Facades of Jean Omer Marchand's buildings for the Notre-Dame Congregation in Montreal: Influence and Collective Memory in Architecture

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ABSTRACT

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Jérémie Paré-Julien

The Beaux-Art architectural style has provided some of the most recognised buildings in the greater Montreal landscape. Architect Jean Omer Marchand designed many such buildings for the Notre-Dame Congregation at the turn of the twentieth century. Facades of Beaux-Art buildings are an eclectic collection of architectural references to the past. Buildings such as the Notre-Dame Congregation's Mother-House, the École Normale, and the Institut Pedagogique, all three by Marchand, are prime examples of this historicism.

This thesis looks at the following questions: Why do we preserve and protect such facades, but not the interior of the buildings? What compels us to attach patrimonial values to these buildings? Can Maurice Halbwach's concepts of Collective Memory account for this behaviour?

Furthermore, Marchand's works deserve to be written about so as to give the architect a place in Québec's architectural history. Due to various circumstances, Jean Omer Marchand has not been the subject of many books or research papers, and there is no official biography of the architect. My main motivation for writing this thesis is to shine some light on the work of Marchand, as well as give some information about my great grandfather, as I am the descendent of Jean Omer Marchand; my grandmother was his only child.

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See what a dyslexic young woman can do.

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Introduction

The façade of a Beaux-Arts building is like the dust cover of a book. As part of the decorative ensemble, the façade tells us about the building's purpose, architect, owners, and cultural influences. On the island of Montreal, the façade of an historical and patrimonial building is often the only unchanged aspect of a building that has undergone renovations. Because façades are not usable space, as long as they remain functional they will rarely be altered. The changing of windows for more modern ones, reroofing, creating or closing openings such as doorways, vents and windows, are the extent of the usual alterations.

Such is the case for the buildings of architect Jean Omer Marchand (1872- 1936). Between 1904 and 1926, the Note Dame Congregation commissioned J.O. Marchand to work on several buildings in Westmount. During these years, Marchand was to design, rebuild, renovate or enlarge many of the Congregation's buildings. Included in these are: the Mother-House of the Sisters of the Notre-Dame Congregation (figure 1), today Dawson College, the The Institut Pédagogique (figure 9), today Marianopolis College, and l'École Normale (figure 6), today the Mother-House of the Notre-Dame Congregation.[1] As these buildings were adapted to suit their changing functions over the years, it is only their façades that have remained as they were originally designed, while the interiors have been radically restructured.

These buildings raise important questions: What is so compelling about the façades that ensures their survival? What was the significance of their designs and what might they tell us about the Notre-Dame Congregation, Marchand, and Montreal in the early twentieth century? I approach these questions using the concept of collective memory, as that which influences a generation or a specific group of people, to create or to keep architectural objects because those objects respond to the collective's shared values.

Since the publication of Maurice Halbwachs' writing on collective memory in the 1940s and 1950s,[2] memory has become a more common consideration in the analysis of art history. It is useful to explore the reasons why we give importance to certain objects and how we do so, because it can account for memory and knowledge of objects and events we share with a community or collective. The Notre-Dame Congregation and Montréal's urban community are perfect instances which to apply this concept of collective memory.

The determination of the collective memory of a group of people one hundred years ago, such as Montréal, cannot be precise. Maurice Halbwachs's approach suggests that we might understand our influences as a form of collective memory that may account for notions of taste and standards as well as cultural and social decisions. Through this collective memory it is possible to analyze a building's façades like an artistic object that has been attributed values by this very collective.

Notre-Dame Congregation

The Congregation of the Sisters of Notre-Dame was founded by Marguerite Bourgeoys (1620-1700) in the seventeenth century. Marguerite Bourgeoys was one of the first women to come to Quebec from France during the conquest. Paul Chomedey De Maisonneuve (1612-1676), founder of Ville Marie (today the city of Montreal) asked Marguerite Bourgeoys to accompany him to Canada in 1653.[3] There, she became a teacher of the Catholic Christian faith and European ways of living. Her first students were native women, and later the *filles du roi*, orphans who the French government sent to help colonise the new world. Marguerite Bourgeoys oversaw the education of these girls, preparing them for their new lives. She taught them what were at the time proper manners, sewing, cooking and housekeeping, and helped them find "suitable" husbands.[4] Marguerite Bourgeoys travelled to France in 1670 to recruit other sisters to help settle the colonies, and on her return formed the Notre-Dame Congregation.

Her work was connected with that of the Sulpicien Priests. The Congregation of Notre-Dame and the Priests of Saint-Sulpice soon became the primary religious orders in Québec. The Sulpiciens were the seigniorial landlords of most of the Island of Montreal and the Sisters of the Notre-Dame Congregation eventually became the teachers of the French elite, thus distinguishing themselves from the Sisters of Charity or Grey Nuns and the Sœurs Hospitalières, whose work focused on giving aid to the sick and poor.[5]

From the beginning, Marguerite Bourgeoys wanted her community of nuns to be self-sufficient and, although they were dependent on the Priests of Saint-Sulpice at the beginning and remained closely connected, the Sisters and their Mother-House were to be autonomous. Thus, it was equipped with kitchens, dormitories, a pharmacy, a place to do laundry, a dining room, chapel, library, and archives. The sisters also possessed farmland, situated near their fifth Mother-House.

From 1653 to today, the Sisters have inhabited eight Mother-Houses. With the growth of the Quebec population, the number of active members of the Congregation of Notre-Dame reached its peak in the early years of the twentieth century. In 1893, after the loss of their fifth Mother-House to fire, the Priests of Saint-Sulpice helped the Sisters find a suitable piece of land on which to rebuild. The Priests' farmland boarding their Seminary, situated in the city of Westmount, was decided upon, and the land was sold to the sisters at a bargain price.[6]

In 1904, the selection of an architect for the new building was decided by an open competition. Jean Omer Marchand and his American partner, Samuel Steven Haskell (1871-1913) were selected from the following nine architects or firms: M.M. Fitzpatrick, Prefontaine, Comtois, Venne, Marchand and Haskell, Lacroix and Picher, Signeur, Menard, Saussey and Von Herbuli.[7] At the time, Marchand was completing work on the new chapel at the Grand-Séminaire for the Sulpicien Priests. It is likely that, although Marchand's price was higher than some of the other candidates, the priests supported his bid.[8]

Furthermore, Marchand's Beaux-Arts approach to the new Mother-House design was a perfect match for the congregation's more traditional vision of a Mother-House. The front façade of the building presents a decorative structure that gives a sense of power, stability, and wealth. The sides and back façades present more subtle ornamentation. Marchand's façades become a form of advertisement for the congregation and the qualities we associate with these façades are also associated with the congregation.

J.O. Marchand

Jean Omer Marchand was born in Montreal in 1872. He was an apprentice in the firm of Perrault and Mesnard. In 1893 he traveled to France to study at the Beaux-Arts school in Paris. He graduated from that school and returned to Montreal in 1902 with his diploma and began his architectural practice in partnership with American architect Steven Haskell, whom he met at school. They remained associates until Haskell's death in 1913, after which Marchand associated himself with various architects, depending on the project he was working on.

As the main architect employed by the City of Montréal from 1915 to 1930, Marchand designed several public buildings. In addition to his work in Montreal, Marchand was responsible for several buildings outside of Quebec, including his work, in collaboration with John A. Pearson (1867-1940), on the reconstruction of the center bloc of the Canadian Parliament in Ottawa (1916-1920), and his design of the Saint-Boniface cathedral in Manitoba in 1906 (figure 15).[9] As a student in Paris, he was responsible for the design of the Canadian pavillion at Bois de Vincennes for the 1900 Paris world fair.[10] However, Marchand's reputation was established by the several buildings he designed for the Notre-Dame Congregation; buildings that today are regarded as seminal works in the development of an architectural identity for Montreal in the early twentieth century.[11] Johanne Pérusse conducted the first survey of Marchand's portfolio in 1999, wherein she discusses Marchand's beginnings and his European influences.[12] Other than this study,

very little has been written on Marchand's practice or buildings, and there is no complete survey of his work. This is perhaps because of Marchand's position in history; emerging as he did between Beaux-Arts and Modern architecture. We often remember the first fully modern architects, such as Ernest Cormier (1885-1980) or Marcel Parizeau (1898, 1945), and tend to forget the ones that paved the way; that stand on the threshold between the two styles. Marchand's work has tended to be overshadowed by that of fellow architects, such as Cormier, even if they were partners at the beginning of Cormier's career.[13]

While at l'Ecole des Beaux-Arts in Paris, Marchand was exposed to a variety of architectural styles. In 1900, the Beaux-Arts style was extremely popular throughout Europe; opulent buildings done in a classicist style were among the tallest and largest structures in the city. Some examples include: L'Hotel de Ville de Paris (Théodore Ballu and Édouard Deperthes 1874-1882), L'École des Beaux-Arts[14] as well as la Cathedral du Sacré-Coeur (Paul Abadie 1875-1914) (figure 18). The combination of popularity, ostentation, and continental association of the Beaux-Arts style appealed to Marchand.

