



2015 MAIN STREET
PEGUIS PAVILION, KILDONAN PARK

City of Winnipeg
Historical Buildings & Resources Committee
Researcher: M. Peterson
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This building embodies the following heritage values as described in the *Historical Resources By-law, 55/2014* (consolidated update July 13, 2016):

- (a) The Peguis Pavilion remembers a great Indigenous leader of the area now known as Winnipeg during the early years of colonial contact and has been an integral part of Kildonan Park for many decades;
- (b) The resource, constructed in Winnipeg's post-World War II growth phase, is associated with the ongoing upgrading and modernization of public parks in Winnipeg;
- (c) The building is an excellent example of elements of two of the major modern architectural styles: Brutalist and International, and was designed by internationally-renowned modernist architect Morley Blankstein, of Blankstein Coop Gillmor and Hanna. Günter A. Schoch was the landscape architect on the project and Malcom Construction the contractor;
- (d) The structure is built of reinforced concrete and masonry- typical methods and materials for the 1960s;
- (e) The pavilion is located in the heart of one of Winnipeg's best known and visited public greenspaces, Kildonan Park; and
- (f) Much of the building's exterior building materials and layout remain.

2015 MAIN STREET PEGUIS PAVILION, KILDONAN PARK

“[Recently] the people of this country began to realize the fact that cities were becoming solid masses of masonry... no provisions were being made for lungs for the cities.”¹

Land for public parks in what became the City of Winnipeg was first identified in the 1870s but disappeared during the railway-initiated real estate boom of the early 1880s. It would be another decade before the City of Winnipeg would officially set aside public parks- a reaction to the great societal changes globally as well as local pressure from citizens and developers.²

Winnipeg parks in 1890 fell into two classes: vacant green space that had simply come to be used for park or recreational purposes because it was free and not being used for any other purpose; and park areas owned by individuals or companies and run as commercial ventures, such as Elm Park and River Park.³

The movement towards the creation of civic organized parks in Winnipeg, 1880-1910, was influenced by five global trends and developmental philosophies:⁴

1. Commercially oriented parks movement:
Developers and businessmen saw the setting aside of parks as beneficial to new real estate ventures and to the enhancement of urban expansion.
2. City Beautiful Movement:
A response by architects, city planners and sociologist that the beautification of the city was necessary to combat urban blight and create “aesthetically pleasing and spiritually uplifting places within the city”⁵.

¹ City of Winnipeg Engineer’s Report, 1892, quoted in Mary E. Cavett, H. John Selwood, and John C. Lehr, “Social Philosophy and the Early Development of Winnipeg’s Public Parks,” Urban History Review, Vol. 11, No. 1, June 1982. Below as Cavett, Selwood and Lehr, 1982.

² The author wishes to thank G. Bugailiskis for sharing his research on Winnipeg parks and greenspaces.

³ Catherine Macdonald, A City At Leisure. An Illustrated History of Parks and Recreation Services in Winnipeg (Winnipeg, MB: City of Winnipeg, Parks and Recreation Department, 1995)

⁴ Ibid., and Cavett, Selwood and Lehr, 1982.

⁵ Cavett, Selwood and Lehr, 1982.

3. Residential amenity movement:
Like commercially oriented parks, a push from developers to include winding streets, wide treed boulevards, and small parks to attract a wealthier clientele and convince owners of neighbouring properties to improve their grounds.
4. Mass recreation movement:
The availability of cheap, rapid mass transportation combined with a need for recreation to result in the call for parks as entertainment.
5. Park-playground movement:
The belief that sports and games helped youth development led to a call for outdoor recreation sites as relief from urban conditions.

It was George Frederick Carruthers (1846-1918) alderman for Ward Six (area north of the CPR tracks) who spearheaded the move, on the part of Winnipeg City Council, to press the provincial government for legislation that would permit all municipalities in Manitoba to create parks boards and acquire, improve, and maintain public parks. Local newspapers of the day dubbed him “the father of our public parks” (Plate 1).⁶

On March 28, 1892, a draft of a Public Parks Act was drawn up and presented to Winnipeg City Council. It was approved and forwarded to the Provincial Legislature, which passed the Public Parks Act for Manitoba on April 20, 1892 and provided for “the establishment and maintenance of public parks in cities and towns”. The act was based on similar acts which existed in other provinces of Canada and states in the United States, including the Minneapolis, MN Park Commission.⁷

In the next municipal election, the Parks By-law was passed by an overwhelming majority. City Council, on January 9, 1893, gave the final reading to the by-law adopting the Public Parks Act.

⁶ C. Macdonald, op. cit.; and William Douglas, “Winnipeg Parks,” Historical and Scientific Society of Manitoba Transactions, Series 3, No. 14, 1959, pp. 61-64.

⁷ Manitoba Free Press, March 4, 1892.

As E.L. Drewery, first Chairman of the Public Parks Board observed, it would create a “...series of parks [which will be]...educators of a higher taste and admiration for nature.”⁸

While the Board had a long-term goal of creating large “regional parks” around the city, their initial efforts were creating smaller, neighbourhood sites. By the end of 1894, four sites had been selected and purchased: Fort Rouge (originally called Assiniboine), Central, Victoria, St. John’s. Several others followed but it would not be until well into the 20th century, during the City’s great expansion phase, that the regional park goal was achieved.

The land for Assiniboine Park was purchased by the City in 1904 and between 1909 and 1912, the City purchased nearly 40.0 hectares of land for \$163,819.17 north of the City limits on Main Street (Plate 2).⁹ Originally referred to as Strathcona Park, Chairman Champion described the site as “rank vegetation...acres of breast high ferns, and the huge masses of grape vine and bittersweet hanging from the tree tops, suggest[ive of] the tropics rather than rigorous Manitoba.”¹⁰ In 1910, the city spent over \$60,000 on improvements to Assiniboine Park and the initial development of Kildonan Park – the later included sowing grass, cleaning up fallen and dead trees, building bridges, and staking and grading roadways and paths (Plates 3-5).¹¹

But further work at Kildonan Park was delayed because of City Council’s desire to develop a new, larger site for the Manitoba Exhibition. In 1913, Council chose land adjacent to the park, but this plan was abandoned a year later, allowing progress on Kildonan Park to restart.¹² The landscaping of the park, based on traditional Victorian examples, included formal gardens and plantings (Plate 6).

⁸ City of Winnipeg, Public Parks Board Annual Report, 1893.

⁹ City of Winnipeg, Kildonan Park History and Development (Winnipeg, MB: Parks and Recreation Department (Metro), 1972). Below as Kildonan Park History.

¹⁰ G. Champion, “Parks and Recreation Facilities in the United States,” quoted in John Selwood, John C. Lehr, and Mary Cavett, “The Most Lovely and Picturesque City in All of Canada: The Origins of Winnipeg’s Public Park System,” Manitoba History, No. 31, Spring 1996.

¹¹ Manitoba Free Press, April 9, 1910, p. 40; and Kildonan Park History.

¹² C. Macdonald, op. cit. In 1921, this property was opened as Kildonan Golf Course, the city’s first civic-owned club.

This landscaping continued and in 1914, the city secured plans from local architect G.W. Northwood for a pavilion (Plate 7). Designed in three units- the first two units, measuring 24.4 x 36.6 metres,¹³ were completed and officially opened in a ceremony on May 22, 1915¹⁴; the third unit was completed in 1922 (Plates 8-10) – just south of the present pavilion (Plate 11).¹⁵

The Great Depression and World War II halted any progress on city parks, maintenance and basic upkeep was as much as the reduced budgets could cover. But after the War, like so much of Winnipeg, revenues increased, the economy boomed and budgets were brought back. For Kildonan Park, this meant a host of improvements, one of the major projects was the replacement of the original pavilion, which had been damaged in the 1950 flood.

The new modern structure complete with landscaped pond, was opened to the public August 20, 1965 (Plates 12-13).¹⁶ It was named in honour of Chief Peguis (ca.1774-1864), prominent Saulteaux leader who helped the Selkirk Settlers survive as they established the colony and signed an early treaty with Lord Selkirk allowing them farming tracts on traditional Indigenous land. Peguis and his wife were baptized by Anglican missionaries in 1840 and took the names William and Victoria King, their children adopting the name of Prince (a descendant was Sargeant Tommy Prince, decorated military veteran).

¹³ [Manitoba Free Press](#), April 21, 1915, p. 9.

¹⁴ [Manitoba Free Press](#), May 24, 1915, p. 5.

¹⁵ “Peguis Pavilion,” [Winnipeg Architecture Foundation website](#), 2022.

¹⁶ [Winnipeg Free Press](#), August 21, 1965, p. 3.

