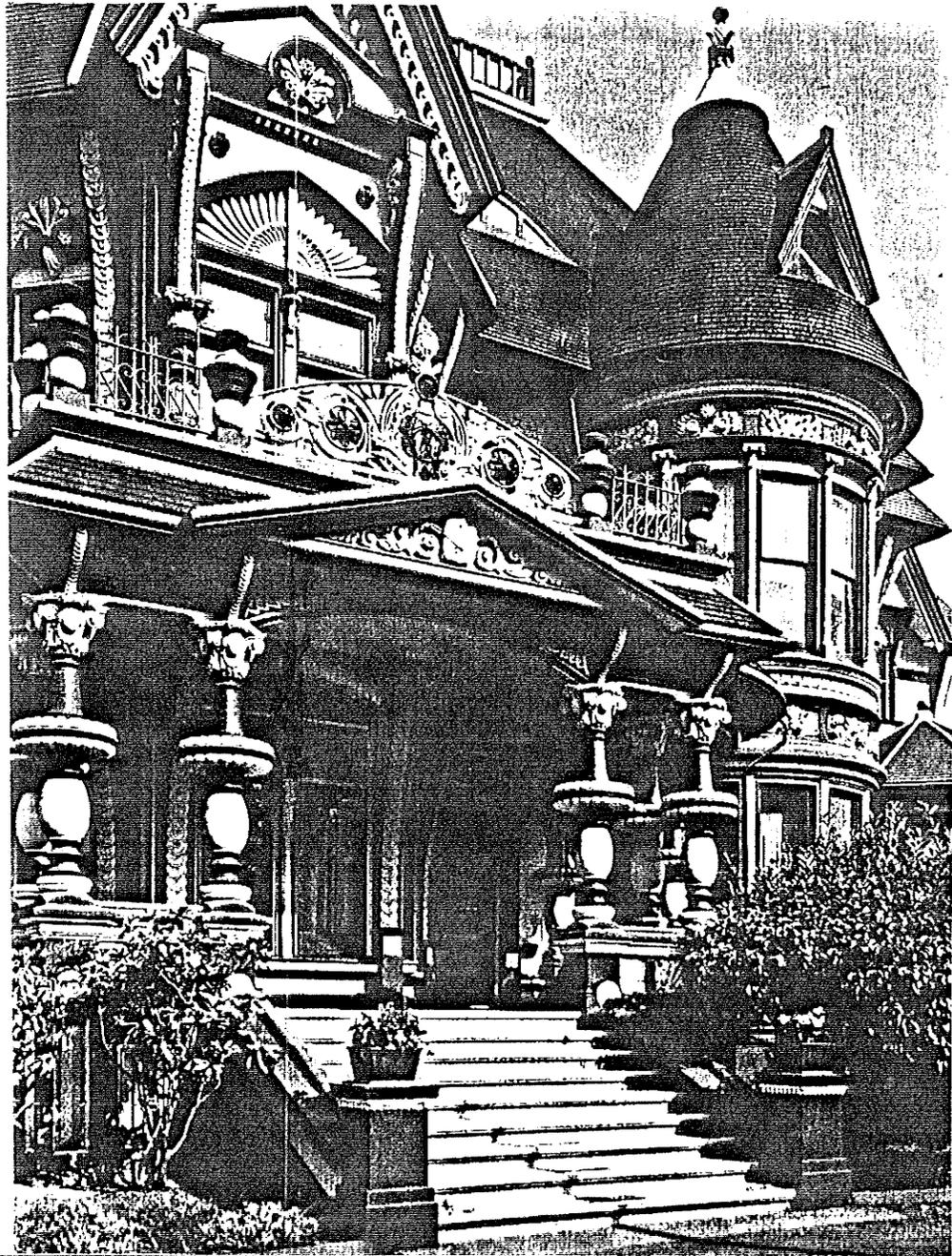


Figure 1.4 Historic Preservation - The Built Environment
Credit: Technical Preservation Services, Respectful Rehabilitation, (p. 39).

possessed a cultural heritage and significance, were impaired or lost at an alarming rate through agricultural expansion, urban growth and the more subtle impacts of tourism, pollution, and natural succession.

It was only in 1970 that the Historic American Buildings Survey (HABS) widened its mandate to include the environmental context of buildings in their relationship to each other and the placement, character and design of such landscape features as vegetation, fences, street furnishings and thoroughfares.⁴ Although it is now acknowledged that an appropriate context is important for buildings, only a few landscapes are recognized primarily for their own value. This is unfortunate for "in the same way that important examples of particular architectural styles are preserved and restored, examples of traditional landscape treatments or particular gardening styles should be conserved in order that future generations may experience directly the manner in which persons of the past responded to their environment."⁵

As landscapes reflect over a period of time the influences of social, economic, religious and technological occurrences, so too can they reflect the cultural values, norms, and attitudes as applied to the land. These landscapes do not necessarily reflect a movement in history or a complete visual perception of a period, but they can provide the setting of a way of life, a pattern of living, or the context in which change occurred. Nearly all environments have some degree of historic context reflecting cultural values. These environments can be seen as symbolic expressions of cultural values, social behaviour, and individual actions worked upon particular landscapes over time. Today's past is the accumulation and layering of processes seen through our own generation's perspective. Meaning is derived from landscape elements



Figure 1.5 New infill architecture behind older restored buildings: Lafayette Square, Washington, D.C. Credit: David Lowenthal, Our Past Before Us - Why Do We Save It? (p. 219).

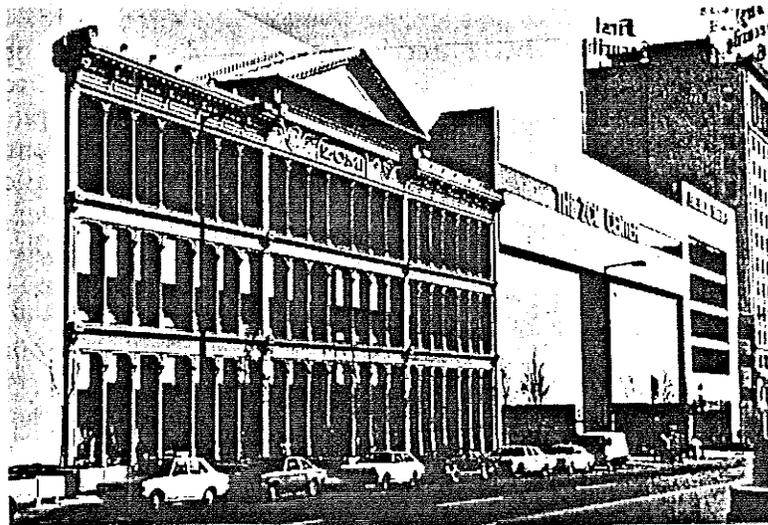


Figure 1.6 An old facade 'decorates' an outsized building. ZCMZ Center, Salt Lake City, Utah, c. 1975. Credit: David Lowenthal, Our Past Before Us - Why Do We Save It? (p. 230).

because they put us in the presence of what it was, and what it has become. This enables us to experience history and these elements provide us with links and a sense of continuity. As the environment sustains us, landscape displays us as cultures.⁶

People become attached to landscapes because of an association with a past or present experience which the environment symbolizes, even if that experience has not been a continuous part of their lives. An attachment formed initially with a certain landscape or building can be transferred to other landscapes and buildings of the same type in other places. As a result, the level of interpretation needed in any historic site depends in large measure upon the understanding and knowledge the average visitor brings to the site. The renowned American geographer J.B. Jackson has remarked, "I still prefer the landscapes I have known and where I can at least partly understand the expression of cultural values."⁷

Traditionally, visitors to a historic site brought with them an understanding of that environment and of the personages and events involved. Today, due to increased tourism, mobility and travel, the average visitor to an historic site, while more sophisticated, is less specifically informed. The sites they visit are most often well beyond their own experience or oral tradition. If the site environment is not adequately explained or appropriately developed, the visitors are often left confused, attempting to deal with what may be incongruities or inaccuracies which are presented to them. They are seeing the site not as it ever was, but in a thoroughly contemporary situation. This is acceptable if that is understood, but if a supposedly 'period' environment exhibits these incongruities, they may be incorrectly accepted as fact.

Visitors come to a site, "not to pay homage, but to satisfy their nostalgic feelings about the past, to enjoy themselves, and to learn."⁸ Because of its historical associations, a cultural landscape will have the greatest meaning to the people who settled, lived, and worked in it. This landscape may be significant under one of three criteria, or combination of the three: the landscape as a whole; its individual material components; and the relationships among the components.⁹ As a result, an historic structure, whether urban or rural, cannot be considered in isolation from its context. This belief has become more publicly accepted in today's examination of heritage sites and landscapes.

The landscape architect has, as primary form determinants, plants, roads, paths, site features and elements which respond and evolve depending upon the pressures and influences under which they are placed. Thus, few landscapes have the character, scale or form which reflect the ambitions of their original designers or inhabitants. James Marston Fitch has reflected that:

It is difficult for the contemporary visitor to Villa D'Este at Tivoli to visualize how different are the gardens today from their finished form as conceived by the architect Pietro Liguorio. Prints show us a patterned carpet designed to be seen comprehensively from the elevated terrace of the Villa. Today - with the uncontrolled growth of centuries - it has become a sequence of disconnected shaded vistas: lovely in its own way, but in no sense corresponding to its original 'raison d'etre'.¹⁰

Because of this constant evolution, J.B. Jackson attempted to separate the preservable landscape into two broad categories: landscapes as works of art and historical, functional landscapes. He believed that those sites in the first category should be authentically preserved for the purposes of viewing and education, while the second

needed a continuation of the historic function as well as the form of the landscape.¹¹ Resource protection is not the sole purpose of preservation, however, for recreation, cultural tourism, and education are all areas within which preservation may play a role. An historic landscape can be developed under a variety of approaches and strategies. Within the umbrella term of 'historic preservation', it is possible to identify a number of levels of intervention ranging on an increasing scale from preservation to conservation, restoration, adaptive reuse, reconstruction, reconstitution, to replication.¹² (See Appendix One for definition of these terms.) What must occur is an individual assessment in each situation as to the level or treatment which is most appropriate.

We use these different approaches to retain and acknowledge the past, to learn from it and to give recognition to the context which has produced our present forms. Through the retention and conservation of elements and artifacts we gain a better understanding of our 'roots'.¹³ All elements had meaning when they were made, for they were form responses to environmental, social and political conditions. In turn these responses established their own patterns on the landscape. Historic preservation thus exists to provide: an educational supplement to the written and oral record, providing a three-dimensional learning experience; a link to past events, eras, movements and persons that we feel it is important to recognize and understand; inspiration and evidence of our past and for our future - both on an individual and community level; and a recreational experience.¹⁴

While preservation and conservation may be brought forward as

common goals, individual motivation may vary from historicism, pure and simple, to aesthetic, social, and economic values; to education; to cultural tourism; to the demands of national and local identity; to energy and resource conservation. These values are not necessarily compatible and may require difficult compromises.¹⁵ Preservation is an area where concerns overlap. Landscapes are a result of man's works interacting with the environment, the geography, geology and biology of our planet. Individuals see these elements of the landscape from differing viewpoints and as a result have different priorities and areas of emphasis in the process of preservation.

For some it can mean the retention of the structure's original fabric, unchanged, unrestored until it falls down. For other people, it means the replacement of defective elements and the rebuilding of ruins; moving buildings to new sites; introducing adaptive uses; protecting street patterns and urban spaces even though the buildings forming the spaces may have changed; conserving character; improving and enhancing areas and urban waste lots with judicious modern infill, removing wires and outdoor advertising; landscapes and traffic management, etc..¹⁶

As a result, the past is always in a state of flux, for as we identify, preserve or celebrate artifacts or landscapes, we alter their very nature by our actions in singling them out.

1.2 THE SITE: ROLE AND CONTEXT

The relationship between an historic building and its environment is of great importance, for they are visually and functionally linked with each other. Often they owe their existence and their form to one another. A monument, however, is different. A monument is an object which reminds us of something which has been deemed 'important'. Its importance is not necessarily a matter of beauty, of use, or of age; it is revered not as a work of art but as an echo from the remote past, suddenly become present and actual.¹⁷ We value surviving relics as they recall past eras, giving us a sense of continuity and age. As with historic structures, their preservation depends on the feeling that earlier eras or other cultures have something to offer us in the present, and through preservation, we safeguard it. The concept of the monument has, over the years, undergone a change from the celebration of the famous to the celebration of the everyday man.¹⁸

Elements of the Canadian landscape have rarely been identified with, or conserved in the manner of, the 18th century parks of Britain or the formal estates of Europe.

Ours (Canada) is a democratic history. The significant imprints on the land are not those of kings and castles but rather the artifacts of a pioneering and often an individualistic approach. Frequently these imprints are prototypes, in that the physiographic features dictated modification to existing concepts and materials which could be used. The conservation of these landscapes provides an important means of acquiring a more complete understanding of historic and present-day environments and man's ability to modify these environments.¹⁹

Today, preservationists have widened their scope to include a variety of significant landscapes and structures which may reflect a particular period, style of living, or function performed. Canadian

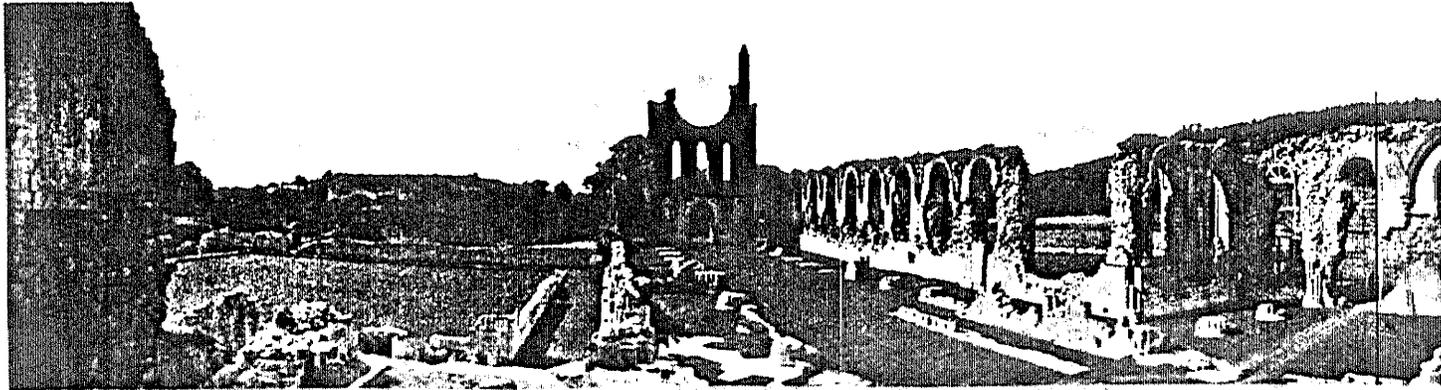


Figure 1.7 Byland Abbey, North Yorkshire: the nave and cloister after treatment.
Credit: M.W. Thompson, Ruins, Their Preservation and Display (p. 39).

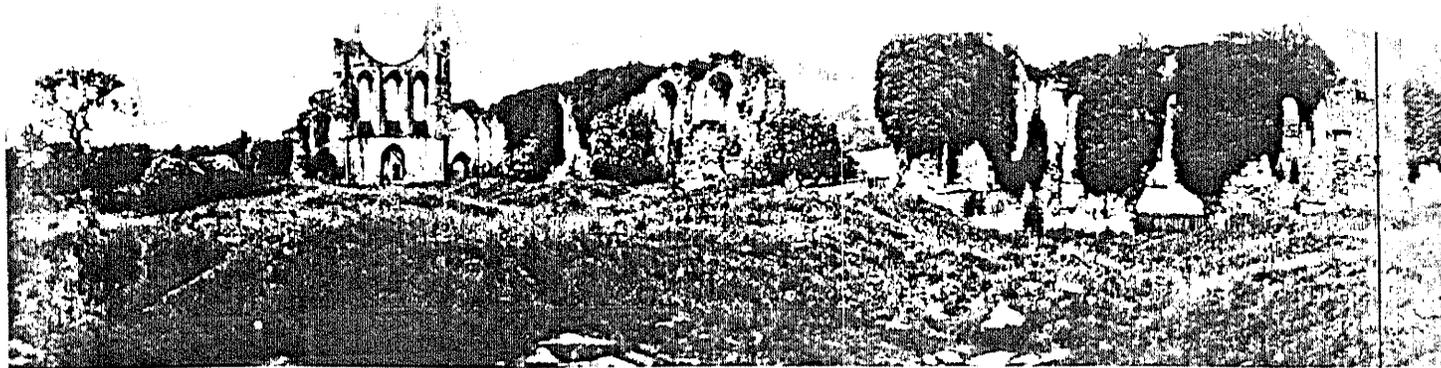


Figure 1.8 Byland Abbey, North Yorkshire: the nave looking west before treatment.
Credit: M.W. Thompson, Ruins, Their Preservation and Display (p. 39).

expressions are often not the artistic pictures displayed by European examples; they are, rather, expressions of Canada's land ethic, and as such, have a merit of their own.

All sites have some cultural imprints which are crucial to the character of the site. Interpretation has to be developed and incorporated into and onto the site, depending on what is important to say, at what level, and to whom. It is essential to identify the elements which are most important to the theme that is to be developed. This is the central issue for landscape architects, and for this reason they are trained to see the site in both an aesthetic and a functional manner.²⁰

A major issue for landscape architects and historians is whether a landscape should be returned to a particular period or whether it should retain the accretions and alterations which reflect changes in taste and use over its history. Architectural critic Walter Muir Whitehill warned that "We cannot crystallize or pickle the past, nor can we, where there is vigorous life in the community, turn back the clock as it was possible to do through a combination of hardly-to-be repeated circumstances, in Williamsburg."²¹

Landscape architects have now become competent in the recreation of landscapes for particular eras or periods. A 'Heritage Village' can now be designed and developed provided there is sufficient research and a clear concept, for we have accepted the philosophy which shows us the importance of period authenticity. What landscape architects and historians continue to struggle with, however, is the problem of a relic or monument which stands by itself in a conflicting context, either through its relocation or through the evolution of its environment. We

have developed a philosophy for dealing with districts or villages, but not for the unique, significant element within a hostile or contradictory context.

It is simpler for a building to be period authentic, for there are strict physical limitations to how far restoration, or the level of intervention chosen, may be taken. Intrusions are dealt with, generally, on a smaller scale: hinges, carpets, furnishings, etc. A landscape, when restored, always has the problems of edges, visual conflicts, the level of maturity of the plant material, and its ensuing succession. A well-restored single-family dwelling may recreate the historic period within its walls because of the controlled separation from the exterior intrusions. If, however, a McDonald's, a twenty-storey apartment, or an office complex is erected next to its period landscape, any sense of the appropriateness of the setting is obliterated.

As in a museum presentation, where outstanding works of art are set against a suitable background, the landscape architect does not concentrate exclusively on a building or artifact, but on its environment to ensure that its associations and sense of scale are maintained.²² Intrusions are not seen solely as an urban issue, for in rural situations as well, the interrelationships of settlement patterns, fields, fences, farmsteads, buildings and other elements may be seen as the 'cultural glue' which holds the landscape together.²³ One element's presence or absence does not create or destroy a site's 'integrity', but it may weaken or diminish its impact. Without the contextual support, a site, element, or monument may emerge as an archaic anomaly, diminished

by change, with all sense of spatial, historic and aesthetic relationship lost.

In the examination of Ross House, it has become evident that the structure is not, in fact, a historic building in need of a landscape 'treatment', but a monument which commemorates events and individuals not directly tied to its particular site. This role for Ross House fits the pattern of memorials which themselves are no more tied to date than to place, though in time they may become landmarks on their own. Memorials and monuments add to our awareness of the past, sharing with relics a distinctiveness which comes from referring to time past.

The awareness of the past which we develop comes from a number of sources, structures, ruins, and artifacts, some of which are fixed to particular locales and others of which are accessible only due to relocation from their original sites. Some features still inspire reverence and acknowledgement despite their relocations, no matter how inappropriate the site is to the integrity of the element. Notable examples include the Parthenon frieze in the British Museum and London Bridge in Arizona.²⁴

We are then led to ask, 'What is integrity?'. Integrity is not just the answer to whether the site was planted with trees of a species introduced in 1830 or in 1860, but also the answer to the encompassing issues of intrusions, encroachments, alterations, deletions, and neglect. A synthesis of these answers leads us to acknowledge a level of relative integrity.²⁵ The same analysis could be done for the site or structure's associative value, continuity, and its compatibility.

Traditionally, landmark preservationists have focused on a structure because it was linked to a particular event, person, or



Figure 1.9 Field patterns in southern England, showing a response to topography, the expansion of fields and the incorporation of paths and roads, over time, into the landscape. Credit: W.G. Hoskins, The Making of the English Landscape (p. 21.)

architectural style. In the case of Ross House, these elements are present, but what is also evident is an acknowledgement of an era, a way of life, and its evolution. Ross House is a monument to a particular period, while at the same time its evolution evidences the changes from that period. As Ross House has been utilized, ignored and now celebrated, it reflects the evolution of particular cultural landscapes, economic situations and social milieux through which many landmarks pass.

The issue for the Point Douglas Heritage Park is not how to recreate a historic landscape, but how to successfully integrate and blend a unique monument to the early history of Red River and a remarkable family of explorers into a community with a rich social and architectural history. While landscape architects have developed heritage districts, villages, and sites in protected enclaves, the Ross House-Point Douglas Heritage Park departs from this experience. The Park addresses the issue of the integration of a site and monument into a well-established community. At the same time, it demands the reflection and preservation of the integrity of a memorial, or artifact, which is not just of community or neighbourhood importance, but of regional significance. To establish Ross House's fit within the neighbourhood, and to determine how these elements will respond and adjust to each other while reflecting the other's significance, are the philosophical and design problems inherent in the development of the Point Douglas Heritage Park.

CHAPTER TWO - POINT DOUGLAS / ROSS HOUSE

2.0 INTRODUCTION

With the selection of the Point Douglas Heritage Park and Ross House as the focus of this practicum, an examination of how the two elements evolved and became linked is necessary. This chapter addresses the issues of "Why a heritage park?" and "Why move Ross House?". To examine how the House, the Park, and the neighbourhood interact it is necessary to review: why the Heritage Park was initiated; the forces behind the Ross House relocation; the historic development of Point Douglas, to understand the present context of the park; and the history of Ross House, its historic significance, and the changes through which it evolved. As the impetus for the creation of the park was largely community sponsored, it is important to examine the general planning issues raised by public interest groups which began the movement to develop a heritage park.

2.1 POINT DOUGLAS/ROSS HOUSE - PROJECT INITIATION

The potential for the development of the Point Douglas Heritage Park was first identified through the study done under the Canada - Manitoba Agreement for Recreation and Conservation (ARC). ARC had been established with a mandate to examine, develop, and utilize the recreational, natural and historical resources of the Red River corridor. Once general approval was given to the ARC Master Plan, a series of meetings took place to address the development of local components and nodes as well as neighbourhood concerns and priorities. Government

agencies as well as public and private interest groups were canvassed, and through a series of public meetings needs and priorities were identified and articulated. Consultants investigated possibilities and prioritized program needs. For the Point Douglas area, the Prairie Partnership prepared a report which identified proposals to commemorate the history of 'Winnipeg's First Neighbourhood'.

The consultation process revealed that the preferred use of ARC funds in Point Douglas was the relocation and the restoration of Ross House as an historic anchor for the community. The consultants believed that (the) "building relocated into the neighbourhood will provide a catalyst around which the community can begin to capitalize on its historic potential."¹ Historic plaques were to be placed on appropriate sites within the district, the Fort Douglas site was to be located and marked, and an historic walking tour was proposed to tie the elements together.

