local culture in the global village
"managing cities through music"

In Partial Fulfilment of the R.A.I.C. Syllabus Program - Diploma of Architecture
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guy**MONETTE**

ON910010

transmittal
thomas blood architects

22 Antares Drive, suite 202 (613) 225-9344
Ottawa, Ontario K2E 7Z6   fax   225-9106

Date: 4 December 2002

Thesis Research Submittal
*guy*Monette - ON910010

Number:

To: **Ontario Syllabus Coordinator**
O.C.A. Architects Inc.
26 Parkview Gardens
Toronto, ON
M6P 2W2

Attention: **Marcelo Graca, OAA, MAIBC, MRAIC**

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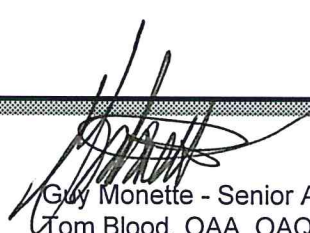
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cc: Tom Blood, OAA, OAQ, FRAIC
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       Jeanné Fox, Registrar, RAIC Syllabus

OFFICIAL TRANSCRIPT

ID: ON910010 **Guy George Monette** **Ottawa**

41 Delong Drive, Ottawa Ontario K1J 7E5 (613) 741-6977 monroh@magma.ca

Entry: March 30, 1991

Employer: 1993 – 2002 Thomas Blood Architect (Thomas Blood, MRAIC, OAA, OAQ)

202 – 22 Antares Drive, Nepean Ontario K2E 7Z6 (613) 225-9344 Fax: 225-9106 guymonette@thomasbloodarch.ca

Algonquin College: 3 yr Dip.Arch.Tech: 1981-1984. ECA OSAC 1991. #230 EcoBldg: "B" for ½ credit MG1-MG6.

Term 1, 2002: Registration Only (no courses taken)

Course	(Previous course Equivalent in Italics)		Credit Points	How Earned		Term	Grade Points	Final Mark
PART I: Introduction To Architecture			**Part I Completion: July 31, 1996 Certificate #066**					
D1	Design Studio	Foundations of Design (108)	2	E	Ott	92.1		Pass
TH1	Theory	Introduction to Ideas (109&110)	1	E		95.2	2.7	B-
D2	Design Studio	Foundations of Arch. Design-Elements (111)	2	E	Ott	94.1		Pass
H1	History	History of Ideas in Architecture 1-Ancient (107)	1	XC		91.1	OSAC	
D3	Design Studio	Foundations of Arch. Design–Simple Habitat (114)	2	E	Ott	95.1		Pass
TE1	Technology	Materials, Properties & Applications (105)	1	XC		91.1	OSAC	
TH2	Theory	Design Theory Fundamentals (109&110)	1	E		95.2	2.7	B-
H2	History	History of Ideas in Architecture 2-Medieval (107)	1	XC		91.1	OSAC	
D4	Design Studio	Foundations of Arch.Design–Collective Habitat(117)	2	E	Ott	96.1		Pass
TE2	Technology	Introduction to Structures (106)	1	XC		91.1	OSAC	
PART II: Skill Development, Knowledge Acquisition & Understanding			**Part II Completion: June 16, 1998 Certificate #2051**					
H3	History	History of Ideas in Arch.3–Post-Medieval (222)	1	E		96.1	3.0	B
TE3	Technology	Advanced Structures (118)	1	XC		91.1	OSAC	
D5	Design Studio	Architectural Design-Cultural/Recreational (220)	2	NC	Ott	97.1		Inc.
D5	Design Studio	Architectural Design-Cultural/Recreational (220)	2	E	Ott	97.2	3.7	A-
TE4	Technology	Architectural Applied Sciences (112)	1	E		96.2	3.3	B+
TH3	Theory	Theory of Modernism (225&225)	2	E		96.2	3.7	A-
H4	History	History of Ideas in Architecture 4-Modern (222)	1	E		96.1	3.0	B
D6	Design Studio	Architectural Design-Workplace (223)	2	E	Ott	98.1	4.0	A
TE5	Technology	Building Envelope & Assemblies (119)	1	XC		91.1	OSAC	
TH4	Theory	Contemporary Architectural Theory (224&225)	2	E		97.1	4.0	A
TE6	Technology	Mechanical Equipment of Buildings (113)	1	XC		91.1	OSAC	
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D7	Design Studio	Arch. Design-Institutional-Design & Tech.(226)	2	E	Ott	98.2	3.7	A-
TE7	Technology	Lighting (116)	0.5	Xc		91.1	OSAC	
TE8	Technology	Acoustics (115)	0.5	E		96.1	2.7	B-
TH5	Theory	Urban Theory (227)	2	E		99.2	3.7	A-
TE9	Technology	Building Systems (221)	1	E		97.1	2.7	B-
D8A	Design Studio	Urban & Environmental Design (229, D8A & D8B)	3	E	Ott	99.1	3.7	A-
MG1	Management	External Context (230&231)	0.5	E		98.2	3.0	B
MG2	Management	Professional Responsibility (230&231)	0.5	E		98.2	3.0	B
MG3	Management	Managing the Project (231)	0.5	E		98.1	3.3	B+
MG4	Management	Managing Liability (230&231)	0.5	E		98.2	3.0	B
D9A	Thesis	Thesis Research (233, D9)	3	NC	Ott	02.2	Registered	
D9B	Thesis	Thesis Program & Design Development (233, D9)	3	NC				
MG5	Management	Business Development (230&231)	0.5	E		98.2	3.0	B
MG6	Management	Business Systems & Management (230&231)	0.5	E		98.2	3.0	B

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Design Documentation= D1, D2, D3, D4, D5, D6, D7, D8A&B

D9A Thesis Research "local culture in the global village – managing cities through music"

Signature of Registrar _____ **E&OE. Wednesday, 11 December 2002**

Official Transcripts are signed & sealed by the Registrar

Last courses: D9A & D9B ~ Thesis

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> Marcelo Graca, architect

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PREFACE

"Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and "retro" clothes in Hong Kong; knowledge is a matter for TV games. It is easy to find a public for eclectic works."

Jean Francois Lyotard

INTRODUCTION

When I began to ponder the subject of a thesis, myriad issues came to mind; from technical problem-solving exercises, such as building type and material use, to theoretical topics such as social and welfare concerns. Because my world often leads to technical problem solving, I decided not to focus in this area. At the same time, I wanted to avoid subject matters that are more esoteric. I began instead to reflect on the reasons why some of us study architecture in the first place.

The architectural masters around the turn of the 19th century had socialistic ideas of providing shelter (of any kind) for the well being of the populous. They dealt with a rational idea in which a problem could be identified and, hopefully, solved. Corbusier's *La maison Critroen*, for example, was designed to address the post war-housing crisis.

I realized that using architecture to solve some of the problems experienced in today's cities was still a valid theory – and an idea for my thesis began to form. As the world's population continues to shift from rural to urban settings, our cities are increasingly becoming more populated. Currently there are approximately 7 cities in the world that are home to 5-10 millions inhabitants. It is estimated that by the year 2015, the number of megalopolises will grow to approximately 37 urban communities. This will require good management of infrastructures and social facilities[1].

