SENNEVILLE
-SUR-LE-PARC

GUIDE TO ARCHITECTURAL PRINCIPLES

Appendix 4 to by-law no. 452 of the Village of Senneville,

Site Planning and Architecrual Integration Program (SPAIP)

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Contents:

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PREFACE

This document, prepared at the request of the Village of Senneville, presents a set of architectural principles aimed at guiding and stimulating inspiring property development that respects the existing natural and built environments of the Village of Senneville.

To that end, this document opens with a short review of Senneville's architectural heritage. It then reviews several precedents whose characteristics provide good examples. They are grouped into several themes. The precedents also make it possible to establish a desired overall ambiance.

1. Sketch for the future Senneville-sur-le-Parc development

1. ARCHITECTURAL CONTEXT

SENNEVILLE: COLONIAL OUTPOST

The oldest surviving structures in the Village of Senneville date to the 17th century, during the French regime. At that time, the settlement was a remote agricultural outpost, built strategically to protect the surrounding land. Several homes, the mill and the ruins of the fort of Senneville remain as legacies of this distant time.

SENNEVILLE: RURAL GETAWAY

The construction of the Montreal–Vaudreuil railway line in the mid-19th century facilitated communication with Montreal. By the turn of the century, a number of affluent Montrealers had settled in Senneville, where they built large summer homes on the shores of Lake of Two Mountains. Several of these dwellings, such as the John Launcelot Todd house, are monumental structures with multiple volumes and wings. These houses, stylistically linked to the Arts & Crafts movement, are now emblematic of Senneville's architecture.

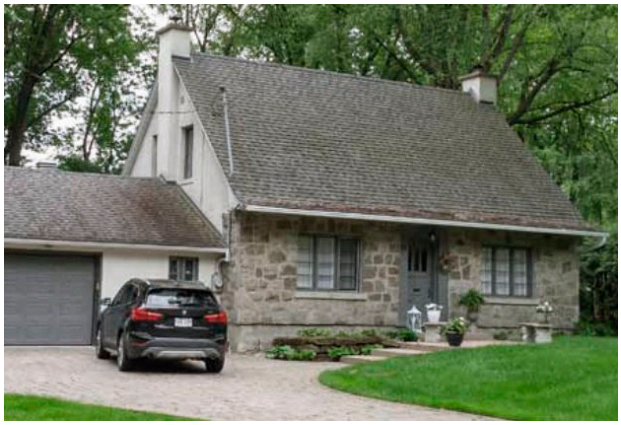
SENNEVILLE: MODERN VILLAGE

Senneville gained some density in the second half of the 20th century, primarily in the southern portion of the village. The homes built during this period are highly diverse. They borrow from the local vernacular architecture, such as that of the surviving French colonial buildings, as well as external influences such as Second Empire, American vernacular, Arts & Crafts, etc. Several modern houses were also built, including a number inspired by the Prairie School. The residential architecture of Senneville is, therefore, rich and diverse. It is the product of numerous influences that coexist harmoniously with each other and the lush surroundings.

SENNEVILLE-SUR-LE-PARC

Located in the southern sector, Senneville-sur-le-Parc is to be a continuation of the modern village, whose buildings, of comparable scale, stand as interesting precedents.

1. Eustache-Rouleau House, built in 1836.
294 Chemin de Senneville



2. House with French colonial influences, built in 1953.
32, avenue Elmwood

1. House influenced by the French regime

The architectural influence of the French regime continued long after the arrival of the English. It generally features **simple volumes** with a **peaked roof with dormers**. The walls are often clad in **stone** and the **mutli-paned windows** are usually arranged **symmetrically.**

2. House influence by Second Empire architecture

The Second Empire style has its origins in 19th century France. In North America, it is characterized by **a rectangular structure topped by a mansard roof.**

3. House influenced by the Arts & Crafts movement

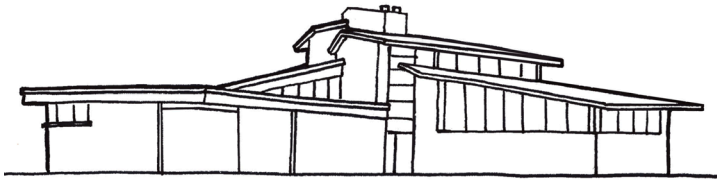
The Arts & Crafts movement emerged in the United Kingdom in response to industrialization. The movement's architects valued a return to traditional craftsmanship. Buildings in this style are **often asymmetrical** with an **irregular floor plan**. The **roofs** are typically **steeply sloped** and define **multiple volumes**.