User groups and ARC staff identified three potential sites in Point Douglas as possible locations for Ross House. The sites were evaluated for community accessibility; their relation to the historic riverbank; the availability of parking; servicing access; zoning compliance; security; and their visibility to the community at large.² The Vulcan Ironworks/Markian Shaskevitch Park, which had an existing historic function, was chosen as a visible site which was preferred by the community, and was capable of accommodating the other requirements. This choice was then endorsed by the City of Winnipeg Parks and Recreation Department.³

The North Point Douglas Residents' Committee Inc. was one of the catalysts behind the relocation of Ross House. In their brief to the ARC consultants, they proposed to:

relocate Ross House to the Vulcan Iron property in order to establish an existing and viable museum in the community. If only one of either Ross House or Barber House could be restored with the limited ARC funds, it was agreed by the Committee to restore and relocate Ross House first. It would then be the intent of the Committee with a significant historical building in place, to take advantage of this position and use the leverage to find further funds to restore Barber House and create a strong neighbourhood historical focus.⁴

This view was endorsed by a number of other agencies including the Manitoba Historic Resources Branch, who indicated that Ross House, if relocated to a new Point Douglas location, could be restored by the Branch's restoration craftsmen.

The Manitoba Historical Society, who had co-purchased Ross House with the City of Winnipeg in 1947, indicated that they were in favor of moving Ross House to a new, more attractive location. They also felt that there was the possibility to

create an interpretative centre in this residence and perhaps Barber House to tell the story of the history of the City of Winnipeg. Many old buildings tell of home life in the early days, but the unique business and political history, as told by Alan Artibise in his books, is not recorded for future generations. Men such as Barber and Ross represent the aggressive business optimism that conquered the west and undergrids [sic] so much of our present urban decision-making.⁵

Hope was expressed that the Historic Winnipeg Walking Tour could be extended to the Point Douglas area. This was supported by a number of others, including the Museum of Man and Nature, who believed that it was important to develop a historical walk to link all of the historic artifacts of Point Douglas. They too believed that an 'anchor' was needed in the heart of the district to draw people from the museum to the Point Douglas area, and then to disperse them through the neighbourhood.⁶

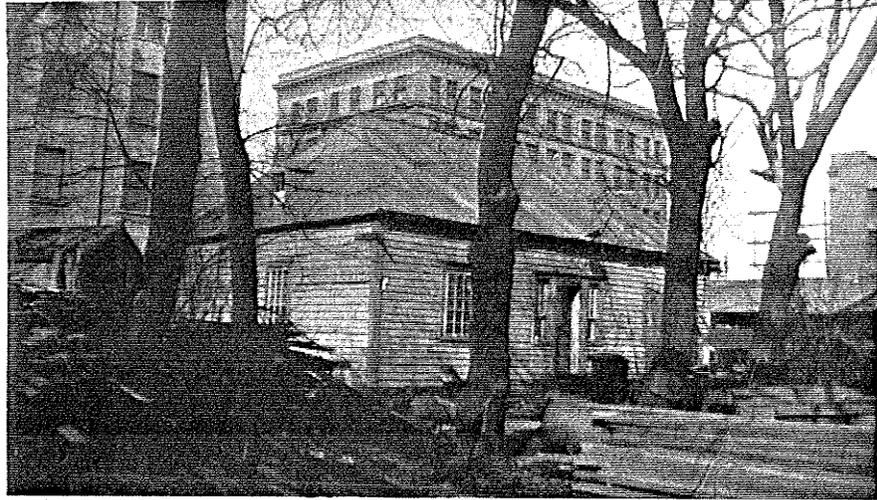


Figure 2.1 Ross House was used as a construction office by Midland Construction from 1907 to 1947. Office buildings on Market Street can be seen in the background. Courtesy: Manitoba Archives.

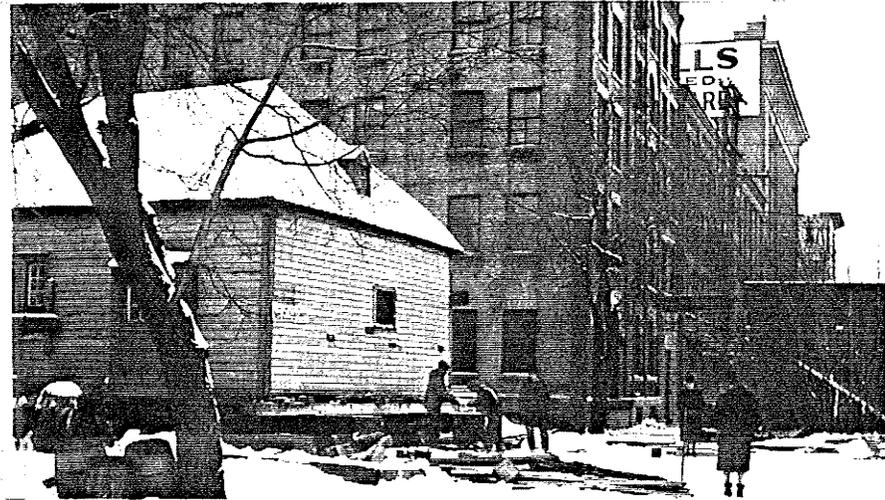


Figure 2.2 The first relocation of the House occurred in 1948. Ross House was co-purchased by the Manitoba Historical Society and the City of Winnipeg. Courtesy: Manitoba Archives.

It was this investigation by the Prairie Partnership and the ARC steering body which first identified the potential of the relocation of Ross House, the prominence it would receive, and the role it would play, centered in the Point Douglas neighbourhood.

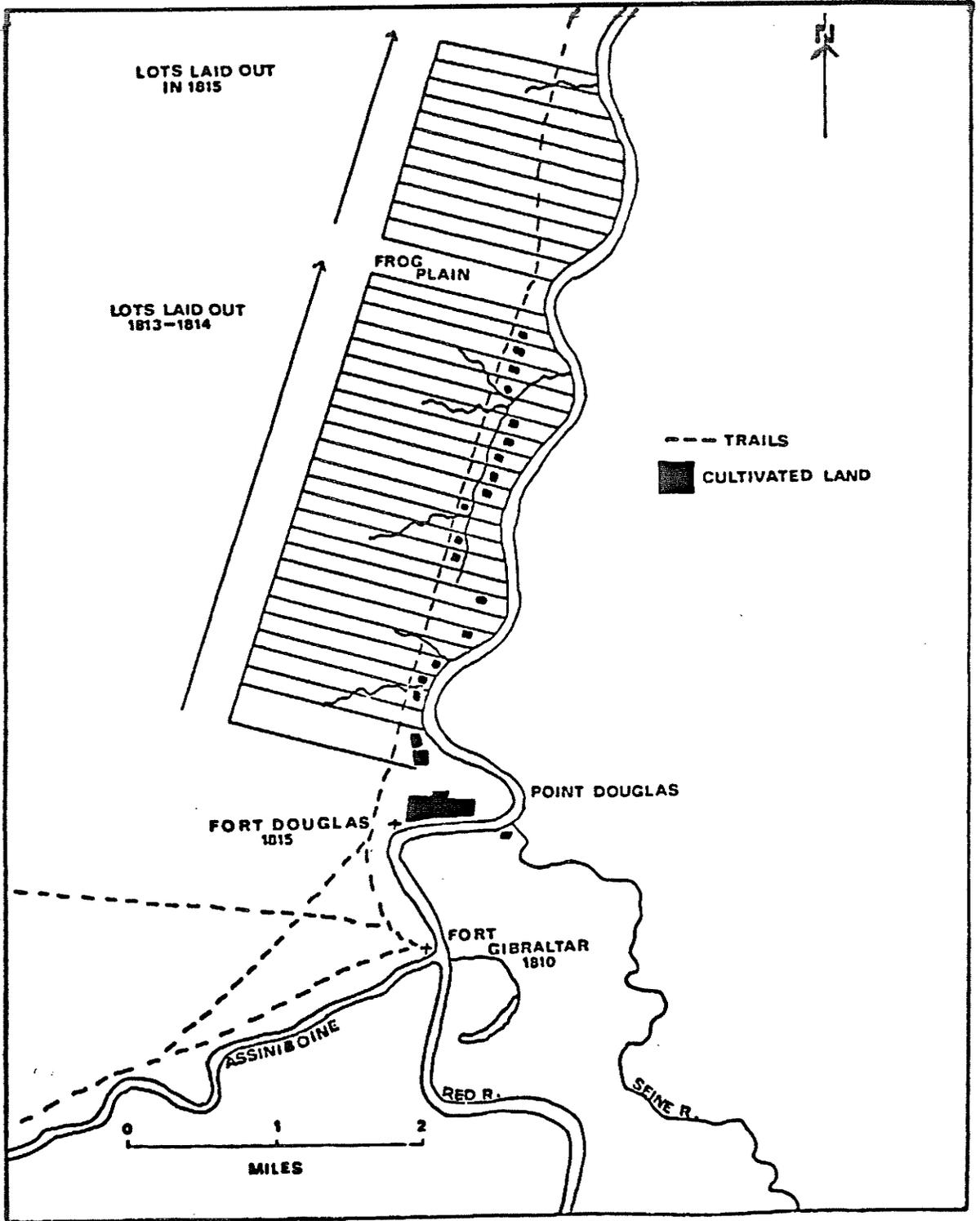


Figure 2.3 Red River Settlement, 1816. Courtesy: Graham MacDonald, Point Douglas Heritage Park, (p. 6).

2.2 POINT DOUGLAS: HISTORIC DEVELOPMENT

North Point Douglas is physically well-defined, bounded by the Canadian Pacific Railway to the south, Redwood Avenue to the north, the Red River to the east, and Main Street to the west. The neighbourhood, although associated with the North End, has been isolated over time by its geographic boundaries and, as a result, has developed its own distinctive characteristics.

Historically, Point Douglas derives its name from Fort Douglas, built in 1812 by Lord Selkirk's settlers, on the south side of the Point. Not a great deal is known about the site of the Fort, as few drawings or paintings have survived, and it is now questioned by archaeologists as to whether the site of the Fort is presently even on dry land. Its approximate location was at the foot of Galt Street, just south of George Street.⁷ Associated with the Selkirk Estate and the Fort was a considerable amount of agricultural land in the southern half of Point Douglas. Alexander Logan purchased this land in 1825 from the Selkirk Estate and completed a windmill, already under construction on the property, for the grinding of grain. This facility gave Point Douglas its start in the milling industry, which was to be a continuing part of the local economy. After Logan's purchase a certain amount of subdivision took place in the Point, generally for the benefit of retired fur traders and for early Red River merchants who were attempting to broaden the economic base of the colony. This settlement was to be the nucleus of the City of Winnipeg.

For half a century Point Douglas remained a predominantly agricultural community, and commercial development occurred primarily near Main Street.⁸ In 1873 the City of Winnipeg was incorporated, with its population of 1,900 centered about Upper Fort Garry and scattered along the river banks. As newcomers arrived from Ontario, the City's population increased to 5,000 by 1875, and Winnipeg pushed north towards Point Douglas.⁹ Businesses began to flourish within the Point and several stores were erected, such as those of W.G. Fonseca and B.L. Barber. The first well was sunk and Manitoba College opened in 1872 as the area began to develop and prosper. By 1880, the population of the City was 10,000 strong, with a number of prestigious homes constructed in Point Douglas including those of J. Sutherland, J.H. Ashdown, William Logan, and Dr. Schultz.

Two distinct eras occur in Point Douglas history, the pre- and post-railway periods. In 1880 tracks were laid down the centre of Point Douglas, dividing the Point in half along the former Point Douglas Avenue. The completion of the Louise Bridge in 1881¹⁰ enabled the Canadian Pacific Railway to be constructed through Winnipeg, and heralded the evolution of not only Point Douglas but the Canadian West.

With the coming of the railway the character of Point Douglas changed rapidly, as industry developed close to the rail line, particularly the grain trade. When the Canadian Pacific Railway crossed the Red River, Winnipeg began to assume its role as the great warehouse and wholesale centre of the prairies. By 1885 the CPR was transcontinental, and as immigration increased, Winnipeg grew as a transportation centre for the vast hinterland. The railroad brought people and industry with

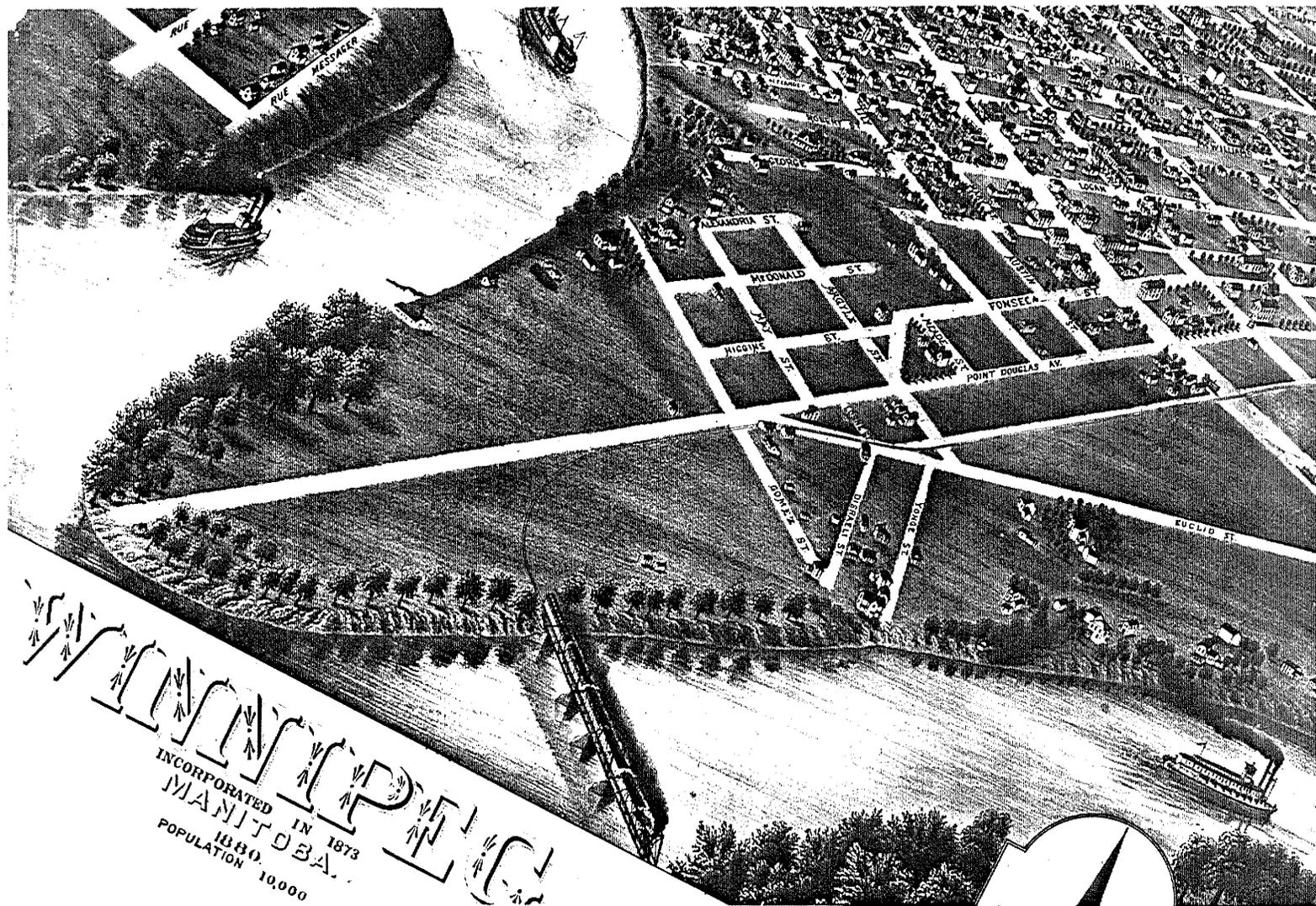


Figure 2.5 Winnipeg, 1880. The reproduction shows the CPR crossing of the Red River via the Louise Bridge, and the limited development in Point Douglas. Courtesy: Manitoba Archives.

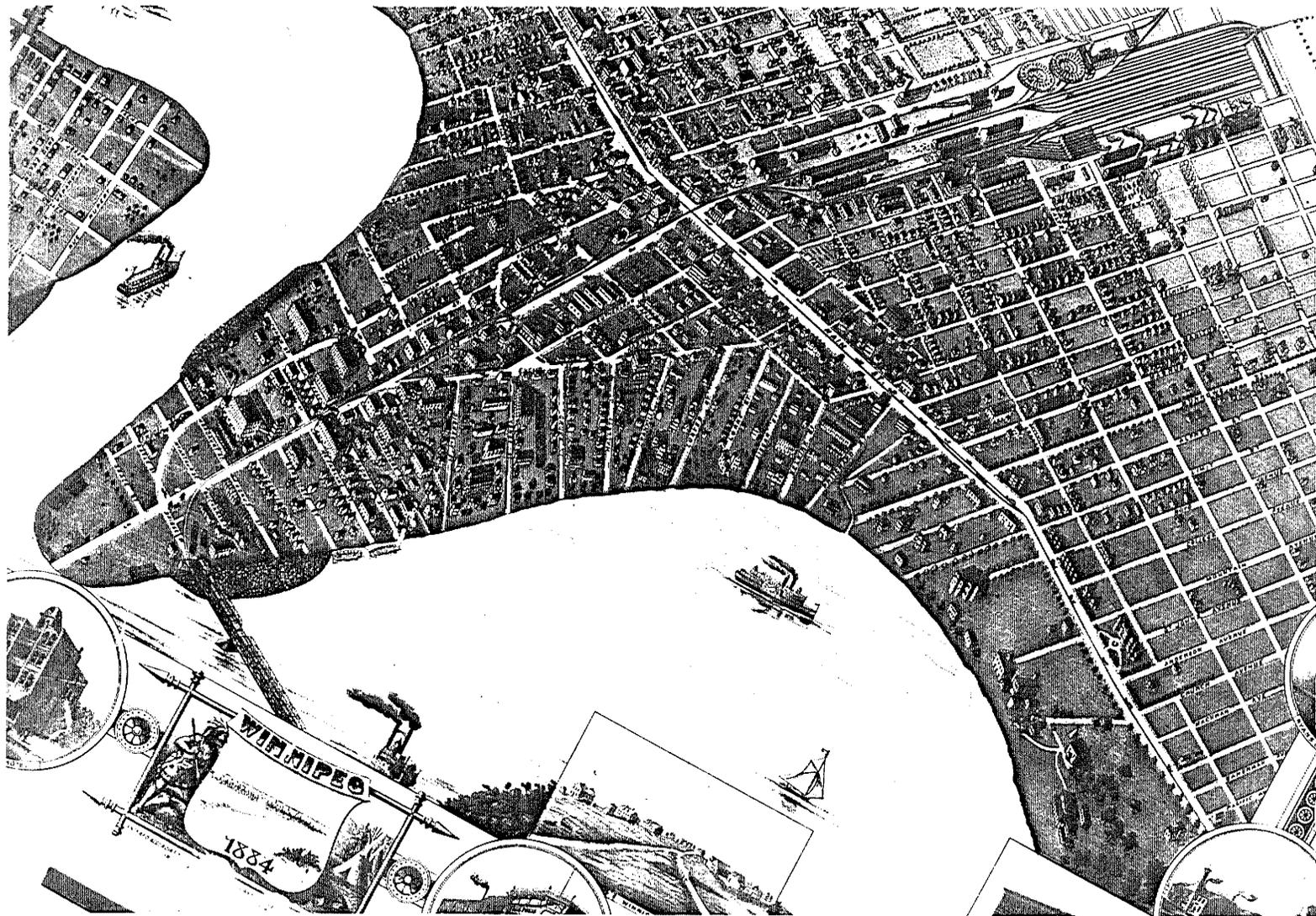
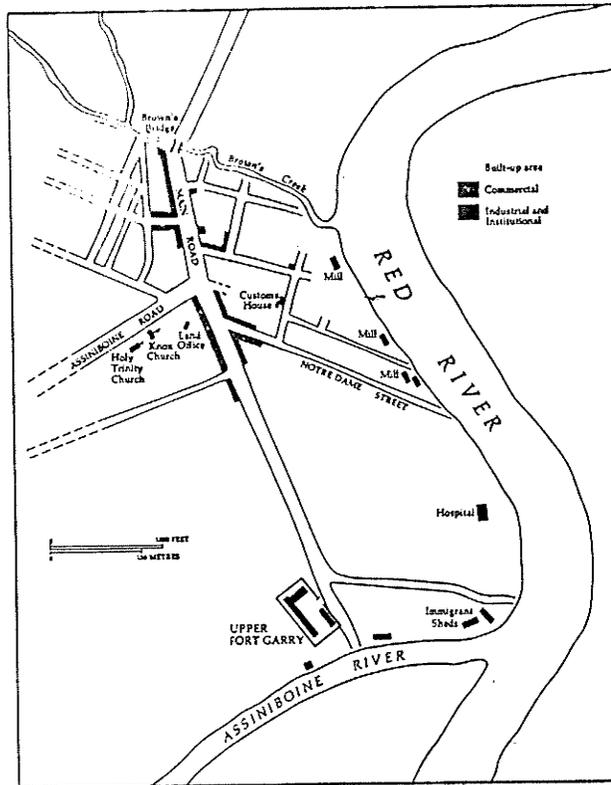


Figure 2.6 Winnipeg, 1884. The impact of the railway on the development of Point Douglas is clearly evident. Courtesy: Manitoba Archives.

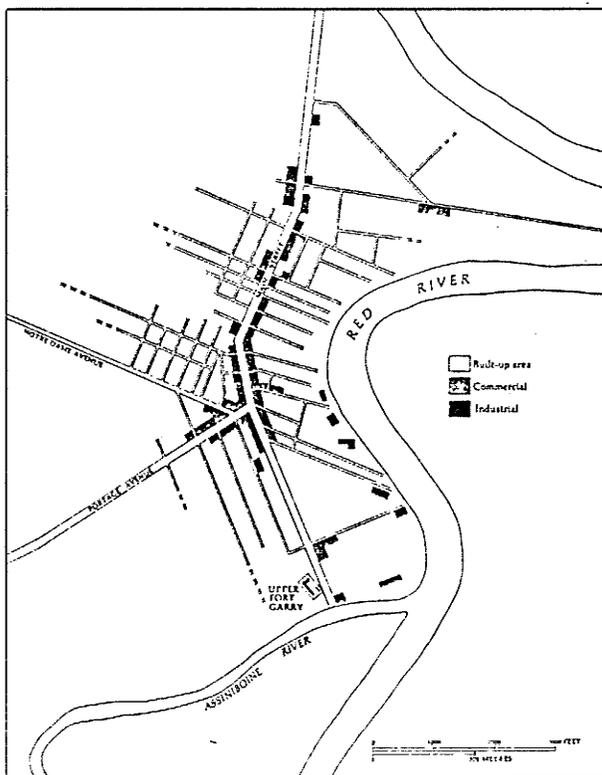


Winnipeg in 1872

Figure 2.7

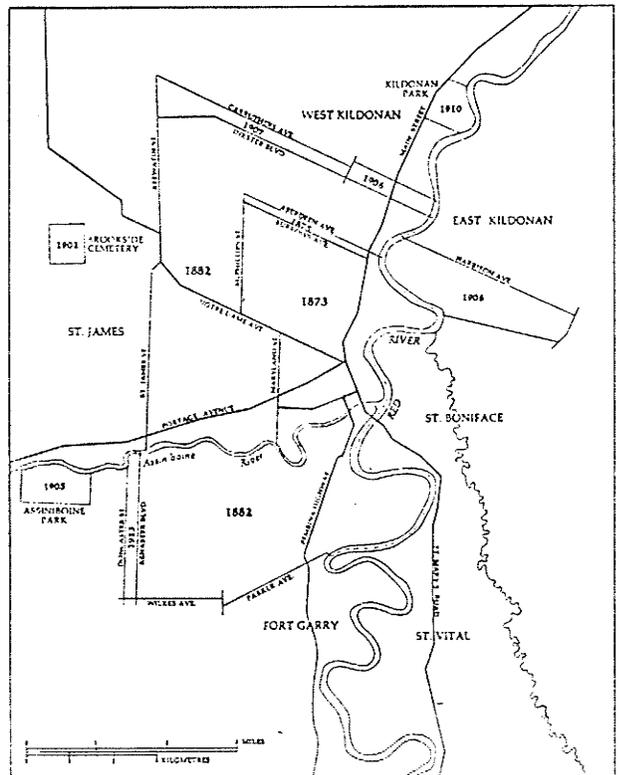
Figures 2.7-2.9
The expansion
of the City of
Winnipeg's
Boundaries,
1872 - 1913.