STYLE

...the certainty that cities can and should become the enlightened patrons of architectural quality so that whatever they build is a fitting symbol of corporate excellence.¹⁷

The Peguis Pavilion is an excellent example of elements of two of the major modern architectural styles: Brutalist and International. The waffle ceilings and board-formed concrete are part of the Brutalist Style, developed in the post-World War II period – a heavier, masonry-base architecture taking its inspiration from more utilitarian structures such as warehouses. It was made popular by a group of avant-garde architects and artists in London, England and inspired by the reinforced, unfinished concrete designs of Swiss-French architect Charles-Édouard Jeanneret, “Le Corbusier” (Plate 14). The style strove to present a clear, unadorned display of the structure and to celebrate the textures of the construction material - concrete. The French term for raw concrete, *béton brut*, gave the style its name. The buildings were heavy, with rough, concrete finishes, often showing the impressions of the wooden forms used in the pouring of the concrete. Deeply inset fenestration, concrete with linear patterning or “corduroy concrete” and the use of diagonals and circles was also common. Massing was complex and irregular, mirroring the plan of the building itself. By the late 1960s and early 1970s, it had become a prevalent world-wide, often for large public and institutional buildings.¹⁸

Winnipeg’s stock of Brutalist Style structures (see Plate 15) includes:

- Canadian Grain Commission Building, 303 Main Street (1973, Smith Carter Parkin);
- Royal Manitoba Theatre Centre, 174 Market Avenue (1970, Waisman Ross Blankstein Coop Gillmor Hanna, architects) – one of only two buildings in Canada federally designated as examples of the Brutalist Style; the other is the Confederation Centre of the Arts, Charlottetown, Prince Edward Island (Plate 16);
- Manitoba Teachers’ Society Offices, 191 Harcourt Street (1966, Libling Michener and Associates); and

¹⁷ Quote from the Canadian Architectural Yearbook, 1966, in Winnipeg Free Press, February 11, 1967, p. 33.

¹⁸ L. Maitland, et al, A Guide to Architectural Styles (Peterborough, ON: Broadview Press Ltd., 1992), p. 185; J. Thorsteinson, Brutalist Tour (Winnipeg, MB: Winnipeg Architecture Foundation, 2012), pp. 9-11; and A. Waldron, “Manitoba Theatre Centre, Winnipeg, Manitoba,” Submission Report – Place, Historic Sites and Monuments Board of Canada, Report No. 2007-89, 2007 (below as HSMBC Submission Report), p. 5-7.

- St. Boniface Police Station, County Court and Health Unit, 227 Provencher Boulevard (1964, Étienne Gaboury).

The International Style, popular in North America in the 1950s, used hard, angular edges, severely plain surfaces, large areas of glass, and square or rectangular modules stressing material and proportionality over ornamentation (Plate 17).¹⁹ The use of glass and steel gave the style a “lightness” of appearance.²⁰

There are many excellent examples of the style in Winnipeg (Plate 18) including:

- Monarch Life Building, 333 Broadway (1962, Smith Carter Searle Associates)
- City Hall & Administration Building, 510 Main Street (1964, Green Blankstein Russell and Associates)
- Imperial House, 379 Broadway (1961, Waisman Ross & Associates)

The Peguis Pavilion won honourable mention in the Manitoba Association of Architects annual design awards for 1967.²¹

CONSTRUCTION

The Peguis Pavilion is a reinforced concrete and dark masonry structure, one-storey in height with a partial, sunken basement (see Appendix I for additional construction information). It was an increasingly common method of construction in the 1960s in Winnipeg and elsewhere. Cost of construction was estimated to be \$135,000.²²

¹⁹ Identifying Architectural Styles in Manitoba (Winnipeg, MB: Manitoba Department of Culture, Heritage and Citizenship, 1991), pp. 34-35; and L. Maitland, op. cit., p. 178.

²⁰ J. Thorsteinson, Brutalist Architecture in Winnipeg (Winnipeg, MB: Winnipeg Architecture Foundation, 2012), p. 9.

²¹ Winnipeg Free Press, January 30, 1968, p. 14.

²² “Peguis Pavilion,” Winnipeg Architecture Foundation website, 2023.

DESIGN

The Peguis Pavilion was designed incorporating many of the features of the Brutalist Style (Plate 19). The main (south) façade features dark brick walls and the main glass entrance, as well as a take-out window (Plates 20 and 21). The brick exterior wall extends out from the façade to provide protection from the elements for both the entrance and the take-out window. Above the brick is a band of concrete serving as sills for the thin clerestory windows that encircle the entire building. Above, the flat roof is emphasized by its wide concrete design and overhang, embellished with waffle roof (Plate 22). Round concrete columns are visible on all façades.

The east façade continues the architectural language of the front elevation. Originally, the glass entrance was set back in the corner and did not extend eastward past the concrete column (Plate 23). An open deck overlooks the pond. A rounded concrete garden extends outward from the deck and forms a retaining wall (Plate 24). The west façade includes a small brick mechanical systems area (addition), blocked from view from the pond by a brick wall. The remainder of the elevation includes rectangular glass openings, roof overhang and open deck (Plate 25). The basement wall includes a small door and a concrete retaining wall extends westward.

The north façade, overlooking the pond, features large rectangular window openings and two doorways overlooking the deck, separated by the round columns and a wide staircase in the northeast corner giving access to basement level. The sunken basement concrete wall is interrupted by rectangular window openings (Plates 26 and 27). It appears from photographs that the exterior waffle-slab ceilings were left as raw concrete on the basement level and painted on the main level when originally constructed and continues to the present.

Landscaping around the structure includes the pond and bridges and curved walkways for access (Plate 28). This landscaping was part of the original planning for the new building in the 1960s, as part of the desire to have the new facility opened and utilized year-round (Plate 29).

The major alteration to the exterior is the southeast entrance. The entrance foyer was expanded south to the outer concrete columns and the eastward beyond the brick wall (Plate 30).

INTERIOR

The Peguis Pavilion was designed to provide “drive up” take-out food through a window on the building’s south side, a traditional restaurant and coffee shop on the main floor and change room, storage space, offices, mechanical rooms, and washroom facilities on the lower level (Plates 31-33).

The facility also boasted four open concrete and brick fireplaces.²³ The main floor elements have been altered and now feature enclosed fireboxes and limestone surrounds (Plate 34); the basement units have been closed and covered over (Plate 35).

Alterations to the original interior have not severely altered the space, although the main entranceway was changed in 2013 so that the restaurant/bar functions as one space, after the space had stood vacant for 5 years (Plates 36-41).²⁴ It appears from photographs that the main floor waffle-slab ceiling was left unpainted on the main level (it is unknown at this time whether the basement ceiling was originally painted). The ceilings on both the main and basement levels are now painted. Wood paneling (Plate 42) and ornamental screens (Plate 38) do not appear to be in the original plans for the space.

INTEGRITY

The building stands on its original site and appears to be in good structural condition. There have been changes and upgrades to the pavilion but much of the building’s original layout and finishes remain.

²³ Winnipeg Free Press, August 21, 1965, p. 3.

²⁴ Winnipeg Free Press, May 4, 2013, p. B3.

STREETSCAPE

From the dining room of the Pavilion, the visitor's gaze wanders across the silvery pond, with its tiny island, towards the splashes of intense colours of annuals, perennials, and low evergreens, in a rock garden.²⁵

The Peguis Pavilion was designed to fit into the natural setting of the park sitting beside the man-made pond and two bridges to enhance this setting (Plates 43 and 44). Lord Selkirk Creek is not connected to pond but runs underneath via a culvert.²⁶

As part of Kildonan Parks redevelopment through the completion of a 2010 Park Masterplan,²⁷ the pond and plaza adjacent to the Pavilion was redesigned. This included the design of a lighting installation called *Bokeh* (Japanese for blurriness) by local artists Takashi Iwasaki and Nadi Design that was officially opened January 12, 2019 (Plate 45).

Two important monuments are located to the west of the pavilion. The Chief Peguis Monument (Plate 46), for whom the pavilion was named, was dedicated in 1923 by the Lord Selkirk Association of Rupert's Land. The Sargent Tommy Prince Monument (Plate 47), Prince being a descendant of Chief Peguis, was placed in its location by the officers and men of Princess Patricia's Canadian Light Infantry under the auspices of the Lord Selkirk Association of Rupert's Land on November 11, 1989.

ARCHITECT/CONTRACTORS

The designer of this structure is Morley Blankstein (1924-2015 - Plate 48) of Blankstein Coop Gillmor and Hanna. Blankstein formed a partnership in 1956 with another University of Manitoba and Illinois Institute of Technology graduate Isadore Coop (1926-2003). The two were joined by

²⁵ Journal of the American Institute of Landscape Architects, Spring 1968, quoted in Kildonan Park History, p. 17.

²⁶ K. Thordarson, City of Winnipeg, Superintendent of Parks and Open Space, North & Downtown, in conversation with the author, April 4, 2023.

²⁷ Scatliff+Miller+Murray Inc., Kildonan Park. Master Planning Document- Guiding Development & Design Today & Into the Future (Winnipeg, MB: City of Winnipeg, 2010).

University of Manitoba and Massachusetts Institute of Technology graduates Alan Hanna and Doug Gillmor in 1959. They were responsible for many fine modernist style buildings throughout the city and in 1964 merged with Waisman Ross to create Number Ten Architectural Group (see Appendix II for additional information). Blankstein Coop Gillmor and Hanna has been given 20 points by the Historical Buildings and Resources Committee.