4. Cape Cod style house

A modest architectural form with origins on the East Coast of the United States, generally **rectangular** and topped with a **steeply sloped roof** with a **wide shed dormer**.

5. House influenced by American vernacular architecture

A classically influenced style originating in the United States. The **L or T shaped rectangular floor plan** is simple and topped with a **double-pitched roof with a medium slope**. The **façade often includes a gable**. The **openings** are arranged **symmetrically**.



6. Modern house (Illustration: Prairie School)

These houses are typically **streamlined**, often with **larger windows** than those in other styles, and without divided panes. The most noteworthy examples resemble a particular form of American Midwestern modernism: the **Prairie School**. They feature **open plans, asymmetry and openness to the landscape**. The **volumetrics** are usually **complex and horizontal**.

2. DESIRED AMBIANCE AND INSPIRATIONS

RELATIONSHIP WITH NATURE


1

RESPECT FOR TRADITIONAL FORMS


2

MATERIALS CONSISTENT WITH THE AREA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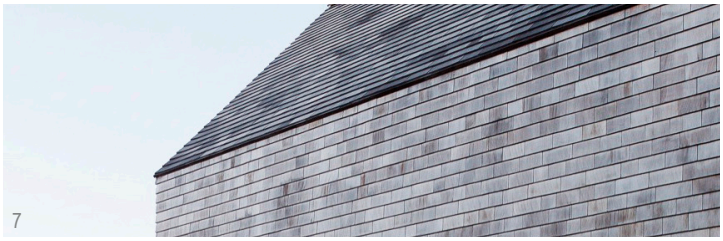
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3. ARCHITECTURE

SENNEVILLE: A VILLAGE UNDER THE TREES

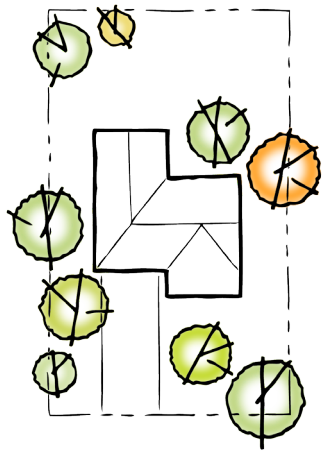
The Village of Senneville enjoys a distinctive warm, wooded ambiance. The proximity and abundance of vegetation contribute strongly to the village's appeal. Houses are often set back significantly from the street and nestled among trees and shrubs. The village is there to be discovered and appreciated through its ample vegetation – around a pine, behind a spruce or under a maple.

CONTEMPORARY, CONTEXTUAL ARCHITECTURE

The architecture must be respectful of Senneville's rich built environment, and also **of its time**. Contemporary architecture is characterized by its grounding in aesthetic and formal research. Somewhat like modern architecture, **it does not simply attempt to reproduce or imitate the forms and techniques of past eras**. Current knowledge and technology need to be manifest in contemporary forms and finishes. Nevertheless, that does not mean that older architecture should be ignored. Rather, it should be analysed, and those elements that make sense in the current context should be reinterpreted through the means available to us today. This process often leads to simple, straight lines, clear and ample openings, authentic materials and a carefully considered composition. **Unabashedly contemporary architecture**, but with **inspirations from the architectural styles already found in the municipality** (see illustrations 4, 5 & 6) (see page A03), would give the Senneville-sur-le-Parc neighbourhood a distinctive identity while allowing it to fit harmoniously with the rest of the village. Certain architectural styles considered to be closer to nature, such as Arts & Crafts and the Prairie School (see illustration 7), provide interesting inspirations already present in Senneville's built environment.

ARCHITECTURAL PRINCIPLES

The following pages in this guide lay out a set of architectural principles, organized by themes. Principles related to **siting** (3.1) are intended to encourage the inclusion of large front yards and preservation of the village's forested character. **Volumetrics** (3.2) are to be simple, horizontal and designed with respect for the immediate setting. The preferred style of **roof** (3.3) has two pitches, with or without dormers. **Openings** (3.4) should be contemporary and in harmony with the building's exterior. The recommended **materials** (3.5) should be authentic and local, with a coherent colour palette. In addition, the matter of materials brings the character of architectural details into play: these should be contemporary and minimalist.