Credit: Alan
Artibise,
Winnipeg: An
Illustrated
History, (p.p.
17, 24 & 40).



Winnipeg in 1875

Figure 2.8



Boundary Extensions 1873-1913

Figure 2.9

both Ogilvie Flour Mills and Vulcan Iron Works establishing themselves on the Point. The intrusion of these industries into what had previously been an attractive residential district began an out migration of the area's more influential residents. Adjacent to the rail line, Point Douglas became a stopover point for new arrivals, many of whom found accommodation in North Point Douglas. They purchased or built homes in the area on hastily subdivided twenty-five foot lots.

After 1900, Ukrainians began to assume an ethnic dominance in the neighbourhood which had previously been held by Scots. This change was complete by 1914 and during this period, North Point Douglas became an area of intense community action with people working in the industries close by and shopping in the local stores. After 1920, the character of North Point Douglas began to change. Greater access to transportation was available and residents were no longer tied to local employment or social interaction. The adverse effects of living close to one's work when it consisted of heavy industry and rail lines were more and more noticed, and further residential development within the area halted.

During the Great Depression, Point Douglas was severely affected and did not recover until after World War II. In this period, the general state of the local economy contributed to dwelling deterioration and decreased property values. On its way to recovery after the war, the area suffered a setback from the flood of 1950, in which extensive damage was done to over 400 homes, many of which were old and of poor construction. The flood, however, became a turning point for the area, and through the Flood Relief Fund residents were able to regroup and

repair their homes, again instilling in the neighbourhood a sense of optimism and pride.

Today mixed land use dominates the area between Sutherland and Euclid Avenues, while north of Euclid the neighbourhood remains predominantly residential. Most of the streets converge onto Euclid, a street which once had a thriving commercial strip, evidenced now by only two remaining convenience stores. The Disraeli Freeway and Pritchard Avenue have further subdivided North Point Douglas into smaller islands of residential population. Because of these intrusions and generally increased mobility, families with greater economic opportunities left the area and relocated elsewhere. Stagnation of the area began to occur, with the elderly and less mobile individuals remaining. Seen as a low rental area, the neighbourhood began attracting families and individuals suffering social and/or economic problems. Long-term residents saw this loss of stability within their neighbourhood and attempted, through neighbourhood groups, to address the problem.¹¹

In 1974 a Neighbourhood Improvement Program (NIP) was initiated in Point Douglas. This program aided in upgrading residences within the district, helped to relocate families, and developed corner parks and a community facility structure. Streets and sidewalks were repaved and a sense of community identity and neighbourhood cohesion was re-established. Following on the heels of this program the Core Area Initiative identified North Point Douglas as one of its target areas. Its social programs were, in turn, augmented by the ARC programme which identified the potentials for heritage development within Point Douglas and singled out Ross House for special attention.

The Crocus Group: Heritage Planning Associates, as consultants to ARC, identified a number of distinct themes which were representative of the district's history including: pre-railway and post railway agriculture and milling; transportation; the early commercial and political development of Red River and Winnipeg; early metal fabrication and labour history of Winnipeg; and immigration to Winnipeg and the West.¹² (See Appendix 3 for more detailed theme developments.) Thus Point Douglas has a number of potential historical themes which are considered significant not only at the level of local neighbourhood interest, but in terms of the development of the City of Winnipeg and the opening of the West to settlement.



Figure 2.10 Ross House c. 1890. Ross House was typical of the homes built in Red River. Finished in 1855, the house was built from heavy squared logs which were covered by siding. Seen at the right rear of the house is a kitchen which was added after the initial construction. Courtesy: Manitoba Archives.

2.3 THE MONUMENT: ROSS HOUSE - A HISTORY

Alexander Ross was a fur trader who retired to Red River in 1825 because of "the necessity of returning to a place where I could give my children a Christian education".¹³ The Hudson's Bay Company's Governor George Simpson, in acknowledgement of Ross's contribution to the fur trade, granted him a large tract of land in the old river lot system, two kilometers north of Upper Fort Garry. Here, Alexander Ross built a house which he named 'Colony Gardens', referring to the similarly named area, around Fort Douglas, the centre of the Scottish colony at Red River. The house was built at the foot of the river lot facing the river. It was here that Alexander and his wife raised their large family. Alexander became, over time, the Sheriff of the colony, a councillor to the governing body of Assiniboia, and the author of an informative history of the Red River Settlement.¹⁴

William Ross, his son, built what we now know as "Ross House" in 1854-55 on the eastern part of the Ross Estate, behind the present site of the Centennial Concert Hall on Main Street. Floods and shortages of materials delayed the construction of the house, but on its completion Alexander Ross called it "the prettiest in Red River".¹⁵ The house was typical of the riverside colony, constructed from heavy squared logs, and chinked with a mixture of gumbo and buffalo hair. The house was then covered by siding (as log cabins had little prestige by the 1850's), and glass for its windows was shipped from England, via Hudson Bay.

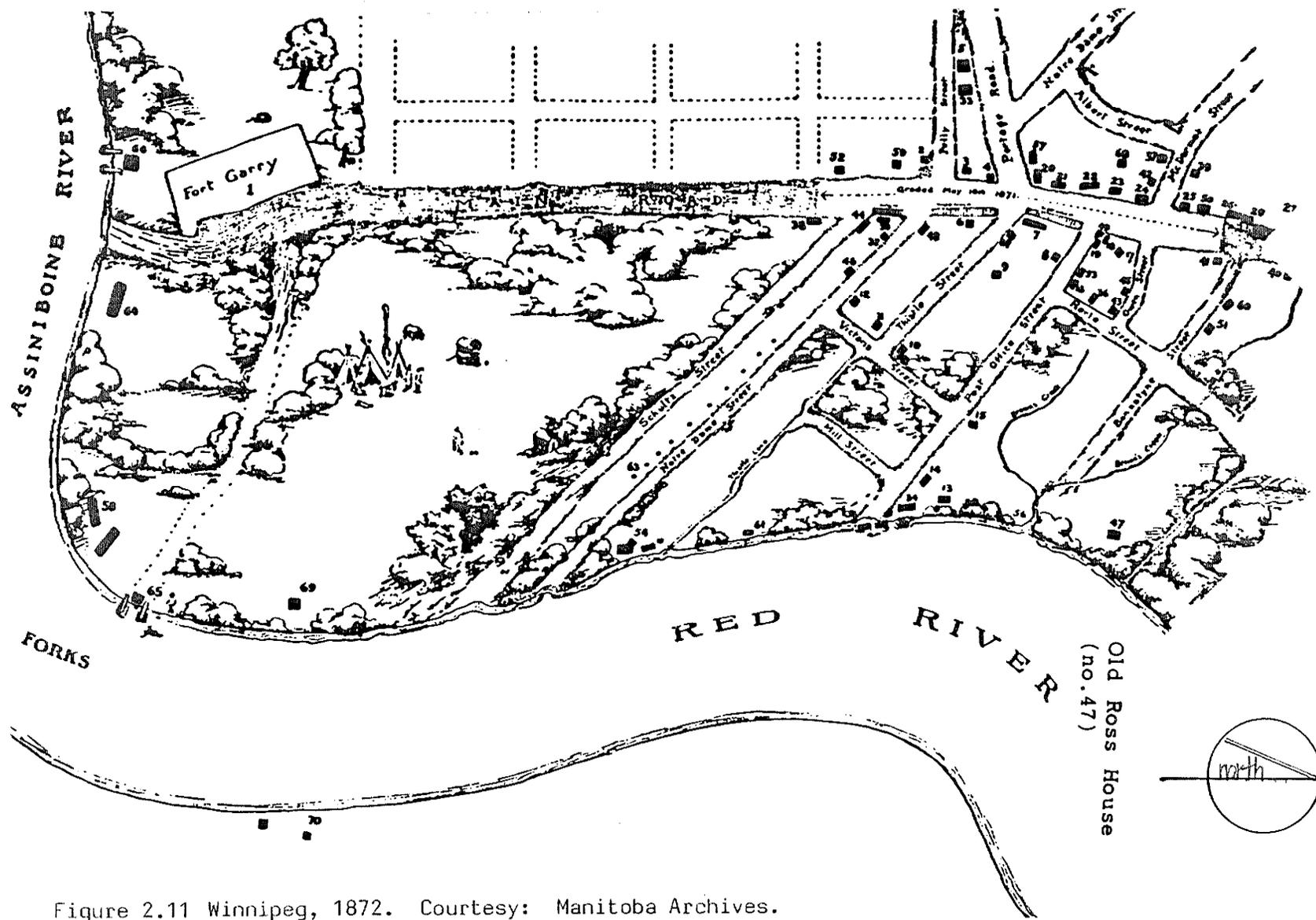


Figure 2.11 Winnipeg, 1872. Courtesy: Manitoba Archives.

After William's death, his wife Jemima married William Coldwell, a journalist who established Red River's first newspaper, The Norwester, and later wrote for the Free Press. Now called "Brookbank" because of its proximity to Brown's Creek, the house was inhabited by the Coldwells from 1869 to 1907,¹⁶ with their sons and daughters leasing parts of the original Ross land grant for their homes.

To the original Red River frame house which William Ross had finished in 1855, the Coldwells added a kitchen and rear porch. Large wooden water barrels were used to catch the runoff from the roof, though a well was available for drinking water. It is not known if the Coldwells built a barn near the house, but a sketch from 1873 shows another large building on the property.¹⁷ Several acres were kept around the house and easily accommodated a large garden filled with vegetables and berries. This land was retained until after the Coldwells' deaths in 1907, but they always claimed that they felt the City was creeping up to their home.

After the Coldwells died, the remaining land and house was sold to Midland Construction, which used Ross House as an office. The building was saved from demolition in 1947 through a co-purchase by the City of Winnipeg and the Manitoba Historical Society. The House was then moved to a small park on Higgins Avenue, opposite the CPR station, and operated as a museum.

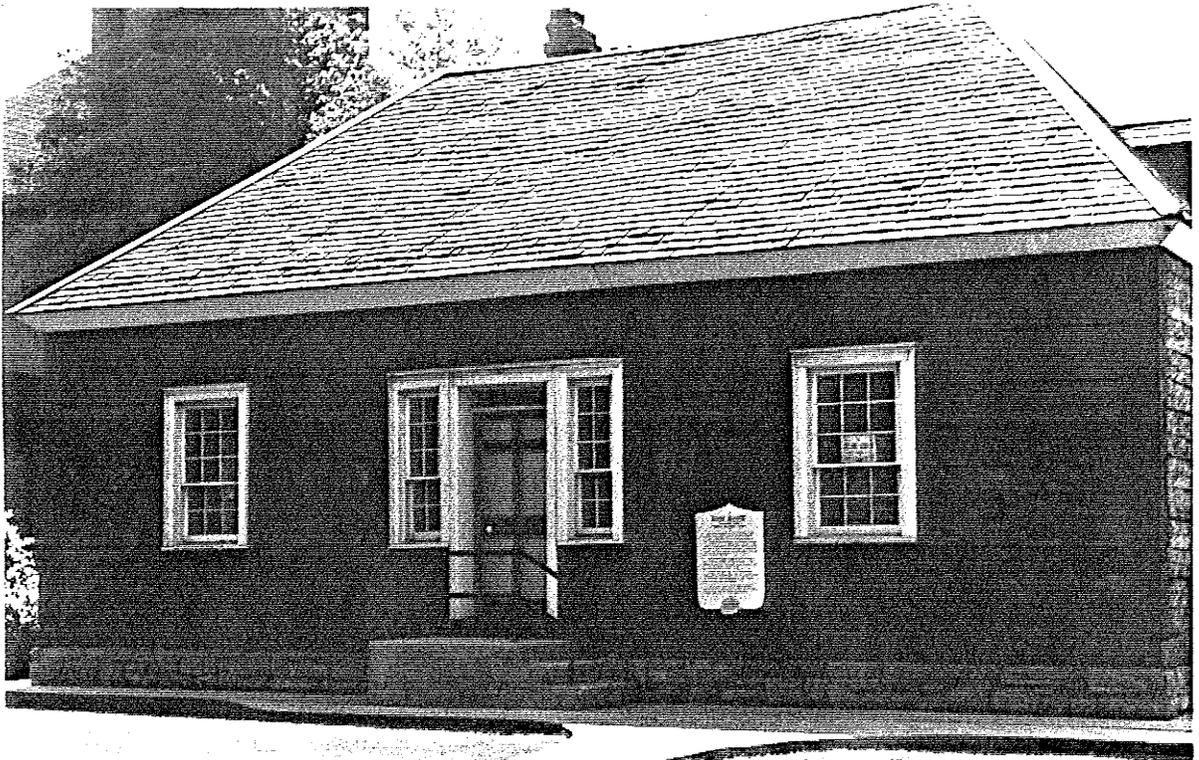


Figure 2.12 Ross House, 1960. From 1948 until 1983, Ross House was located in the William Whyte Park opposite the CPR station. Courtesy: Manitoba Archives.



Figure 2.13 The view south from Point Douglas towards Portage and Main. c. 1900. Courtesy: Manitoba Archives.

After the closure of the CPR station to passenger travel in 1978, the site on Higgins Avenue had less and less to recommend it as a monument site. Through the planning meetings sponsored by the ARC authority, it was recommended that the museum be relocated from Higgins Avenue to a new park setting to give the historic house a larger landscape context and, hopefully, to reverse its declining visitation pattern.

Ross House is a tribute both to the early architectural forms of Red River and to the Ross Family, whose influence carried from 1825 to the present century. Today, the house is a monument to Red River family life, early postal service, and the families associated with it. The telling of some of the details of these stories is currently proposed as a function for the museum through display, publications, and interior restoration. The relocated museum is seen as a centre from which the public will be encouraged to explore the neighbourhood of Point Douglas and to visit its historic sites.

Ross House is somewhat typical of a new movement, one in which the preservation and restoration movements see history not as a continuity, but as a dramatic discontinuity. "There is that first golden age, the time of harmonious beginnings. Then ensues a period when the old days are forgotten and the golden ages fall into neglect. Finally, a time when we rediscover and seek to restore the world around us to something like its former beauty."¹⁸

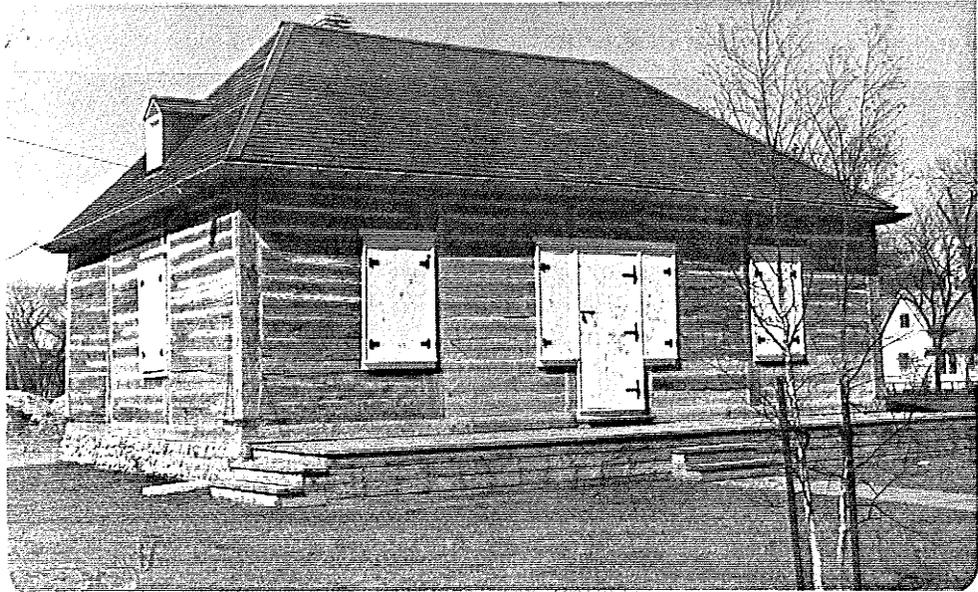


Figure 2.14 Ross House, 1986, after its relocation from Higgins Avenue to Point Douglas. The front elevation shows the main door with its restored facade and foundation.



Figure 2.15 Ross House, 1986. The rear elevation shows the side door, end dormers and chimney. Shutters have been placed on the windows for security.

2.4 PLANNING ISSUES

2.4.1 Contextual Issues

In 'traditional' heritage parks in North America a consistent development generally occurs around a particular theme or set of themes. Such parks are sited on a substantial, yet carefully managed land base, e.g. Colonial Williamsburg in Virginia or the Ukrainian Cultural Heritage Village near Edmonton. Sub-themes are developed and in turn are related to a major theme, the land base, and resources. In attempting to deal with a number of identified themes on a two acre site such as the Point Douglas Heritage Park, the central need is to refine the many ideas and possibilities into a common focus. These potentials need to be developed in a context which is both sympathetic and compatible to the relocation of Ross House and to the role of the heritage park.

To understand the context in which Ross House is placed, it is important to be aware of the other existing heritage resources of the area, and what these resources imply with regard to the form and function of the new Park. These other elements can give direction to the Park's development. If the major role of the Park is to provide orientation, and to introduce visitors to Point Douglas, it is crucial that these functions, elements, and themes first be identified in order that the Park can facilitate their commemoration. The theme and focus of the park must be broad and flexible enough to incorporate the



Figure 2.16 Vulcan Iron Works, c. 1910-15. The foundry produced boilers, all manner of pipes and rails, as well as ornamental fencing. Courtesy: Manitoba Archives.

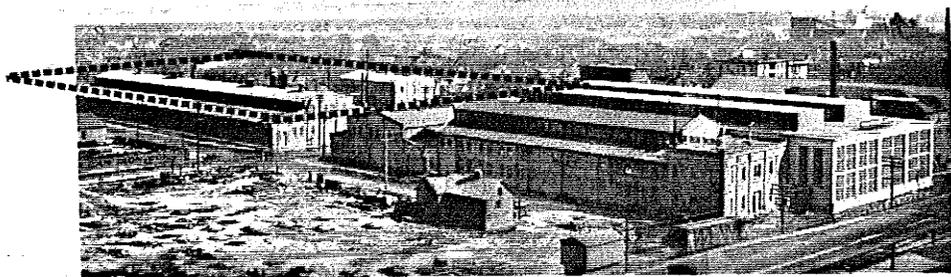


Figure 2.17 Vulcan Iron Works Complex, 1949. The firm's expansion included a move onto the present site of the Point Douglas Heritage Park. Courtesy: Manitoba Archives.

images, personalities and achievements associated with this part of the city since the establishment of Fort Douglas.

The Council motion which created the Heritage Park stated that the land be set aside to ensure that a permanent location be available for memorabilia depicting the past history of North Point Douglas. Within the Point Douglas neighbourhood, however, there is presently no direct threat to existing historic resources which might necessitate their relocation to a centralized location. Though centralization may be of value for educational purposes, the question must be asked as to what purpose the relocation of buildings, or artifacts, other than Ross House, would accomplish in the new park site. "Moving scattered survivals into one historic precinct, confining attention to relics from a single epoch enhances their impact on the viewer ... but spatial and temporal purity render historic areas static and lifeless. Milieus that deliberately exclude the remote and the more immediate past ... are as sterile and as atypical of their own periods as a brand new subdivision today."¹⁹

The Heritage Park is to be a monument to the pioneer past of the Red River Settlement and a focal point from which visitors will disperse in order to discover the character of Point Douglas. As such, the Park is to function as an arrival point for visitors to the district, and one of the historic nodes of Point Douglas, not a collector where other artifacts are deposited. Ross House Museum is to assist in orientating individuals to the existing resources of Point Douglas, not to act as a substitute for them.²⁰

2.4.2 Public Perceptions

A number of interest groups identified themselves with the development of the Point Douglas Heritage Park. They associated with the Park a range of priorities established from their own perspectives. Through publicly held ARC meetings and presentations to the project's consultants, a series of concerns emerged. It became possible to identify five major groups who articulated both overlapping and divergent points of view.²¹ These included:

- 1) Local Residents - who wanted to see the Park as a focus for commemorating the neighbourhood's past. Many are long time residents who have a strong sense of the neighbourhood, its strengths and problems. They also wanted to have community events held in the Park and to allow access to the park for seniors, school children, church groups, and others with special interests.

- 2) Manitoba Historical Society - who wanted to protect the historic integrity of Ross House and have it acknowledged as the most important element within the Park. Having agreed to have Ross House moved, they felt that the fundamental issue for the development of the Park was to create an appropriate setting for the house. Other elements or artifacts were only to be accommodated as appropriate in the creation of a supporting or sympathetic context.

- 3) Norquay School - who saw the Park as a means by which their students could come to appreciate the heritage of the district. School officials were looking for a means by which the students could participate in the Park project. Teachers wanted to incorporate the Park into their video presentation on the history of the area, and to use the Park for displays, outdoor lectures, and on neighbourhood heritage days.

- 4) Others (North Point Douglas Residents Committee, Point Douglas Historical Society, St. Andrews Society, Heritage Winnipeg Corp.) - who wanted to see different elements of Point Douglas displayed and acknowledged (e.g. Fort Douglas, Barber House), including the identification and marking of other houses in the neighbourhood, or their sites, which were linked with historic personages. Some wanted acknowledgement of Winnipeg's milling, industrial and transportation history, and suggested that elements such as the Countess of Dufferin, building shards, and other residences be relocated to the Park.

- 5) City of Winnipeg - who had no clearly defined policy. The City's concerns lay with vandalism in the area, problems of surveillance and a desire that the Park development be phased due to their budget constraints. They recognized the need for a policy or a process which would govern further artifact or building additions to the Park. A thematic study or an articulated park concept was therefore required.

While the previously identified positions were not cut and dried, they do reflect the general perspectives of the interest groups involved. The concept of a 'Heritage Park' was accepted by each of the groups involved, although each group, in its own way, saw the end result producing a somewhat different product.

2.5 Statement of Intent

Ross House and the Point Douglas Neighbourhood both embody historic issues and elements which need to be recognized and acknowledged. The Park has to respond not only to a unique symbol of early Red River heritage, but also to its context within a historically rich neighbourhood. Thus there are two main design issues: that of the monument, Ross House, within the Park, and that of the Park within the community. It is critical to ask what is the essence of the place, for viewing the house as a monument is much different from seeing it in a museum collection, with a number of other collectibles.

The site design is an opportunity to reveal part of the development and the expression of the community. The design should not represent a moment in history or a complete visual picture of a period, but rather should constitute the setting for an acknowledgement of a way of life, a pattern of living, and its evolution. As J.B. Jackson has stated, "An engaging [rather than] a formal knowledge of remote periods."²² The Park has the potential to reflect both continuity and change. A layering of information shall occur in the Park so that as the site is examined, different series and levels of information are revealed. The site cannot function as all things to all people, but it can convey some sense of history to all who visit it.