Günter A. Schoch (1928-2017 - Plate 49) was a German-born and trained landscape architect who was responsible for the design of the pond next to the Peguis Pavilion and other improvements to the nearby Lord Selkirk Creek (see Appendix III for additional information). He has not been evaluated by the Historical Buildings and Resources Committee.

Malcom Construction, a well-known local contracting firm founded in 1900. Still in operation today, they have been responsible for many outstanding structures in Winnipeg and the province (see Appendix IV for additional information). The company has not been evaluated by the Historical Buildings and Resources Committee.

PERSON/INSTITUTION

Winnipeg's public parks, greenspaces and outdoor recreation spaces have always been an important part of its civic history and a source of great pride for its citizens. The Parks Board and Parks Department have historically striven to supply these citizens with natural spaces for leisure, sports and recreation. Kildonan Park was the City's second large regional park and has been an important part of the lives of Winnipeggers not only in the area but Winnipeggers as a whole. The ongoing upgrading and modernization of the park facilities is an example of the park's importance within the city.

EVENT

There is no known significant event connected with this building.

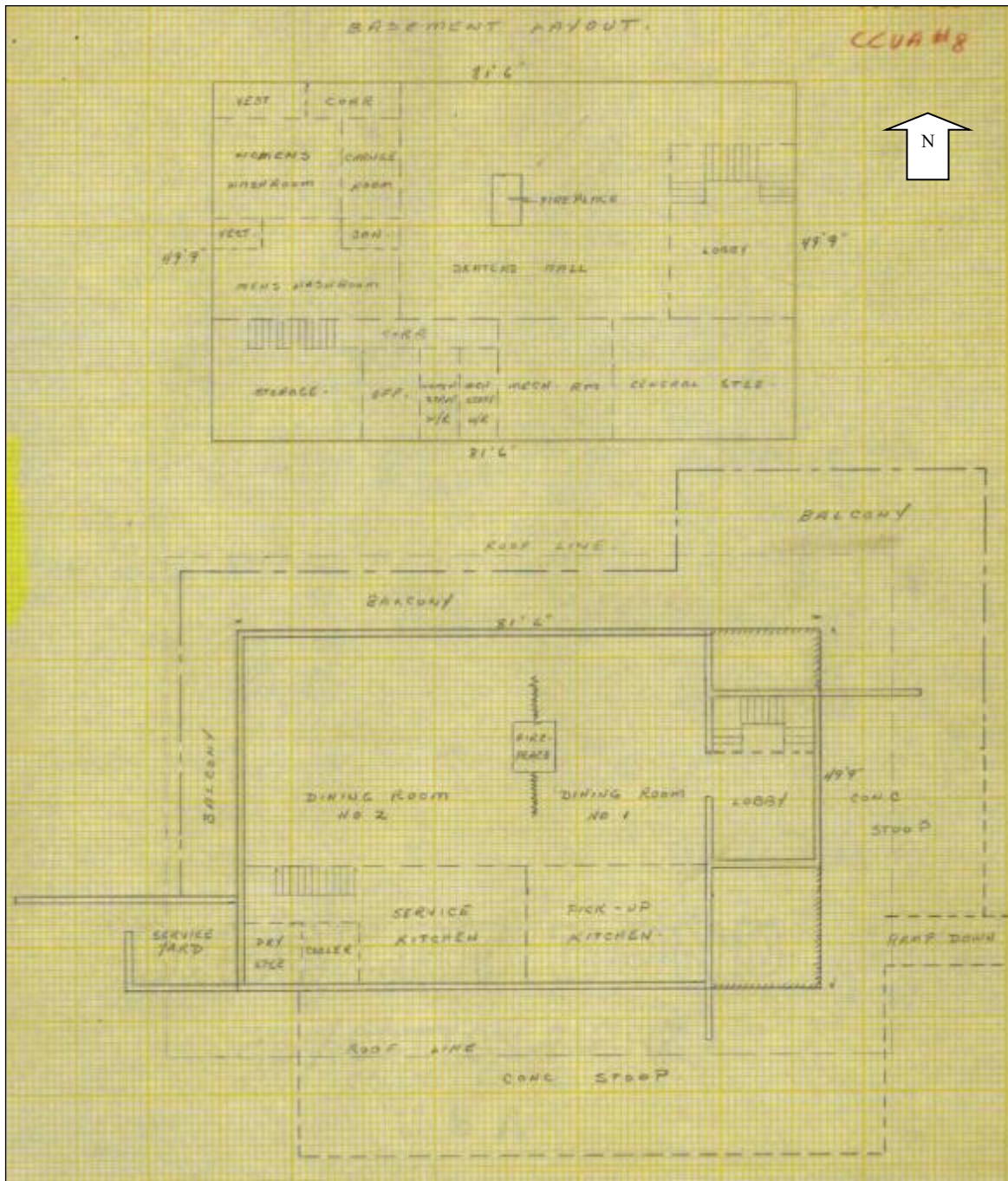
CONTEXT

The replacement of the original Kildonan Park Pavilion with this modern facility was in step with other upgrades to the park during the 1960s. Its development as a year-round facility represented the acknowledgement that citizens were utilizing the city parks 365 days a year and that facilities need to reflect this fact.

Its design by one of the City's finest modern architectural firms was part of the City's concentrated effort to fund architecturally significant civic structures within its boundaries.

LANDMARK

Peguis Pavilion is a year-round facility in the centre of Kildonan Park and is well-known to Winnipeggers.



1965 footprint sketches of basement and main floor of the new Peguis Pavilion, Kildonan Park, January 1965. (City of Winnipeg, Assessment Record, Roll No. 723403-01.)

APPENDIX II

Morley Blankstein, Blankstein Coop Gillmor and Hanna

Morley Blankstein was born in Winnipeg on March 30, 1924, the son of architect Max Zev Blankstein (1877-1931), Canada's first registered Jewish architect (Manitoba Association of Architects, 1910). Max was also a member of the Royal Architectural Institute of Canada and designed (amongst many) the Uptown Theatre, 394 Academy Road (Grade III) and the Zimmerman Building, 669 Main Street (Grade II).

Morley attended Champlain, Machray, and St. John's Tech High School. He took pre-architecture courses at the University of Manitoba from 1941-1942, and then joined the Royal Canadian Air Force. After the War, he completed his education at the University of Manitoba and graduated with a Bachelor of Architecture in 1949.¹ After six months working in Chicago, IL, he returned to Winnipeg, where he joined his brother Cecil N. Blankstein's (1908-1989) firm, Green Blankstein Russell (GBR). In the fall of 1952, Morley completed a one-year post graduate degree in Chicago at the Illinois Institute of Technology studying under famed modernist architect Ludwig Mies Van der Rohe and Regional Planner Ludwig Hilberseimer.

Returning to Winnipeg, he rejoined GBR as an Associate and senior designer. He was responsible, among other projects, for the design of their office at 222 Osborne St. N., and Winnipeg's new General Post Office, 266 Graham Avenue.

In 1956, Morley started his own practice with fellow recent University of Manitoba graduate and GBR employee Isadore (Issie) Coop. Three years later, Doug Gillmor and Alan Hanna joined the firm and in turn, in 1964, it merges with another well-known local firm, Waisman (Allan) and Ross (Jack), to form Waisman Ross - Blankstein Coop Gillmor Hanna, with an office at 10 Donald Street. This address inspired the firm's new name, Number Ten Architectural Group.²

¹ "Blankstein, Morley," Winnipeg Architecture Foundation website, no date.

² Loc. cit.

The firm won numerous design awards including First Prize for the Mendel Art Gallery and Conservatory in Saskatoon, SK Second Award in the Alcan Architectural Competition and Honourable Mention for the Queen Elizabeth Theatre in Vancouver, BC. In 1962, they won a National Design Award from The Canadian Housing Design Council.