Marchand was familiar with the major Beaux-Arts constructions in Paris and in Europe during his studies. Buildings such as the Gare d'Orsay in Paris (Victor Laloux 1898-1900), la Sacré Coeur, la Major cathedral de Marseille (Léon Vaudoyer 1852-1896) (figure 17), are all good examples of the Beaux-Arts style Marchand encountered while in France. They explain part of the Beaux-Arts influences we can discern in his design.

Beaux-Arts

Beaux-Arts architecture does not strive to create a new architectural vocabulary. Instead, historical models are used in new combinations. As architectural historian Jean-Claude Marsan[15] describes in "Chronicle on Urbanism and Architecture",[16] the Beaux-Arts style is an eclectic combination of historical styles.[17] Indeed, we often find in Beaux-Arts façades a blending of many references to historical building types and styles. To Marsan, the objective of Beaux-Arts training was to follow the academic canons of harmony, symmetry, scale and rhythm through a combination of references to antiquity and romanticism. But Beaux-Arts is much more than that. It is a conception of space. The building is designed to be viewed and experienced from every angle, inside and out, as well as in the context of its surrounding space. In the case of Marchand's Mother-House, the front land and gardens are enclosed by an iron fence that surrounds the compound (figure 2). This creates, through a hierarchy of space, a purely visual architecture. While a viewer may benefit from a previous general knowledge of the history of architectural forms, a Beaux-Arts building can still be appreciated aesthetically because of its variety and ornamental detail.

Furthermore, Beaux-Arts is more than an artistic or architectural style. The name derives from the school in Paris, which was the primary French architectural institution from its beginning up until 1960.[18] We can identify two main styles from the Beaux-Arts teachings: Neo-Classicism, and Second Empire. Neo-Classicism evolved from the

beginning of the school and remained the main Beaux-Arts design throughout the centuries. Its primary characteristics are: Greco-Roman architectural vocabulary, pediments, columns, pilasters, autonomous architectural elements that are clearly defined, and an overall linear architecture that minimizes decorative volumes, especially in comparison with Second Empire.

Second Empire became popular in the 1860's and lasted a few decades. It did not completely replace Neo-Classicism, but was favoured by teachers and students alike. Its main characteristics are derived from eclectic influences: hierarchy and symmetry of space, intertwined architectural elements, arch windows, pediments, pilasters, and garlands. In comparison with Neo-Classicism, Second Empire has more volume and more play of light and shadows. Because both styles were taught during Marchand's years at the École des Beaux-Arts, it is not surprising to see them both represented in his work. The Mother-House is a representation of Second Empire and the Institut Pédagogique is a representation of Neo-Classicism.

In its beginnings, the Beaux-Arts school teaching methods relied on the student's autonomy and desire to learn. Everything was made available for a student to learn, but there was no set program. The school offered seminars in fine arts and in architecture. Students initially enrolled in the school by completing competitions.[19] Originally the school offered no certificates or diplomas. In 1867 the French government installed the diploma DPLG (Diplomé Par Le Gouvernement).[20] Throughout the early years, students learned at their own pace and left the school when they decided they had obtained and

learned what they wanted from the school. Even after a diploma was established, it was not required to have one in order to leave the school and work as an architect. Although it was no longer the case in France when Marchand attended the École, in Quebec the diploma was not yet required to work as an architect. [21]

Even during Marchand's years at the Beaux-Arts school, the main program was covered in optional seminars, paid for by the government. These seminars were apparently seldom attended.[22] The students' learning mostly took place in the Ateliers. Ateliers were workshops associated with the Beaux-Arts school which were directed by a master architect. These ateliers were supervised, but the students mainly learned from each other. Knowledge was shared and passed down from the older students to the newer ones. This is similar to the way architectural firms functioned at the time, where one enrolled to become an apprentice and then learned from the master architect. Tuition at the Beaux-Arts school was free, but students had to pay for the rent, heat, and light at the atelier.[23]

The main essence of the Beaux-Arts school is the creation of buildings considered to be beautiful in composition by achieving a good distribution and disposition of space. As Beaux-Arts considered Greco-Roman architecture and romanticism as the main source of inspiration, the buildings in the Beaux-Arts style present a clear hierarchy of space. Most special divisions were achieved following a grid, or the superimposition and organization of rectangular spaces, all of which had to align with the main axes of the building. These axes mostly met at right angles and dictated the location of the main access point to the building from its surrounding space. Following the division of space,

the building's rooms were arranged to create a flow from one space to the next, which ideally was also a logical progression in terms of function.

Beaux-Arts buildings had to be useful as well as aesthetically pleasing. The façade should therefore represent the function of the building as well as acting as a decorative element. Although eclectic in appearance, the façade is the key to understanding Beaux-Arts, as it relates not only to the surrounding space of the building but also to the rooms it houses and most importantly, post 1830, to the building's inner structure, communicating information about the ideals of the style through its architectural vocabulary. The French revolution of 1830 had repercussions on establishments such as the Beaux-Arts School. It is this revolution that brought a rupture in some of the Beaux-Arts principles and created an alteration in the Beaux-Arts Style as well. Eugène Violette-le-Duc (1814-1879) and Felix Duban (1798-1870) were the main architects during the revolutionary period. The reform in design that was brought on by the French revolution was aiming to create an architectural style that was more functional and less decorative.

The two main components of the Beaux-Arts building, its structural material and its decorative elements, were re-evaluated in the mid-nineteenth century. The main modifications are seen in the change from the traditional hidden structure to the visible use of new material, and a departure from the use of traditional vocabulary to the use of a combination of archetypes to create a new message. We can see these changes reflected in Marchand's work in terms of the following: the visible structure as decoration is seen both inside his buildings, as in the ceiling of the Grand-Seminaire chapel,[24] as well as on

the outside, where yellow brick and foundation walls become decorative elements, such as in his public schools. The best example is the École Madelaine-de-Verchère in Montreal,[25] where the façade's yellow brick creates decorative geometric patterns. The yellow colour is a departure from the usual red brick found in Montréal at the time. New decorative vocabulary is created by cornice and decorative friezes made with the brick (figure 19).

Beaux-Arts buildings must be impressive from every angle of approach. The *Marche* is the term used to describe the viewer's changing points of view as he or she approaches a Beaux-Arts building. This transition from an overall view to a close-up is central to the design of a Beaux-Arts building. The proper effect of this "walk" can only be achieved when the building is considered in the context of its surrounding space. Also, it is essential to consider the different levels of detail perceived by the viewer as they close in on the facade. The ever complex combination of archetypes and architectural vocabulary of the Beaux-Arts style is the key to this successful transition.

This complicity and association of vocabulary is the essence of what is perhaps Marchand's most successful building: The Mother-House on Sherbrooke Street in Montréal. Done mostly in a Second Empire style, the Mother House offers various levels of detail which allow the viewer to discover new elements as they approach the building.

In a perfect Beaux-Arts building there is never a section of the building or the façade that is un-adorned. That is the case with the Mother-House (figures 3,4,5).