In our hurry to develop however, we possess the technology and perhaps the spirit to deny the past, or worse, to imitate it superficially.²³ The new should complement the old, not copy it, and care must

be taken to ensure that the design fits the spirit of the area with respect to scale, orientation, proportion and context. Attention must be given to the selection of materials which reflect the appropriate era, the community, and its continuity. Specific elements such as plant materials have a number of symbolic representations, scale, texture, massings, and maintenance implications, all of which have a historical perspective.

To ensure that the Park 'fits' appropriately within the neighbourhood, fulfills its functional requirements, and provides an appropriate setting for Ross House, a more detailed analysis of the physical form of the neighbourhood is required.

CHAPTER THREE - SITE ANALYSIS

3.0 INTRODUCTION

The qualities we see, and the conclusions we draw, regarding an area are the result of impressions received from the massing of its building forms, design traditions, spatial configurations and materials utilized. Within the context of a specific era, ornamentation, texture, and combinations of materials all become important design elements.¹ In Point Douglas, when seen at vehicular speed, these details blur together due to the intensive use of land, the narrow building lots, and the mass of industrial and institutional building. When perceived as intended, at the pedestrian speed for the era in which they were built, a more comfortable fit reveals itself.

By our actions in selecting elements of the past for display or examination, we often set in motion actions which can alter and transform them. Artifacts are a testimony not only to their initiators but also to those who have inherited them.² The condition and treatment of these artifacts express not only the spirit of the past, but the perspectives and priorities of the present. A landscape may have been subjected to incremental or to drastic change, and depending on the observer's perspective or values, the changes may be seen to have had a positive or negative impact. Thus a site analysis of an area must also examine what it was in order to be able to appreciate and to understand its present form.

Landscapes may be seen and experienced on two levels. The physical level refers to the arrangement of forms as perceived by the users: what the site looks like; what it smells like; what it sounds like.³

POINT DOUGLAS HERITAGE PARK
SITE ANALYSIS STUDY



BLDG. FOOTPRINTS



Blow-up 1:100 — PARK CONTEXT

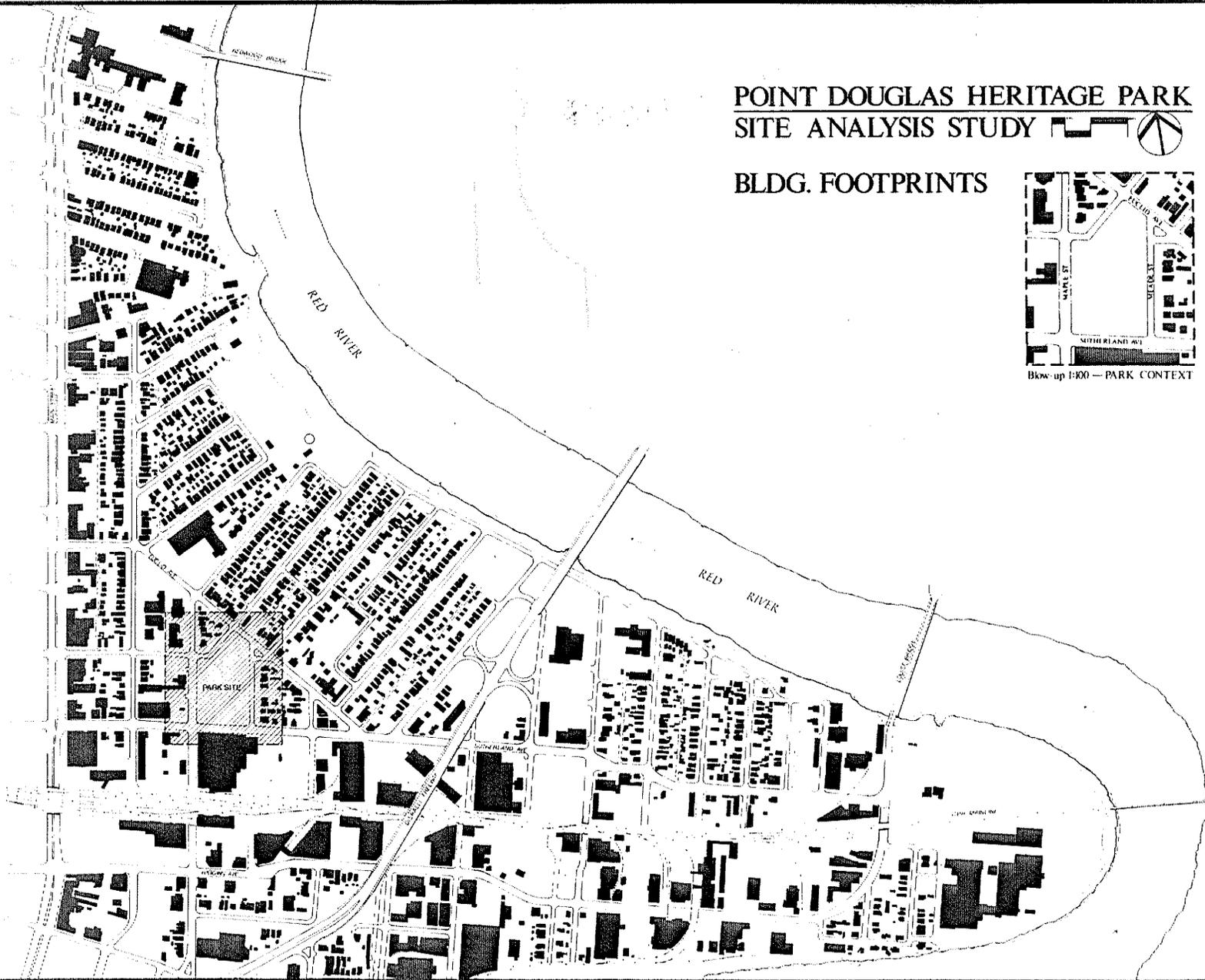


Figure 3.1

The symbolic level addresses the meaning which the physical form has: the concept behind the design; the emotional feeling about the site; the intellectual response evoked. If the physical level is the response to the 'what' question, the symbolic addresses the 'whys': why are the front yards fenced; why was this street pattern developed; why does the area have this character? The physical description is the inventory of the elements present, while the symbolic links these separate elements and gives them context and meaning.

Because there are two ways in which an area or site can be examined it is important to note both the presence, and the significance, of the present day forms. An awareness of the district's history enables us to document how social and technological development reflected itself in the landscape of North Point Douglas. Sites are layers of structures and activities. These layers must be understood for they impose, and create, both historical and current limitations and possibilities. All planning and design must maintain a degree of continuity with pre-existing conditions. Therefore, both inventory and analysis are necessary to understand the 'genus loci' or the spirit of the place.

POINT DOUGLAS HERITAGE PARK
SITE ANALYSIS STUDY



EARLY YEARS 1838-
Lots 226-245

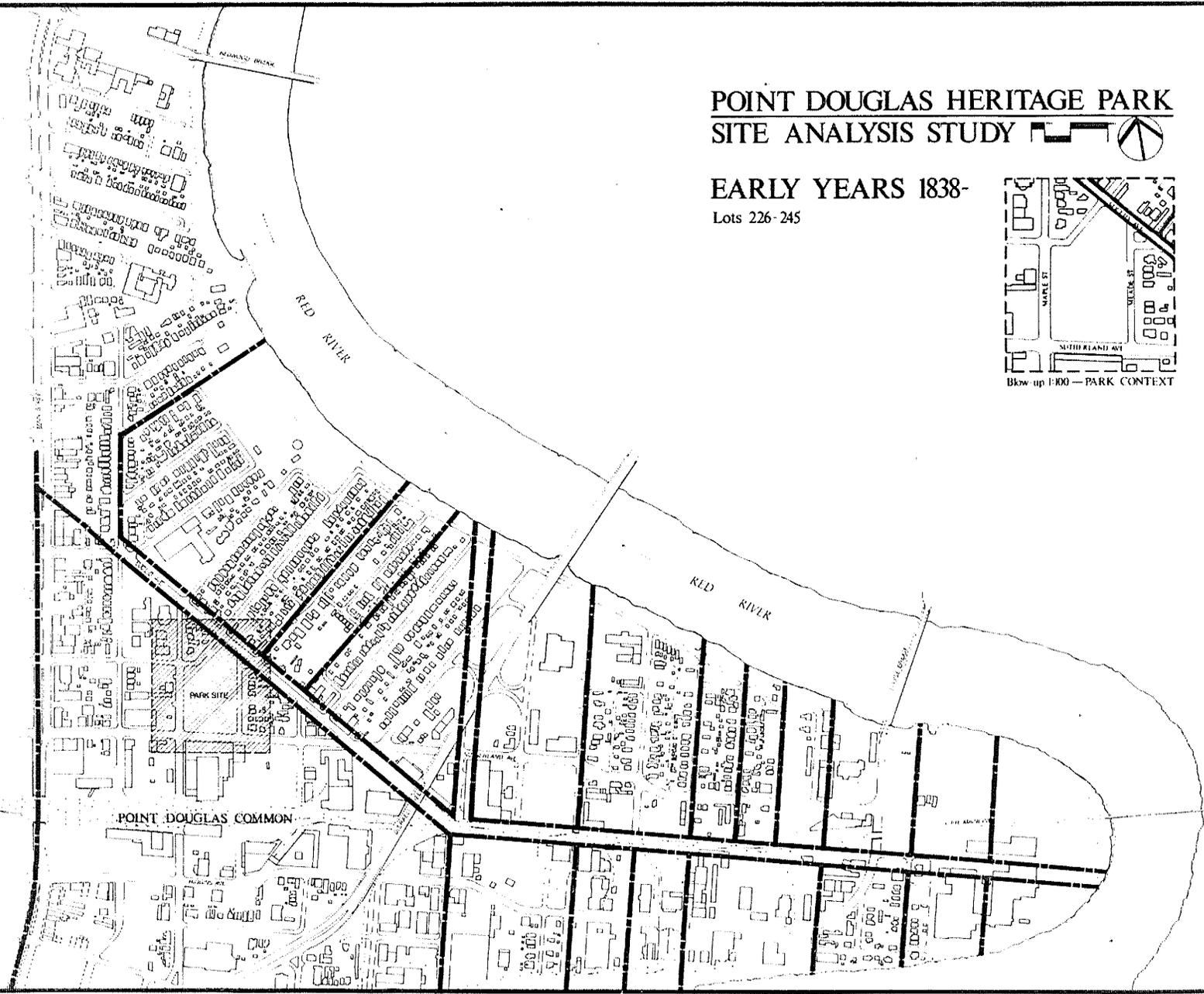
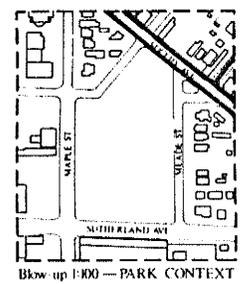


Figure 3.2

3.1 CHANGE AND CONTINUITY

The physical layout of Point Douglas today strongly reflects its original river lot settlement pattern. By 1838 Point Douglas had been subdivided in the typical river lot fashion, providing a large 'common' on the west side of the Point with a strip of land left between the back to back river lots. Figure 3.2 shows this relationship to the present day structure of Point Douglas. This early layout of river lots provided the framework around which Point Douglas developed. Barber House, one of the few remaining structures from this pre-1860 period, was not built at the foot of the river lot in the traditional manner, but along what is now known as Euclid Street. The house was oriented to the south to provide a view from the front door across the Point to Fort Douglas.

Point Douglas developed slowly from 1838 to 1880, with only a few streets subdividing the Point, along the original river lot property lines. Excluding the few commercial establishments on Main Street, development was of a relatively prestigious residential character.

In 1880 rail lines were laid down along Point Douglas Avenue and the character of the Point began to change. With the completion of the Louise Bridge in 1881, and the extension of the railways to the west, the prairies were linked with the rest of Canada and the Point Douglas boom had begun. By 1885 industries had located themselves along the rail line, and the Point Douglas common completely disappeared, as



Figure 3.3 The area's houses have a variety of details including mansard roofs, bay windows, off centre entrances and small front yards which are predominantly picket-fenced.



Figure 3.4 Other styles of housing, include those with medium gabled roofs, porches or verandas and clapboard siding.

streets and housing enveloped the district. Before the First World War broke out in 1914 the area had been built up to the density which we see today.

As some buildings have fallen into disrepair they have been replaced, and functions of others have evolved. Some structures have changed from commercial to residential in nature, while others have become multiple instead of single family houses. The essence of the area, however, is consistent with its turn of the century character.

3.1.1 Area Characteristics: Detailing and Materials Housing

Housing in the Point Douglas neighbourhood is an interesting blend of turn of the century styles. While different individually, the houses present a cohesive neighbourhood character through consistent scale, cladding, and ornamentation.

Though a few single-story worker cottages and row houses exist, the majority of the houses in Point Douglas are two-story family dwellings. Roof lines are typically medium gabled though a variety of styles exist, including mansard and medium hipped roofs. Traditionally homes have been clad with siding, though stucco seems to be the choice of recent renovators. Details such as enclosed front porches, verandas, dormers, transoms, rear porches, and off centered main entrances are neighbourhood characteristics which, when handled in a number of different ways, add variety and interest to the houses. Due to the speed and the economy with which the houses were built, and the stylistic preferences or choices of the era, there is little ornamentation on either facades or trims.

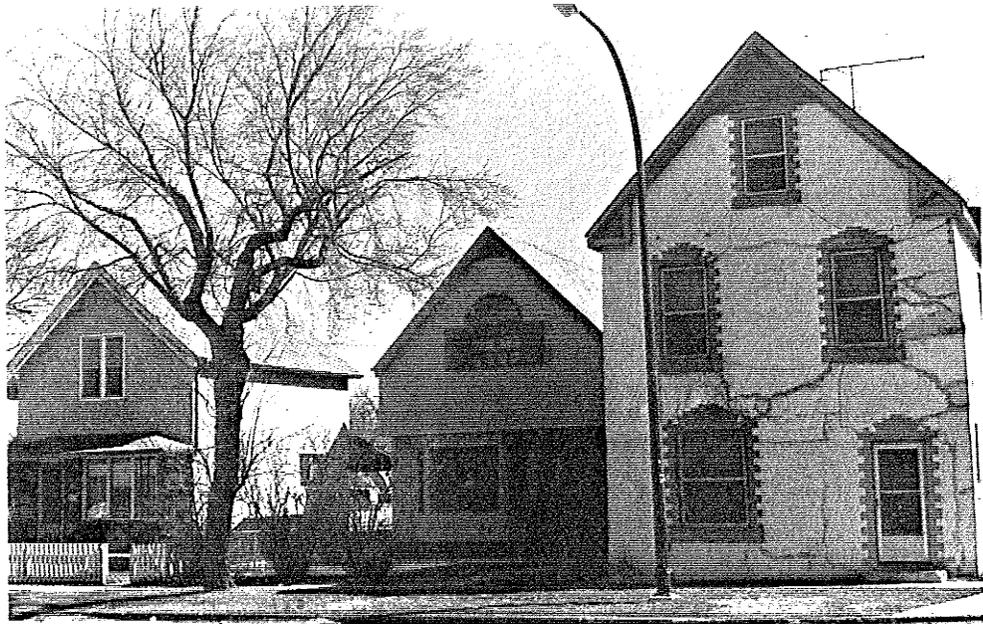


Figure 3.5 Examples of the infill housing which is being developed in Point Douglas. Note the sympathetic scale and level of detailing on the houses above, in the centre, and below.

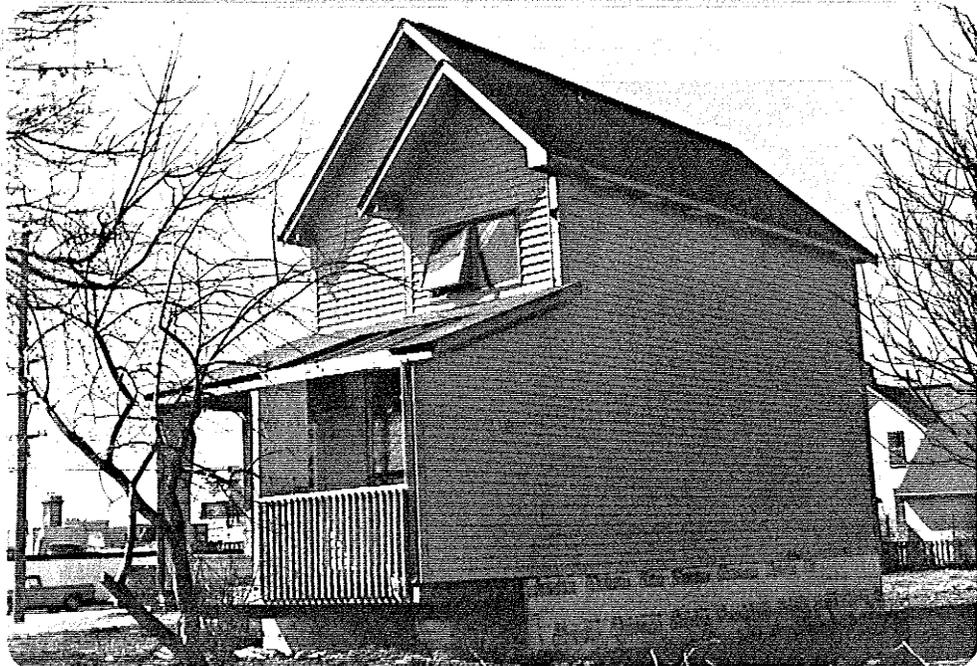


Figure 3.6

The newer Manitoba Housing and Renewal Corporation (M.H.R.C.) housing under construction in the neighbourhood responds to the established character of the area.

Landscape

Houses, typically, are located on narrow 25-30 ft. (7.5-9.0 m) wide lots. This siting eliminates functional side yards and, as homes are sited in the front third of the lot, reduces the front yards. Due to the closeness of the street and sidewalk to the front of the house, and the narrow width of the lots, most yards have been completely fenced. This fencing is reflective of the area's original detailing with thin picket fences or ornamental wire on posts and rails.

Vegetation patterns are not uniform throughout the neighbourhood although several consistencies emerge. Boulevard trees are almost exclusively American Elm (Ulmus americana) and, on streets where they are planted, are regularly spaced. They do not occur, however, on every street, a reflection of the different periods of development through which the community has passed. An occasional spruce (Picea spp.) or pine (Pinus spp.) is found within private yards but overall the neighbourhood trees are predominately deciduous. The commonly found species, American Elm, Green Ash (Fraxinus pennsylvanica sub.), Manitoba Maple (Acer negundo), etc. are reflective of the native river-bank vegetation which surrounds the point. Shrubs such as lilacs (Syringa spp.) occur abundantly in yards either singly or in hedges. As well, some caragana shrubs (Caragana aboresans) and an occasional flowering crab (Malus 'X' spp.) can be found. Few large specimen trees are seen in private yards, a reflection both of the limited lot size and

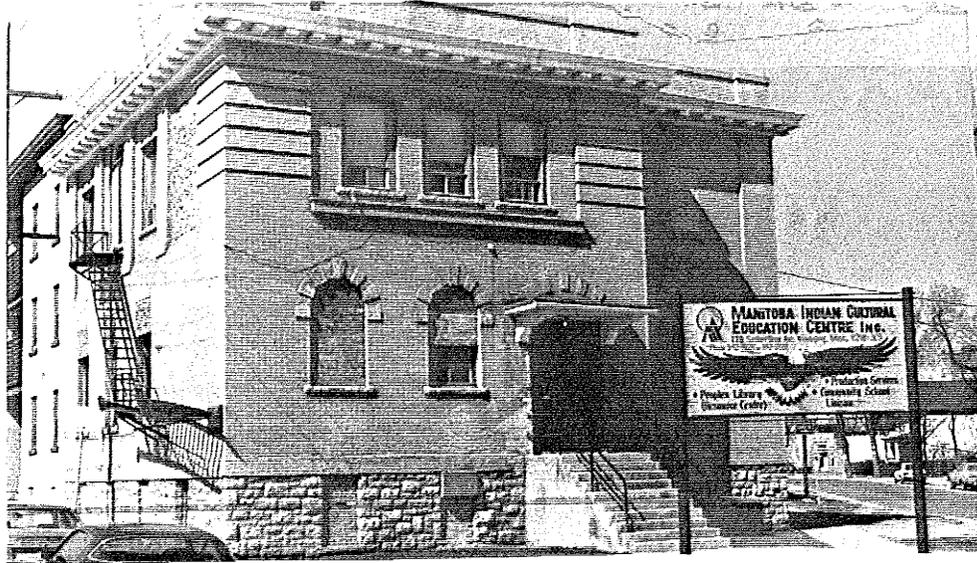


Figure 3.7 This building was originally the All People's Mission, whose work focused on the new immigrants in the areas north of the CPR mainline. The Mission was given strong leadership after 1907 by J.S. Woodsworth, the first leader of the C.C.F.



Figure 3.8 St. Michael's Ukrainian Orthodox Church on Disraeli Street. Built in 1918, it is the oldest original Ukrainian Church in the greater Winnipeg area.

the abundance of backyard vegetable gardens which require full sunlight.

Historically, traditional landscape elements in Point Douglas have included picket or wire fences, boardwalks or gravel paths, shade trees and backyard vegetable gardens. There is, however, little current information which documents these historical residential landscapes.

Hard Surfaces

Sidewalks in the area are the standard City of Winnipeg 5 ft. (1.5 m) wide walks with concrete curb and gutter. Most roads are now asphalt, either resurfaced concrete or asphalt originally. Along Euclid Street, as part of the NIP program initiated in the late 1970's, sidewalks have been widened and relaid with unistone pavers and concrete tree wells. Materials used in the neighbourhood parks, chain link fences, asphalt paths, and wood play structures, are reflective of recent Winnipeg Parks Department practices and are not characteristic only of the Point Douglas Neighbourhood.

Industrial

The industrial buildings and complexes are consistent in that they are eclectic and are usually out of scale with the other elements in their immediate context. They do, however, provide interesting examples of the evolutions of popular industrial styles, of how form has accommodated function over time, and of the availability of materials during particular construction periods. Current colors and the



Figure 3.9 Barber House was built in 1865 from oak logs in the traditional 'Red River Frame' style. It was sited so that the front of the house faced across the Point towards Fort Douglas. The above photo shows the house in its current context set back from Euclid Avenue.

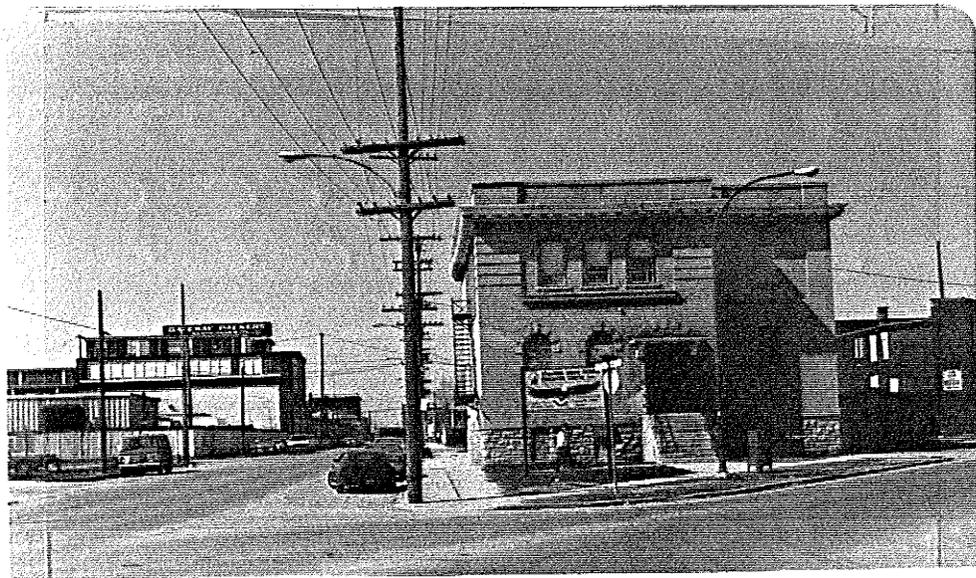


Figure 3.10 The above photo shows the distance from Gateway Packers, in the left background at the south end of the Park, to the former All People's Mission at the intersection of Sutherland and Euclid Avenues.

more recent buildings' cladding are still the result of economics and individual taste. The industrial buildings within Point Douglas range from single story 1000 ft.² (93 m²) structures to seven-story complexes which occupy a whole city block.