Number Ten Architectural Group has been an influential firm on the local, provincial, and national scene, a list of its more important work would include:

- Kildonan Hardware, 759 Henderson Highway, 1950
- Hospitals in Melita, Deloraine, Crystal City, Glenboro, Grandview and St. Pierre, Manitoba, 1953-1955
- Hunter Memorial Hospital, Teulon, Manitoba, 1955
- New York Life Building, 385 St. Mary Avenue, 1957
- Row Housing Units, 745 Centennial Street at Grant Avenue, 1959
- NEFCO Furniture Building (Aboriginal Peoples Television Network Building), 339 Portage Avenue, 1960-1961
- IBM Offices, 373 Broadway, 1960
- Imperial Oil Offices, 379 Broadway, 1961
- Britannia House, 338 Broadway, 1962
- Central Park Lodge, 440 Edmonton Street, 1963
- Women's Residence, University of Manitoba (Mary Speechly Hall), 1963
- Unicity Mall, Portage Avenue, 1963
- Waisman and Ross Architects office, 10 Donald Street, 1964
- Peguis Pavilion, Kildonan Park, 2015 Main Street, 1964-1965
- Fletcher Argue Building, 15 Chancellors Circle, 1967
- University of Manitoba Student Union Building, University of Manitoba, 1968
- Fort Rouge Transit Base, 421 Osborne Street, 1969
- Manitoba Theatre Centre, 174 Market Avenue, 1969-1970
- Lions Manor, 320 Sherbrook Street, 1970
- Winnipeg Art Gallery, 300 Memorial Boulevard, 1970
- Delta Winnipeg, 288 Portage Avenue, 1971
- Frank Kennedy Centre, 17 Dafoe Road, 1972
- Holiday Tower North, 160 Hargrave Street, 1973
- Winnipeg Convention Centre, 375 York Avenue, 1974
- Winnipeg Taxation Centre, 66 Stapon Road, 1979
- St. Vital Shopping Centre, 1225 St. Mary's Road, 1979-1985
- Law Courts Building, 408 Kennedy Street, 1984
- Eaton Place Mall, Graham Avenue, 1994-1995
- Shaw Park, 1 Portage Avenue East, 1999
- MTS Centre, 300 Portage Avenue, 2004
- Winnipeg Humane Society, 45 Hurst Way, 2007
- Assiniboine Park Zoo South Entry Building, 2595 Roblin Boulevard, 2013

Morley was inducted as a Fellow of the Royal Architectural Institute of Canada in 1966 and elected to the Royal Canadian Academy of Arts in 1975. He was awarded Honorary Fellow of the Technion – Israel Institute of Technology in 1981. In 1985, Morley retired as a partner in the firm but served as a consultant to Number Ten Architectural Group until 1993. He died in Winnipeg on June 16, 2015.³

³ Loc. cit; and Winnipeg Free Press, June 20, 2015, on line edition.

APPENDIX III

Günter Arthur Schoch

Günter A. Schoch was born in Berlin, Germany in 1928, his plans to become a forester were interrupted by World War II. He was drafted and spent time as a prisoner of war.¹ After the war, Schoch graduated from the Horticulture College of Quedlinburg am Harz in 1950.² He was then hired by the City of Berlin Parks Department, contributing to the large-scale park redevelopment program in post-War West Berlin.³ He immigrated to Canada in 1953 and became the first professionally-trained landscape architect in Winnipeg.

He joined the staff of the Winnipeg Board of Parks and Recreation in 1955. When a new level of government in the City, the Metropolitan Corporation of Greater Winnipeg, was created in 1960, it assumed the handling of many services from the surrounding municipalities, including planning and regional parks. Among the goals of the Metropolitan Corporation's parks division was to make Winnipeg's regional parks more accessible in the winter and Schoch was at the forefront of this effort. As the sixties progressed, landscape architecture took on an increasingly important role and became an integral part of City planning. While Schoch's original position was formally "landscape technician", he did extensive design work. Ultimately, he was promoted to the position of City Landscape Architect in 1962 and became Director of Planning and Development in 1980, a position he held until his retirement in 1989.

Recognition of the quality of his work included being named a fellow of the American Institute of Landscape Architects in 1973, after being applauded as "The Man of Streetscapes" by the Institute a year earlier. Schoch was also instrumental in the modernization and grounds redesign of the Zoo at Assiniboine Park and the City's Crescent Drive Golf Course.⁴

¹ Canadian Society of Landscape Architects website, <https://www.csla-aapc.ca/awards/college-fellows/gunter-schoch>, no date. Below as CSLA website.

² "Schoch, Günter," Winnipeg Architecture Foundation website, <https://winnipegarchitecture.ca/gunter-a-schoch/>, no date.

³ Winnipeg Free Press, September 16, 2017, online edition.

⁴ CSLA website.

Schoch served as President of the Manitoba Parks and Recreation Association (1975-1976) and was a member of Manitoba's Environmental Council and the planning committee for the International Peace Garden. He was a charter member of the Manitoba Association of Landscape Architects, its first and long-time Executive Director (1989-1996), and its treasurer for 20 years. He was also treasurer for the Landscape Architecture Canada Foundation (LACF) and secretary-treasurer for the College of Fellows (1992-2008). The LACF annually awards the Günter A. Schoch Bursary, which promotes professional research.

Schoch died on September 9, 2017 in Saskatoon, SK.

APPENDIX IV

Malcom Construction

David Malcom was born at Owen Sound, Ontario on January 18, 1871.¹ In the 1880s, Malcom, along with four brothers, opened a brickyard in Owen Sound, Ontario. David, John and William Malcom moved to Winnipeg in 1892 to work as masons and bricklayers and ultimately founded Malcom Construction in 1900. William Malcom left Winnipeg for Owen Sound in 1908.

In 1918, the firm was incorporated as the Malcom Construction Company, with David as its primary executive until his death in Winnipeg in 1935. The operation of the company was then taken over by David Malcom's son, Wilbert Guy (Bert) Malcom (1895-1980) until 1974 and then by his son David into the 1990s. By that later point, Malcom was the oldest family-owned construction firm in Manitoba and was responsible for structures across Manitoba, Northwestern Ontario and Western Canada, with a speciality in commercial and office buildings. Beyond its Winnipeg branch, for many years the firm operated a busy office in Thompson, Manitoba.²

A list of larger projects the company completed would include:

George D. Wood and Company Warehouse, 250-258 McDermot Avenue (large addition, 1902) – Grade II
Bole Drug Company Building, 70 Princess Street (1903) – List of Historical Resources
Augustine Presbyterian Church, 444 River Avenue (1903) – Grade II
Manlius Bull House, Roslyn Road (1904) – demolished
Winnipeg Lodging and Coffee House, 175-181 Logan Avenue (1905) – demolished
Stobart and Sons Warehouse, 281 McDermot Avenue (additional 2 storeys, 1907) – Grade II
Augustine Presbyterian School, Royal Street (now Pulford Street, 1909)
Fort Rouge Methodist Church, 525 Wardlaw Avenue (1910)
R.J. Whitla and Company Building, 70 Arthur Street (large addition, 1911) – Grade II
Edward Brown House, Wellington Crescent (1912) – demolished
Wesley College (University of Winnipeg), 515 Portage Avenue (large addition, 1912) – Grade II
Dawson Richardson Building, 171 McDermot Avenue, 1921 – Grade III
J. Ryan and Sons Warehouse, James Avenue (1923)
R.R. Wilson House, 680 Wellington Crescent (1924)

¹ “Malcom, David,” Memorable Manitobans, Manitoba Historical Society website, 2021.

² “Malcom Construction Company,” Winnipeg Architecture Foundation website, 2021.

Malcom Construction Company work, continued:

133 Market Avenue, Firestone Tire and Rubber Company Warehouse (1946) – List of Historical Resources

Inkster School, 633 Inkster Boulevard (1947)

Manitoba Medical Service Building, 200 Osborne Street North (1947-1948)

Manitoba Medical Service Building, 210 Osborne Street North (1952)

Purves Motors Volkswagen Headquarters, 136 Lombard Avenue (1956)

North America Life Building, 219 Kennedy Street (1959)

Mutual Life of Canada Building, 1111 Portage Avenue (1959)

Peguis Pavilion, Kildonan Park, 2015 Main Street (1964-1965)

The Garrick, 330 Garry Street (1967)

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Plate 1 – G.F. Carruthers, ca.1902. (Representative Men of Manitoba [Winnipeg, MB: The Tribune Publishing Company, 1902].)

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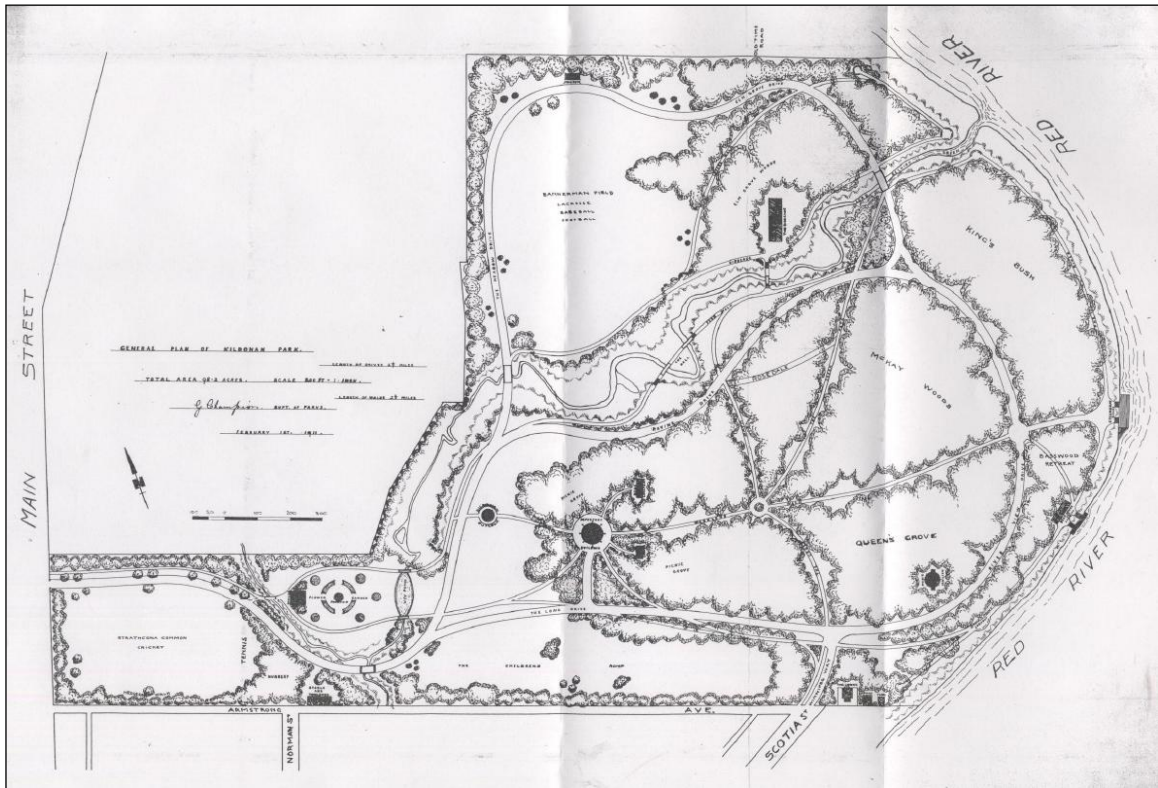


Plate 2 – “General Plan, Kildonan Park, 1911.” (City of Winnipeg, Kildonan Park History and Development [Winnipeg, MB: Parks and Recreation Department (Metro), 1972].)