A conversation with a frustrated musician in Ottawa provided me with the ideal subjects to test in my theory – culture/arts and the city. According to this musician, support and appreciation for the arts in Canadian cities is insufficient when compared to other cities in the world. For example, the city of Amsterdam has a considerable cultural budget, but funding for the arts in Canada has decreased in recent years. The musician concluded that if Canada were to continue along this path, our society would lack the necessary outlets in which to express our culture. Many articles written about the state of Canadian culture supported this sentiment.

The presumption that the Canadian identity, as defined through our culture, is in a fragile state was an ideal problem for architecture to attempt to solve. In the midst of our globalized world, this phenomenon *"can be associated correctly with the dissolution of local culture and power."*[2]

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[1]   Zwingle, Erla, "Cities" *National Geographic*, November, 2002: 77.

[2]   Ryan, Raymund, "Fingal County Hall," *[The] Architectural Record*, 08, 2001: 98.

A nation's social characteristics are identified through the ethnography of a people's past, and demonstrated through the various vehicles of the arts – music, dance, literature, paintings, and theatre. Without integrating the arts more firmly in cities, Canadians risk losing the right to self-determination. Music, theatre, and painting are not simply frivolous activities for times of prosperity – they constitute the soul of society. Simply put, without the arts, a society is missing its soul.

According to Peter Hitchens in a recent *Globe & Mail* article, a powerful, free culture can be "destroyed from within in an amazingly short time by failing to take care of its own and by losing pride in itself by trashing its literature, its faith, [and] … its morality."[3]

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[3]   Hitchens, Peter, " Back to the Playing Fields of Eton", *The Globe and Mail*, 10 February 2001, D7.

THESIS STATEMENT (ABSTRACT)

This thesis aims to resolve the ongoing conflict between the mass media, global manifestations, and traditional, regional, and local expressions of culture. The project will attempt to address this issue through music and live performance vehicles, and their role in city making.

The architectural expression of this conflict is often expressed in the form of a dichotomy between stand-alone, flagship buildings (object) of national or international scale and a down-to-earth, local, ad-hoc assemblage of temporarily set up facilities such as open spaces or recycled buildings. These small venues would then form an intrinsic part of the city's fabric and its citizens' daily lives.

This thesis will then present an architectural resolution to the damaging effects that globalization has on culture and the arts in cities. Using the city of Ottawa as a subject, it will evaluate present cultural buildings, and will identify the needs of the local arts scene in order to create an incubation of local culture. Specifically, the thesis will seek to determine if it is possible for Canadian cities to re-evaluate their urban planning policies to allow more appropriate facilities for the presentation of small-scale performing arts. By incorporating urban planning with building program function, can cities avoid the globalization manifestation of the 21st century?

The thesis will evaluate current cultural trends in the city of Ottawa; to demonstrate that regional attachments to local, vernacular, and authentic musical culture are often lacking in larger urban centres. Rural and smaller communities tend to have stronger connections to their traditions and values than populations of larger cities. Artistic performances staged at local gatherings are inherent to everyday life in these communities, not a commodity to be marketed to the maximum possible number of consumers.

The thesis will integrate a cultural matrix model in the city of Ottawa to create a framework or strategy that will unify its existing music and live performance facilities with new programs. The intent is to identify and uncover the energy and potential of a relationship between users and facilities, and to make the artistic experience an integrated part of a city's neighbourhoods, character, and memory.

The thesis will be divided into four distinct sections. The first chapter will to establish the foundation for the hypothesis. The second will identify the importance of a location's history. The third will compare stand-alone buildings to a master plan of place (cultural fabric) for existing established institutions. And, the fourth chapter will outline the criteria to form the design program. Specifically, the subject matter would be developed as follows:

Chapter One

To identify the basic assumptions that form the foundation for this project. The globalization of a city, current cultural trends, and problems affecting many contemporary cities will be explored.

Chapter Two

An understanding of vernacular or Canadian cultures, through the study of a location's history.

Chapter Three

To address the urban place as differing from the concept of a single flagship building complete with its concept of masterpiece. This chapter will also identify and deal with events as an everyday occurrence, thus architecture in a more humble, conscientious way. Many examples of expensive capital projects exist that were conceived to house specific cultural functions, such as the Getty Centre or highly expressive buildings like the Guggenheim Museum in Bilbao. But it is often in the identification of existing small venues, the introduction of simple buildings for small groups or provisions for outdoor or temporary spaces that are the solutions.

Chapter Four

To define, evaluate and select the general and specific building site on both its cultural and physical levels. This chapter will also define the criteria and establish the design program for a city to exhibit the performing arts.

*...chapter*ONE

CHAPTER ONE

Introduction
Prior to identifying the fundamental problem in this thesis, it is important to establish the meaning of two elements that affect its development, namely, global change and culture.

Global change is a fascination with the technical connections around the world, such as banking and news items transmitted on televisions that result from a wired infrastructure known as interconnectedness. We live in the world of instant communication, which some academics attribute to the dilution of cultures or traditions that may cause a *"rigorous homogenisation of ways of being human."*[4] Global change has opened the door to economic growth in many geographical regions of the world. There is a popular belief that global change is a manifestation of corporate power, which is becoming more influential than most governments. As a result, corporations have tended to exercise more influence on society through the marketing of brand names, even though products like *Coca-Cola®* and *Levis®* have been known around the world for generations.

Global change has a direct impact on the survival of local cultures. What is culture? In 1958, Raymond Williams wrote that culture is the most difficult word in the English language[5]. Its meaning is vast, confusing, and at times, contradictory. The word culture is derived from French word "cultivation", which today is commonly used in agricultural terms and in scientific circles to describe bacterial growth. Also, it is used to describe historical progress, such as academic achievements or significant musical compositions. It is also a term used to classify a group of well-educated and financially independent people as the elite members of society.

The most common, and probably overused, definition of the word culture refers to:

> *"learned, adapted symbolic behaviour, based on a full-fledged language, associated with technical inventiveness, of complex skills that in turn depends on a capacity to organise exchange in relationship between (or within) communities."* [6]

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[4] Skelton, Tracey and Allen, T., ed., Culture and Global Change. Routledge, London: 1999. 2

[5] Williams, R. Culture and Society: 1780-1950. Penguin, Harmondsworth: 1958.

[6] Kyper, A. The Chosen Primate. Harvard University Press, London: 1994. P.90

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Using this definition, then, the study of culture occurs through the academic discipline of anthropology, which has had the tendency to view differing cultures as the others, as different than us. Therefore, it is the differences between cultures that form part of the argument; that any culture should be able to remain different, including that of a city.

Therefore, I believe that a city unique in its culture will be more attractive to a visitor as well as to its citizens.

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1.1 Identity of a City

Social progress stresses the need to move away from local or 'primitive' traditions to adopt a more progressive or 'Western' approach to cultural practices or human development processes. As a result, development practices in a city may tend to remove the historical significance of its existence and its way of life.

While the world is presently witnessing an *"interconnectedness of cultures brought about by the transnational flow of images, commodities and people,"*[7] corporations are dominating the creation of a global culture. It is argued that globalization is increasingly threatening to destroy local cultural autonomy.

In London, a recent study[8] demonstrated how young, impressionable Punjabi dwellers in the city consume popular cultural products such as television soap operas, news, and product advertisements to shape new identities. In modern cities, this 'melting pot' is indicative of the status of urban life. When I visited London a few years ago, I was amazed to see the North American-type cultural publicity prominently displayed everywhere. In the historical neighbourhood of Piccadilly Circus, there were numerous posters of Hollywood movies and other forms of North American pop culture, plastered all over public display surfaces. London is a city of eight million inhabitants that experiences many more local cultural happenings than would a smaller city like Ottawa. But I believe that the effects of globalization are experienced by both cities in a similar manner.