1. Abundant vegetation is encouraged.

2. A house built on a wooded lot, sited so as to preserve the existing trees.
Knoll House, Elizabeth Herrmann architecture + Design, United States

3. Contemporary renovation of a house influenced by American vernacular architecture.
Résidence Closse, Nature Humaine, Canada

4. Contemporary reinterpretation of local rural architecture.
Alta Chalet, Atelier Kastelic Buffey, Canada

5. Contemporary reinterpretation of local architecture.
Modern House #2, Extradom, Poland

6. Contemporary reinterpretation of New-England architecture.
Cedar clad House, Yale School of Architecture, United States

7. Contemporary house whose horizontal character, material choices and openness to the landscape recall Prairie School architecture.
Prairie House, Nature Humaine, Canada

3.1. IMPLANTATION

In Senneville, it is not uncommon to see a large distance separating houses from the street (see illustrations 1 to 3). This is a major distinguishing feature that makes a strong contribution to the village's overall ambiance. These large setbacks allow for **more front-yard vegetation** and therefore greater privacy. **Maximization of the front yard is therefore desirable**, in order to recreate the vegetation screens so characteristic of the Village of Senneville.

Principles :

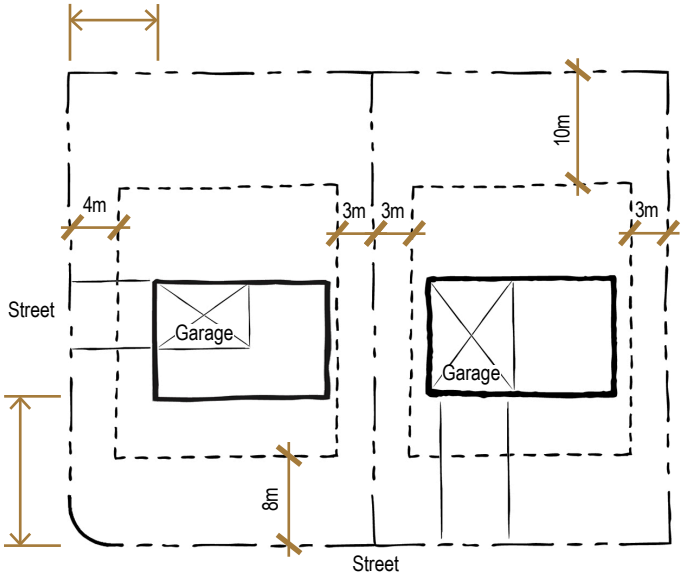
- **Promote the planting of trees and shrubs** in front.
- **Avoid felling existing trees**, working with them instead.
- **Avoid direct lines of sight to neighbours**.
- **A building, with or without a garage, with a non-staggered façade should be set back farther** in order to recreate the separation and vegetation screen (see illustrations 4 to 7).
- For a corner lot, favour a setback for part of the lateral facade.
- Always **avoid garages that protrude forward from the façade** (see illustrations 4 to 7).
- For a corner lot, **if the garage door is on the lateral facade, favour a setback of the garage.**
- **Favour discreet garage treatments.**

1. Modern house whose deep setback from the street leaves space for numerous trees and plants.
40, avenue Elmwood, Senneville

2. Deep setback from the street.
40, avenue Pacific, Sennevile

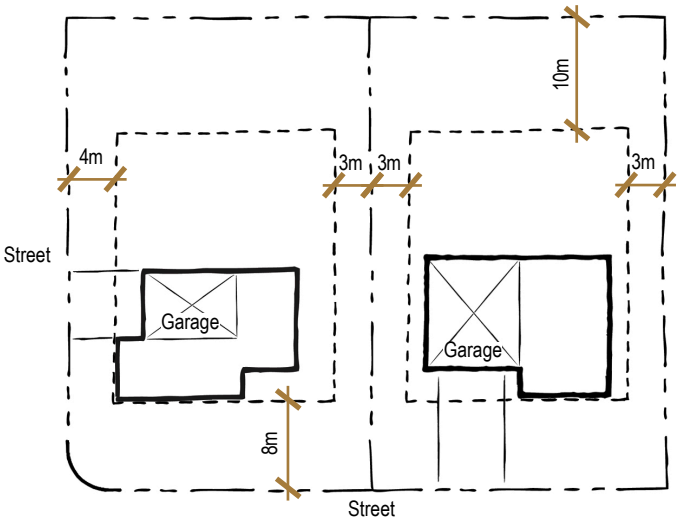
3. Deep setback from the street.
37, avenue Pacific, Sennevile