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Plate 3 – Road grading at Kildonan Park, 1910. (Winnipeg Public Parks Board, Annual Report, 1910, p. 28.)

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Plate 4 – Bridge over Lord Selkirk Creek, Kildonan Park, 1911. (Winnipeg Public Parks Board, Annual Report, 1911, p. 12.)

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Plate 5 – Original Main Street entrance, Kildonan Park, 1916. (Winnipeg Public Parks Board, Annual Report, 1916, p. 6.)



Plate 6 – Formal flower beds and lily pond, Kildonan Park, ca.1930. (City of Winnipeg Archives, Martin Berman Postcard Collection.)

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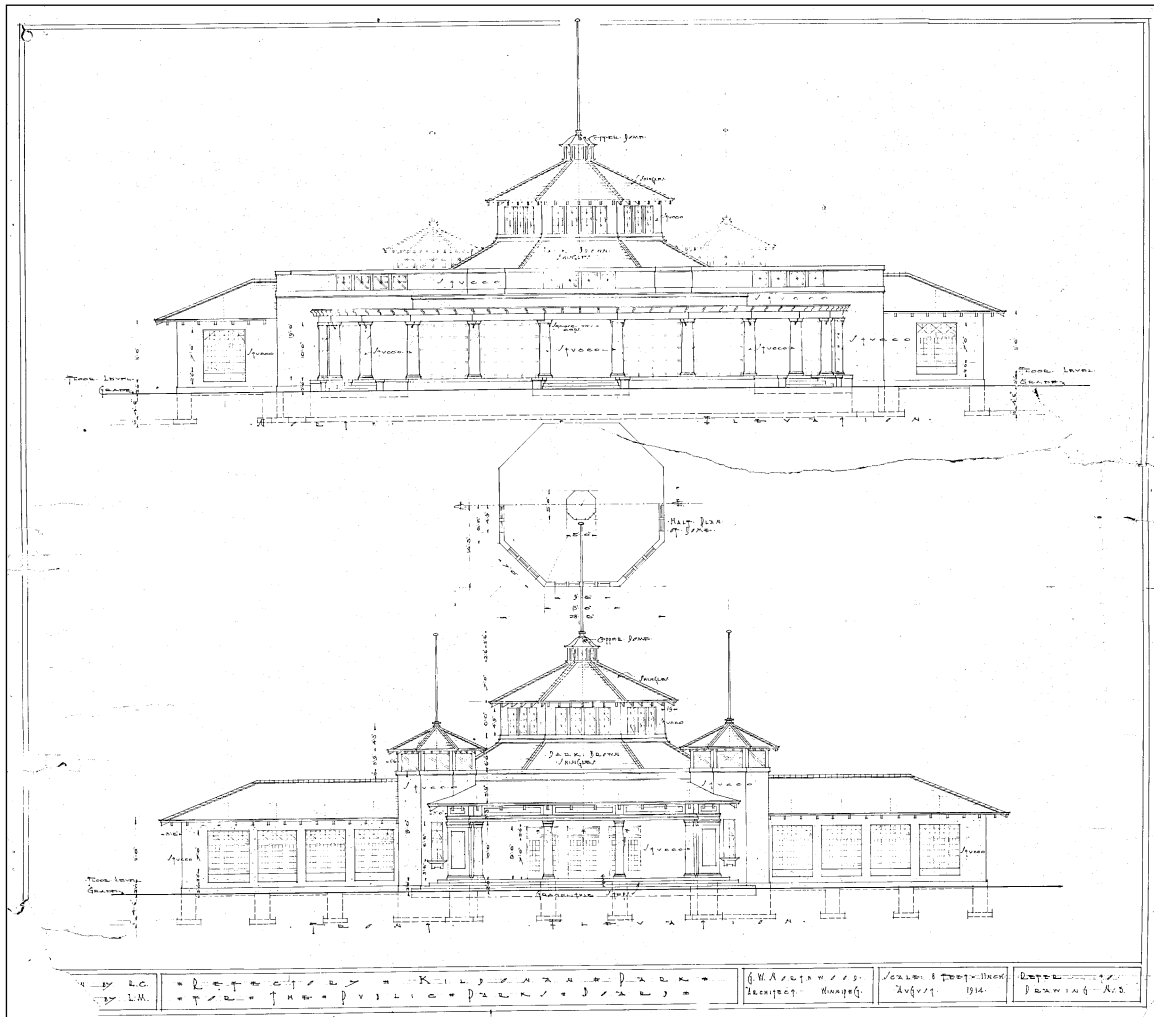


Plate 7 – “Refectory at Kildonan Park,” architect’s plans, 1914, by G.W. Northwood. (Historical Buildings & Resources Committee Collection.)

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Plate 8 – Lunch at the official opening of the Kildonan Park Pavilion, May 22, 1915. (Winnipeg Public Parks Board, Annual Report, 1915, p. 7.)

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Plate 9 – New pavilion at Kildonan Park, 1915. (Winnipeg Public Parks Board, Annual Report, 1915, p. 21.)



Plate 10 – Kildonan Park Pavilion, date unknown. (City of Winnipeg Archives, Rob McInnes Postcard Collection, WP0265.)

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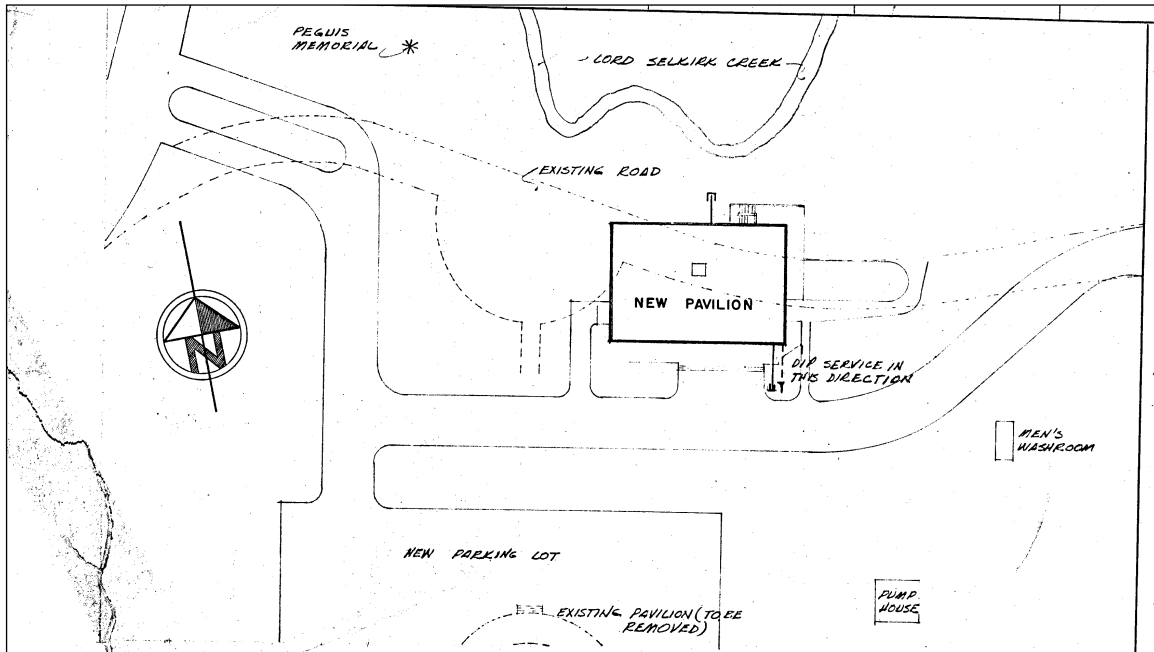


Plate 11 – “Site Plan,” architect’s plans #3530/1964, showing the location of the original and new pavilions. (City of Winnipeg, Records Management Division.)