In an essay on the importance of maintaining the identity of a city, Jenny Owen observes how a London newspaper, the Evening Standard, attempted to identify what it means to be a Londoner. Often symbolised by famous icons such as Big Ben, gothic architecture, red double decker buses, the traditional pub and its telephone booths, the newspaper's primary view on what it means to be a Londoner was based on the experience of taking the Tube. London's subway system has many historical connotations with life in the city and its past. Its history dates back to 1863 as the world's first underground railway. It was instrumental in providing shelter to its citizens during WWII German bombing, and thus, withstanding the attempted occupation by the Nazis. Today, it presents a link throughout the multi-ethnic communities and neighbourhoods through its commonly recognized logo and subway

Figure 1 - London's Subway Logo
Figure: from the official web site of the Underground

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[7]   Owen, Jenny. Culture and Global Change (The city and identity: New frames and the representation of London and Londoners in the Evening Standard). Routledge, London: 1999. P. 117

[8]   Gillespie, M. Television, Ethnicity and Cultural Change. Routledge, London: 1995

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station entrances. It is a "*metaphor that unites London.*"[9] The classic red telephone booths provide a similar example.

Bernard Tschumi applied this principle to an irregular urban-city park, where he deconstructed the whole notion of a building for the design of "*... the largest discontinuous building in the world...*"[10] at La Villette. The resulting solution was a 120-metres square grid superimposed over the former abattoir site. The grid points became nodes of activity in the park and carried various shapes, derived from a bright red cube. These cubes became the common identifiers in the park, creating a theme-like symbol similar to a subway station in a city. Named 'Folies', the cubes were meant to depict various activities within the park area.

Ottawa has particular symbols or identities, including the Peace Tower of the Parliament Buildings and the Chateau Laurier Hotel, which were influenced by the architecture used in Britain and France. But the city lacks a cohesive theme or thematic type of architecture that can easily unify its scattered features into a whole. Ottawa has very few connectors that could provide the city with ties to its local traditions.

Figure 2 - A photograph of a promenade within the Parc de la Villette depicting a red cube "Folies" as one o its many recognizable symbols in the park.

Citizens of Ottawa have a high standard of living, but their city lacks a strong cultural profile. Apart from the signature government institutions, including the federal copper roofs, the symbols that make Ottawa identifiable to visitors and its citizens are not easy to determine.

It is a popular belief that most large cities do not necessarily represent their respective cultures. To understand the French traditions of life, for example, it is best to experience it in small, rural towns because the country cuisine and the fabrication of wines and cheeses exhibit French culture more than a large city like Paris. Large cosmopolitan centres tend to attract more international flavours that transform the local culture into a 'melting pot'.

In his discussion on The Individuality of Urban Artifacts; Architecture of the City, Aldo Rossi highlights the importance of uniqueness when defining a space or place. - He quotes Henri Paul Eydoux, when he stresses the importance not simply on places being different from one another, but the fact that they become more valuable when they establish a relationship *"both to chance and to tradition."[11]*

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[9] Owen, Jenny. Culture and Global Change (The city and identity: New frames and the representation of London and Londoners in the Evening Standard). Routledge, London: 1999. P. 122

[10] Various Authors. Deconstruction - Omnibus Volume, Rizzoly, New York: 1989. P. 177

[11] Rossi, Aldo. The Architecture of the City. The MIT Press, Cambridge, MA: 1982. P 106

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Ottawa was founded by the lumber industry, but very little of this historical artifact has been left behind in the contemporary architectural vocabulary of the city. In the 1950s, the federal government put a lot of effort into the removal of the remnants of Ottawa's industrial past. A French planner, Jacques Gréber, was retained to transform the city into a more grand and worldly capital, with bucolic pathways and boulevards, perhaps at the expense of some of its culturally rich neighbourhoods. As a result, Ottawa has become a picturesque, but sterile civil servant city. Its original reason for being – the confluence of two logging rivers at the border between Upper (English) and Lower (French) Canada is virtually unidentified in contemporary times.

When visiting Ottawa, an outsider who steps away from the Parliamentary District may find it uninteresting, which leads one to ask: What could make Ottawa engagingly different from any other city, anywhere in the world?

Norberg-Schulz discusses the city by claiming that the urban space must be a place defined as our primary identification. In other words, where we live provides the initial meaning in our existence. According to Norberg-Schulz, citizens identify themselves with where they are before they claim association with what they do. "... *We say 'I am a Roman' before we say' I am a carpenter'.* "[12]

In contemporary life, as people travel more, the use of airports is increasingly experienced. I use it as a metaphor to explain the understanding of distinctiveness. Around the world, most airports are similar, with less distinction than similarities. On a global scale, these could be the unifying symbol of the planet. But on a local level, these often have very little relationship to their city. It is ironic that the first place a visitor sees upon arriving in a foreign city is -any place-, anywhere in the world. Thus, it is only through the reconciliation of place, that we will be able to create a place that is beyond what we experience.

1.2 Problems affecting many North American Cities

> "... I strolled the same tree-lined avenues, the same romantic quais along the Seine, and the same narrow streets in the Latin Quarter; sat on the same park benches

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[12] Norberg-Schulz, Christian. *The Concept of Dwelling: On the way to figurative architecture.* Rizzoly International Publications, Inc., New York: 1985. P 51.

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and in the same noisy bistros, drinking the same café au lait." [13]

Most cities of North America suffer from the same 'new world' syndrome – it will have wide streets that are congested with cars travelling at high speed, empty sidewalks with few street amenities, and little 'being-in-the-place' qualities. Many North American cities also lack a lively downtown core, often due to expensive residential accommodations. Downtown cores are also too expensive, making it difficult to develop small-scale, intimate, and humble projects.

The high-priced commercial lands tend to remain in the hands of rich conglomerates, resulting in little middle-class homeownership with a disproportionately high percentage of subsidized housing. The traditional European city conversely, has maintained a continuous existence and liveability for centuries. The fundamental point here is the lack of mixed-use projects found in many Canadian cities that allow neighbourhoods to flourish and remain autonomous for its citizens, while providing interest and surprise to visitors.

Figure 3 – an original image of new world urban sprawl in southern California. The manifestation is common in all North American cities.

Until recently most North American cities advocated single use zones in their various districts, which resulted in quiet neighbourhoods that have not become cradles for successful businesses. Mixed-use neighbourhoods provide a better environment for business success and they allow for a continuous outdoor presence of people at any given time. Local citizens tend to use and benefit from local businesses, as a result of mixed-use neighbourhoods, primarily out of convenience, but also because relationships are developed with the individuals who operate the establishments. A mixed-use neighbourhood creates better atmosphere, which has encouraged more people to walk places, thus provide a life to sidewalks. Often these neighbourhoods will allow parked cars along its street, which is conducive to traffic calming and thriving local businesses. In summary, mixed-use neighbourhoods create unique nodes of activity, creating interest and a draw for citizens from other neighbourhoods who might be looking for a change from their respective districts.

Contrary to this, North Americans have become to rely too heavily on the automobile for access to highly displaced facilities across a broadly sprawled urban community.