Marchand fully understood this ideal, and his drawings for the various competitions he entered while at the Beaux-Arts met all of the requirements of the Beaux-Arts style, and were rewarded with numerous medals. Marchand's influences are easily identified when looking at his façades. We can associate some of Marchand's buildings to that of key Beaux-Arts architects, who strongly influenced the movement. While studying, Marchand was exposed to the architecture of Léon Vaudoyer (1803-1872), Paul Abadie (1812-1884) and Joseph Auguste Émile Vaudremer (1829-1914). The influence of Vaudoyer's Cathedral in Marseilles can be seen in the façades of Marchand's designs for the Saint-Cunegonde Church (figure 14) and the Saint-Boniface cathedral (figure 15). As for Vaudremer, Marchand's Bordeaux Prison was strongly influenced by La Maison d'Arret de la Santé in the 14th arrondisement in Paris (1867). Marchand's design for Bordeaux Prison represented a new kind of prison design; one which became popular and was subsequently reproduced around the world.[26] Le Bain Généreux (1926-1927), Marchand's bath house on Amherst Street in Montréal, can be linked to the French bathhouse la Butte-aux-Cailles (Louis Bonnier, 1922-1924). As for the Mother-House, Marchand's primary influence seems to be Paul Abadie.

This idea of borrowing from earlier Beaux-Arts examples and famous buildings was strongly recommended by the École. In fact, this way of working -by reproducing previously built space with new vocabulary- emphasises the eclecticism of the Beaux-Arts building. However, this eclecticism of space should not prevent the creation of a functional building. Marchand used a selection of geometrical shapes to unify his designs. Following the Beaux-Arts principles, the Mother-House's wings are broken

down into rectangular units that meet at right angles. This use of geometry is also found in decorative elements, such as the stained glass of his churches and chapels. Marchand used another Beaux-Arts principle, the clear-obscure. To create a play with light and shadows, he used various depths in his façades. As the sun moves around the building, shadows move to reveal different areas and transform the spaces. This accentuates the theatricality of the building.

Memory

I use the concept of collective memory to structure my analysis of Marchand's buildings for the Congregation of the Sisters of Notre Dame, and his use of a Beaux-Arts style. This approach permits me to consider the decorative and structural elements typical of this architecture, particularly the quotation of previous styles and known archetypes, as meaningful, informative aspects of the contemporaneous design.

The amalgamation of styles, decorative detail, and historical building types typical of the Beaux-Arts style make the analysis of these buildings challenging. The Beaux-Arts tendency of accumulation, eclecticism, and historical anachronism does not fit with modes of analysis where markers such as originality, functionality or consistency, or concepts such as unity in variety, are signifiers of quality. Therefore, another approach is needed. Collective memory, as I explain below, is a good way to understand the values attached to these buildings' façades.

For proponents of collective memory, memory is not understood as it would be by neurological science. The term "memory" is usually taken to mean personal or individual memory. In contrast, Maurice Halbwachs's term, "collective memory", refers to a form of shared memory held by a specific group of people, composed of past events, places, cultures and objects.[27] It encompasses known facts and associations; it can also be indirect, and include events that occurred generations before. Not to be confused with the

notions of nostalgia or of longing, collective memory is a set of values that is transmitted through generations, and it also might be, in part, subconscious or instinctive. Such collective memory is a form of tradition.

These traditions are found in communities such as the Notre-Dame Congregation. Furthermore, they will dictate the guidelines of what is aesthetically acceptable in the architecture that represents them. A building that relies on conventions and is conforming to a collective such as a religious congregation can also be described as a conservative collective.

Although one person possesses many sets of memories, it is the knowledge shared by a specific group that creates a unit of measurement with which to compare and analyse. Once a community or group is identified, it is possible to recognize a collective memory. This collective memory may help to account for some social behaviour. Furthermore, the architecture created by a collective can convey specific ideas that represent the collective's set of shared ideals.

My analysis concentrates on two periods of Montreal's history: 1. The first decades of the twentieth century, when Marchand's buildings were being constructed, and 2. Roughly a hundred years later, when the buildings were being preserved and renovated.
When the Congregation commissioned Marchand to design a building, they required their architectural ideals to be followed. These ideals are part of their collective memory. They are built upon the Congregation's socio-political past as a French congregation in

Montreal, as well as their conservative views on architecture. The other important aspect of this first period is Marchand's Beaux-Arts education. Beaux-Arts in itself is a community with a history and a set of ideals. These are shared by the students that attend the Beaux-Arts school; Marchand is part of this collective. His designs not only follow Beaux-Arts principles, but also interpret the Congregation's vision through those rules.

Collective memory can be seen as a form of "urban memory", in that it has a connection to the physical environment that surrounds it, and is culturally influenced by the city's population. Marchand's designs drew on specific aspects of this urban collective memory to convey impressions of wealth, power, and knowledge, as well as less tangible feelings and emotions. For instance, the use of decorative colonnades as seen on Marchand's Institut Pédagogique main entrance is associated with Greco-Roman culture, and through this, carries an idea of stability, authority, bureaucracy, and education (figure 11). This association will be discussed further in the chapter on the Institut.

The domes, broken pediment and archways in the design of the Mother-House connect directly to the Renaissance and Catholicism (figure 5 and 19). The École Normale shares its vocabulary with the Mother-House and the Institut Pédagogique. However, the overall design of the building is more sober and its façade provides a more low-key atmosphere (figure 6). These three buildings share associations with European Beaux-Arts buildings from different periods within the Beaux-Arts style. The Mother-House is a good example of Second Empire, whereas the Institut Pédagogique is clearly Neo-Classical.

In terms of scale and overall organization of elements, Beaux-Arts façades strive to create an impression of all-embracing public space. Marchand's façade for the Mother-House rejects the usual domestic associations of such buildings in favour of imposing grandeur. The main doorway establishes associations with religious public spaces that are contradicted by the rest of the façade. This can even be seen in the choice of building materials; the use of stone for the entrance creates a subtle contrast with the simple brick of the wings.

Marchand's buildings are different from traditional Québec Catholic architecture, which derives from French colonialism and is seen in churches and chapels throughout the province. Beaux-Arts architecture takes after the governing class before 1914, and relates more to the urban public buildings of the big metropolis than to the rural world. This is not accidental; in 1904, the Notre-Dame Congregation sought to attract more pupils, and thus saw the need to appeal to both French and English Catholic communities. At that period, the Congregation's chapter reached across Canada and the eastern United States.[28] It was not advantageous for a building to recall rural Québec and its attendant associations of colonialism, military defeat, and cultural dependence, all of which were still part of the collective memory of Montreal in 1904.

Today's collective memory associates Marchand's architecture with a glorious time in Montreal's past when the city was growing, and big, glamorous buildings were commissioned and constructed. The facades refer back to the far more religious Montreal of a hundred years ago; a time when the Notre Dame Congregation had an important role

in the development of the city. This provides value to the Mother-House building: it evokes romantic memories of pious sisters devoted to education. The Mother-House becomes a representation of that past. The same can be said for all three buildings. Regardless of the differences both in style and in purpose, today the three buildings are associated with the work of the Notre Dame Congregation in early 1900 in Montreal as a general concept. As a collective gets farther from the original event, more of the details are forgotten.

In the buildings' façades, it is Marchand's selection of architectural references that transforms his design into the architectural monuments that continue to be preserved to this day. As mentioned earlier, the main entrance of the Mother-House is modeled after the entrance of Vaudoyer's Cathedral at Marseilles. Marchand's reference to this iconic Beaux-Arts Cathedral is significant because it not only attaches religious connotation and status to the Mother-House, it also demonstrates Marchand's knowledge of the great Beaux-Arts buildings and reinforces his status as an accomplished Beaux-Arts architect.

Alan Gordon points out the fragile nature of memory, noting that "personal memories can be fabricated or changed in accordance with the frailties of the human mind."[29] The same can be said for collective memories. As the buildings that hold our collective memory are modified, our memories are transformed with them. In this way, collective memory changes as it is transferred from generation to generation. Whatever is left out of the collective memory, if it is not marked down as historical fact elsewhere, is forgotten. After the quiet revolution in Québec,[30] the population sought to separate religion from

state, and religious institutions no longer held an influential position. Within a generation, the influence of the Catholic Church had almost disappeared. That is why students who walk the halls of Dawson and Marianopolis today are unaware of the buildings' past associations with the Notre Dame Congregation. Newer memories, such as the Dawson College shooting that took place in 2006, replace older memories.