Overview

Once north of Euclid Avenue, the neighbourhood has a quiet residential character, largely attributable to the absence of collector or through streets. There has been established in the residential areas a cohesiveness through common use of materials, colors, scale and standard architectural features despite the presence of a number of mixed industries. Similar in scale and character the houses, overall, are in good condition and provide a strong sense of neighbourhood unity.

3.1.2 Point Douglas Heritage Park Site

The site chosen for the Point Douglas Heritage Park has experienced only two major changes. Initially rural in nature, it was part of the Point Douglas Common. After the CPR became transcontinental the Vulcan Iron Works was built on the property and occupied the site for over eighty years. As problems associated with the presence of heavy industry in a residential area were recognized, the Vulcan Iron Works became a constant source of complaint, and in 1975 the two structures on the site were co-purchased by the City of Winnipeg and the Neighbourhood Improvement Program (N.I.P.). One structure was demolished but the other facing Meade Street, being structurally sound, was retained for potential community use. Due to frequent vandalism, followed by a fire

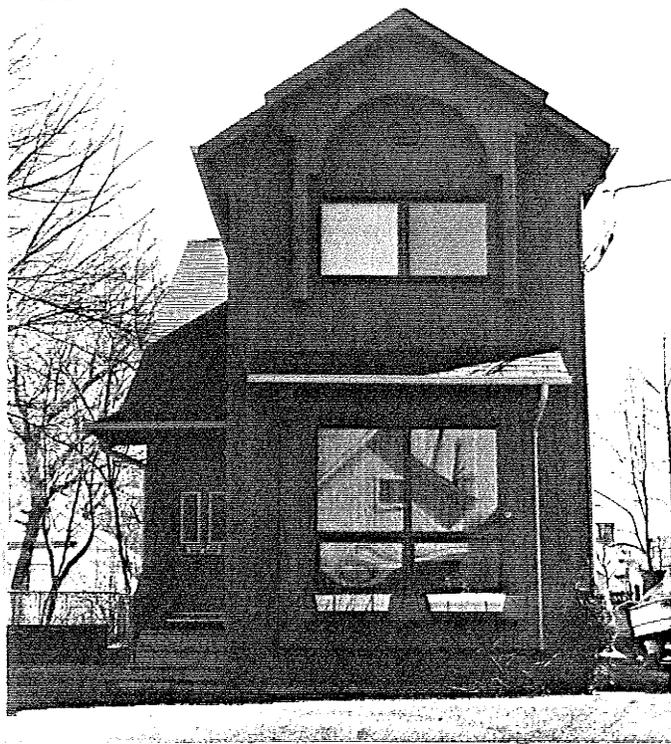


Figure 3.11
An example of
MHRC infill
housing which
is occurring
through the
neighbourhood.



Figure 3.12 As needs have changed in the neighbourhood, additions have been made to buildings and their functions have changed. The house with its corner tower and dormers, and the meat store, are now all one structure.

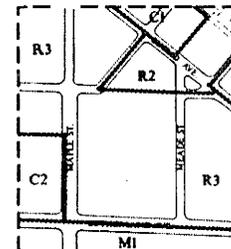
which destroyed the interior, the building was demolished in 1979. The site has remained vacant since. It was initially proposed that the vacant land be used for multiple residential infill, to help strengthen the weakened residential character of the neighbourhood; however, in 1983, this land was turned-over to the City's Department of Parks and Recreation for the Point Douglas Heritage Park.

A number of memorials are currently located within Markian Shaskevitch Park at the north-east corner of the site. These include a monument to the Ukrainian immigrants of the area and a hand pump commemorating the first well sunk in the neighbourhood.

POINT DOUGLAS HERITAGE PARK SITE ANALYSIS STUDY

ZONING

- R2 Two Family
- R3 Multiple Family
- R3B Planned Two Building Group
- C1 Limited Commercial
- C2 Commercial
- PR Park & Recreational
- M1 Light Industrial



Blow-up 1:100 — PARK CONTEXT

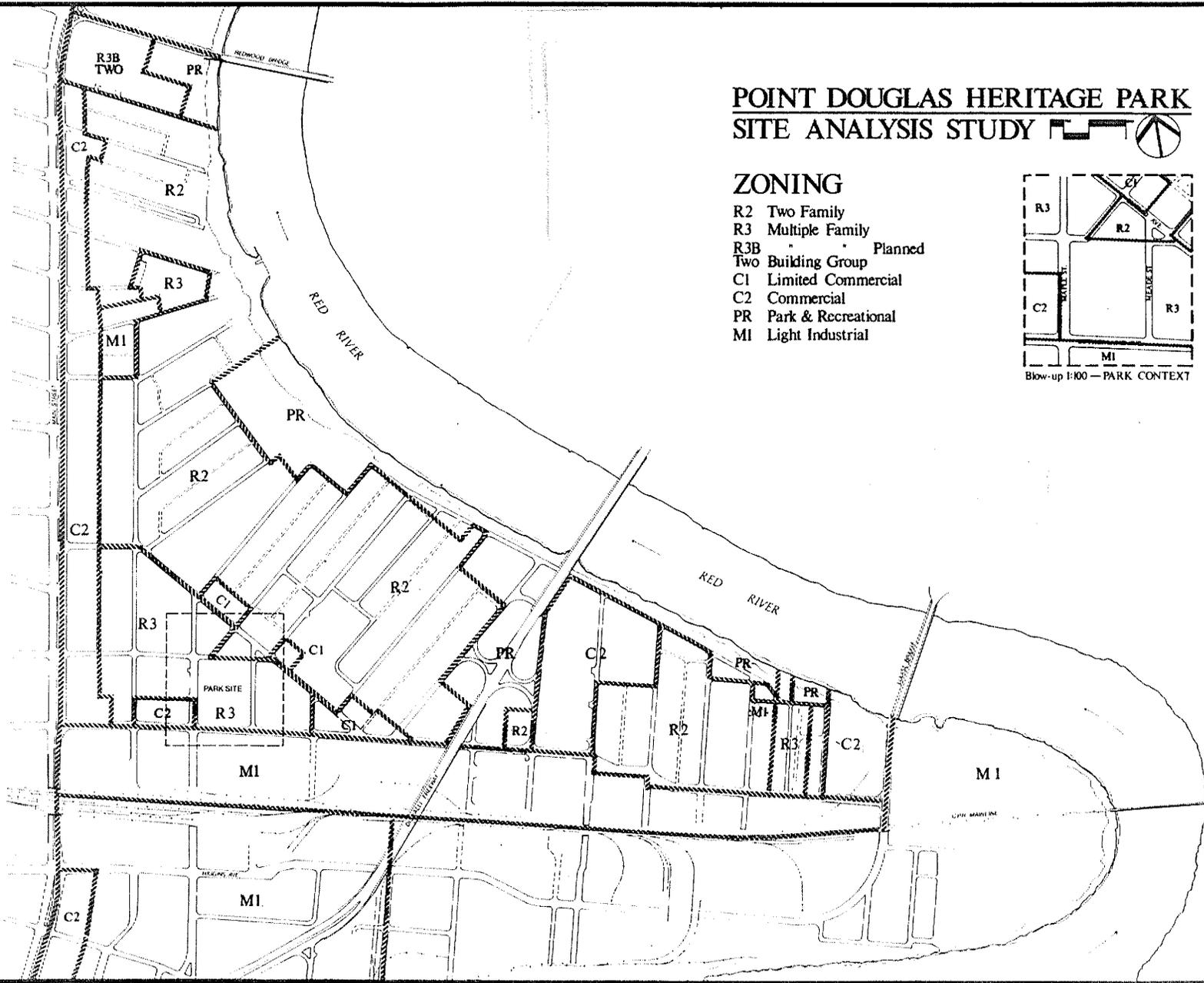


Figure 3.13

3.2 Site Analysis - Existing Conditions

Land use patterns in North Point Douglas have experienced few changes from the turn of the century. Though some residential and industrial infill has occurred, most of the changes which have taken place in the district have been relatively minor alterations of form not function. The most notable change was the construction of the Disraeli Freeway in 1960 which finished 'quartering' Point Douglas, the CPR mainline of the 1800's having cut it effectively in half.

3.2.1 Residential

The greatest portion of the land in the study area is in residential use (Figure 3.13-R2 and R3). The residential area is divided into two sections, on opposite sides of the Disraeli Freeway. Most of the area is zoned R2 for two family dwellings, though there are areas identified which accommodate multiple family groups and rooming houses. Homes are built on lots twenty-five to thirty-three feet in width, reflecting the sub-divisions which took place in response to the industrialization and population growth between 1880 and 1900.

Through the work of M.H.R.C. a minor boom of residential construction has occurred in the area over the last few years. Residential infill units, architecturally sympathetic to the character of the neighbourhood in scale, form, and detailing, have been constructed on abandoned or vacant lots in the neighbourhood.

Housing occupies three of the four sides of the park and is of a scale and level of detail which is sympathetic to Ross House. This housing does not conflict, or compete, with Ross House.

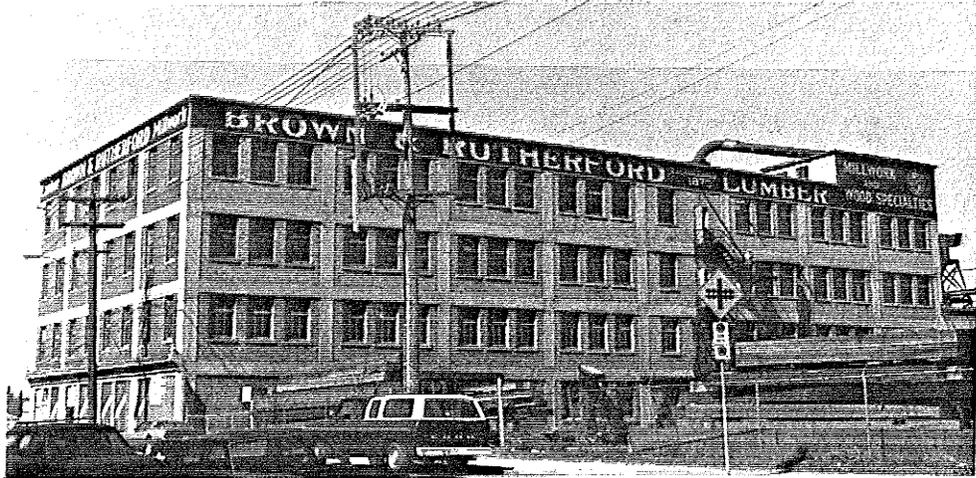


Figure 3.14 Early industries established on the Point included Brown and Rutherford Millwork. The first rail line to cross the Red River came over the Louise Bridge and through their present day lumber yard.

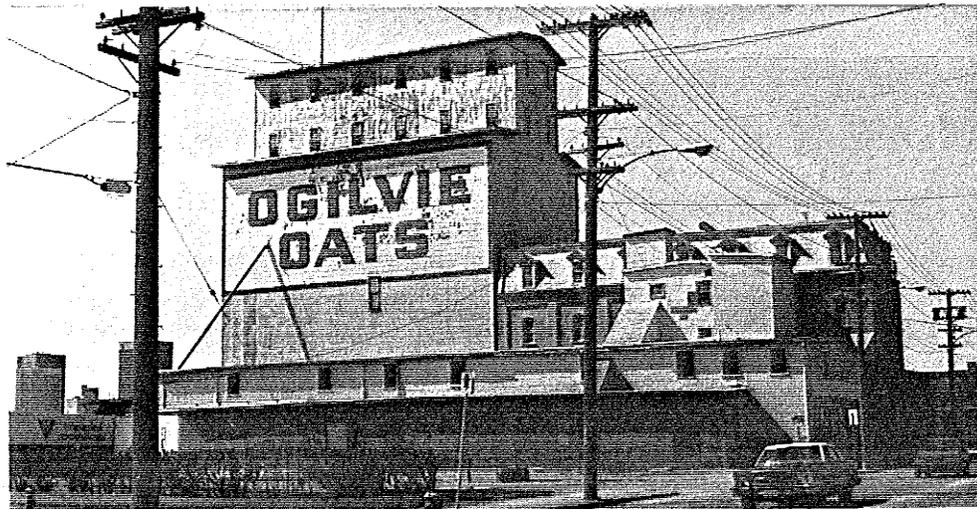


Figure 3.15 Ogilvie Mills is an example of early industrial architecture and was one of the first industries to become established on Point Douglas. The original building has endured a number of eclectic additions.

3.2.2 Industrial

Industrial land is predominantly restricted to the area south of Sutherland Avenue stretching from Main Street to the Louise Bridge (Figure 3.13-M1). These industries are generally oriented to the CPR mainline, though some small manufacturers have a need for street frontage as well. Along Sutherland Avenue are a number of metal scrapyards which historically have been eyesores. Since fenced by a solid screen, they have elicited complaints from residents, however, solely due to the noxious nature of the industries. An industrial zone north of Sutherland Avenue, east of Disraeli, houses a Winnipeg Hydro substation and the central maintenance area for the Greater Winnipeg Gas Company. These last two industries are not seen as problems in the area, as they are considered 'clean' industries, and attempts have been made to ensure that they do not visually detract from the nearby residences.

In the immediate proximity of the Park, the most visually dominant feature is the portion of the former Vulcan Iron Works complex, now Gateway Packers, which is south of the Park across Sutherland Avenue. The structure's mass, and its black and white colour, create a strong visual backdrop to the Park.

3.2.3 Commercial

Most of the commercial buildings in Point Douglas are located on Main Street (Figure 3.13-C2), with only a few commercial establishments still remaining on Euclid and Sutherland Avenues. Stores within the area are capable of accommodating most of the needs of local residents and include a number of food stores, service stations, clothing and



Figure 3.16 The Canadian Pacific Railway Station on Higgins Avenue is still standing, testimony to the changes which railways brought to Winnipeg and the West.

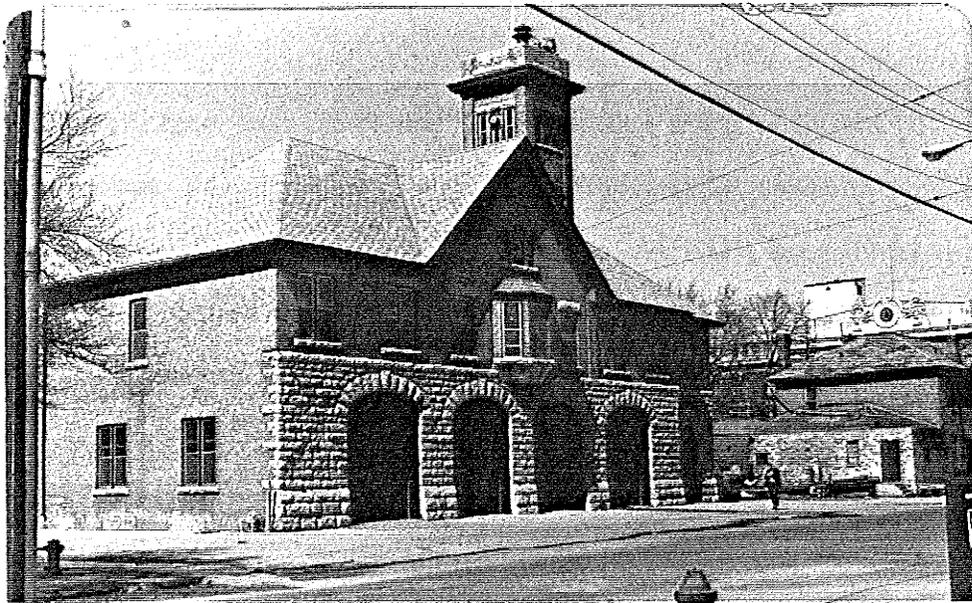


Figure 3.17 Firehall No. 1, dates from 1904. The location of industry, especially grain and metal manufacturing, next to the raillines greatly increased the hazard of fire in the district.

furniture shops, and small luncheon bars and restaurants.

Two convenience stores are located opposite the north-east corner of the Park, at the intersection of Euclid Avenue and Meade Street. An autobody shop occupies the north-west corner of Sutherland Avenue and Maple Street.

3.2.4 Institutional

All institutional land is located west of the Disraeli Freeway and north of Sutherland Avenue. Included within this designation are: two large churches, St. Andrews Ukrainian Catholic and Immaculate Conception Roman Catholic; a school, Norquay Elementary; two elderly persons homes, Sharon Home and Holy Family; and a number of other smaller institutions, small churches, credit unions, and such.

Three churches, Immaculate Conception, St. Andrews, and the Church of the Open Door, are immediately adjacent to the Park. Immaculate Conception, though separated from the Park by a row of housing, has a strong profile on the Park's western skyline.

3.2.5 Parks and Recreation

While part of Winnipeg's city centre, or the 'core area', North Point Douglas has a substantial number of recreation areas (Figure 3.13-PR). With the addition of the North Point Douglas Heritage Park, the area has a total of ten parks as well as a large area of public reserve. Norquay Park, centrally located, is the neighbourhood's recreation centre with tennis courts, a wading pool, a port-a-pool, basketball courts, and the Norquay Community Centre. Aberdeen Park has

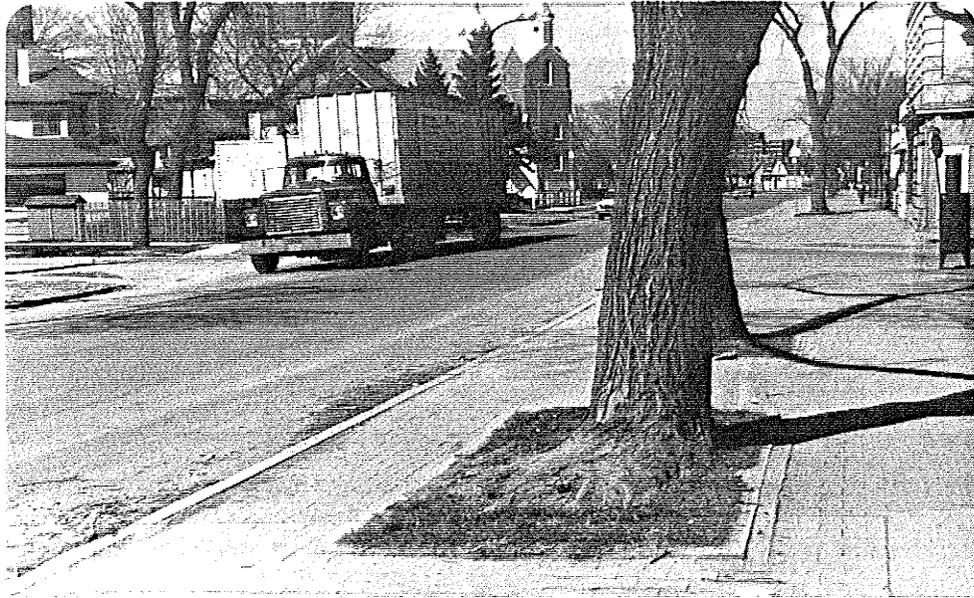


Figure 3.18 Sidewalk widening along Euclid opposite the Park. This view looks west towards Main Street. Interlocking pavers and concrete edges are the predominant materials.



Figure 3.19 The view south-west across the Park towards the CPR station. This is from Euclid Avenue and Maple Street.

an active play area with climbing/play structures which serve the residents in the north end of the neighbourhood, while Dr. Shaver Park accommodates those just west of the Disraeli Freeway, with a baseball diamond and a tot lot. The smaller parks east of the Freeway are generally tot lots, which serve a localized need for children's play areas.

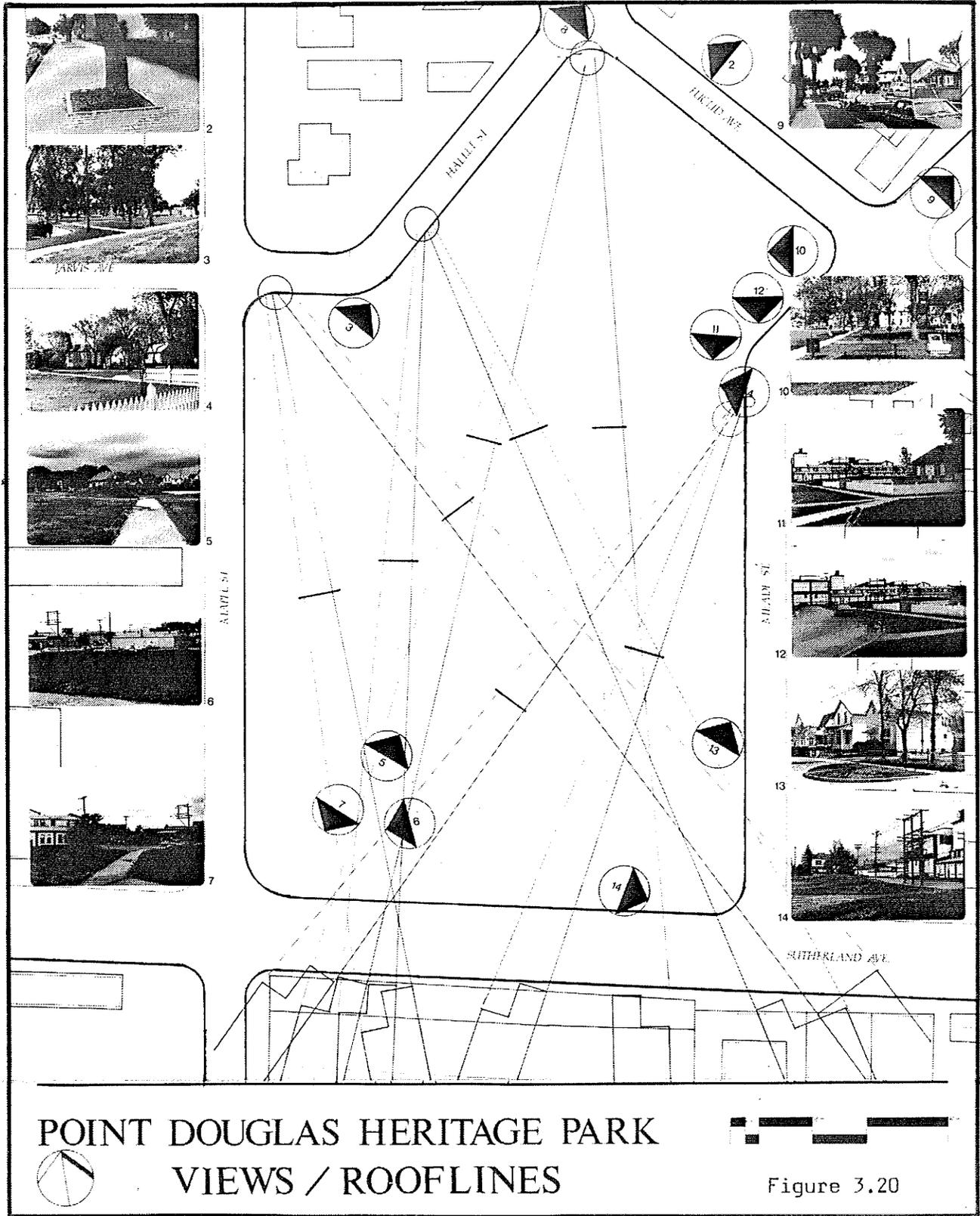
Due to the ready availability of parks in the area, the Point Douglas Heritage Park is not seen as an active recreation amenity for the neighbourhood. Present and anticipated future recreation demands are currently being met by the existing active recreation parks in the area.