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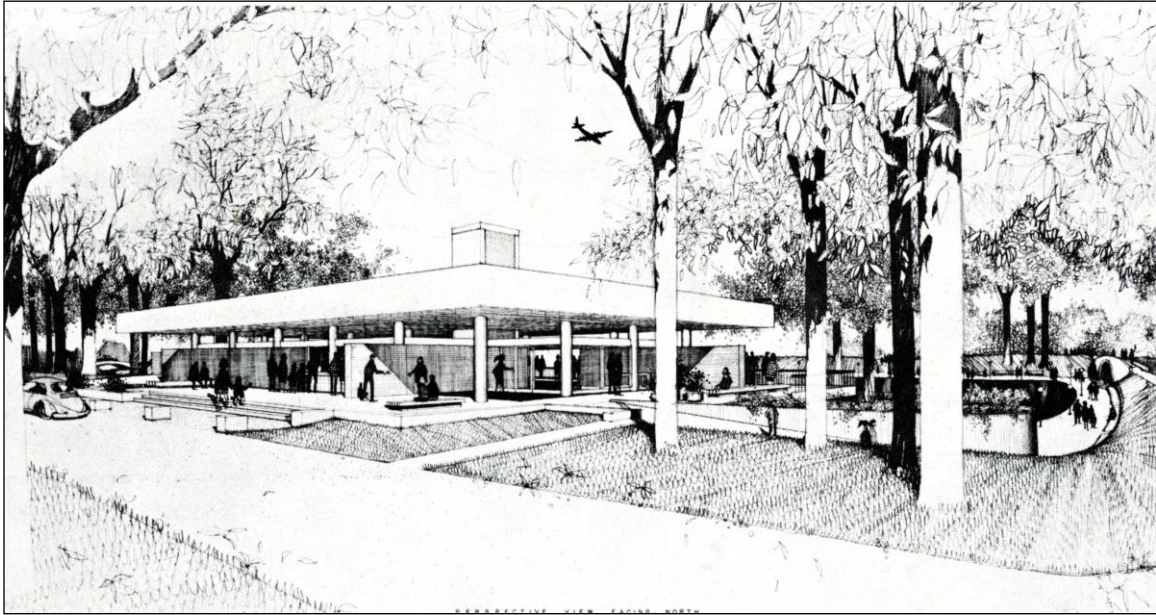


Plate 12 – Rendering of the new pavilion, Kildonan Park, 1963. (City of Winnipeg Archives, “Kildonan Park Pavilion”, Item i01176.)

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Plate 13 – Peguis Pavilion, Kildonan Park, 2015 Main Street, north and west façades, June 1966.
(Historical Buildings and Resources Committee Collection.)

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Plate 14 – Chapel of Notre Dame du Haut, Ronchamp, opened in 1954, designed by Charles-Édouard Jeanneret, “Le Corbusier”. (Stock photograph, no date.)

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Plate 15 – Examples of Brutalist Style buildings in Winnipeg: #1- Royal Manitoba Theatre Centre, 174 Market Avenue (Waisman Ross Blankstein Coop Gillmor Hanna, architects); #2- Canadian Grain Commission Building, 303 Main Street (Smith Carter Parkin, architects); #3- Manitoba Teachers' Society Offices, 191 Harcourt Street (Libling and Michener, architects); #4- Public Safety Building, 151 Princess Street (Libling Michener [L. Stechesen], architects - demolished); and #5- St. Boniface Police Station/Jail/County Courthouse, 227 Boulevard Provencher (E. Gaboury, architect).

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Plate 16 – Confederation Centre of the Arts, Charlottetown, P.E.I., opened in 1964, designated a National Historic Site in 2003 because, according to the Historic Sites and Monuments Board of Canada, “it is a distinguished example of Brutalist architecture in Canada.” (Photograph by Centre des arts de la Confédération, World Architecture website, no date.)



Plate 17 - Villa Savoye, 82 Rue de Villiers, 78300 Poissy, France, Le Corbusier, architect, built 1928-1931. (Reproduced from <https://www.phaidon.com/agenda/architecture/articles/2019/february/04/le-corbusiers-grand-designs-villa-savoye/>.)

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Plate 18 – Examples of International Style buildings in Winnipeg: #1- City Hall & Administration Building, 510 Main Street (1964, Green Blankstein Russell and Associates); #2- Monarch Life Building, 333 Broadway (1962, Smith Carter Searle Associates); and #3- Imperial House, 379 Broadway (1961, Waisman Ross & Associates).

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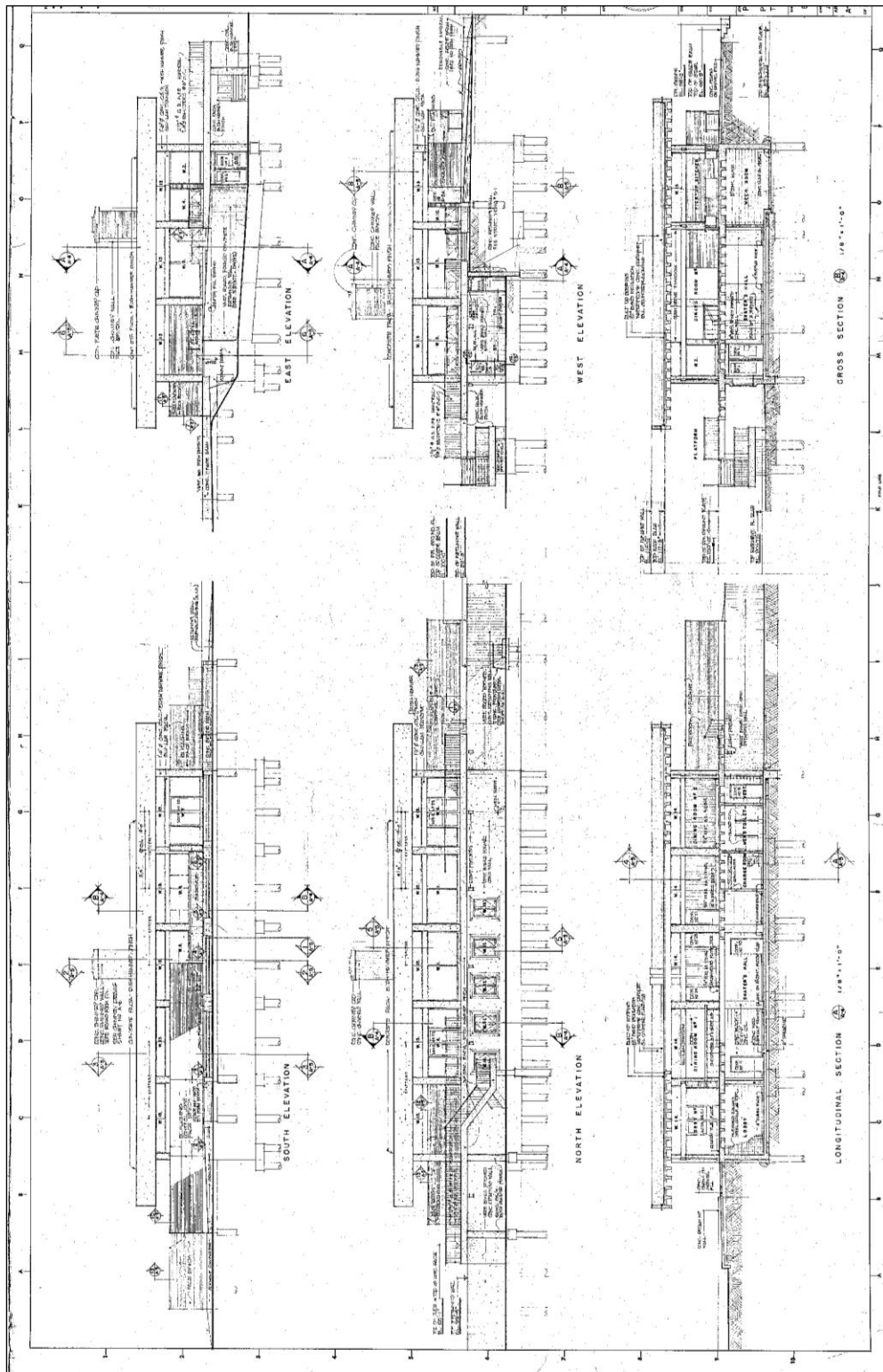


Plate 19 – Peguis Pavilion, Kildonan Park, 2015 Main Street, Elevations, Architect's Plans #3530/1964. (City of Winnipeg, Records Management Division.)

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Plate 20 – Peguis Pavilion, Kildonan Park, 2015 Main Street, south and east façades, 2022. (M. Peterson, 2022.)



Plate 21 – Peguis Pavilion, Kildonan Park, 2015 Main Street, south and west façades, 2022. (M. Peterson, 2022.)

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Plate 22 – Peguis Pavilion, Kildonan Park, 2015 Main Street, southeast corner, 2022. (M. Peterson, 2022.)

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Plate 23 – Peguis Pavilion, Kildonan Park, 2015 Main Street, original recessed entrance in southeast corner, 2012. (J. Thorsteinson, 2012.)