Pierre Nora suggests that collective memories can be enshrined in particular sites because these sites, in this case Marchand's buildings, mark the end of a specific tradition or memory.[31] Marchand's Mother-House is today an indication of what was once the Notre-Dame congregation: a large community in Montreal. Collective memory can become a history, told through a more public forum as the buildings are made available to the public.[32] Therefore, the minute the memory leaves the individual's internal realm, whether it's a collective memory, or an urban or personal memory, to become enshrined especially in a public form such as Dawson College, it is no longer simply a memory. This memory gives the space a significance and importance to those that share this collective memory. This materialization of memory confirms that buildings are not kept for their aesthetic appeal alone, but also for their history of use or of association.

On the subject of architecture and the appreciation of what is a beautiful façade, the established collective memory has changed much since the construction of these buildings. The physical building may not have changed much, but all of its elements have stood for different things to different populations at different times – thus collective memory is always changing. However, an appreciation for symmetry and composition

seems to have remained amongst a majority of Montréalers. Otherwise, the buildings would not have lasted through time.

Over time, the physicality of Marchand's buildings will alter and dictate the memory we will keep of them and the meaning we attribute to them. In buildings such as these, only certain aspects of this collective memory will survive, because only specific parts of the buildings will be kept. For example, at Dawson College, much of the inside space has been altered: the smaller rooms were removed and original floors were replaced. Most of the larger open spaces -such as the chapel and the cafeterias- were left almost intact, with the exception of the furniture. However, none of these rooms has kept its original purpose; bathrooms were changed into offices, the chapel into a library, and the novitiate into a theatre. This will alter the memory of the space; one will remember it as a religious building, but other details may be forgotten. For instance, people may not be aware of the fact that the space was originally meant for women only, or that it was not originally a place where all Catholics worshipped, but was in fact exclusive to the Congregation of Notre Dame.

Today, characteristics of Marchand's architecture draw upon the collective memory relating to previously built European landmarks and to Montreal's urban space in the early twentieth century. If a tourist encounters the building for the first time, they will form a memory of the building by adding together their previous encounters of similar buildings, their references to Montréal urban space, as well as their knowledge of architecture. When approaching a building, one also interacts with its surroundings,

simultaneously experiencing the building as a distinct space and, at the same time, a part of a larger environment. Therefore, even if Marchand's facades remain relatively unchanged, the transformation of the surrounding spaces will influence the buildings and our memories of them.

Concrete and Other Building Materials

Concrete has its origins in antiquity, but concrete as it is known today was customized by the Europeans in the mid 1800s. Concrete was used for its strength and its capacity to slow the progress of fire;[33] stone and brick were used for their decorative qualities on the grand façades. Marchand did not, however, emphasize his use of new technologies and materials in his designs, but rather concealed the modern structure of his buildings behind decorative surfaces and façades. Brick was used to create elaborate banding and patterning on walls, and carved stone for decorative details, such as window and door surrounds. This is the case even on some of Marchand's more modest buildings.

One of Marchand's achievements was to combine modern technologies with historical architectural styles. The introduction of reinforced concrete in the late nineteenth century allowed for the construction of large fireproof buildings. Concrete is incombustible and can absorb more heat than unprotected steel or wood.[34] Reinforced concrete is able to support heavier loads, and thus permits the construction of large open spaces. Marchand exploited these characteristics of concrete in his construction of large buildings such as the Notre-Dame Congregation's Mother-House, one of the first big reinforced concrete structures in Québec.

Although Beaux-Arts buildings are usually as coherent in style inside an out, Marchand's buildings are usually more modern in their interior. Reinforced concrete allows for the creation of bigger spaces without the use of pillars or columns. This structural element,

which is needed for support, often becomes a decorative element as well. This is the case for the arches we find in Marchand's buildings. Because he was able to avoid the use of pillars and columns, Marchand was able to create larger load bearing rooms within multilevel buildings. Furthermore, concrete, unlike wood or stone, allows for a smooth finish without the use of plaster. Aside from the obvious structural strength, concrete also allowed Marchand to design larger spaces with thinner walls, which still remain more soundproof than many other structures. This aspect is important in buildings that house a large group of people. It enhances privacy and brings down the noise level.

The memory of a building in an urban space is mostly the memory of its use. As the uses of a building change over time, its history becomes layered within its physical structures. By maintaining the façade of the Mother-House and remodelling only the interior, the Montreal community used what Halbawchs has called a *social tool* to create and perpetuate a memory for the site or the building.[35] This memory is of the Note Dame Congregation and of their importance in Montreal in the early 1900s, as well as a representation of what was considered high standard architecture.

In 1988, the Mother-House building's cultural and architectural importance was recognized by its classification as a cultural asset. The *loi des bien culturel*[36] was created to protect historical and cultural buildings that represent Montréal's history. Its main function is to preserve examples of architectural epochs and styles in Quebec. This law mostly prevents changes to the facades of buildings, but is more lenient on changes made inside. This designation permitted the Congregation to sell the building with a certainty

that the facades would be saved. It also allowed Dawson College to alter the interior of the building to fit its new purpose.

The prevention of any alteration to the façade of the Mother-House means that the building has remained unchanged on the outside since its construction. This continuity has allowed the building to become a symbol of the presence of the Congregation of Notre Dame in Montreal. This is more the case for the Mother-House than for the Institut Pédagogique or the École Normale because the Mother-House was built with that in mind and the other two were not.

As Halbwachs describes it, "groups associate their collective memories with specific places so that memories seemed almost to collect in geographical sites."[37] Both the Mother-House and the Institut Pédagogique have been turned into colleges within the public education system, and their interiors have been altered beyond recognition. Because of this, the Congregation of Notre Dame's memory is held only in the facades of these buildings. We no longer remember the buildings as specifically belonging to the Congregation but, more generally, they are remembered as former religious spaces, and the façades become the most visible, and most complete, physical reminder of the Congregation of Notre-Dame. As construction alters the space, different memories are set in place. As more renovations take place, new layers of memory settle on top of each other and these distance us from the memory of the congregation.

The Mother-House

The facade of the Mother-House is comprised of an elaborate stone entry flanked by long wings of yellow brick extending on either side (figure 4). The same white stone is used for the window surrounds throughout the building, and blends harmoniously with the yellow brick. However, because the entryway is built exclusively of stone, it is visually distinct. In keeping with the Beaux-Arts rectangular division of space, the façade is composed of four smaller rectangular wings that are perpendicular to the main body of the façade. These four wings are displayed at irregular intervals but disposed symmetrically on both sides of the main entrance. On the back side of the façade, the rest of the building is also composed of rectangular spaces. The central chapel is met by perpendicular wings at each end.

The façade displays a hierarchy of space. The closer we get to the central doorways, the more decorative elements become visible in the façade. An increase in height can also be detected, as the building gradually rises to its highest point, the dome. This upward movement is visible from all four sides of the building. Following the main axes of the building, the wings that comprise its design also increase in height toward the hemispherical dome. In contrast, the main body of the building visually weighs the structure down by its vastness. However, the triangular rooftops, echoing the broken pediment of the main doorway, lift the building.

The dome rises above the entry, elevating the structure (figure 5). Attention is drawn to the central region by the use of different materials, as well as the symmetrical design and hierarchy of space. One of the cardinal rules of Beaux-Arts architecture is that spaces should be disposed and distributed along the main axes of the building. Marchand's design of rectangular spaces is symmetrically divided along the central axis of the building. The main facade, the smaller rectangular wings stretching out toward the front of the buildings, the chapel, and back wings are all rectangular spaces. This division of space is what creates a good Beaux-Arts composition.

Walking up to the building, experiencing the Marche, the theatricality of the building is revealed. As the viewer moves towards the central entrance, the small side wings extending perpendicular to the façade block the side view and focus attention on the entrance. Wide stairs lead to a first landing, and then a narrower stairway rises to the main entrance. From a distance, the geometric shapes and ornamental details of the entrance appear as parts creating a whole. From the landing, the elements composing the façade become visible as individual parts. The composition of the entrance is dynamic, guiding the eye over the entire surface and up to the dome, which is still partly visible from the landing.