EXAMPLES OF SITING APPROACHES TO BE FAVOURED OR AVOIDED



4. Non-staggered facade, with or without garage :

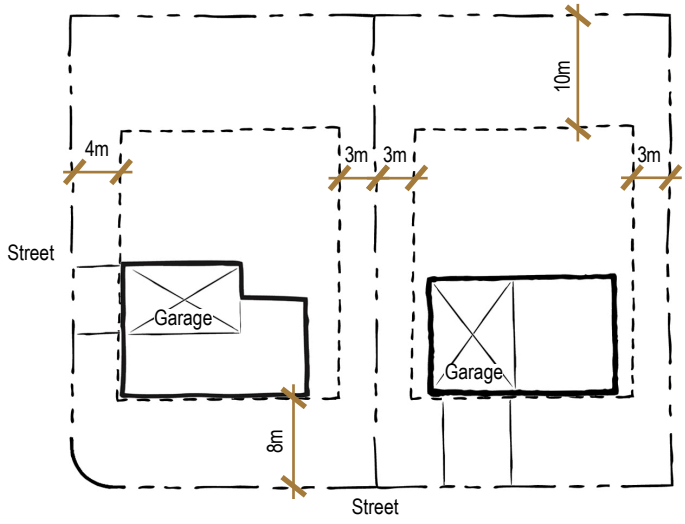
Favour a larger distance between the building and the front and lateral property lines.



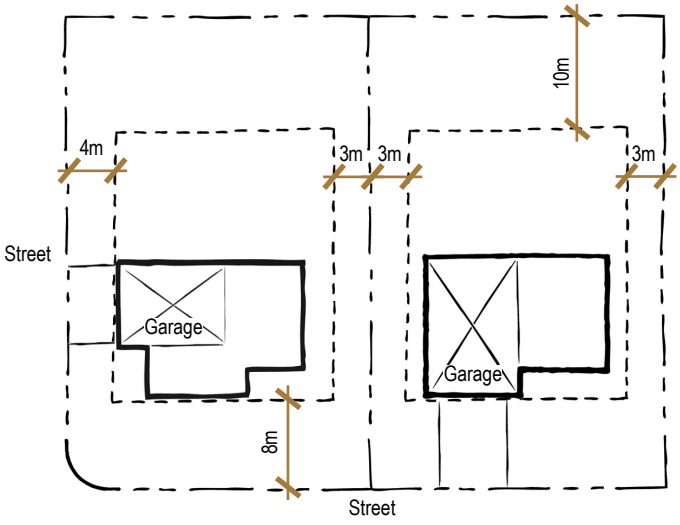
5. Staggered facade

If the building is aligned with the front or lateral setbacks, favour a staggered facade.

If there is a garage, favour a setback from the main facade.



6. Avoid a non-staggered facade, with or without a garage, aligned with the front or lateral setback.



7. Avoid having a garage aligned with the front or lateral margin.

Avoid having a garage protruding forward.

3.2. VOLUMETRICS

Volumes should be designed in light of contextual considerations, such as **sun orientation**, the siting of **nearby buildings** (see illustration 2) and **existing trees** (see illustrations 1 & 4). They should also be inspired by the local built heritage (see illustrations 1 & 2) (see page A03).

In addition, **horizontality is a frequent feature of architecture in Senneville**, whether in the shape of the building, the design of openings or the use of exterior finishing materials. It should therefore be found in the new Senneville-sur-le-Parc development (see illustration 3). Volumetrics provide an efficient way of expressing horizontality.

Principles:

- **Favour horizontal volumetrics**.

- **Favour simple volumetrics, designed carefully using minimalist architectural tools**.

- **Avoid unnecessary volumetric details**.

- **Avoid excessively imposing volumes**. For larger homes, **opt for an L-shaped volume**.

1. In addition to being sited to preserve a row of linden trees, the volumes are inspired by local vernacular architecture.
The Avenue, Pollard Thomas Edwards, United Kingdom

2. This home's volumetrics are consistent with the scale of nearby buildings.
Elmhouse, Peter Braithwaites architects, Canada

3. Favour horizontality in the composition of volumes, openings and materials

4. The siting and volumetrics of this house were calculated to preserve the root systems of protected trees. In addition, the L-shaped volume makes the structure less imposing.
The Glade, DLM Architects, United Kingdom

3.3. ROOFS

A wide variety of roof types are found in the Village of Senneville, some of which are highly distinctive (see page A03). Nevertheless, because pitched roofs make up the majority, and in the interest of coherence, the houses of Senneville-sur-le-Parc should have pitched roofs.