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[13] Rybczynski, Witold. City Life: Urban Expectations in a New World. Harper Collins, Toronto: 1995. 26

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Urban Planning

Paul Reuber recently wrote about the virtues of small-scale blocks in Santiago, Chile – or the short distances between streets and even alleyways in the city. According to Reuber, these types of blocks have been maintained to continue generating a lively urban place for the city, in spite of its mostly mediocre, contemporary architecture. In his travel diary essay on that city, Reuber notes the importance of small urban grids of 125-metres square, many bisected with diagonal pedestrian paths and squares to create interesting outdoor spaces for the surprise and delight of pedestrians, as well as its practicality. According to Reuber, this use of urban grammar[14] has greatly helped to make Santiago a pleasant experience for pedestrians. In comparison to this example, Ottawa has typically large urban block characteristics, typical to other new world cities, which makes the pedestrian traffic less spontaneous and provides less incentive for people to walk.
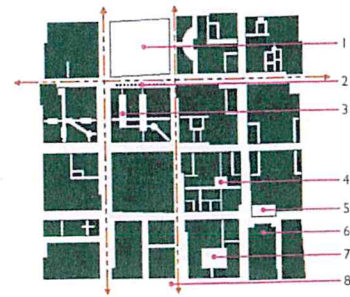

Figure 4 – a sketch of a typical block in Santiago depicting small, walk-able grid, often bisected with diagonal lane and alley ways.

Most North American cities are accidents that have simply happened, influenced by needs, geography and the local people of their time. Robert Fulford[15] relates the city of Toronto's milestone to architectural events, such as City Hall and the CN Tower, but the original existence of cities is mostly accidental as well. This can be noted in the haphazard planning of these in their original states. The continent was colonized during harsher living conditions by today's standards. In Canada, new settlers had the additional challenge of dealing with extreme seasonal conditions in winter and summer. In contrast, many European cities used proper urban planning, despite conflicts and social upheaval. Paris has followed an aesthetic vision to its city planning for over 400 years, for instance. Scandinavian cities have been practising city planning for over a century. Stockholm adopted its first legislation for urban planning in the 19th century to control construction methods and the result is easily walk able city streets, and reduced automobile use.

The Swedes also have developed the practise of community planning that looks at quality of life in relation to urban creation, from transportation to housing to social and economical activities. As a result, cities like Stockholm carry more 'urban grammar' than do most cities of North America.

According to Witold Rybczynski, many North American cities lack the 'Now I'm really here' phenomenon. He lists famous landmarks, such as

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[14]   Reuber, Paul. Canadian Architect: Santiago: Urban Grammar. Business Information Group, Toronto: Sep 2002, 40.

[15]   Fulford, Robert. Accidental City Transformation of Toronto. Macfarlane Walter & Ross. Toronto: 1997

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the Eiffel Tower, Brandenburg Gate, Buckingham Palace, Piazza San Marco and Red Square, stating that when one arrives at these locations, there is a strong sense of arrival, of being in a unique place. These form parts of neighbourhoods and their individual character and also serve to define a city, like the neighbourhood of Montmartre in Paris or Covent Gardens in London. In North America, it is often difficult to determine the symbolic centre of most cities. Instead, a street intersection like Peel and Ste-Catherine, King and Bay, or Portage and Main, is used as the central point. Ottawa may have two centres; Parliament Hill and Confederation Square. Parliament Hill represents the Canadian political hub, while Confederation Square forms part of Gréber's vision for the city. In removing the industrial character of Ottawa, it resulted in an attempt to correct a complicated traffic intersection. This square has aspects of formal axis similarly to such places as the Arc de Triomphe or the Washington Monument, but it fails to clarify a point of arrival, which the previous monuments achieve. Unlike other famous landmarks, one arrives at Confederation Square through various neighbourhoods, thus fails to provide an arrival point.

Confederation Square is a formal monumental street node, but its urban walls offer little in terms of a comfort scale and open space to pedestrians. It is mostly expensive street work that pays homage to the car. The square is the result of extensive master planning studies, yet it has no axis joining the War Memorial Monument with any other prominent node of the city, including a – now I'm here – place, nor does it lead to a terminating point such as the Parliament Buildings. It is an attempt at duplicating European grandeur to commemorate the brave soldiers of our wars. In Europe, civilization has been around longer than in North America and this is possibly the single-most prominent factor affecting the shape of its cities today. North American culture is one of change, and as such, many cities can go through major changes in the span of twenty or thirty years, which often results in unrecognizable places over time.

Figure 5 – View along the axis to Confederation Square with the War Memorial as its focal point. The vista is in competition with traffic signs and lights.

Recognizing that cities do not always turn out in a planned fashion, it is important to establish a system of links that can veil existing, disparate and scattered facilities. Linking various arts facilities would be instrumental in making them more prominent and accessible to one another and to the city's citizens.

This is not to say that our cities should be more like European counterparts, because North America has evolved differently. The issue is how to raise the urban cultural experience on this continent for the benefit of its citizens. By linking cultural facilities together, it is hoped that more

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small-scale and less expensive productions of regional culture can be brought to the forefront.

In the mid-1940s, some of the business leaders in the city of Minneapolis acknowledged the need and recognized the importance to incorporate an arts program as part of an over-all urban development strategy. The Dayton Group (now known as the retailer Target) established a donation policy, based on contributing factor of 5% of their profits to be directed solely to the local arts community. What this resulted in is a healthy example of a community identifying the needs for the arts, which today forms a substantial aspect of the city's urban planning. The city is home to many arts venue, although not necessarily well integrated in the urban fabric of the city, it set a precedence of community support for the arts.

Minneapolis/St Paul is a municipality which recognized the importance for urban arts facility in improving the quality of life of its citizens, attracting new corporations to this isolated, winter establishment in order to keep its work force and attract more.

Cultural trends will continue to influence the overall appearance of our cities, as well as the patterns of their use. Technology and the automobile will always have a large presence over city dwellers and will likewise apply a lot of pressure to provide more of the facilities that serve their purpose. The multi-highway system, suburban movie theatre, shopping mall, and "Big Box" commercial developments are good examples of these types of facilities. Providing a unique architectural experience, through the creation of a networked system of local art facilities, would serve to motivate citizens to want to access cultural activities in their city.

The arts are then presented as a consumer product – a choice similar to regional cuisine offered in restaurants, whereby the act of viewing the arts is marketed by selling advanced tickets, months ahead of a performance with disregard to its quality. The Barnes Exhibit of a private collection of French Impressionist painters in 1994-95, for example, was extensively marketed and required pre-booking and advance ticket sales. Unfortunately, the collection was described as mediocre and disappointing, but the advance ticket sales guaranteed 600,000 visitors to the Ontario Arts Gallery of Toronto in the 3½ months it was on display.[16]

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[16]   Rogers, Judy. The Economic Impact of the Barnes Exhibit. Research Solutions, Toronto: 1999. 1

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CHAPTER TWO

Introduction
Understanding local cultures can provide the clues necessary to solve some of the unfortunate urban patterning often afflicting North American cities. Culture is based on geographical characteristics as well as history, language and race. According to John Storey,[17] post-modern cultural identities are also derived from the direction one intends to take, that is perceived or forced directions such trends.

It is important to establish and maintain unique identities and to create individuality of self and of cities that allow for elements of surprise, elements that are important for a visitor and local citizens.