Marchand's design for the central entrance combines religious and institutional references with a grandeur of scale that conveys the prominence and importance of the Congregation of Notre Dame. He amalgamates several architectural styles and elements: Romanesque arches, Baroque pilasters supporting a classical pediment, a Gothic rose

window, circles, squares, pyramids, and triangles, each serving a different purpose. Smaller elements fill spaces and create shadows while larger ones describe arches, doorways and windows, and elevate the façade. There are no figurative elements and only two words are engraved, one above each side door: *Parloir* and *Procure*. These two side doors are only visible from the landing.

Like many of Marchand's buildings, the front entry is classical in style. Two giant pilasters hold a crowning pediment high above the door. The semi-circular arch above the doors is echoed by the three arched windows above, and refigured as the circle of the large rose window above those. Rising above and behind, we see two of the four lanterns placed at the four corners of the central hemispherical dome. It is an imposing entrance reminiscent of many European cathedrals. However, unlike those cathedrals, this elaborate entrance is situated at the centre of a wide, horizontally extending front, which is set inside a central bay rather than a singular and freestanding façade.

The front door fulfills its Beaux-Arts purpose: to be psychologically imposing and visually pleasing. As was fitting for the Mother-House of a large and wealthy congregation, the building is vast. Seen from above, it forms a long H shape. Although it was inhabited by the sisters of the Congregation of Notre-Dame, access to the front door was reserved only for special guests, such as the pope.[38] In fact, on only two occasions could the sisters use the front door: when leaving on a mission, or when being carried out on the day of their funeral. Today, Dawson College students go through those doors as often as they please.

As we leave the landing and enter the building, a pattern emerges. At every stage, Marchand offers the visitor three different pathways. Upon entering the grounds, the visitor can use the front entrance or the side door located at each end of the main central wing. Once up the first set of stairs, on the first landing, the visitor can take one of the two side doors or the main door. Once past the building's first front door the choice is offered again; steps up to another central door, or take one of the two doors at the bottom on each side of the stairs. Once in the lobby, there are three options once again: go straight into the chapel, or go on either side down the main corridor. This trinity of pathways is typical of Second Empire Beaux-Arts, as it follows the main axes of the building.

With these elements -the division of space, the architectural vocabulary, the planned pathways- a spectacular entrance is created. The theatricality of the entrance can only be understood by walking through the space. It is never rendered well in photographs, because it does not allow the viewer to experience the changes in the façade created by physically approaching it. The viewer needs to walk through the space in order for the building to reveal itself.

Many of the details of that façade serve no specific purpose. The rose window, for example, neither brings more light into the building, nor contains pictorial stained glass, although these were both functions of its prototype, the rose windows found in French

Gothic cathedrals. Marchand's stained glass uses simple geometric shapes, a patterning he had used before in the Chapel he built for the Sulpicians (figures 20 and 21).

Marchand's use of yellow brick for many buildings including the Mother-House and the École Normale, had a similar decorative function, over time becoming a popular choice with other architects as a kind of marker for important buildings in Montreal. Ernest Cormier, who began his career in partnership with Marchand, used similar yellow bricks for the main buildings of the Université de Montreal, completed in June 1943.

Many events led to Marchand's selection of the now famous yellow brick for his design of the sixth Mother-House. The Sisters required an elegant and uplifting building to reflect their position in Quebec society. Having lost their fifth Mother-House to fire, a fire proof building was a priority.[39] This narrowed the possibilities, for the three options for a fire proof building in 1904 were concrete, stone or brick. Because concrete was not considered a noble material, the Sisters considered only stone and brick for the makeup of the façade.[40] The Sister's budget was another factor influencing the choice and deployment of materials. The construction of the Mother-House would be expensive, and it was necessary to spend the money wisely. After consideration, it was decided a stone façade was too expensive.[41] Marchand decided on a light-coloured brick that would lighten the building and differentiate it from the more common red brick construction popular in Montréal at the time. This delighted the Sisters and received approval from the Sulpician Priests. The pale brick does not create a drastic separation from the stone foundation, and this helps unify the building's façade. After its completion, the massive

Mother-House was nicknamed "The White Palace" by the French paper,[42] a suitable name for this elegant building that reigned over the Sulpician's farmland for the first decades of the twentieth century.

To cut costs, the Sisters reused stone from the foundation of the fifth Mother-House, and bought more, at a low cost, from the quarry owned by the Sulpicians, located adjacent to the sister's construction site.[43] These cost-saving measures allowed for greater expenditure on the elaborate façade. This reuse of stone ensures a symbolic continuity from one Mother-House to the next. As the sixth Mother-House foundation was built from the remains of the fifth,[44] the congregation literally built their new home on a foundation made of the old one.

Marchand's Mother-House was nothing like the previous ones. This complex was entirely self sufficient, and included over 800 rooms. However, there was one Beaux-Arts characteristic that the interior of the Mother-House did not fully follow: the principle of division of space by function. If Marchand had followed this principle, he would have dedicated a wing to the sleeping quarters. However, the sheer number of bedrooms needed to accommodate all the Sisters forced Marchand to place bedrooms in every section and on every floor of the Mother-House. No expansions or major alterations were made to the structure of the building during the time the sisters inhabited the Mother-House, from 1908 to 1988.

École Normale

In 1908, the Sisters commissioned Marchand to design a school, the École Normale, to be built across the street from their new Mother-House. This smaller building is in harmony with the Mother-House, and shows its identification with the Congregation of Notre Dame by the similarity of its design, materials, and colour. Marchand used the same yellow brick and white stone for both buildings, although the façade of the school is less ornate (figure 7).

Today this building is the Congregation's eighth Mother-House. Because it has always belonged to the Congregation, the École Normale has undergone the fewest transformations of all the Congregation's buildings. When they moved in, the Sisters made do with the existing rooms and made alterations only for practical purposes. It is also the smallest building of the three.[45]

Unlike many of Marchand's public schools, this building is set apart from its surroundings by green lawns and an imposing wrought-iron fence and gate, giving it a private and domestic appearance. This fence is identical to that of the Mother-House. This more domestic façade is suited for a residence, yet the building was always intended to be a school. Its main door shares some of the same vocabulary as the Mother-House. A broken pediment sits above a rounded main door flanked by columns. The rest of the façade's windows are disposed and designed like those of the Mother-House. However,

the use of architectural details at the ends of the façade also recalls the Institut Pédagogique.

When looking straight on at the building's main entrance, one can see similarities shared by all three buildings: a light coloured façade with a central entrance, and a symmetrical division of space along the main axes of the building. Also, the highest point of all three buildings is just above the main doorway.

The school has a U-shaped plan with the same North- South orientation as the Mother-House. Like the Institut Pédagogique, the main doorway offers only one possibility to enter the building. Like most of Marchand's schools, the rooms are disposed symmetrically on either side of a central corridor. This allows a maximum amount of natural light to come in through the windows. The bigger rooms are situated at each end of the building's façade. Also made of reinforced concrete, this smaller building was constructed to be fireproof as well. The overall look of the building is much simpler and less ornate than the other two buildings Marchand designed. The school has an engraved tympanum above the door and an ornate ranking cornice on the very top (figure 8). Decorative engraved stones are situated at the top where two sides of the façade meet at right angles (figure 19). Within these engraved stones we can find the cross that is characteristic of any Notre-Dame Congregation building, however there is no indication on the façade that the school is owned or run by the Congregation. Unlike the Mother-House or the Institut Pédagogique, no free standing crosses are part of the architectural vocabulary of the façade. This smaller more modest building demonstrates Marchand's

ability to design façades that are representative of the needs and the purposes of the building without cutting down on the quality of the work and still applying the main Beaux-Arts rules.

The Institut Pédagogique

The Institut Pédagogique is the last of this series of buildings Marchand designed for the Sisters. When the Mother-House on Sherbrooke Street had become too small to accommodate the Congregation's educational organizations, three of their schools were relocated to a new Institut in Westmount. Built in 1927 and 1928, the Institut Pédagogique incorporated the École Normale, the Margerite-Bourgeoys College and the music school, and, because it was a boarding school, it also had dormitories, a chapel and an auditorium. [46]

Margerite-Bourgeoys College occupied most of the building. Begun in 1908, the school, originally called the Notre-Dame Ladies College, was a bilingual women's college. The name was changed to Marguerite Bourgeoys College in 1926 in preparation for the move to the new building on Westmount Avenue. During the Second World War, the English section of the school became independent and was renamed Marianopolis.[47] The Institut Pédagogique program was the *Cours Classic*. It included subjects such as Latin and Philosophy, and was based on the Greco-Roman culture. It is therefore fitting that the building would be designed in a Greco-Roman style.