Principles:

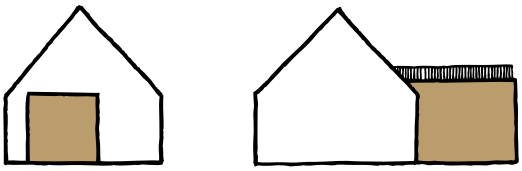
- Opt mainly for **double-pitched roofs**, since these make up a large majority of roofs in Senneville.

- **Steeply sloped roofs** should be occupied (see illustrations 1 & 4). Conversely, unoccupied roofs should have a **gentle slope** (see illustration 3).

- **Dormers** and **gables** on the **facade** are desirable (see illustrations 4 & 1).

- Roofs with a **distinctive shape that conditions the volumes** are an interesting option (see illustrations 4 & 5).

- **The main volume must have a pitched roof.** However, **secondary volumes may have a flat roof** (see illustration 2). A deck may be built on a flat roof.



2. Examples of secondary volumes with a permitted flat roof.

1. Steep double-pitched roof forming a gable in front.
Résidence Closse, Nature Humaine, Canada

3. Single-pitch roof with a gentle slope.
River Road, Cuppett architects, United States

4. Steep double-pitched roof, distinctively shaped and featuring a shed dormer.
Homeless shelter, Yale University, United States

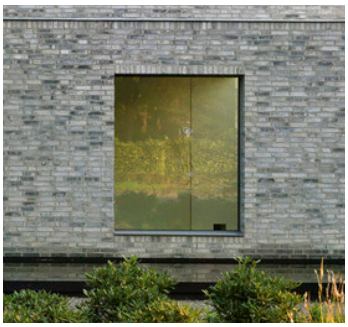
5. Double-pitched roof with a distinctive shape.
Veghels Buiten, Leenders Architects, Netherlands

3.4. OPENINGS

Windows are a significant contributor to a building's **contemporary expression**. They can serve as a bridge between today's architecture and more traditional types. The shed dormer is a good example (see illustration 6).

Certain window types promote a closer **relationship with the landscape**, such as full-height windows (see illustration 3) and horizontal rows of windows (see illustration 4). Punched window openings (see illustrations 1 & 2), **provide framing for scenic views** and afford greater **privacy**, making them a good option for surfaces facing the road.

The contemporary character of the windows should be seen in **delicate, simple lines, large glazed surfaces** without divisions, with all windows **contributing to the composition of the building**.



1. Punched windows.

Villa Rotonda, Bedaux de Brouwer Architects, Netherlands

2. Punched windows.

Les Elfes, Alain Carle Architecte, Canada

3. Full-height windows.

Courtyard House on a River, Robert Hutchison Architecture, United States

4. Horizontal row of windows.

La Héronnière, Alain Carle Architecte, Canada

5. Gabled dormers.

House Is, DMVA architects, Belgium

6. Shed dormer.

Shelter, Yale University, United States

Principles:

- Avoid direct lines of sight to neighbours.

- Favour openness to nature.

- Favour openings facing the road.

- Favour large panes of glass.

- Avoid multi-paned windows.

- Favour a contemporary look.

- Favour wood, aluminum or hybrid wood/aluminum windows.

- All-PVC frames are to be avoided because they are generally too visible. Hybrid windows with **interior PVC framing and exterior framing in another material** are acceptable.

- Favour neutral colours.

- Avoid contrasting colours.

- Wood-framed windows that are painted or stained must be **colour-coordinated with the exterior cladding.**

3.5. MATERIALS

The Village of Senneville is known for the high quality of exterior materials typically used. Natural materials such as stone, brick and wood are often seen. Combinations of materials are very popular, often consisting of masonry on the ground floor and a lightweight cladding on the upper floor, such as wood or metal. This approach highlights the horizontality of the houses and must be part of the Senneville-sur-le-Parc project. Roofs are often covered with asphalt shingles, but cedar shingles, metal roofing materials and, occasionally, tiles are also seen.

Principles:

- **Favour local materials**, i.e. those produced in the region.

- **Favour clay bricks, metric modular size**.

- **Favour the same quality level for all facade materials**.

- **Favour the use of masonry cladding for the entire height of the ground floor**.

- **Avoid faux finishes**, such as imitation-wood metal cladding.

- **Avoid faux rustic-stone pieces**.