3.2.6 Residential Condition

The majority of the buildings in North Point Douglas were built by the early 1900's, with 87% of the original homes still in existence in 1960. According to the City of Winnipeg's survey of the existing condition of residential buildings in 1984, 90% of the residences were in good (44%) or fair (46%) condition. The remaining 10% were in poor (9%) or very poor (1%) condition. This ratio is an improvement from 1962 when only 65% of the dwellings were considered to be in fair or better condition. This change may be traced directly to the activity of N.I.P. in the late seventies and to the ongoing activity of the M.H.R.C.. Only one residence in the Park's immediate context is rated as being in less than fair condition.

3.2.7 Vehicular Flows

Main Street, the western boundary of the study area, and the Disraeli Freeway, which cuts the Point in half, are two of Winnipeg's



major traffic arteries. Sutherland Avenue acts as the main east-west route through the area but, as no left turns are permitted from Sutherland Avenue onto Main Street, traffic travels north-west on Euclid Avenue to use the traffic signals at Main Street. Traffic also enters the neighbourhood at this point as well as from Higgins Avenue and the Louise Bridge. On the local residential streets traffic is light, although there is a substantial amount of on street parking.

Due to the Point's distinctive street configuration, two main points of traffic congestion exist. One occurs at the junction of Austin Street and Euclid and Lusted Avenues, and the other at the 'Y' intersection where Euclid and Sutherland Avenues meet. Traffic patterns indicate that most vehicular traffic will approach the Park via Euclid Avenue.

3.2.8 Views

The Park has a number of important internal and external views (Figure 3.20). Most people approach the Park via Euclid Avenue with major viewing points occurring at the corners of Euclid Avenue at Meade and Maple Streets, as well as from the corner of Meade Street and Jarvis Avenue. Figure 3.20 shows where Ross House would need to be sighted in the Park for its roof line to dominate that of Gateway Packers from the different viewpoints. This figure also depicts the major views one is exposed to in the Park's immediate context.

3.2.9 Main Features of the Area

Within the district are a number of features which are of historic significance (Figure 3.21). Many of these features are very close to

POINT DOUGLAS HERITAGE PARK SITE ANALYSIS STUDY

AREA FEATURES

Structures & Sites

- | | |
|--------------------------------------|------------------------------------|
| 1. SCHULTZ HOUSE/CHILDREN'S HOSPITAL | 23. ST. MICHAEL'S EPISCOPAL CHURCH |
| 2. GRIVE ST. MANSION | 24. BALU LIGHT DISTRICT |
| 3. SCHULTZ STORE | 25. BROWN & BUTLER/FOOD |
| 4. LABADA TEMPLE | 26. GUGLIEVE FARM HILLS |
| 5. CHARLES LAUNDRY | 27. CHRISTIAN CHURCH |
| 6. MURRAY SCHOOL | 28. PRESBYTERIAN CHURCH |
| 7. IMMACULATE CONCEPTION CHURCH | 29. MAPLE ST. MESSIAH |
| 8. VULCAN TANK HOUSE | 29. BOSS FINE STRANAGUER |
| 9. SANDMAN HOUSE | 21. FERRAZZ NO. 1 |
| 18. BARREN HOUSE | 22. PAVLOVIC HOUSE HOUSE ATTS |
| 11. ALL PEOPLE'S MESSIAH | 23. C.P.R. STATION |
| 12. SHARKEY/TOCH MALL | |

Parks

- | | |
|--------------------------------|------------------------|
| 1. AMERICAN PARK | 10. MOVED TWP LOT |
| 2. MURRAY PARK | 11. MOVED PASSIVE PARK |
| 3. POINT DOUGLAS HERITAGE PARK | 12. SANCE ST. TWP LOT |
| 4. DR. BOWLER PARK | 13. SUMMIT PARK |
| 5. MOVED TWP LOT | 14. TRIANGLE PARK |

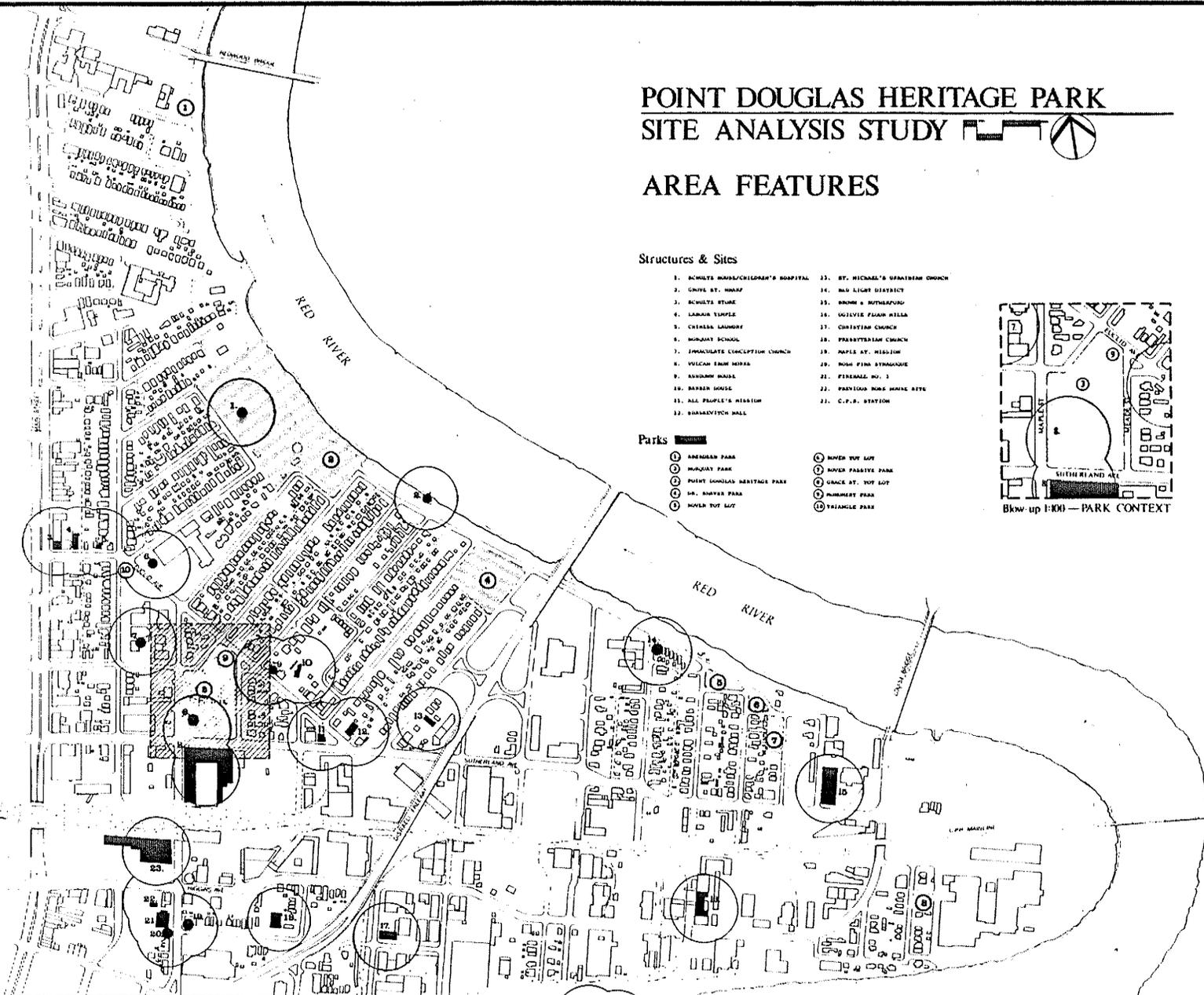
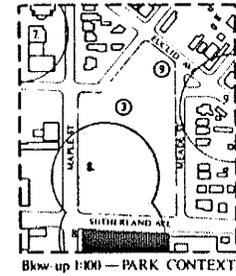


Figure 3.21

the Park, and were proposed for inclusion on a 'Point Douglas Walking Tour' by the ARC neighbourhood report. For the purpose of this study, the identification of these features is adequate, their significance having been researched and documented by others.⁴ These diverse structures and sites range from industrial to residential buildings and from churches to a previous 'red light district'.

'Historic features' are located throughout the Point Douglas area, but a number are situated near the Park. These include Barber House and the former site of Ashdown House, located 300 ft. (90m) east of the Park on Euclid Avenue, along with Shaskevitch Hall and the All People's Mission at the intersection of Euclid and Sutherland Avenues. Located adjacent to the latter two structures is St. Michael's Ukrainian Orthodox Church on Disraeli Street. Immediately south of the Park, across Sutherland Avenue, are the remaining structures of the Vulcan Iron Works complex, now owned by Gateway Packers. The Canadian Pacific Railway station is visible behind Gateway Packers. While only 600 ft. (180m) from the Park, the station is perceived as being much further away due to the physical barrier of the C.P.R. mainline.

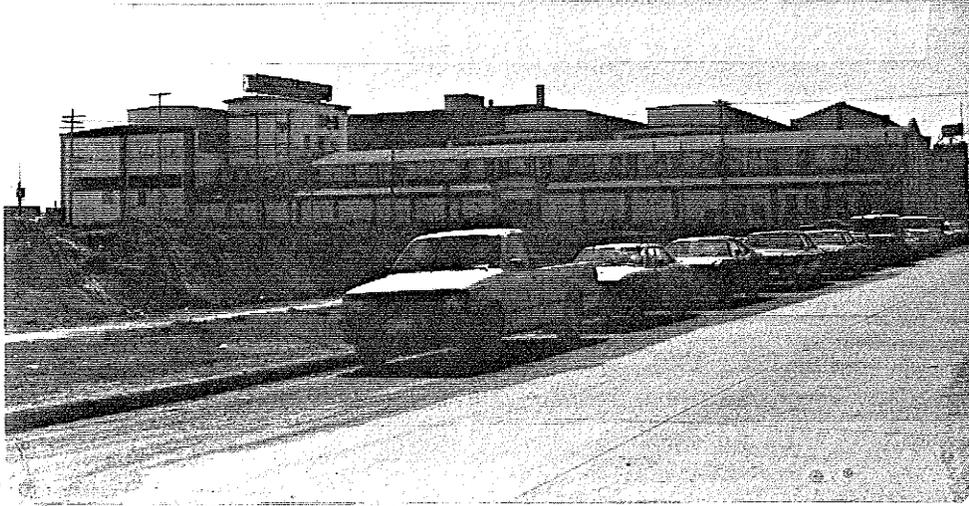


Figure 3.22 Gateway Packers, formerly Vulcan Iron Works with its white facade and black trim, dominates the view south across the Park.

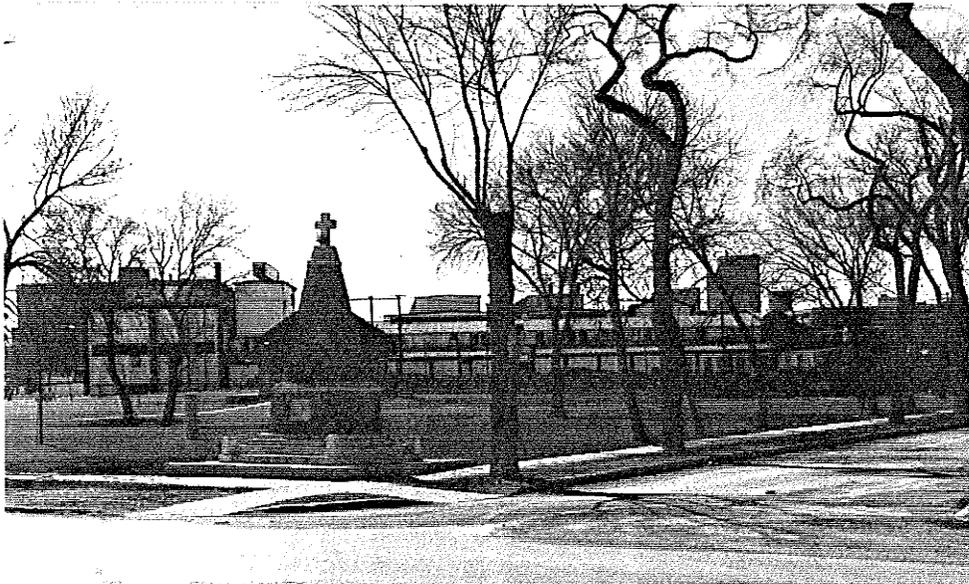


Figure 3.23 The view south, from the corner of Euclid Avenue and Maple Street.

3.3. Summary of Existing Conditions

Neighbourhood

The Point Douglas Heritage Park is a two acre park located on the former Vulcan Iron Works site. It is surrounded by a mixed land use. The Park is in an area where a physical transition occurs from residential to light industrial land use, a residential zone existing to the north and east of the Park, and an industrial-institutional zone to the south and west. Adjacent to the Park, within these areas, are several commercial establishments. South of the Park a major zone of light industry stretches along Sutherland Avenue. This zone and the C.P.R. tracks create an imposing edge, not only for this end of the site, but for the neighbourhood as well. Vehicular traffic moves through the neighbourhood via Euclid Avenue, due to its function as a collector street and the presence of traffic signals on Main Street.

The Site

The site chosen for the Point Douglas Heritage Park has a number of features which recommend it, including accessibility, proximity to other historic features, and a central location within the neighbourhood. Because of the facilities provided by other parks in the district, the Heritage Park is not needed for active recreation, though the presence of a number of nearby residences, a senior's home, elementary school, and several churches suggest that it could provide passive recreation opportunities. At the present time the Park does not have a strong presence within, or relationship to, the community, and there is no

sense of arrival at the site. The context of the Park changes dramatically from the north side, with its residential character, to the large industries opposite the Park's south end. The Park does, however, offer a number of dramatically different views, which evidence not only specific eras, but the changes through which the site and the area have evolved.

3.4 Site Requirements

As a landmark Ross House should be sited to create visual focus from the street and in the neighbourhood, as well as to develop associated views. It is important to strengthen the Park's visual presence within the neighbourhood while developing more detailed relationships to other historical themes and buildings within its immediate context. Ross House should have a unique presence within its urban context, while at the same time reflecting and remaining sympathetic to the character of the neighbourhood.

The Park should be capable of accommodating community events which do not require permanent facilities such as heritage days, lectures, and other public gatherings. As well, necessary functional requirements, such as parking, circulation, storm drainage and lighting, should be carried out with a sensitivity to their impact on the overall landscape. Electrical, phone, and cablevision lines should be assessed for potential relocation and handicapped access should be provided through the site. The Park is not a traditional passive recreation area, but a unique, multi-dimensional setting which must be appropriately designed and detailed. In response to the other issues of site management the design must address site security and vandalism within the Park's particular context.

Changes which have occurred over the course of time, in a landscape, are evidence of the cultural, social and technological evolutions through which it has passed. These alterations are testimony to its historical integrity. Further changes should not be discouraged, if they enhance or do not alter those features of the Park, and its context, which give it its cultural significance.⁵

CHAPTER FOUR - DEVELOPMENT OF A PARK PLAN

4.0 Introduction

The Point Douglas Heritage Park encompasses two parallel stories, that of a District, Point Douglas, and of an artifact, Ross House. These stories are brought together on the former Vulcan Iron Works Site, and along with the site's immediate context, create form determinants which influence the physical development of the park. Both of these themes embody historic issues and elements which should be recognized, retained, and in turn celebrated.

In prioritized order there are three major design issues: that of the monument, Ross House, within the Park; that of the Park within the community; and that of the neighbourhood and its historical development. The three elements, the house, the site, and the neighbourhood, have undergone very similar evolutions and transitions, and a series of visual, physical and historical links tie these elements to each other.

It is not role of the Park to reflect only a moment in history or the complete visual picture of a period, but to acknowledge a way of life, a pattern of living, and its evolution. A recognition of this transition implies a layering of information within the park incorporating the elements which evolved or were the catalysts for change. At the same time, it must be evident that the monument Ross House is the primary reason for the park's development. The siting of the monument, within the Point Douglas Heritage Park, should provide a

unique setting within the urban context, yet also reflect the character of the neighbourhood.

Plazas and open spaces, such as squares, are scored by the designer and orchestrated by the people who use them. Typically they are a shelter from, and an eye on, the world in the city around them; a forum where people can exercise social expression, contact and display.

How does one create a space? Space is defined by the enclosure or the framing of an area by vertical planes, and it is opened by the introduction of axes. Different societies have used various forms to characterize their squares or spaces. The Romans carried their axis through to be centered on a monumental focus. Medieval towns established their own geometry within the square to create a focus, or to focus attention on what was most important. In North America the public square with which we are most familiar is the New England Common. Although the common was seldom geometrically square, that impression was often achieved through the location of buildings and trees within the site. This square was usually situated in the centre of town and was often surrounded by residential homes.

From a tradition of urban squares one recognizes that it is important to ask a number of questions to identify the elements crucial to the design solution. For the Point Douglas Heritage Park these questions include: what is the park's most important role; what establishes the framework for the park design; what do the Park, the House and the site symbolize; and how can these elements be reflected in the design of the Park?

In its history Ross House has been influenced not only by the river lot system in which it was initially built, but also by the development which occurred within the urban environment. The same is true of Point Douglas. Over time the original river lot system of land division gave way to a new agricultural geometry, the grid, which also is an integral part of our urban environment. The river lot system, the agricultural grid and the urban environment have all influenced the history of the House, the Park and the District. The park should reflect these transitions and changes and use them to create the context for Ross House.

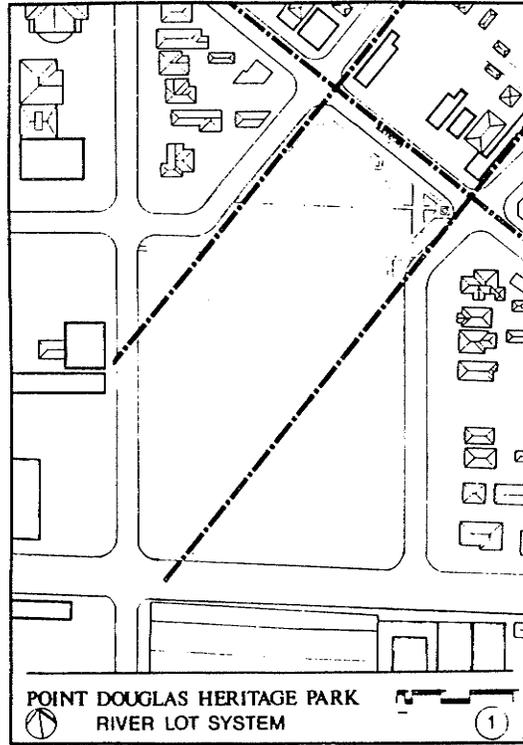


Figure 4.1

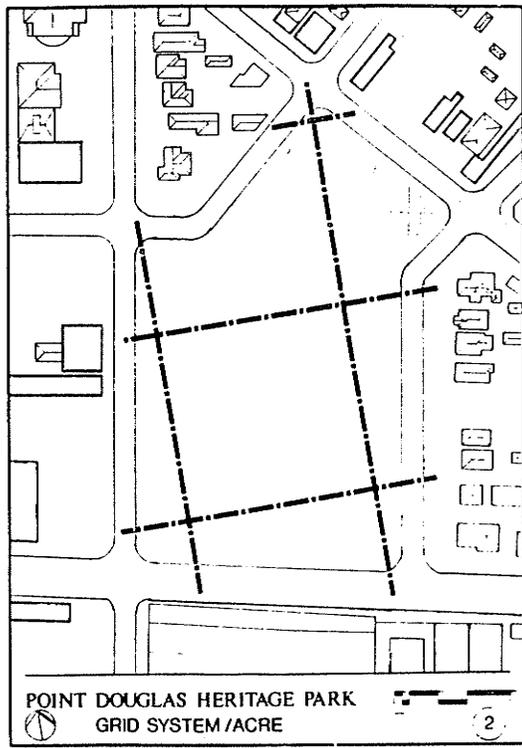


Figure 4.2

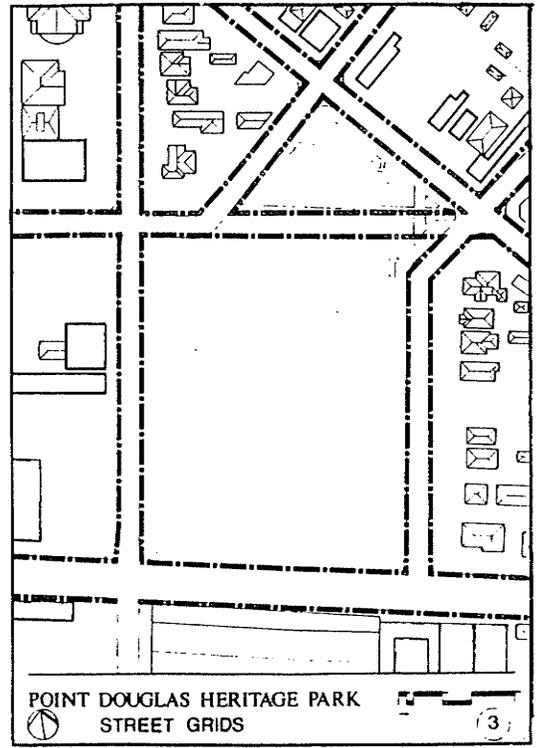


Figure 4.3

4.1 Concept

When the site is examined with the three major geometries carried through the Park, subdivisions of space occur and an appealing sense of scale is revealed. Figures 4.1-4.6 show these historic geometries superimposed on the current Park site. The geometries of the river lots are carried through the site (Figure 4.1), previously existing street patterns re-established (Figure 4.2), and the other system of land division common to Western Canada, the grid, is overlaid on the Park (Figure 4.3). When combined, the layering of these patterns on the site creates a number of interesting relationships through the interplay of the different geometric identities (Figure 4.4).

The plan showing the Site Summary (Figure 4.5) brings into focus the existing site conditions which the design must recognize. Included here are: the primary viewing and arrival points; the visual conflicts between the Park and the commercial and industrial buildings west and south of the Park; the pedestrian desire line which occurs on a diagonal through the Park; and the area in which Ross House would have to be sited to have its roofline dominate that of Gateway Packers, south of the Park. The combination of the existing site conditions and the possible allusions to the historical and existing geometries of the Point presents an interesting opportunity for site development (Figure 4.6). These possibilities have been refined into a concept plan.