Marchand's Institut Pédagogique was originally an L-shaped building. Its main façade faces Westmount Avenue, with the side wing extending parallel along Victoria Avenue. Today, the Institut has grown dramatically, and the older section has been enclosed by new wings. The first extensions of the building, extra wings at both ends of the existing

façade, were designed by Marchand in 1931. In order to keep his original design distinct from the extensions, Marchand set the new wings back from the main facade (figure 10).

When the building on Sherbrooke Street was sold to Dawson College in the 1980's, the Institut Pédagogique became the seventh Mother-House for the Notre-Dame Congregation. Major changes had to be made to accommodate the aging population of the congregation. Thus, the Institut Pédagogique has had three distinct lives: first as an academic building, then, in 1988, as the congregation's seventh Mother-House, and finally, in 2008, as an academic institution again. This accounts for the building doubling in size over time.

Ten years after the completion of the Mother-House, Marchand presented a different style of building to the Sisters. Although still recognizably a Beaux-Arts building, this building relates more directly to representations of institutions of learning, as it is easily associated with Greco-Roman architecture and the *cours classique* that was taught at the Institut Pédagogique. The use of the Doric order and columns and cornice, as well as a rectangular pediment, results in a much less ornate structure. This Greek revival is a different interpretation that Marchand offers of the Beaux-Arts style.

The Institut Pédagogique is more sober than Marchand's earlier buildings, and so his eclectic association of architectural and decorative elements is more restrained here than on the Mother-House's façade. The symmetrical façade is composed of a central main entrance set behind a Doric colonnade. A sober pediment is carried by the colonnade,

which is, in turn, crowned by a stone cross. The cross is the only architectural element on the façade that has a religious association (figure 11).

The windows are organized in groups of four, and each side of the façade holds three sections of windows. On each end of the building are smaller entrances, each capped with a rounded pediment. This separation of space creates a regular rhythm that follows the ideals of distribution and disposition that create a Beaux-Arts composition. The smaller the architectural element on the façade, the more frequently it occurs. This creates a balance and harmony throughout the building.

This new building by Marchand shows a variation in his approach to the Beaux-Arts style. Still very much within the school's ideals of division of space and main building axes, the Institut Pédagogique does not possess any romantic vocabulary. This creates a much sterner façade compared to the first two congregation buildings.

After the Institut Pédagogique's completion, Dalbé Viau (1881-1938) and Alphonse Venne (1875-1934) designed a very similar building. The façade of the College Jean-de-Brébeuf in Montreal,[48] is almost identical to Marchand's design (figure 16). This similarity can be linked to the curriculum of both schools, as the Institut Pédagogique and Jean-de-Brébeuf College both taught the *cours classique*. This curriculum was substituted by the arrival of the Cegep in Quebec.

From Montreal to Japan

As mentioned earlier, Marchand's contribution to architecture can be felt worldwide. The Sisters of the Notre-Dame Congregation established chapters around the world, and they brought with them Marchand's architecture. In documents in the Congregation's archives, it is suggested that the Sisters used Marchand's architectural plans for their new Mother-House in Fukushima, Japan (figure 12 and 13).[49] Although this is considered common knowledge amongst the Sisters, there does not seem to be written proof, records or plans supporting this claim. The building in Japan is not well documented and has been greatly damaged by the earthquakes that shook the country in 2010. After close study of the only picture of the façade, it seems possible that the Sisters may have used the plans for the Institut Pédagogique as a base for the Fukushima buildings. However, none of the architectural vocabulary of the Mother-House is found on the façade of the Japanese building.

Indeed, when looking at the three Montréal façades, we can see similarities and differences with the Japanese building. The façade at Fukushima is symmetrical. Like all three Montréal buildings, it has a central entry with two side wings and, at each end, a smaller side door, as can be found at the Institut Pédagogique and the Mother-House. The two side doors face out of the façade in both Fukushima and at the Institut. In the case of the Montreal Mother-House, the doors are perpendicular to the façades; however, the set of four wings expanding out of the façade of Marchand's Mother-House also recalls the Institut Pédagogique and the building in Japan.

Much like the Institut Pédagogique, the Mother-House in Japan uses triangular pediments in opposition to the broken pediment that rises above the Montreal Mother-House's rose window. A set of four pilasters in Fukushima recalls the colonnade of the Institut. Because of the nature of Beaux-Arts architecture and the main principles that guide its design, it is not surprising that all four buildings share similarities.

Conclusion

Marchand's contributions to the architecture of Montréal and Québec are many. The theatricality of his façades, his use of new technologies, and his choices of colours and design are his innovations on the Beaux-Arts style.

Word spread of my research and of my visits to the archives, and with each visit, a new Sister was presented to me. These women shared their memories of their life in the Mother-House on Sherbrooke Street and, through their accounts, I came to appreciate that, although Marchand's building seems large and imposing, to the Sisters it was a warm and inviting place; a place they were proud to call their home.

The regard the Sisters and their community held for Marchand's buildings is indicated by a series of picture postcards made of the Mother-House and the Institut Pédagogique . These postcards were made after the completion of each building. They testify to the congregation's pride in these buildings and how they identified with them. The façade of each building was made to symbolize both the use by the congregation as well as a vehicle for the ideals of the congregation. A study of this imagery, found in the congregation's archives, would prove interesting,[50] especially because these postcards were used by the sisters to disperse the imagery of the buildings throughout the congregation.[51]

The façades of Marchand's buildings have entered the collective memory through publicity images and photographs. Postcards spread their images throughout the world. If the building is photographed immediately after completion, the later interpretation of these photographs changes when the image does not. In her book, *On Longing*, Susan Stewart discusses objects such as photographs, postcards and souvenirs in relation to what she calls the narrative; the story we extrapolate from an image when using our memory.[52]

To Stewart, the narrative is not located in the object but rather with the possessor of the object; within their personal memories.[53] I would argue that this can be extended to encompass collective memory of significant buildings and their surrounding spaces. It brings to light how buildings such as these three by Marchand are perceived, and how the public incorporates them into their daily lives. These buildings are perceived as architectural masterpieces. A building's history is important, but the architecture and design of its façade alone can convey enough beauty to enjoy the building without knowledge of that history.

Notes

[1] These buildings are located in Montreal at 3040 Sherbrooke Street West, 4873 Westmount Ave, and 2330 Sherbrooke Street West, respectively.
[2] Maurice Halbawck, Les Cadres Sociaux de la Memoire (1994) and La Memoire Collective (1997)
[3] CATHOLIC ENCYCLOPEDIA: Congregation of Notre Dame De Montreal 25 October, 2011 <http://www.newadvent.org/cathen/11127a.htm>
[4] http :www.vatican.va/news-services/liturgy/saints.
[5] Luc Noppen, Art et Architecture Des Églises A Quebec : Foi et Patrie *(1996) p52*
[6] CND Archives document 215-019-1
[7] CND Archive document 215-019.1 Notes de la rue Sherbrooke 1903-1908
[8] CND 215-019.1
[9] The Cathedral was destroyed by fire in 1967. Today only the stone façade remains standing.
[10] Johanne Perusse, J.O.Marchand, Premier Architecte Canadien Diplomé De L'ecole Des Beaux-Arts De Paris, Et Sa Contribution a L'architecture De Montréal Au Debut Du Vingtieme Siecle Thesis (Concordia University, 1999) p.35
[11] Pierre Richard Bisson, J.-O. Marchand Le Gout Beaux-Arts. *Continuité* 31 (1986): 15-19. Print. Raymonde Gauthier, La Tradition En Architecture Québécoise: Le XXe Siècle. (Montréal: Méridien, 1989). Print.
[12] Perusse p 125
[13] Cormier and Marchand briefly had a partnership, but the two architects did not work well together. According to Raymonde Marchand the daughter of J.O. Marchand during her Interview in Val-Morin, summer 2011.
[14] The École des Beaux-Arts main buildings were designed by: Alexandre Lenoir (1761-1839), François Debret (1777-1850), Félix Duban (1797-1872)
[15] Jean-Claude Marsan, born on October 7th 1938 in Saint-Eustache, Québec, is an architect and a Québec historian.
[16] Marsan is a collaborator for Le Devoir, a Québec paper based in Montréal.
[17] Jean-Claude Marsan, Sauver Montréal: Chroniques D'architecture Et D'urbanisme (Montréal : Boréal, 1990). Print. P.50
[18] Drexler, Chafee, Levine, Van Zanten, The Architecture of the École Des Beaux-Arts (New York 1977) p97
[19] Drexler p256
[20] Drexler p257
[21] In 1890, L'Association des Architectes de la Province de Québec (AAPQ) is born. It is only in 1898 that the AAPQ obtains the rights to require students to pass examinations in order to receive the title of Architect in Quebec. In 1974, the AAPQ becomes l'Ordre des Architecs du Quebec.
[22] Drexler p398
[23] Drexler p89
[24] The chapel is part of the Grand Seminaire on Sherbrooke Street in Montreal. It was commissioned by the priests in 1902 and was completed in 1907.
[25] École Madelaine-de-Verchère, 6017 Cartier Street, Montréal. Built between 1926 and 1927.
[26] Drexler p345
[27] Maurice Halbwachs, On Collective Memory (University of Chicago Press, 1992) translated from Les Cadres Sociaux de la Mémoire (Paris: Presses Universitaires de France, 1952)
[28] CND Archives 215-018-12
[29] Alan Gordon, "Exploring the boundaries of public memory." *Making public pasts*. p35 (Montréal, Kingston London, Ithaca: McGill-Queen's UP, 2001)