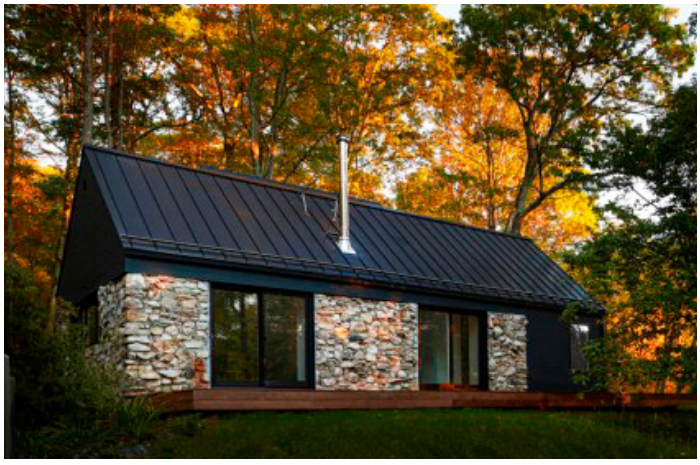
- **Avoid the use of mouldings**.

- **Keep details refined** (see page A15).

1. Ground floor clad in masonry, upper floor in lightweight wood cladding.
The Glade, DLM Architects, United Kingdom

2. Masonry and fieldstone ground floor, upper floor in lightweight wood cladding.
Résidence Closse, Nature Humaine, Canada

3. Ground floor clad in masonry, upper floor in lightweight wood cladding.
Bioclimatic house, Eric Lamblotte Benoît Straeten, Belgium



4. Ground floor clad in masonry, upper floor clad in lightweight metal cladding.
Old Stone House, Takatina Design, United States

PREFERRED MATERIALS

PRIMARY EXTERIOR CLADDING



Wood - Clapboard

Natural wood, weathered, stained or painted

Slatted siding

Natural wood, weathered, stained or painted

Shakes

Natural wood, weathered, stained or painted



Clay bricks, modular metric type

Colours: neutral, or similar to sand or earth. Black.

Natural stone

Architectural cinderblocks

Smooth finish, neutral colours

SECONDARY EXTERIOR CLADDING

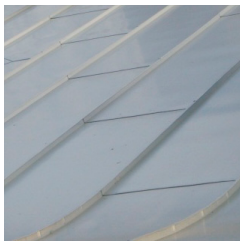
Metal siding

Formed metal,
Neutral colours, white or black

Metal siding

Architectural panels,
Neutral colours, white or black

ROOF COVERINGS



Board and batten sheet metal or alternatives

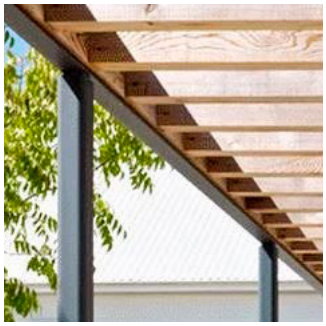
Cedar shingles

Asphalt shingles

EXAMPLES OF DETAILS CONSISTENT WITH THE ARCHITECTURAL PRINCIPLES

Awning with minimalist posts and fascia, without mouldings.

Carport, Germany, Uninorm Technic



Awnings with minimalist posts.

Healdsburg Residence, Nick Noyes Arch, United States

Awning with smooth fascia and flashing. Door without mouldings.

Monolithe anthracite, E2 arch., Germany

Roof peak with minimalist fascia and no ornaments. Vent the same colour as the cladding.

Résidence Closse, Nature Humaine, Canada

Shed dormer with a contemporary treatment.

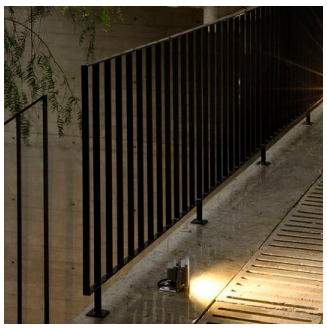
Résidence Closse, Nature Humaine, Canada

Discreet gutter in a non-contrasting colour.

Elmhouse, Peter Braithwaites arch., Canada

Window without faux shutters, multiple panes or mouldings.

Elmhouse, Peter Braithwaites arch., Canada



Fabricated metal railing with straight, simple lines.

Casa BC, 3ARCH, Mexico

Fabricated metal railing with straight, simple lines.

House on a warehouse, Miguel Marcelino arch., Portugal

Wooden railing, without post caps. Simple, straight bars.

Glass railing, discreet anchoring system.