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[17] Storey, John. Cultural Consumption and Everyday Life. Arnold, London: 1999. 135

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2.1 Vernacular Culture

Local Culture

All cities offer some form of entertainment, from professional sports to opera and theatre; there is usually something for everyone. Unlike small towns and rural areas, cities tend to have organized and specialized facilities and venues, which allow the presentation of popular and international culture to its citizens. Most large cities, however, tend to place large-scale and professional presentations ahead of local talent.

Cities are becoming home to large segments of the world's population. A large proportion of the people who live in large cities tend to not be native to the urban regions, but none-the-less bring with them their respective cultures and patterns of language, often becoming diluted with other cultures. Unlike urban centres, small towns are able to maintain continuity with their traditions and local cultures because their population has tended to be more homogenous. Large cities and towns are an agglomeration of different people from different places, and as such, have tended to have a more diluted sense of community. As a result, one can easily experience more general forms of entertainment, from Hollywood-type movies, international plays and musicals of large production budgets and musical concerts that carry international names and relatively high-priced tickets. This form of artistic expression offers little in the form of transcending the local tradition of its citizens. Because of this, one can virtually see any movie or attend any live performances from anywhere in the world. These forms of entertainment offer no ties to the communities in which they are presented; they are a manifestation of global cultural changes. This can make any city the same as any other, thus creating a competitive role in a national or international level with other cities. This is often noted in the industry of conference and convention spaces. Many large cities compete with one another to see who can accommodate the most people with their same hotels, same convention centres and same auditoriums. What can then make one city's experience unique from any other city but for its local culture, based on the characteristics that have created and formed these cities in the first place.

The local culture of Ottawa is one of a medium sized city, it is also of its status as the national capital to a bilingual country. It has been my observations that the French society has tended to better embrace smaller, less mainstream live presentation of culture, which has not come to rely on Hollywood for authentication. *Le Cirque du soleil* is now a permanent draw in cities such as Las Vegas, but it remains a symbol of some of the cultural inventions popularised by French Canadian society. There is also a popular belief that French Canadians are closer to the

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image of American society than is the balance of Canadian society, hence the movie "The Fall of the American Empire".

Due to the presence of two languages, Canadian institutions often have two groups of facilities serving the population, often with low, density results. It has gone to great efforts to combine the two institutions to provide equal access to all members of the Canadian population. An interesting solution would be to integrate a link between the facilities that caters to each language of the local society.

It has been my observation that the French population tends to have a better enjoyment of live performances and prefers nigh-time activities than does the rest of the general population.

Festivals
Today, many cities can boast of having specific festivals, these are often the results of particular groups, making a living on the culture of folk festivals. They move from one area to the next, attending and showcasing their product or culture to the various communities. Thus, it is often likely to recognize similar 'folklore' group performing from one festival in one city to another festival in a different location.

Many of the world's cities are home to great cultural events, which have helped promote these on an international platform. These festivals have helped to project the character of a specific culture, in the form of celebration and recognition of achievements as well as contribute to the local economies. The *Montréal Jazz Festival,* consists mostly of outdoor activities, but helps to transform the heart of Montréal into a festive gathering spot for two weeks in July. This 22 year old event was originally held at the "Man and His World" site, the former Expo '67 celebration of Canadian and international architectural/technology achievement. As the festival developed into a more successful (and profitable) event, it grew autonomy, and is now a world-renowned celebration. However, this event has not provided any strong and symbolic architectural legacy. Therefore, once the festival is over, the city returns to its "normal self".

Figure 6 – Symbol for the Montréal Jazz Festival. The festival does not leave a presence between the annual events in the city.

The *Cannes Film Festival,* which was created in 1939 by the French government, in retaliation to the fascist leaders of Italy and Germany who refused to award the grand prize to the French director, Jean Renoir. It is the result more as a political statement than as a need for a cultural celebration. The original (and oldest) film festival was founded in Venice, but that year it mixed politics with the impartial recognition of artistic achievement and marginalized key players of the festival. As a result, a new event was founded in France. Today, Cannes decorates its main

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streets and promenades with lurid Hollywood movie posters and has become a huge marketing hype in promoting mainstream movies. The festival's presence in that city has resulted in a program, which has been manifested in the form of the festival's headquarters - le Palais des festivals.

The *Toronto International Film Festival,* which began 25 years ago as a festival of festivals (showing previously shown films from other festivals), is now regarded as second only to Cannes. It has transformed itself into an event that highlights and places Canadian achievements in an international context. It is also another launching pad for movies. Hollywood likes this festival and uses it as a gauge to promote its series of upcoming movies.

There are many other festivals of world renown and recognition, such as the *Sundance Film Festival.* This festival takes place in the small town of Park City Utah where it is currently growing and becoming a symbol of new artistic and cultural awareness. Each of these festivals started as small, modest events and are now benchmarks for new talent in their related field. All of these events utilize existing theatre facilities to present their subject.

The city of Winnipeg boasts of its varied musical and other forms of artistic expressions. Max Wyman once described it as:

> *"The city is a lonely place, a brave ring of an encampment*
> *in the remote centre of the desolate Canadian prairies.... It*
> *is a city very much unto itself."*[18]

In 1939, two British women who emigrated there in search of unlimited new possibilities for growth founded the Royal Winnipeg Ballet. Winnipeg was a popular destination for many European families who brought with them an appreciation for the arts. This played a crucial part in the remarkable success of the ballet in this city. Through the legacy of Russia's ballet expertise, some of Winnipeg's new citizens were able to extend their heritage and culture to their new home. When at home, the ballet company performs at the Centennial Concert Hall.

There have been a few critical analysis of Cleveland's recent iconoclastic symbol of the Rock and Roll music genre with its Hall of Fame. Cleveland was founded by industry, resulting from its presence on the south shore of

Figure 7 - Le Palais des festivals in Cannes is a permanent legacy of that city's annual cultural event, but it is a large stand-alone building with little relationship to the street.

Figure 8 – The Rock and Roll Hall of Fame provide an imposing symbol to the city with outdoor space for outdoor concerts and gathering.

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18   Wyman, Max. The Royal Winnipeg Ballet - The First Forty Years. Doubleday Canada Limited, Toronto, 1978. p.5

Lake Erie, but it seems to be becoming recognized as well by the popular culture of rock music. Cleveland has not always been recognized as a centre of world-renowned culture, over the years it has become home to a variety of arts institutions, including a symphony orchestra.

As mentioned earlier, the theme of this thesis is to articulate a need for identifying and preserving local and regional culture in the face of globalisation. It seeks to provide support for the arts, freeing architectural design and the staging of events from economic constraints, it is also attempting to provide an architectural idiom that can pay homage to cultural values, in this case through music.

In Canada, the arts communities cry out for support continuously. How does one facilitate the exposure of local culture to its citizens or its visitors? Cities should be able to consider these festival activities as forming a permanent character of their fabric. Venues for festivals should not be expensive, stand-alone buildings, nor should they be temporary tent-like structures, erected on empty fields or parks, only to be dismantled at the end of the celebrations. What most cities often lack is an infrastructure, a network of existing places/spaces where seasonal/temporary events can take place, thus exposing more of itself to its citizens.

Figure 9 – a view of Lebreton Flats depicting temporary caravan-like tents for a festival. This leaves no legacy in the urban fabric.