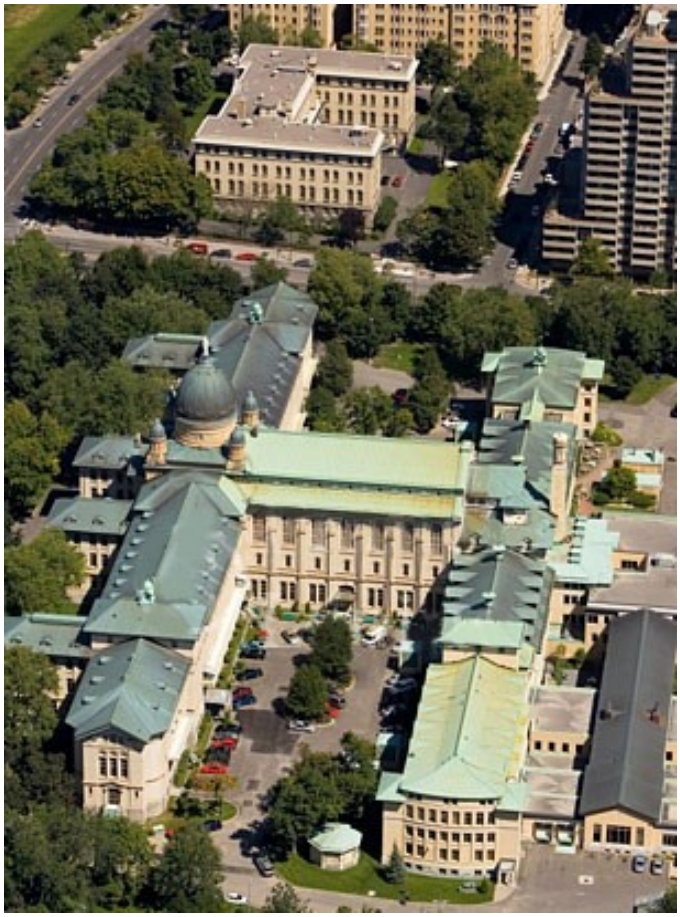
[30] For more information on the quiet revolution in Quebec see; Yves Bélanger,Robert Comeau, and Céline Métivier, La Révolution Tranquille: 40 Ans Plus Tard : Un Bilan (Montréal: VLB Éditeur, 2000) Print.
Guy Berthiaume, Claude Corbo, and Jacques Beauchemin, La Révolution Tranquille En Héritage (Montréal: Boréal, 2011) Print.
[31] Pierre Nora and Lawrence D. Kritzman, Realms of Memory: Rethinking the French Past (New York: Columbia UP, 1996) Print.
[32] Nora p. 59
[33] Zhaohui Huang and Ian W. Burgess, Behaviour of Reinforced Concrete Structures in Fire.(University of Sheffield, 2010) Print, p3
[34] Zhaohui and Burgess, p6
[35] Congregation Notre Dame Archives document 215-018-15
[36] Adopted in July 1972, the Quebec law is found in chapter B-4 of the loi refondue du Québec.
[37] Gordon. p 5
[38] Sister Marie Hagen, interview Summer 2011
[39] CND Archives 215-019-1
[40] CND Archives 308-600-711
[41] CND archives 215-018-13
[42] Le Palais Blanc. *La Patrie* [Montréal] 29 Mar. 1942. Print
[43] CND Archives 215-018
[44] CND Archives 301-190-168
[45] Sister Marie-Hagen, 2011
[46] CND Archives 308-600-711
[47] The Congregation continues to be known for its educational institutions for women, including Collège Marianopolis in Westmount, Collège Regina Assumpta, and Villa Maria in Montréal, Collège Mont Notre-Dame in Sherbrooke, and École Les Mélèzes in Joliette.
[48] located at 3200 Chemin-Cote Saint-Catherine, in Montreal
[49] CND archives 308-600
[50] CND Archives 215-018-10
[51] Sister Marie Hagen, 2011
[52] Susan Stuart, On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection (Baltimore: John Hopkins, 1984)
[53] Stuart p35