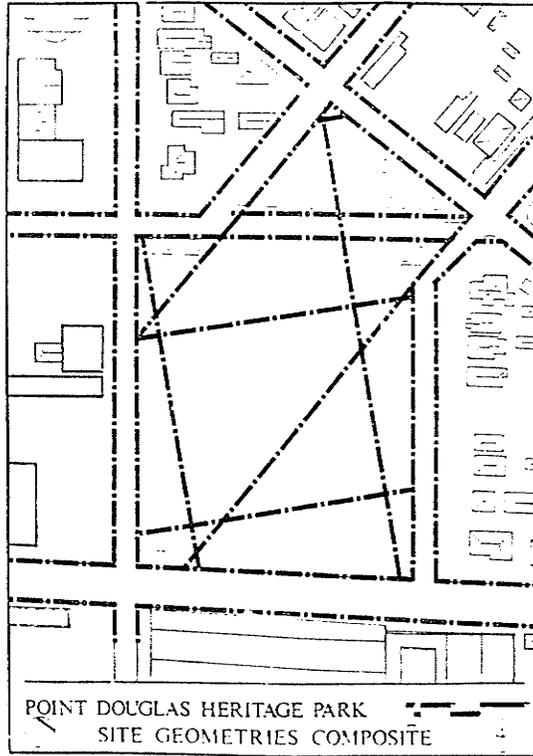


Figure 4.4

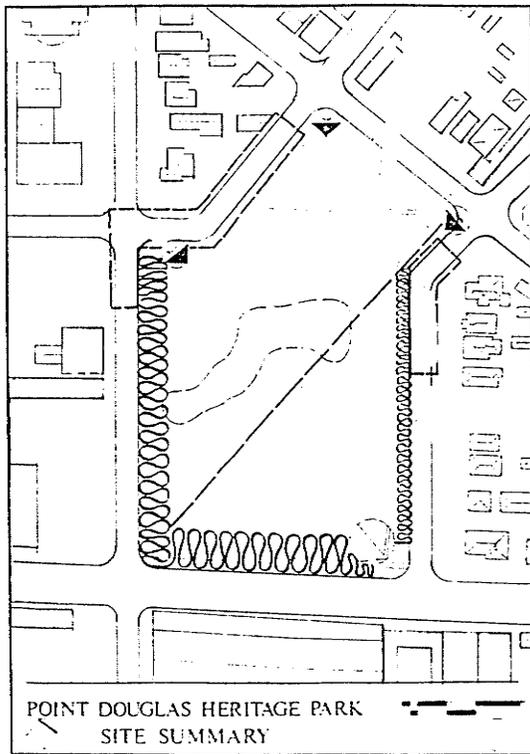


Figure 4.5

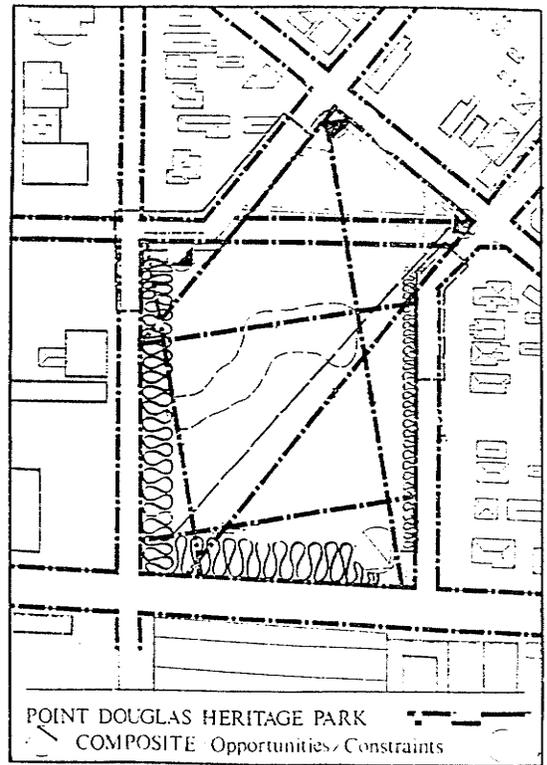
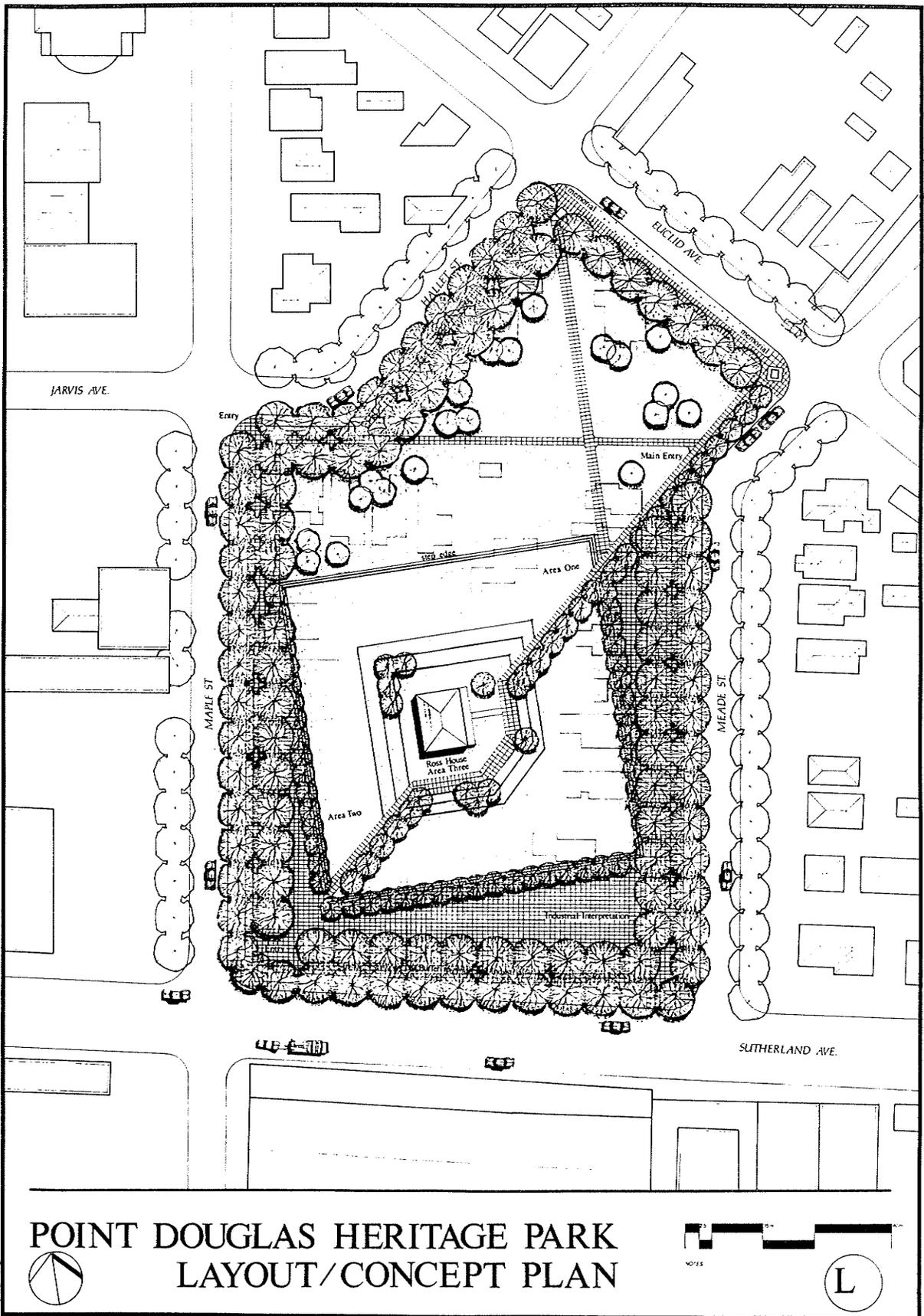


Figure 4.6

In the concept plan (Figure 4.7), the outer square responds to the urban context, the walks, roads, parking, paving, and boulevards. The inner area reflects the geometries established over time as well as the importance of Ross House and the site to the neighbourhood. Inside this area is another square within which Ross House is placed. Its dimensions equal that of the basic measurement of rural western Canada, the acre. The combination of geometries provides Ross House with a distinct setting incorporating the house into its urban neighbourhood. The building becomes a sculptural object separate from, yet part of, the neighbourhood.

The diagonal of the inner square, located on the continuation of the line of the geometry of the original river lots, is also the major pedestrian desire line through the park. The 'square acre' is true to its orientation within the grid system and acts as a counterpoint to the geometries which are articulated in the park. These overlays of geometries pull the viewer's eye from the larger urban grid to the smaller scale agricultural geometry. As a result, the layout of the site is changed from that of an open bland spaciousness to one which develops a focus, creating a hierarchy of spaces centering on Ross House. Developing an enclosure at the perimeter of the site creates a space or room within the neighbourhood, and with the detailing and the materials, makes it clear that in entering the Park, one enters a special place.



POINT DOUGLAS HERITAGE PARK
LAYOUT/CONCEPT PLAN



L

Figure 4.7

4.2 Layout

The perimeter of the park responds to its urban context with the paved plaza acting as a balance with the surrounding urban environment. Ross House is placed at the very centre of the Park, and the geometries and elements found in the Point Douglas area are driven into the Park and used to strengthen the focus on Ross House. This siting provides links from the House and the Park back into the community, reflecting the area's geometries, development, and materials.

A transition exists within the Park from the north portion of the site on Euclid Avenue, which is evocative of the river lot system with a less rigidly structured geometry, to the firmer, more urban geometry surrounding Ross House. Both pioneer and urban images are expressed in the overlays of patterns, and an order is established by these geometries. The site is layered and textured with indigenous materials used for both paving and planting which, while period and regionally appropriate, are used in a current context. Thus the House remains the most important element in the Park but does not compete with the neighbourhood.

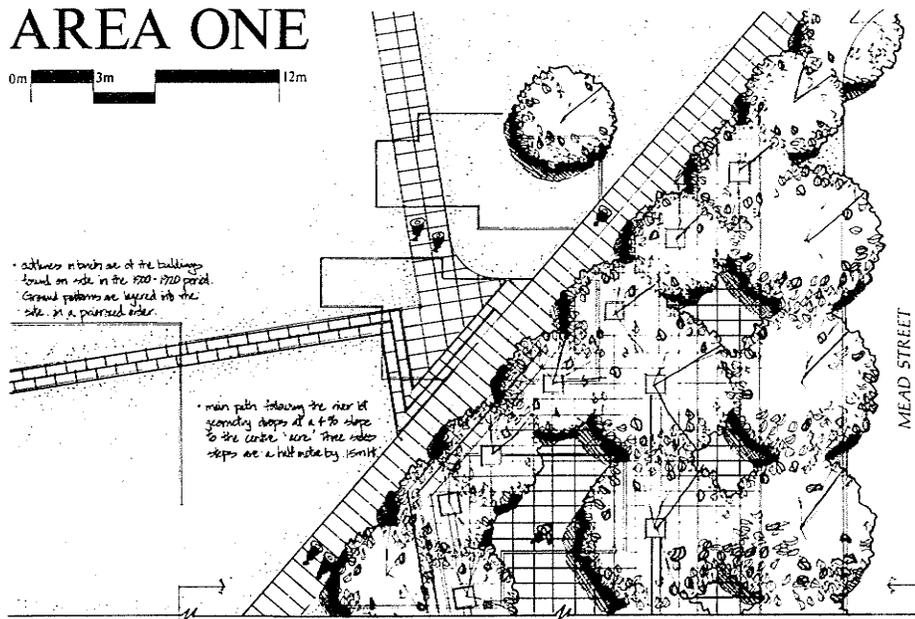
While creating a strong setting for Ross House, and a point from which one can move out to discover more of the history of the Point Douglas neighbourhood, the Park also meets local needs. The Park is a gathering and meeting place, providing passive recreation opportunities, as well as accommodating local circulation and pedestrian desire lines. The inner acre is oriented as a counterpoint to the surrounding urban geometry creating access and gathering points at the entries and a greater depth at the south end of the site, helping to buffer the

AREA ONE

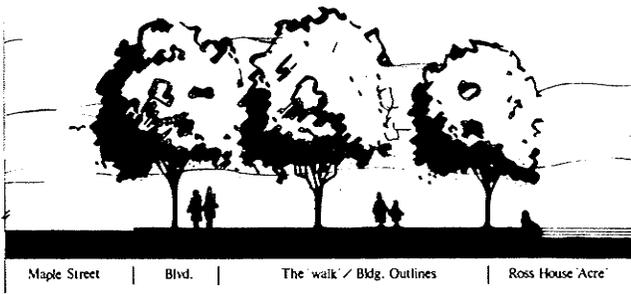
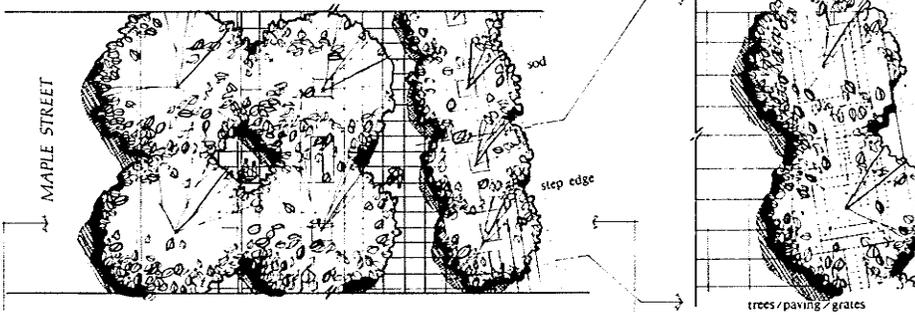
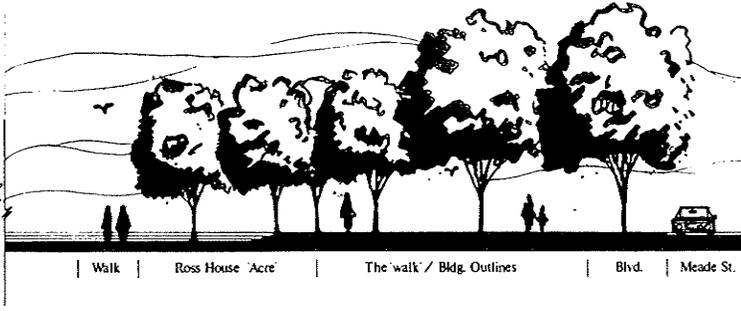
0m 3m 12m

• outlines include one of the buildings found on site in the 1920-1922 period. Ground patterns are keyed into the site in a planned order.

• main path following the rise of ground drops at a 4% slope to the centre 'acre'. Three wider steps are a half mile by 15mH.



• in these areas all ground patterns change when meeting the Penn House acre. All the trees in road landscape are in the gutter.



• step edge shall have a landscape net on the bottom level. Low level lighting shall be located below the lip on each step.
• Building patterns shall be not touch out into the typical paving area 1920.

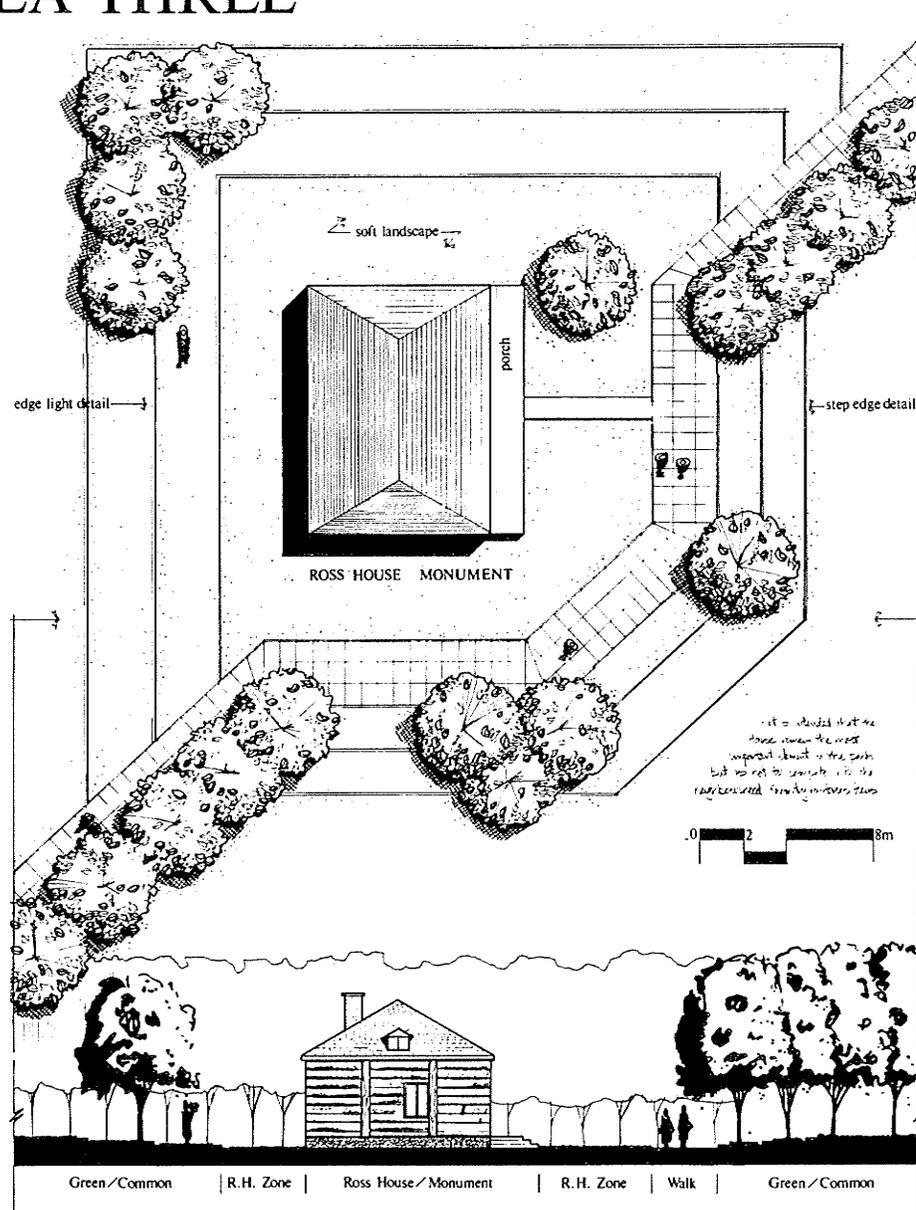
AREA TWO

Figure 4.8

overwhelming presence of Gateway Packers. This internal change of orientation also acts as a counterpoint to the fixed urban context in which the Park is located. An allee of trees is developed on the perimeter of the Park, facilitating the transition from the harder urban environment to the Park's inner room. The trees also serve to reinforce the geometric patterns of the site.

The diagonal path through the site is retained both as a historic remnant of the river lot system and as a current pedestrian desire line established by that original geometry. While some of the previous buildings' outlines extend as a horizontal element into the inner square, the acre remains the dominant geometry.

AREA THREE



DETAILING

CONCEPT - the park is created from elements & geometries found within the district. It uses elements which are both local & regional to create a setting for a monument which has a unique historical significance. Information is layered into the site acknowledging current & historical allusions & the circulation.

PAVING - the exterior of the park is hard paved and three secondary access from all sides. This allows movement both through and around the site. The center being paved creates a more appropriate setting for Ross House. The exterior paving also serves to frame the central green. Typical stone paving is a indigenous material in the area.

GEOMETRIES - the square which encloses Ross House is defined by vertical elements, lines & changes of grade. Embracing this main geometry is a line which responds to both a pedestrian scale but through the park as well as an extension of the geometry of the old river lit system.

LIGHTING - three types of lighting are detailed for the site. Around the park is perimeter low light level street lighting which match that found in the neighborhood, a ground level lighting which is directed up from the tree poles into their canopies, and a low level light bar that in with the grade changes which occur to retrace the square area.

VEGETATION - only three species of trees were chosen for inclusion in the park. All three species are plants native to Manitoba and were found to be historically associated with both Ross House and the Point Douglas neighborhood. American Elm, Green Ash, & Manitoba Maple were the species chosen.

ELEVATIONS - the park is generally level with a slight grade change from the paved perimeter to the central square. This helps to enhance the geometry of the square as well as creating opportunities for sitting, viewing, and viewing. The change in elevation is again repeated as one approaches Ross House creating a further sense of separation & entry.

Figure 4.9

4.3 Concept Development: Detailed Level

Geometry

Trees are the vertical elements which enclose Ross House on three sides with a slight elevation change to the north side which completes the square. Due to the historical allusion and the comfortable sense of scale it creates, the inner square has the dimensions of a square area. Breaking the geometry of the acre is a line of trees which responds to the pedestrian desire line through the Park; it is also the extension of the geometry of the old river lot system which gave the Point its developmental framework. This line of trees reinforces the focus towards Ross House and, located on the south side of the path, provides a shaded walk which leads to, and frames, Ross House. The planting and pathway geometries, established around the Park's perimeter, respond to the urban context, the residential setbacks, boulevard planting and street grids.

Elevations

The Park is generally level, with a slight tyndall stepped grade change 18" (450mm) from the paved perimeter to the central square. This change reinforces the geometry of the acre square and creates opportunities for sitting, sunning and viewing. The elevational change is again repeated as one approaches Ross House. This change in grades places the finished floor of the house and deck at the same grade as the surrounding grassed acre. By bringing visitors down into the site, a further sense of separation from the street is enhanced.

Trees

Only three species of trees - American Elm (Ulmus americana), Manitoba Maple (Acer negundo) and Green Ash (Fraxinus pennsylvanica) - have been chosen for inclusion in the Park (Also see Appendix 4). All three species are plants native to Manitoba, are representative of the river bank vegetation around Point Douglas, and were historically associated with both Ross House and the Point Douglas neighbourhood.

Two rows of American Elm (Ulmus americana) are located around the perimeter of the Park and planted 22 ft. (7m) on centre reflecting the rhythms established by the neighbourhood street tree plantings. This double row of trees helps to create a sense of enclosure for the Park, while avoiding the use of walls or other elements which would prevent visual or physical access. Inside the Park, the central square is reinforced by a row of Manitoba Maple spaced at half the distance on centre as were the Elm. A smaller and more compact species, these trees act as a framing element for Ross House reducing the scale of the site and enclosing Ross House. The dense linear plantings are also representative of farm belt plantings found on the Western Canadian agricultural grid, recognized as a form of shelter and enclosure on the prairies. The Green Ash are used in more natural or pastoral groupings on the presentational front of the Park where they respond to the river lot geometry.

Paving

The exterior of the Park is paved with cut tyndall stone slabs. The paving is capable of accommodating pedestrian access from all sides,

allowing movement through and around the site. Having the paving only around the perimeter of the Park, creates a strong contrast with the central green. Had the entire Park been paved and treated as a plaza, the paving would have completely overwhelmed Ross House. The grassed centre of the site is a more appropriate setting for Ross House, and is an acknowledgement of the structure's historically rural associations.

CHAPTER FIVE - CONCLUSION: HERITAGE PARK DEVELOPMENT

5.0 Conclusions: Park Development

We develop our awareness of the past from a number of sources, many of which are physical features. Most physical features are seen in their own particular locales, but others are accessible and preservable only through relocation from their original sites. In its history Ross House has responded not just to the river lot system in which it was initially built, but to the development which has occurred in the urban environment resulting in its relocations. Over time the river lot system of land division has given way to the grid systems, both agricultural and urban, which are now integral to our environment. The river lots, the agricultural grid and the urban environment have all influenced the history of the House, the Park and the District. It is important that the Park reflect these transitions and changes, in creating a physical context for Ross House.

Small sites with complex development themes and resources beyond their immediate boundaries should not be treated in the same manner as heritage villages. These sites, with visual intrusions and diverse programs, need to be accepted and accommodated into the urban fabric to ensure their vitality. The park's elements, described in Chapter Four, are only an inventory of the elements present; it is the symbolic references which link these separate elements, giving them context and meaning. The Park's purpose is not to reflect a movement in history, or the complete visual picture of a period, but to acknowledge a pattern of living and its evolution. The design acknowledges this transition by layering the site with elements which reflect or were the catalysts for change.

Ross House is a monument which commemorates events and individuals not directly tied to its particular site. This role for Ross House fits the pattern of monuments as they are not tied to a specific date or place. In time, however, they can become landmarks on their own for they contribute to our awareness of the past, having a distinctiveness and a value, which comes from referring to our heritage.

Only within a particular context do the ornamentation, texture, and combinations of materials become important design elements capable of giving the site a richer meaning. The Point Douglas Heritage Park is created from the elements and the geometries found in the district. The design uses these elements, which are both local and regional in nature, to create a setting for a monument which has a unique historical significance. It was intended that in developing a 'setting' for Ross House the site design would establish a sense of space and history which is more than the simple sum of its parts. The site's historical and current allusions establish its sense of place, and create an appropriate stage for a unique monument to early settlement in Point Douglas, Winnipeg, and the West.