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Patterns forming a city

Cities have evolved to their current forms, based on traditions of use. Such examples are bridge cities, with settlements on both sides of a body of water. Ottawa, for instance has had a tradition of bilingual settlement. Apart from its Quebec neighbour to the north, across the Ottawa River, it also developed a certain linguistic pattern with some of its francophone enclaves in neighbourhoods such as Vanier. This characteristic of Ottawa has created a linear city in an east/west orientation with limited patterns of link towards the north, due mostly to the different provincial jurisdiction. Not every city could or has been planned to the degree that is evident in places like Paris, Amsterdam, Washington or Helsinki, they are mostly formed by a combination of habits/traditions and some spot planning over the years. By identifying known patterns, one can establish a more efficient use of the city, thus clarify its legibility by improving, for example the accessibility of its cultural institutions. A case in point is the city of New York, which has developed a culture of theatre in the current Times Square neighbourhood.

The Square is the outcome of a street intersection resulting from the superposition of the Manhattan grid over the meandering Broadway Avenue (Route 9 at 7th Avenue) that leads to the state capital of Albany in upstate New York. In fact the square is not a square at all, but a bowtie shape. This world famous intersection emerged as the heart of the Vaudevillian theatre district, which today has become the theatre culture simply known as Broadway.

Times Square has maintained a distinct and identifiable image as North America's most famous intersection through the years, yet it still became the victim of urban decay. In the 1980s, Time Square became associated not only with theatrical presentations, but also with cheap forms of entertainment, mainstream movies and a proliferation of sex-related clubs and retail outlets. This evolution of entertainment culture attracted racial tension and undesirable loitering. The neighbourhood was perceived to be undergoing in a state of urban decline where the mixing of the classes created a level of energy and excitement for the area. In the 1990s, a plan was drafted to redevelop and "improve" this district and change its image from a seedy neighbourhood to a world-renowned theatre district/destination. The redevelopment was marketed with images of high culture, resulting in Disney taking over large sections of 42nd Street and Broadway to put its brand on the area.

Figure 10 – the Disneyfication of Times Square, although the famous intersection has been "cleaned-up".

The area was the subject of revitalization by creating spectacular places of consumption and entertainment. The mayor of the time favoured a redevelopment supported by a conservative social agenda of middle-class

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white ethnic voters, while disregarding the real social issues and culture of the predominantly economically deprived African-American and Latino residents. Therefore, what was provided was high capital cost development which only higher income New Yorkers could afford and benefit.

In describing the evolution of urban life in the new world, Rybczynski[19] points out that the downtown part of cities often suffered due to changes in technology. These changes occurred with the elimination of streetcars, the popularization of the bus and the automobile, the refrigerator and other modern conveniences. It is this and other factors, which have affected the patterning, and the way people use cities. The downtown area is the place most often associated with the cultural life of a city. There remain some cities on this continent such as New York City, which do not suffer from this phenomenon, however New York has not been without its social problems. Most community theatres, recital halls and performing arts workshop tend to be located in the general vicinity of the city core. But often, some of these facilities are located where land and real estate value is cheap, thus not always easily included on a network of buildings with similar usage. As a result, urban centres of cities can often suffer because they lack what Jane Jacob describes as "*compact mutual support*"[20]. These qualities allow (fragile) activities such as the arts to prosper. They benefit partly from the borrowing of other parallel activities that will permit humans to move further into other actions.

An interview with the manager of the National Arts Centre Orchestra, for example, revealed the important elements required in generating a program for a new concert hall. This was identified as the need for other functions, beyond the mere presentation of music, which is crucial in creating a successful music place. If a new concert hall was to be built in Ottawa, it would require daytime activities and amenities such as restaurants, retail functions and anything to animate a space, a place that is often associated with night time use. It is important to understand that sensitive cultural activities such as live performing local arts rely heavily on the borrowed functions of other actions to animate and bring attention to its existence.

Ottawa is a city with fewer racial, violent and social issues than those of a city like New York, but it still is important to avoid the "clean sweep" historical mass-redevelopment in favour of improving the existing fabric of a city and identify what is lacking socially. Gentrified theme parks of the

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[19]   Rybczynski, Witold City Life: Urban Expectations in a New World. Harper Collins, Toronto: 1995. 201

[20]   Jacobs, Jane *The Death and Life of Great American Cities*. 1961; reprint New York: Random House 1992. 338

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post-industrial city, such as Times Square is a form of control over urban spaces, by imposing public art and other symbols representing the city's perceived and preferred culture and ethnicity.

In the 1960s, *"In an effort to inject life back into the area and promote its many theatres, a small booth was erected at the north end of Times Square."*[21] This small ticket booth was a small attempt at legitimising the nature of theatres, creating a focus for the primary existence of the square and a link to formulate a network of theatre and other cultural facilities in the neighbourhood. Even though this is a single project, in a specific neighbourhood and not of an entire city, it begins to demonstrate the modest and responsible approach at developing a dialogue between different areas of a city in order to improve and provide convenience for the citizens so that they may benefit, access and utilize live art form to express its cultural self.

The local use of a city
Human beings are quite adaptable creatures. They can easily become accustomed to, or tolerate, situations that should not always be acceptable conditions of living. As modern cities have become the product of the automobile, thus increased freedom to many, the local use of cities has changed with that independence of transportation. It is a known factor that the automobile helped (and continues in most cities) to encourage people to own and have "affordable" houses in remote (to downtown) areas from the urban core. As a result the uses of downtown becomes a competition with newer, more "convenient" facilities in the suburbs of our cities. What have been creeping up as a development in recent years are the suburban theatres for movies and the arenas for sports and concert presentations. In Ottawa, most downtown movie theatres have closed. This has marginalized the independent producers of local talent and productions, whether music or theatre.

Most festivals are predominantly located in the downtown core of cities, including the city of Ottawa, yet these calendar and seasonal activities tend to be located on temporary sites, unused vacant lands or disrupting existing green spaces and parks. The balance of the year often leaves empty voids for the activity of local musical (as well as other) cultures. Many local bars and establishments will still provide settings for these throughout the year, but their existence remains as mainly drinking establishments. According to the director of the National Arts Centre 4th Stage (a newly opened local arts venue), legitimate artists prefer

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[21]   Carleton University School of Architecture. Times Square Studio Project. Web site
www.arch.carleton.ca/gianni/Introduction/introduction.html

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performing in special use spaces with fixed or soft seating than make-shift, temporary drinking establishments.

As a result, the globalization of our culture is helped along with the propagation of mainstream, commercial entertainment presentation along with the evolution of cities, at the expense of independent local culture.

There are, however certain examples of localities that have been helped and transformed into new cultural uses, resulting from changes in uses and zoning. In the city of Buenos Aires, a former electrical plant has been adapted and re-used to house the new music centre. The Ciudad de la Mūsica[22] is the conversion of a former electricity plant, located in a problematic and economically deprived neighbourhood into a place of cultural entertainment. Not only does this type of project utilize abandoned structures to be put to new uses, it also seeks to protect the heritage value of our history in our cities. This project looks at improving and changing the patterning of specific neighbourhoods and its use on a socialistic approach. This venture has dealt with adaptive re-use of decommissioned buildings, structures and changes of occupancy, but it is not a complete re-evaluation of a city's use in identifying the specific patterns of musical culture to establish a better appreciation, convenience and dialogue of use on a grander scale.

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[22]   Caniza, Fernando. La Nacion "La futura Ciudad de la Musica: January, 2002.