Figure 1

Mother-House circa 1910

Congregation Notre Dame Archives

Figure 2



Mother-House and Ecole Normale aerial view

photo by Francis Lépine

Figure 3

Mother-House facade 2011

photo by Jérémie Paré-Julien

Figure 4

Mother-House main entrance 2011

photo by Jérémie Paré-Julien

Figure 5

Mother-House Dome

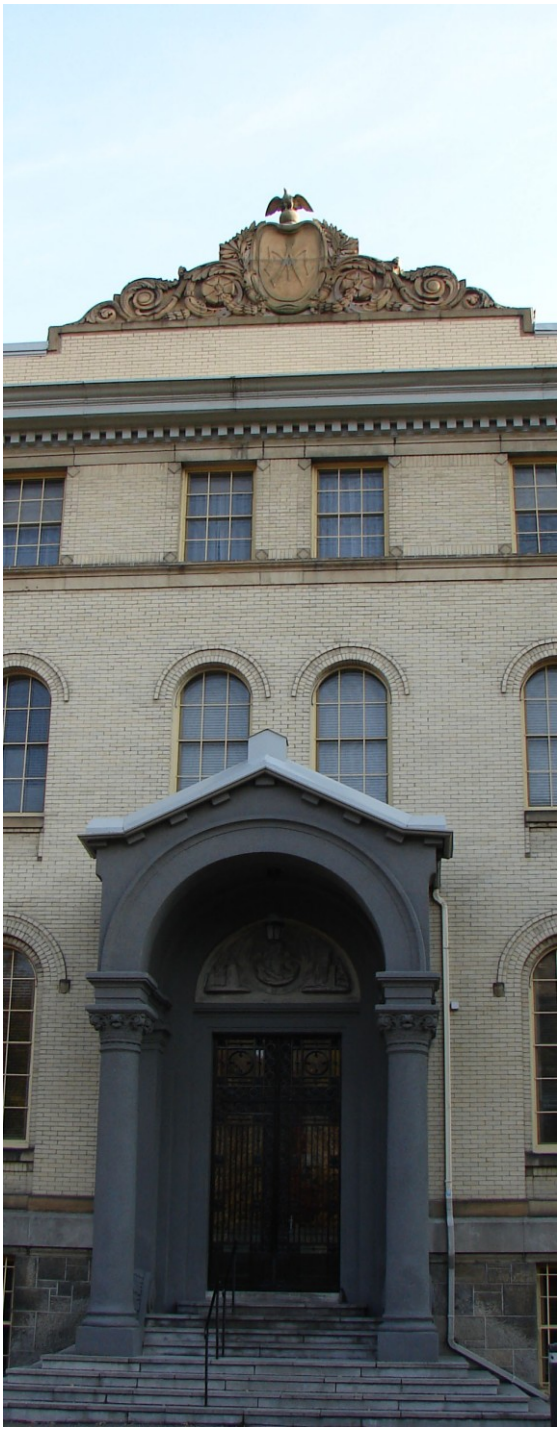
photo by Jérémie Paré-Julien

Figure 6

Ecole Normale facade

Photo by Jérémie Paré-Julien

Figure 7



Ecole Normale main entrance

Photo by Jérémie Paré-Julien

Figure 8

Ecole Normal

Photo by Jérémie Paré-Julien

Figure 9

Institut Pédagogique Circa 1928

CND Archives

Figure 10

Institut Pédagogique Facade 2010

Photo by Jérémie Paré-Julien

Figure 11

Institut Pédagogique main entrance 2011

Photo by Jérémie Paré-Julien

Figure 12

Fukoshima Japan Facade CND Mother-House

CND Archives

Figure 13

Fukoshima Japan CND Mother-House

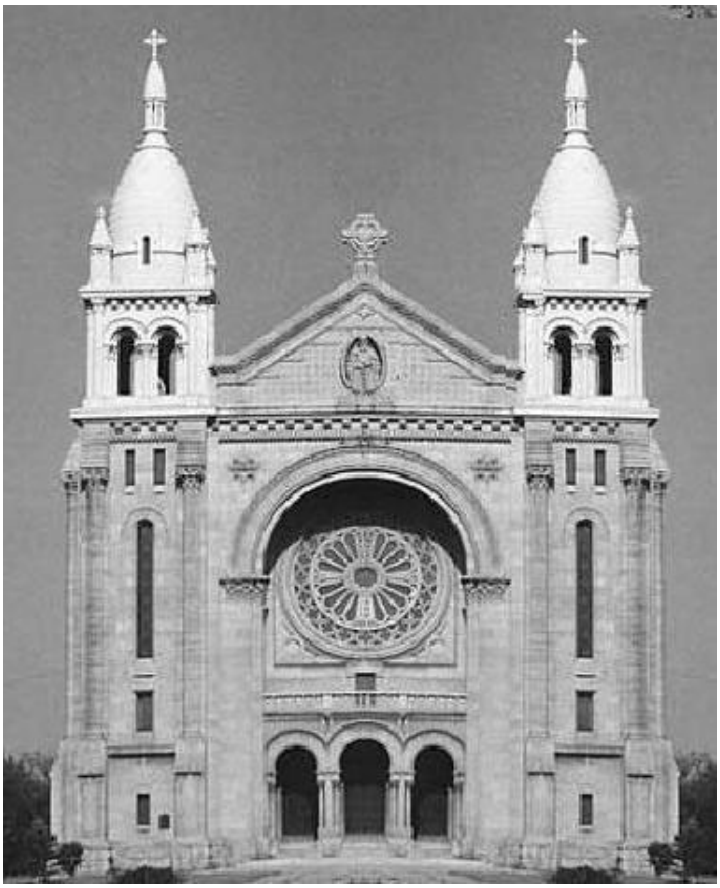
CND Archives

Figure 14

Eglise Sainte-Cunegonde 2011

Photo by Jérémie Paré-Julien

Figure 15



Cathedrale Saint-Boniface, Saint-Boniface Manitoba

Manitoba Archives

Figure 16

College Jean-de-Brebeuf 2011

Photo by Jérémie Paré-Julien

Figure 17

La Major Cathedrale, Marseille

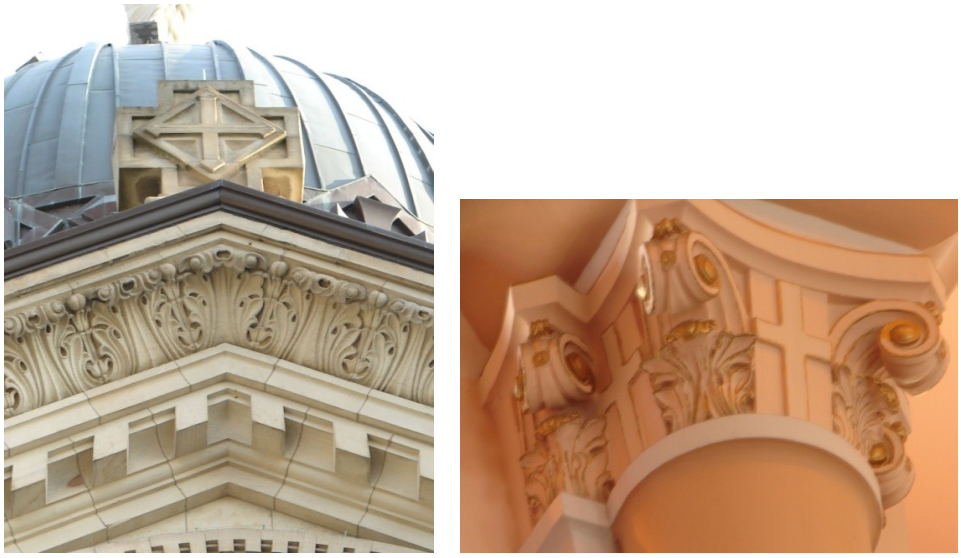
http://www.photo2ville.com/photos-marseille/la+cathedrale+de+la+major

Figure 18

Basilique du Sacre-Coeur, Paris

http://www.france-hotel-guide.com/en/basilique-du-sacre-coeur.htm

Figure 19



Crosses at the Mother-House 2011

Crosses at the École Normale 2011

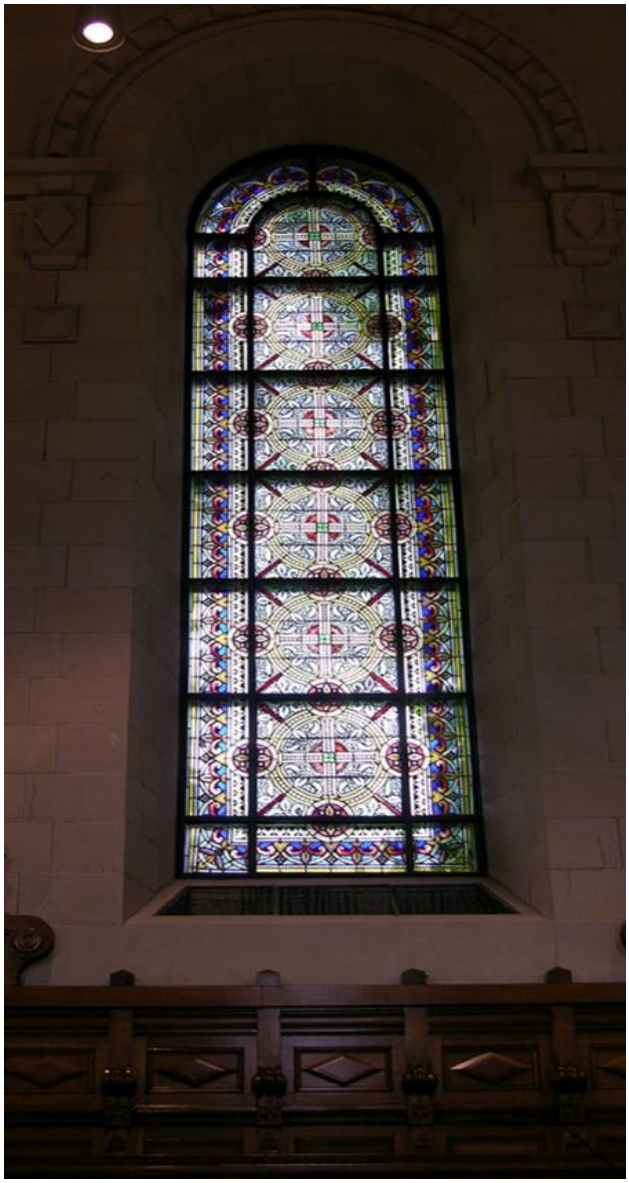
Photos by Jérémie Paré-Julien

Figure 20

Mother-House chapel stained glass 2011

Photo by Jérémie Paré-Julien

Figure 21



Chapel des preitre de Saint-Sulpice stained glass 2009

Photo by Jérémie Paré-Julien

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