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Plate 24 – Peguis Pavilion, Kildonan Park, 2015 Main Street, east and north façades, 2022. (M. Peterson, 2022.)



Plate 25 – Peguis Pavilion, Kildonan Park, 2015 Main Street, west façade, 2022. (M. Peterson, 2022.)

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Plate 26 – Peguis Pavilion, Kildonan Park, 2015 Main Street, north and east façades, 2022. (M. Peterson, 2022.)

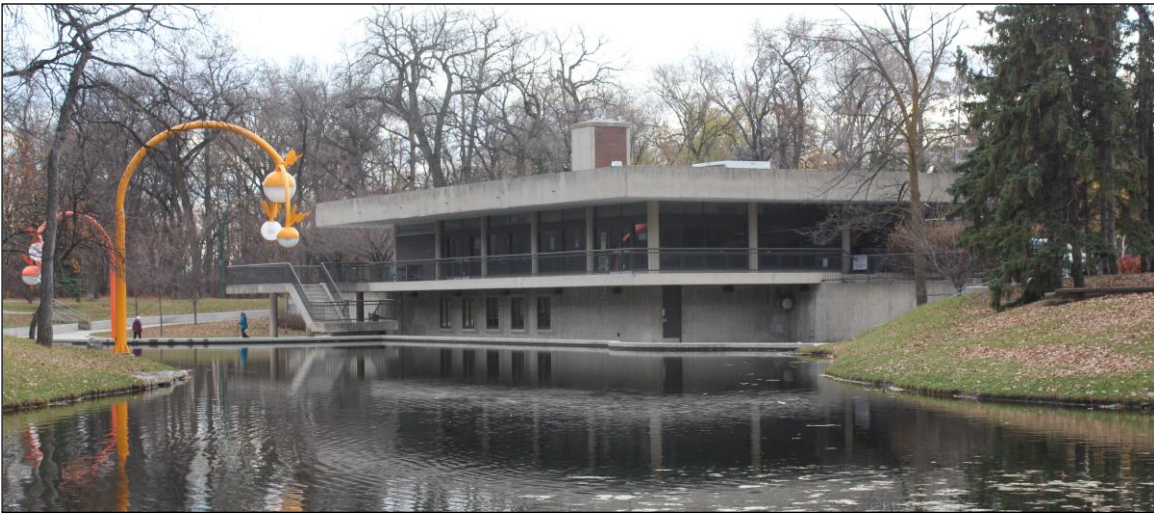


Plate 27 – Peguis Pavilion, Kildonan Park, 2015 Main Street, north and west façades, 2022. (M. Peterson, 2022.)

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Plate 28 – Peguis Pavilion, Kildonan Park, 2015 Main Street, looking east from the deck, 2022.
(M. Peterson, 2022.)

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Plate 29 – Peguis Pavilion, Kildonan Park, 2015 Main Street, north and west façades, 1964.
(University of Manitoba, Digital Collections, Winnipeg Building Index, “Kildonan Park Pavilion (Kildonan Park)”.)

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Plate 30 – Peguis Pavilion, Kildonan Park, 2015 Main Street, southeast corner entrance, 2022.
(M. Peterson, 2022.)

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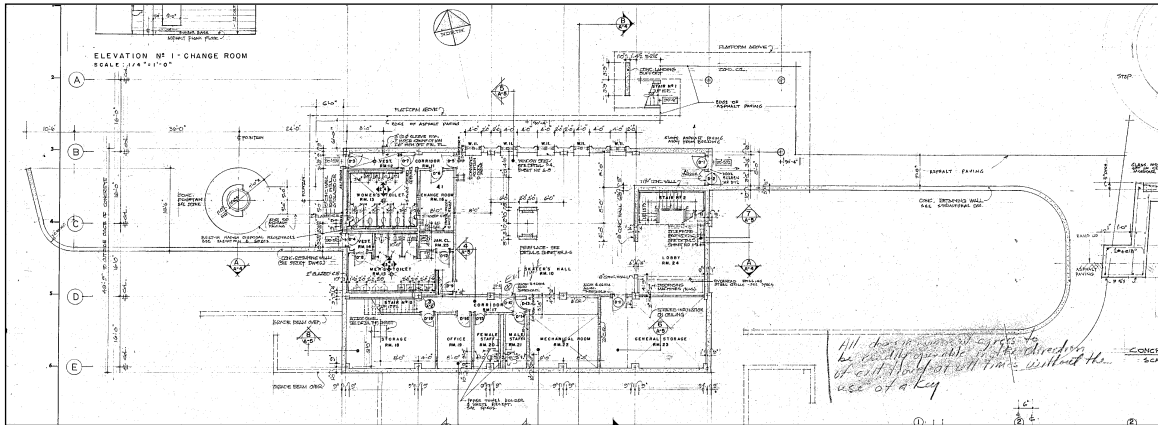


Plate 31 – Peguis Pavilion, Kildonan Park, 2015 Main Street, “Basement Floor Plan,” Architect’s Plans #3530/1964. (City of Winnipeg, Records Management Division.)

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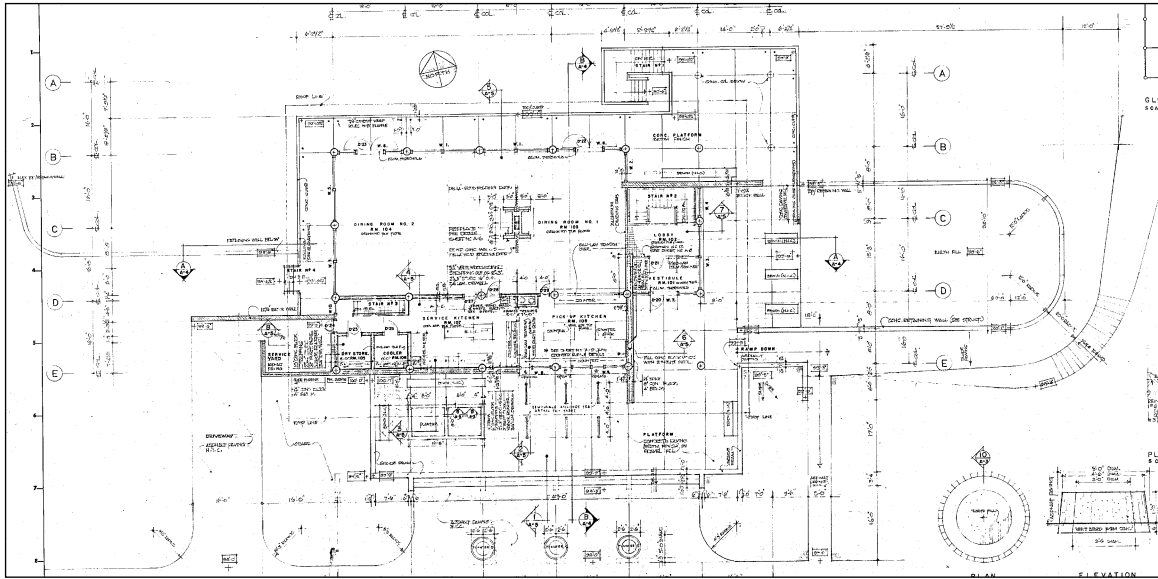


Plate 32 – Peguis Pavilion, Kildonan Park, 2015 Main Street, “Ground Floor Plan,” Architect’s Plans #3530/1964. (City of Winnipeg, Records Management Division.)

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Plate 33 – The original coffee shop area of the Peguis Pavilion, 1966. Folding “Pella-wood doors” are visible on both sides of the fireplace. (City of Winnipeg Archives, “Interior of Peguis Pavilion in Kildonan Park,” i03479, photograph by Henry Kalen.)

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Plate 34 – Peguis Pavilion, Kildonan Park, 2015 Main Street, main floor fireplace, 2022. (M. Peterson, 2022.)