5.1 Conclusions: Heritage Design

Landmark preservationists have historically focused on structures because they were linked to a particular event, person or architectural style. The site development of the Point Douglas Heritage Park presents a number of problems and issues which are not found in the traditional re-creation of a historic landscape or the development of a heritage village. A distinct set of issues is encountered with a relic or monument which is located in a conflicting context. As designers and landscape architects we have developed philosophies for handling districts and villages but rarely for the unique, or significant element, within an unsympathetic or contradictory context. The question which arises for the landscape architect is how to accommodate change, while ensuring the preservation of significant design elements and historical structures.

Landscapes, over time, reflect the influences of social, economic, religious, and technological changes as applied on the land. All environments thus possess an historical context which reflects cultural values. Our physical past is a process of accumulation and the layering of cultural values, social behavior and individual actions onto the landscape. Meaning can therefore be derived from landscape elements for they put us in the presence of what the environment once was, and can reveal how the landscape was used, and how it has evolved. These processes were what the Ross House site development was intended to express.

People become attached to landscapes because of an association with a past or present experience which the environment symbolizes, even

if that experience has not been a continuous part of their lives. The problem is that sites which are visited are often well beyond an individual's own experience or oral tradition. As a result these sites require careful development and detailing to ensure that an appropriate sense of continuity, vitality, and accuracy is preserved. With Ross House, it would have been impossible and inappropriate to present the environment as it once was, for Ross House has been relocated into a thoroughly contemporary situation on a historically unrelated site.

Interpretation must be utilized and incorporated into heritage sites, focusing on what it is important to say, at what level, and to whom. Not everything belongs in a museum or a historic district, and there are many opportunities for a relic to become a modern artifact, and a vital part of the present. Sites can be viewed, examined, and designed in a manner which marries the historic themes of the artifact and its context to the physical design and layout of the site. In the Point Douglas Heritage Park, the landscape was not returned to a particular period, but developed to further reflect the accretions and alterations which occurred over time.

A number of different approaches may be used to retain and acknowledge the past, to learn from it, and to recognize the processes which have given us our current forms. By retaining and conserving certain elements and artifacts, their admirers can participate in and experience their heritage, in turn, establishing their own patterns on the landscape.

By selecting elements from the past for display and examination we set in motion actions which can alter or transform them. Artifacts are a testimony not just to their initiators but also to those who have inherited them. Their condition, and the treatment of these elements, are not only an expression of the spirit of the past, but a reflection of our own perspectives and priorities. All landscapes and artifacts have been subjected to drastic or incremental change, which, depending on the viewer's perspective, have had positive or negative impacts.

The Point Douglas Heritage Park is typical of a new movement in historic preservation where elements can evolve and adapt but still be celebrated for what they once were. Ross House is celebrated for its association with an era and its evolution, not its continuity. The Park development does not recreate Ross House's original era but chooses to celebrate the presence of Ross House and the evolution, transitions, and accretions which occurred both to the site and the district. The Point Douglas Heritage Park is an opportunity to use the forms and materials, already present in an historically rich area, to create a setting for a historic resource of regional merit.

FOOTNOTES

Chapter 1

1. Graham MacDonald, Point Douglas Heritage Park, (The Crocus Group: Heritage Planning Associates, Winnipeg, 1984), p. 8.
2. Ibid., p. 11.
3. Ibid., p. 11.
4. Lisa Kunst and Patricia O'Donnell, "Historic Landscape Preservation Deserves a Broader Meaning", Landscape Architecture, Jan. 1981, p. 53.
5. John J. Stewart, "Canada's Landscape Heritage", Landscape Planning, Vol. 6, 1979, p. 223.
6. Peirce F. Lewis, "Axioms for Reading the Landscape: Some Guides to the American Scene", in The Interpretation of Ordinary Landscapes, ed. D.W. Meinig (Oxford University Press, Toronto, 1979), p. 3.
7. J.B. Jackson, The Necessity of Ruins, (University of Massachusetts Press, Mass., 1979), p. 18.
8. William T. Alderson and Shirley Payne Low, Interpretation of Historic Sites, (American Association for State and Local History, Nashville, 1976), p. 22.
9. Robert Melnick, "Protecting Rural Cultural Landscapes", The George Wright Forum, Winter 1983, p. 27.
10. James Marston Fitch, "Preservation Requires Tact, Modesty and Honesty Among Designers", Landscape Architecture, Vol. 66, No. 3, 1976, p. 277.
11. Kunst and O'Donnell, "Historic Landscape Preservation", p. 54.
12. Compiled from Kunst and O'Donnell, "Historic Landscape Preservation", p.55; Susan Buggiey "Approaches to Historic Landscapes". Notes from a class lecture (L.A. 31.709) at the University of Manitoba, Sept. 21, 1983; James Marston Fitch, Historic Preservation: Curatorial Management of the Built World (McGraw-Hill, N.Y., 1982), pp. 44-47.
13. Susan Buggiey, "Approaches to Historic Landscapes". Notes from a class lecture (L.A. 31.709) at the University of Manitoba, Sept. 21, 1983.
14. David Poinsett, "What Is Historic Preservation?" in Readings in Historic Preservation, eds. Norman Williams et al., (Rutgers, N.J., 1984), p. 61.

15. National Trust, Preservation: Toward an Ethic in the 80's, (The Preservation Press, Wash., 1980), p. 70.
16. Ibid.
17. Jackson, The Necessity of Ruins, p. 91.
18. Ibid.
19. John J. Stewart, "Canada's Landscape Heritage", Landscape Planning, Vol. 6, 1979, p. 205.
20. Notes from a class lecture (L.A. 31.709), by Linda Fardin at the University of Manitoba, Jan. 25, 1984.
21. Cited in John S. Pyke Jr., "Landmark Preservation", in Readings in Historic Preservation, p. 53.
22. Alderson and Payne, Interpretation of Historic Sites, p. 18.
23. Melnick, "Protecting Rural Cultural Landscapes," p. 25.
24. David Lowenthal, "Age and Artifact: Dilemmas of Appreciation", in The Interpretation of Ordinary Landscapes, p. 123-24.
25. Melnick, "Protecting Rural Cultural Landscapes", p. 24.

Chapter 2

1. Prairie Partnership, "Point Douglas: Proposals for Identifying the History of Winnipeg's First Neighbourhood", (Unpublished Research Report for A.R.C., 1982), p. 35.
2. Ibid., p. 36.
3. Ibid., p. 37.
4. Ibid., p. 17.
5. Ibid., p. 20.
6. A cross-section of the groups consulted with included: The North Point Douglas Historical Society; The North Point Douglas Residents Committee Inc.; St. Andrew's Society; Heritage Winnipeg Corporation; Manitoba Museum of Man and Nature; Manitoba Historic Resources Branch; Manitoba Historical Society; and The Winnipeg School Division.
7. Prairie Partnership, "Point Douglas: History of Winnipeg's First Neighbourhood", p. 33.

8. Dept. of City Planning, Development Plan, North Point Douglas, (Community Planning Association of Canada, Wpg., 1970), p.3.
9. City of Winnipeg, Where It All Began, The History of the Lord Selkirk-West Kildonan Community, (City of Winnipeg, 1982), p. 13.
10. Holly S. Seaman, Manitoba, Landmarks and Red Letter Days, (Prov. of Manitoba, 1920), p. 73.
11. Dept. of Environmental Planning, Neighbourhood Improvement in North Point Douglas, (City of Winnipeg, 1982), p. 7.
12. Graham MacDonald, Point Douglas Heritage Park, (The Crocus Group: Heritage Planning Associates, Winnipeg, 1984), p. 13.
13. Cited in Prairie Partnership, "Point Douglas: History of Winnipeg's First Neighbourhood" p. 10.
14. Ibid.
15. City of Winnipeg, 1980 - The Year Past: Report to the City of Winnipeg Historic Buildings Committee: Ross House, (City of Winnipeg, 1980), p.30.
16. S. Grover, "Ross House", (City of Winnipeg, Unpublished Research Report, 1979), p. 4.
17. Ibid., p. 12.
18. J.B. Jackson, The Necessity of Ruins, (University of Massachusetts Press, Mass., 1979), P. 101.
19. David Lowenthal, "Age and Artifact: Dilemmas of Appreciation", in The Interpretation of Ordinary Landscapes, ed. D.W. Meinig (Oxford University Press, Toronto, 1979), p. 118.
20. Graham MacDonald, Point Douglas Heritage Park, p. 3.
21. These groups' special interests were identified through consultation with: The North Point Douglas Historical Society; The North Point Douglas Residents Committee Inc.; St. Andrew's Society; Manitoba Historic Resources Branch; Manitoba Historical Society; The Winnipeg School Division; and the City of Winnipeg, Parks and Recreation Department.
22. J.B. Jackson, "Sterile Restoration Cannot Replace A Sense of the Stream of Time", Landscape Architecture, vol. 66 No. 3, 1976, p. 194.
23. Robert Melnick, "Protecting Rural Cultural Landscapes", The George Wright Forum, Winter 1983, p. 28.

Chapter 3

1. New Bedford, Mass. Redevelopment Authority, "Preservation & Rehabilitation of a Historic Commercial Area", in Readings in Historic Preservation, eds. Norman Williams et al., (Rutgers, 1984). p. 154.
2. David Lowenthal, "Age and Artifact: Dilemmas of Appreciation", in The Interpretation of Ordinary Landscapes ed. D.W. Meinig (Oxford University Press, Toronto, 1979) p. 125.
3. Suzanne Turner, "Listening to the Historic Landscape: Economy in Image Making", in The Yearbook of Landscape Architecture, Historic Preservation, (Van Nostrand Co., 1983), p. 13.
4. Prairie Partnership, "Point Douglas: Proposals for Identifying the History of Winnipeg's First Neighbourhood", (Unpublished Research Report for ARC, 1982), p. 9. And further developed in the Manitoba Historical Society's pamphlet, Point Douglas: A Historic Guide, for walking tours originating from Ross House.
5. Robert Melnick, "Preserving Cultural and Historic Landscapes: Developing Standards", Cultural Resources Management, vol. 3, No. 1, 1980, p. 6.

APPENDIX 1 - HISTORIC INTERVENTION: DEFINITION OF TERMS

Historic landscapes can be developed under a variety of strategies and approaches. Under the umbrella term of 'historic preservation' it is possible to identify a number of different levels of intervention, some of which are much more radical than others. These approaches, in an ascending order of intervention, are listed below:

- 1) Preservation - the maintenance of a site essentially as it is, neither upgrading nor permitting deterioration. This implies that the landscape is essentially intact and any intervention necessary to preserve its physical integrity is to be cosmetically unobtrusive.
- 2) Conservation - the active intervention to prevent further deterioration of the site or site elements. An application of testing and monitoring is required. This is a protection of the historic fabric to ensure its integrity and may involve the destruction and replacement of certain elements.
- 3) Restoration - the returning of the site to what it once was, as accurately as possible. This will require some construction as well as repair and rehabilitation of existing features to recreate on the site a previous stage of development. This particular focus of development is determined either by historic association or by aesthetic integrity.
- 4) Rehabilitation (Adaptive Re-use) - an upgrading to modern standards while recognizing and retaining historic character. An integration of modern and historic elements which enables new demands to be

accommodated on site, while ensuring the recognition of significant historic elements.

- 5) Reconstruction - the reproduction of a setting which may, or may not, be on its original site. A three-dimensional surrogate of the original structure, its physical form is determined by archaeological, archival, and literary evidence. Despite the resources available, this approach will involve subjective hypotheses. In case of a structure it may also refer to the piece by piece re-assembly either on site or on a new site.
- 6) Reconstitution - the development of what would be appropriate to period, scale, use, etc. A development of a characteristic pattern or mood.
- 7) Replication - the creation of a mirror image of the site or artifact. This implies the construction of an exact copy of a still standing building or site, in a location other than that of the original. This has a specific function in certain situations, e.g. to stand in the open air as a surrogate for an original which must be moved to a controlled environment, or vice versa.

References

Definitions compiled from:

Susan Buggay, "Approaches to Historic Landscapes - "Handout", University of Manitoba, Sept. 21, 1983.

Lisa Kunst and Patricia O'Donnell, "Historic Preservation Deserves a Broader Meaning", Landscape Architecture, January, 1981, pp. 53-55.

James Marston Fitch, Historic Preservation: Curatorial Management of the Built World, (McGraw Hill, New York, 1982), pp. 44-47.

APPENDIX 2 - SITE PLANNING: RED RIVER STYLE

While little specific knowledge is available regarding the setting for Ross House, apart from its location, it is reasonable to assume that it was representative of the era in which it was constructed. Many of the Scottish settlers around Fort Douglas settled on typical river lots where not a single farmstead was built away from the waterside and not a lot laid out without its river frontage.¹ This was to ensure water, shelter, ease of travel, and drainage and to facilitate fulfillment of the need for neighbourhood. In these river lots, a pattern of cultivation emerged, similar to the 'infield' and 'outfield' patterns of Scotland.

As the sod was broken, farmland was added to 'rigg by rigg',² and settlers ran what stock they owned on the plains to the rear, as on the hills at home.³ House sites were generally selected for functional rather than aesthetic reasons. In addition, other buildings such as cow sheds, wood sheds, and hay barns were sited to shield the house from the prevailing north westerlies and so that the southern summer breezes would carry odors away. The space created by these buildings around the house gave us the term which evolved into today's 'yard'.⁴ Some perennials found a spot along the foundations, but they were the exception. Shade trees were utilized within this area, for most houses had their sitting areas in front of the dwelling. Trees, while providing shade, were also utilized to support pulleys for moving heavy objects. In Red River, the river bank was rapidly denuded of trees, as construction timber and firewood were needed by settlers. Some vegetation re-established itself after a period, and indeed some vegeta-

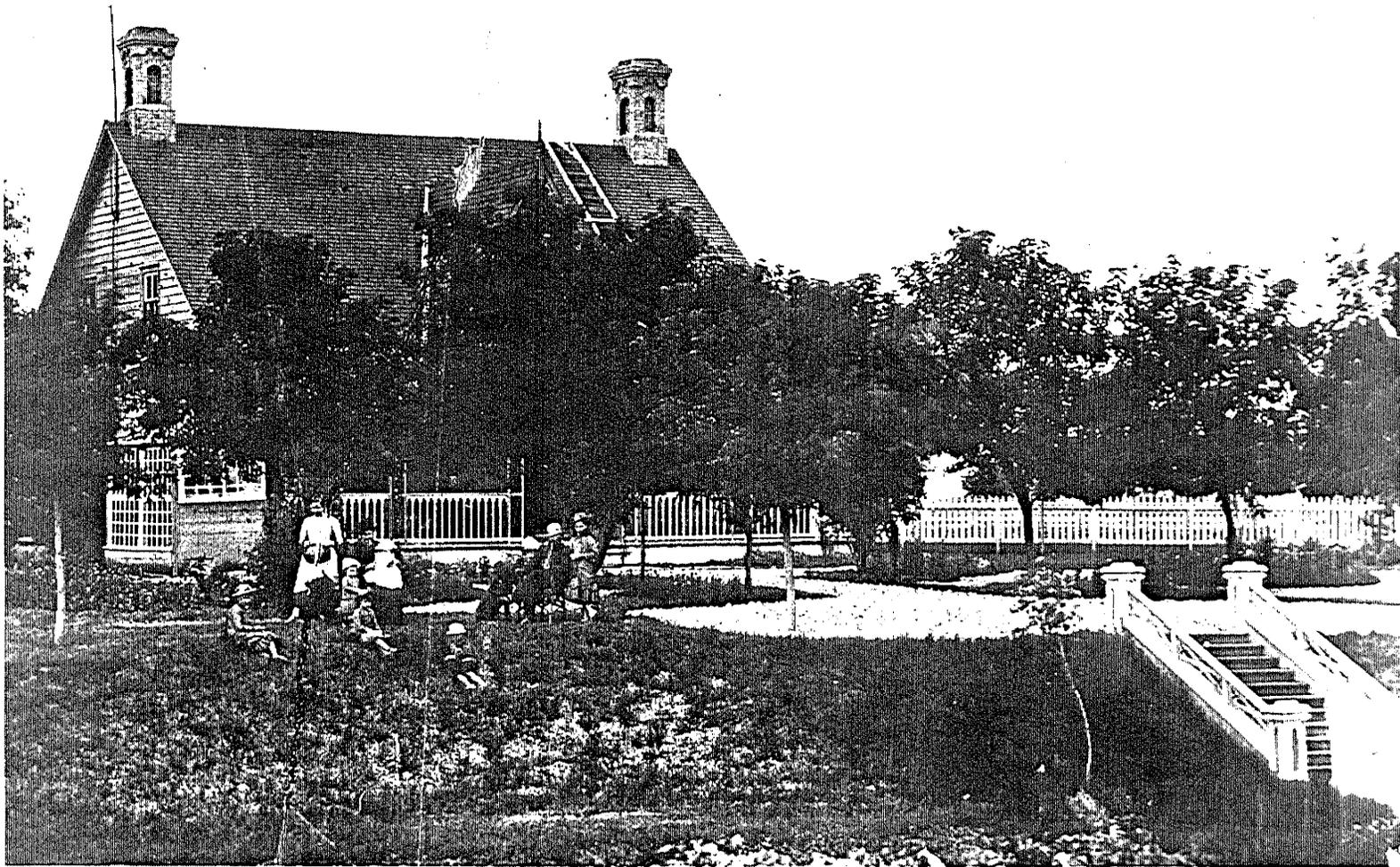


Figure II-1 The home of Alexander Logan, 1880. This home was located north of the Ross Property. Note the use of gravel pathways, picket fences, and the arbor of Green Ash. Courtesy: Manitoba Archives.

tion was replanted or allowed to volunteer itself into 'yards'. Garden plots were established on south facing slopes where they would be exposed to the early spring sun.

Footnotes

1. W.L. Morton, Manitoba: A history, (University of Toronto Press, Toronto, 1957), p. 85.
2. Rigg. A Scots word meaning a narrow strip of cultivated land, "a land", in western Canadian speech. There is reference to two riggs, 130 yards long and 10 yards wide, each rigg. (Morton, Manitoba: A History, p. 485).
3. Morton, Manitoba: A History, p. 64.
4. Rudy and Joy P. Favretti, Landscapes and Gardens for Historic Buildings, (American Association for State and Local History, Nashville, 1978), p. 7.

APPENDIX 3 - POTENTIAL HISTORIC THEMES FOR POINT DOUGLAS

A number of themes were identified by The Crocus Group: Heritage Planning Associates, which were representative of the district's history including: pre-railway and post-railway agriculture and milling; transportation history; early commercial and political history of Red River and Winnipeg; early metal fabrication and labour history of Winnipeg; and immigration history of Winnipeg and the West. To understand the context into which Ross House is to be placed, it is important to be aware of the other existing heritage resources of the area, and what these resources imply for the form and function of the new park. These resources were described by The Crocus Group: Heritage Planning Associates in their report, A Heritage Park in Point Douglas.

1) Pre- and Post-Railway Agriculture and Milling

The existing milling and grain-handling facilities are an important part of Point Douglas today as well as being historically significant. Parts of the Ogilvie Flour Mills complex date from 1882, with the beginning of the firm coinciding with the introduction of rail service to Point Douglas. Signs of the early milling technology have disappeared, although approximate locations of early mills, such as Logan's Mill, are known. Apart from the established street patterns, little remains of the early pattern of the river lot system which previously had identified Point Douglas as an agricultural community. The old Point Douglas common has vanished under subdivision for commercial and residential purposes.

2) Transportation History

Transportation in the pre-railway period can be evidenced by the current geography of Point Douglas and by existing artifacts within the district. The railway transportation story is told through the impact of the Louise Bridge and the development of the C.P.R. yards in the district. The C.P.R. station has also been suggested as the future home for the western rail museum. The C.P.R. station area represents an important focus for the southern part of Point Douglas and for the commemoration of certain aspects of transportation and immigration history. As the rail yards are located adjacent to the south end of the park, the integration of the stories of immigration, grain production, and transportation seems natural.

3) Commercial and Political History of Red River and Early Winnipeg

Point Douglas functioned as the home of many of the early personalities of Winnipeg and the Red River community. Premier John Norquay is foremost among these, and is currently commemorated by Norquay Park in North Point Douglas. The E.L. Barber House, built in 1862 on Euclid Avenue, is the most notable of the surviving landmarks, and is situated in close proximity to the Heritage Park. Ross House itself will commemorate, through internal interpretation, the early postal service of the west and the role of the Ross Family in the early commercial and transportation history of Red River. Some historic markers have been erected in the neighbourhood.

4) Early Metal Fabrication and Labour History

The location of the park on the site of the former Vulcan Iron Works naturally draws to attention the historic role of this industry in Point Douglas.

As the first major metal fabrication centre in the west and as one focus of the 1919 General Strike, the site is rich in historical associations. It is of interest, perhaps, that there is a connection between the history of the Winnipeg General Strike, the Winnipeg Park System and the Ross Properties. Victoria Park, now developed by Hydro facilities at the foot of Rupert Street, had been the former location of 'Colony Gardens', the initial homestead of Alexander Ross. This park became a major rally point of the strikers. The proximity of the current Ross House in a park context on the site of the former Vulcan Iron Works, an important centre during the strike, is an ironic coincidence, but one upon which interesting stories can be built.¹

5) Immigration History

The reflections of the post-1890's immigration movement to the West are still very evident within Point Douglas. These reflections include: the All People's mission at the corner of Euclid and Sutherland, originally founded by J. S. Woodsworth and others to help immigrants new to Canada; Saint Michael's Ukrainian Orthodox Church on Disraeli, the oldest unmodified Ukrainian Church in Winnipeg; and the Point Douglas Presbyterian Church, an excellent example of period architecture. These structures reflect the very different waves of immigration into the Point Douglas Area. Other features of Winnipeg's immigration history include the Shaskevitch Hall on Euclid Avenue, and the cairns to Ukrainian Canadians in Shaskevitch Park. These elements provide a basis for the interpretation of Winnipeg and the West's immigration history.

Footnotes

1. Graham MacDonald, Point Douglas Heritage Park, (The Crocus Group: Heritage Planning Associates, Winnipeg, 1984), p. 18.

APPENDIX 4 - PLANT SPECIES SELECTION - POINT DOUGLAS PARK

The outbreak of Dutch Elm disease in the City of Winnipeg makes the selection of American Elms as the allee of trees at the perimeter of the site a short-term proposal. While the Elm would be the most appropriate species, due to its branching habit and its association with both Ross House and the Point Douglas neighbourhood, the tree's lack of hardiness unfortunately eliminates it.

As an alternative, plant selection should be switched on-site to create a double row of Green Ash around the site's perimeter, with Basswood at the edge of the square acre. Manitoba Maple would then replace the Green Ash as the species used in the more random site planting.

These plants still ensure a continuation of the historical associations of the Point Douglas Neighbourhood as well as responding to the Park's current context.

Plants as listed above and in the text:

Trees

<u>Common Name</u>	<u>Botanical Name</u>
American Elm	<u>Ulmus americana</u>
Basswood	<u>Tilia americana</u> <u>flavescens</u>
	<u>'Dropmore'</u>
Crab Apples	<u>Malus 'X' spp.</u>
Green Ash	<u>Fraxinus pennsylvania</u> <u>subintegerrina</u>
Manitoba Maple	<u>Acer negundo</u>
Pine	<u>Pinus spp.</u>
Spruce	<u>Picea spp.</u>

Shrubs

Caragana	<u>Caragana arborescens</u>
Cotoneaster	<u>Cotoneaster lucida</u>
Dogwood	<u>Cornus stolonifera</u>
Lilac	<u>Syringa spp.</u>

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