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2.2 History of Place

Individuality is the most cherished aspect of human self-expression; without it we lose our sense of identification. Cities started as "*man-made objects*", they were moulded and shaped by geography, which in turn, affected the evolution of a specific civilization. For these are essentially the existing way of life from other locations, brought to a new locality, which has adapted to the specific conditions of that region. Therefore, cities in their early life, tended to be more individual than they are today. According to Rossi, "*No city ever lacked a sense of its own individuality.*"[23]

Thus, only in viewing the entire city as a total accomplishment, or a "*work of art*"[24], can the functionality of the city and its parts, in this case the cultural parts of the city's program can be better achieved.

The place of a city

In most cities of today, the development of the parts often is looked at as individual components only, and never as forming part of a whole with the city. Developers who propose to build chains of theatres or the municipally funded sports arenas for the millionaire athletes always overlook or disregard the entire function, language and history of a city in their implementation. A case in point is the Corel Centre, an NHL arena and entertainment complex, located in the Ottawa suburb of Kanata. This Coliseum-like spectacle is full of Roman Empire characteristics. It could have easily been located in Las Vegas. Its placing within the entire urban context of Ottawa is on a former agricultural field, 25 kilometres away from the central core and serviced by the main freeway, which at game time, causes severe traffic backups during the daily afternoon commute.

Figure 11 – the Corel Centre, home to Ottawa's NHL hockey team sits on a vast and mundane section of land, away from the potentially livelier downtown core.

The use of corporate prototypical forms, such as fast food outlets and movie theatres inserted into and onto the existing city fabric is both insensitive to the urban population and poor urban planning for city growth. There are no impact studies undertaken to determine the long-term affect of such developments. The only studies possibly used are the economic data utilised to determine the best location for the addition of any specific corporate franchise for the marketability of its culture.

As a result, the city loses its ability to form a place, a home, an individual presence in the whole global neighbourhood. An example of this phenomenon is the accretion of *house* as a product, no longer a home. This product has now been marketed to the masses that can afford the

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23   Rossi, Aldo. The Architecture of the City. The MIT Press, Cambridge, MA: 1982. 97.

24   Rossi, Aldo. The Architecture of the City. The MIT Press, Cambridge, MA: 1982. 97

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bottom line. A home takes into consideration all of its surroundings, its environment, essentially its location as an address. The development of mass housing is now a product that can be marketed and sold like a bag of potato chips. What has happened is that one city adopts the same features as any other city, which results in the sameness, empty avenues, designed for the car but offer little to the pedestrian living in the city.

Although there has been much discussion over the years on this issue, the city of Ottawa has been advocating urban intensification within the surrounding greenbelt of the city. The reality is that the local governments have poorly enforced the growth policies of the municipality and as a result, the urban sprawl has continued to expand at exponential rate.

Historical context and evolution
Most cities are the result of evolution from settlements to city-state. Because Ottawa has only been re-examined under a planned environment since the mid 20th Century, any one kind of building use has been scattered in a random pattern around town. But as Rossi describes, cities are a collection of urban artefacts, whether the typology is churches or houses or commercial spaces. Just like all the churches in the world, which form a network of collective artefacts, a similar correlation could be assembled for all the existing local venues of a city. A city that simply happened, with little or only recent planning could be connected to form one collective artefact, which could formulate a successful network of presentable local places to experience music (or theatre or other forms of entertainment).

Therefore, why is it that the capital of Canada seems to have difficulty providing the necessary institutions for nurturing and supporting its rich heritage and culture? Even though cities such as Winnipeg and Cleveland are not known as arts centres like New York, Montreal or Chicago, they have been able to provide substantial support for the arts in their community.

A festival that can be a symbol of its national identity(ies) and be a venue for music. A new festival could be created to provide the market demand for the new facility much like other festivals have become in other cities. As an example, Canada has a strong history with choral music, a type of event that has proven popular in other locales. Even the composer of the Canadian Anthem, as well as having written four operas, has also written five choral works complete with orchestral accompaniment, before writing the National Anthem.

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According to Robert Fulford, during Canada's musical infancy (ca. 1903), Québec and Toronto each had larger amateur choirs reigning over established orchestras. In the early 1900s, Toronto's Mendelssohn Choir, which could not perform Beethoven's 9th Symphony with any other orchestra than the Philadelphia Symphony Orchestra demonstrated the relevant importance of choir music in Canada. As a result, Canadian music, which was barely established at that time, was able to produce exceptional church organists, choirmasters, teachers and a few instrumentalists.

> *"Canadian music in his time was in the earliest stages of development; it is still in that process, though the process is now much advanced."*[25]

Canada also has a history with music and festivals. During Expo '67, a World Festival of the Performing Arts took place. It was the largest such festival of its time.

By focussing on the arts, Montréal, Cannes, Toronto and Cleveland have helped promote a high order of artistic expression within a culture.

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[25]   Fulford, Robert. An Introduction to the Arts in Canada. Copp Clark Publishing, Toronto, 1977, p. 45

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CHAPTER THREE

Introduction

This section of the thesis will examine and address the importance of the urban place in its function as a framework that enables the entire city to act as a venue for the local art/music scene. The concept is based on the belief that single flagship buildings, whether they are theatres, opera or concert halls and auditoriums, do not by themselves, fully actualize the task of delivering a program, thus helping to animate or enliven the city-place and its inhabitants. As a result, a single building program does not entirely help project local traditions back to its citizens.

Distinct, existing buildings perform more or less the same function as would a neighbourhood movie theatre, a shopping mall or a sports arena, that is, to provide a single activity within the city, irrespective of the city as a unique working organism, created by humans. Therefore, the city ceases to have a distinctive identity and effective neighbourhoods that can interact with individual, stand-alone buildings. Instead, these buildings work to meet the agenda of one developer, who does not necessarily have the good of the community in mind. Charles Jencks, in discussing postmodern phenomenon, clearly defines the objectives of do-gooder socialist groups and capitalistic developers; "*First, in the economic sphere, it's either produced for a public welfare agency which lacks the money necessary to carry out the socialistic intentions of the architects, or it is funded by a capitalist agency whose monopoly creates gigantic investments and correspondingly gigantic buildings*"[26].

This chapter will identify and deal with events as an everyday occurrence, thus establishing a program that will result in an architecture that is self-effacing and responsive to the life of the city as a working form.

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[26]   Jencks, Charles A. *The Language of Post-Modern Architecture*. Academy Editions, London: 1987. 10.

3.1 Concert Halls and Other Venues

My research on the efficiency of concert halls and other music performance institutions revealed that many are state-owned. This indicates government support for some form of live art. But due to the social implication of using public money to funding special arts buildings, many of these facilities are designed for multi-purpose functions.

Based on requirements to meet the needs of various groups, state-owned auditoriums were designed to provide the average acoustical quality necessary to present various live performances, such as music, theatre, opera and speech. As a result, the exact needs of each various needs have never been well met.[27] Regardless of acoustical imperfections, these have not been successful in bringing the arts closer to the street, to the general population. *Roy Thomson Hall* in Toronto, for example, had been highly criticized for its poor sound quality, which resulted in the loss of many Toronto Symphony Orchestra patrons. It has since undergone a $20-million renovation, and has recently re-opened. It will only be through time that a determination will take place on the success of this revived facility to stimulate musical interest in Canada's largest city.