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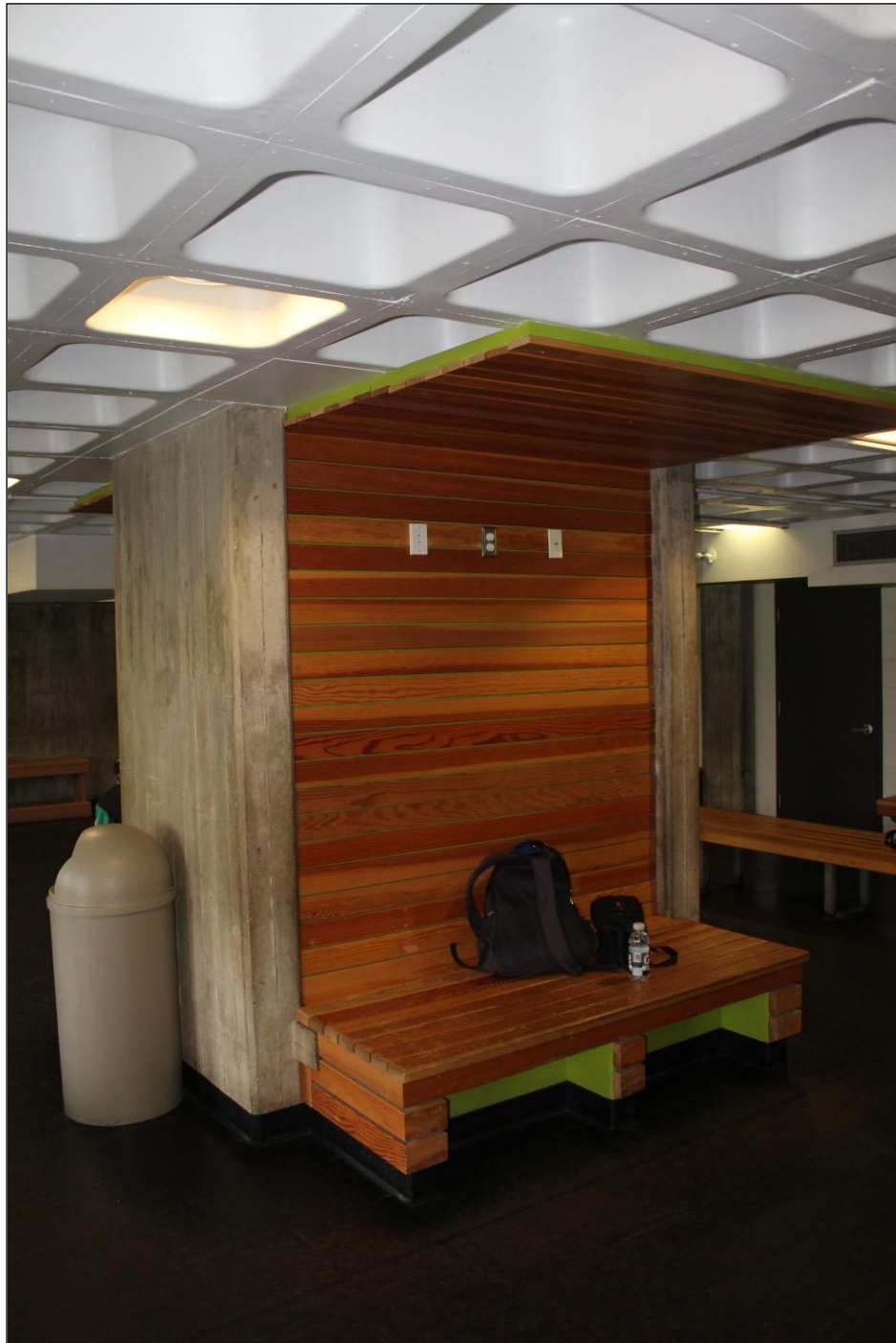


Plate 35 – Peguis Pavilion, Kildonan Park, 2015 Main Street, former basement fireplace, 2023.
(M. Peterson, 2023.)

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Plate 36 – Peguis Pavilion, Kildonan Park, 2015 Main Street, entrance lobby, staircase and elevator in southeast corner, 2022. (M. Peterson, 2022.)

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Plate 37 – Peguis Pavilion, Kildonan Park, 2015 Main Street, southeast corner entrance lobby with new door, partitioning and elevator, 2022. (M. Peterson, 2022.)

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Plate 38 – Peguis Pavilion, Kildonan Park, 2015 Main Street, restaurant, 2022. (M. Peterson, 2022.)



Plate 39 – Peguis Pavilion, Kildonan Park, 2015 Main Street, restaurant, 2022. (M. Peterson, 2022.)

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Plate 40 – Peguis Pavilion, Kildonan Park, 2015 Main Street, basement, 2022. (M. Peterson, 2022.)

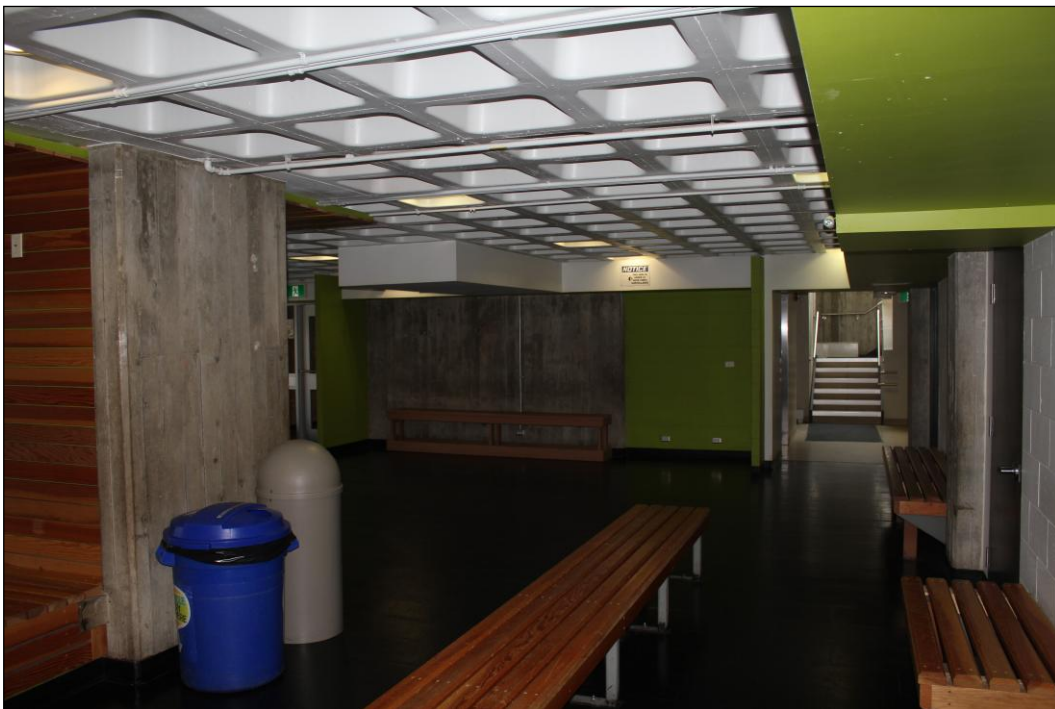


Plate 41 – Peguis Pavilion, Kildonan Park, 2015 Main Street, basement, 2022. (M. Peterson, 2022.)

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Plate 42 – Peguis Pavilion, Kildonan Park, 2015 Main Street, wood paneling in restaurant, 2023.
(M. Peterson, 2023.)

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Plate 43 – Peguis Pavilion and pond, Kildonan Park, 2015 Main Street, from the west, 2022. (M. Peterson, 2022.)



Plate 44 – Peguis Pavilion and pond, Kildonan Park, 2015 Main Street, from the east, 2022. (M. Peterson, 2022.)

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Plate 45 – Installed lighting, *Bokeh*, Kildonan Park pond. ([Winnipeg Arts Council website](#), Anna Mawdsley photograph, 2019.)

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Plate 46 – Chief Peguis Monument, Kildonan Park, 2015 Main Street, 2020. (M. Peterson, 2020.)

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Plate 47 – Sargeant Tommy Prince Monument, Kildonan Park, 2015 Main Street, 2020. (M. Peterson, 2020.)

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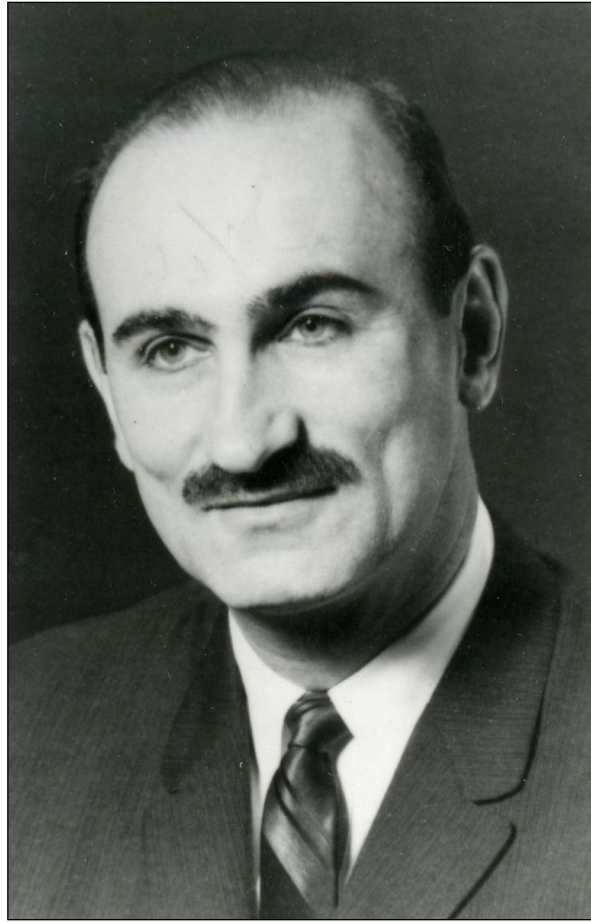


Plate 48 – Morley Blankstein, date unknown. (Winnipeg Architecture Foundation.)



Plate 49 – Günter A. Schoch, date unknown. (Canadian Society of Landscape Architects website,
<https://www.csla-aapc.ca/awards/college-fellows/gunter-schoch.>)