In the early 1960's, Canada invested heavily in facilities that would enhance and allow the presentation of live arts. Whether built with government money or private fundraising, many of these facilities have come to realisation. Numerous multi-purpose auditoriums were constructed. Some were standard government prototypes, such as the Jubilee Concert Halls[28] of Calgary and Edmonton, twin buildings, built to exact specifications, located in cities, 200 km apart. In 1967, Ottawa commissioned and built the largest multi-arts facility of its time in North America, the National Arts Centre (NAC). Its inception was meant to culminate with the Centennial festivities of the country.

There are two aspects, which fail to address the issue of small or large "L" local culture with capital projects such as the NAC. They are the issues of the performance type, as well as the actual function of the facility, within the physical fabric of the local community.

The Government of Canada mandated the NAC to showcase Canadian live performances and artwork, by Canadians to Canadians. It managed to allow some unknown artists to display their talent on the Canadian scene, but it did not take long for this government-subsidised institution to start displaying signs of financial hemorrhaging. Since the 1980s, the

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[27] Barron, Michael. Auditorium Acoustics and Architectural Design. E&FN Spon, New York: 1993.

[28] Berank, Leo L. *Music, Acoustics and Architecture*. John Wiley and Sons, New York: 1962.

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Federal government has reduced its financial support to the NAC. As a result, this type of facility has to look elsewhere to find the funds for the perpetually broke arts industry. Today, the NAC does not primarily showcase national, unknown Canadian artists; it has had to rely on the safer financial draws such as the large, big budget Broadway-type productions, like those premiering in New York, London and Toronto. As we grow into a more global society, new arts promoters have evolved in the demand (or perceived demand) to market these productions around the world, as represented by local agencies. These are by no means small, inexpensive displays of local culture, but more the manifestation of global society's larger appetite for what is happening elsewhere in the world. As a result, the cost of attending some of these productions is of a relatively high price.

It is not the intention of this thesis to embark on a critical analysis of any design approach for large (or small) publicly funded cultural buildings, even if it is often perceived that "*The National Arts Centre (1969) ignores its neighbors with its modern concretism, its artistic pretensions, and its interior monologue*".[29]. This is just a sample of public sentiment sometimes expressed for such building type.

Figure 12 – the massing of the NAC along the streets presents an unfriendly and out-of-touch relationship with the city.

It is, therefore important to re-examine the functions being discussed with respect to its motif. The NAC represents an interesting architectural design challenge, displaying Brutalism and organic vocabulary of its time, based on an hexagon plan in full splendour, showcasing it clearly in a time of highly disciplined modern design. It has been under a lot of 'uninformed' criticism for not having a front door to a street, instead presenting a massive monolith, pushed out to the edge of a ceremonial boulevard. The complex's main entrance faces the Rideau Canal, which can stimulate interesting summer and winter dynamics, the canal is not a mode of transportation like it would be in the city of Venice. The NAC has been well conceptualized in massing, trying to avoid too much of its large blank walls (nature of building) to be overly prominent to the street and its citizens, it remains an ever presence, looming over passing pedestrian. It was originally designed with some retail space on Elgin Street, but over the years, the businesses inside failed.

The retail space now houses a community theatre, which is recognized as a modest, but successful attempt to display cabaret-style intimate theatre, making it affordable to buy tickets. Unfortunately, the retail display

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29   Anonymous. From a website criticizing Confederation Square.

windows are covered, thus screening the "*only (barely) open face of the NAC to the city's centre.*" [30]

The lack of a front door to the street has created a pedestrian impediment to the function and its place within the civic realm of the city, making it sometimes difficult to find the box office. The building is more of a landscaping feat than problem-solving an urban condition. As such, it may fulfil its programmatic intent by providing a venue for the arts in the city, but has not succeeded in physically integrating itself to the macro scale of the city.

This building is one of many examples of sophisticated designs, resolved in a complex vocabulary. *Roy Thomson Hall* was conceived as a state-of-the-arts facility, but it is symbolic of highly expressive stand-alone and expensive capital project, acting as a jewel in a sea of a formerly industrial site. As such, this large, sculptural building appears to have little relationship with its neighbourhood.

Figure 13 – Roy Thomson Hall is very sculpture in its space-like imagery, but offers little to relate to the street, thus to local arts culture.

Many other live arts buildings suffer the same civic scale problem for the sake of improving its technical limitations of sound and vision to its spectators. These buildings usually present large blank walls to the street, and offer little interaction at the street level, thus unable to draw crowds similarly to the way display windows can attract pedestrian traffic customers to retails buildings.

3.2 Flagship Buildings

Stand-alone buildings sometimes require self-expression in order to deal with the monumental and blankness of their mass due to their internal programs. This usually ends up with the architectural expression interpreted as an opportunity of egoism and self-centeredness by the individual engaged in providing a design. As an example, the Guggenheim Museum in Bilbao "*was conceived by a man who is possessed with publicity, a consummate player in masterpiece theatre: Thomas Krens, director of the Guggenheim Museum in New York*"[31]. Even if this has provided popular interest and recognition to cities such as Bilbao, it is a city, which was never historically recognized with having international cultural identification, but instead known more as an industrial and regional travel hub. Bilbao is a manufacturing city built up with decommissioned steel factories and a 25 percent unemployment
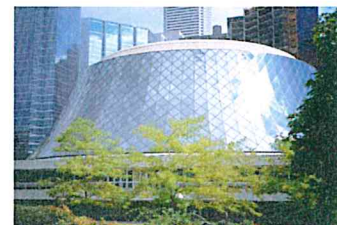

Figure 14 – Guggenheim Bilbao is a highly interpretive and sculptural centrepiece, which has succeeded in bringing people to see works of arts inside a work of art. How does it respond to local culture?

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[30]   Jennings, Sarah, " NAC's Fourth Stage is a smash hit", *The Ottawa Citizen*, 28 October 2002, D4.

[31]   Zulaika, Joseba. "The Seduction of Bilbao" *Architecture,* December 1997: 61.

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rate. Some of the cultural and architectural observers have been somewhat critical of the inclusion of the Guggenheim Museum in Bilbao from the perspective of ethnic intrusion onto a "native" group by American imposition as well as from the point of architectural integration onto the place.

When viewed through the perspective of a global (foreign) invasion, dealing with the opening of a branch office for the visual arts industry has been seen as an imposition onto a foreign culture. This building has also been criticized for its self-expression, which overpowers the local vocabulary of a certain vernacular urban language.

We have become a "culture" of flamboyancy and masterpiece syndrome with the need to have elaborate building designs imposed on our cities. This is not to say that architecture and architects need to settle for only modest structures, most programs would not accommodate this. The issue at hand revolves around the notion of cultural activities such as live music performances and festivals, which can occur at any point within a city fabric. The experience of music, though the vehicle of festivals means that the event must be present throughout the urban area. It is also important to allow the legacy of a festival, whether it is re-occurring or not, to maintain a presence in the city for future events.

On hockey night in Ottawa, the main freeway, which crosses the region, becomes a traffic nightmare, congested with cars (and only mostly cars) during the afternoon commuter time. This is a result of the spectators making their long way to the game, located in a western suburban wasteland of the city. The NHL is a league that requires a large program to make any of its games profitable, specifically for crowds of more than 15,000 in the Ottawa market, as a result it's buildings also reflects the massiveness of such a program.

In Montreal, the Bell Centre (formerly the Molson centre) has had better success in integrating its hockey program within the city fabric. The facility is a massive edifice, but is built next to and separated from the city's main train station by an animated urban room, the Cour Windsor. The building, built over existing railway tracks, also incorporates a commuter train and metro stations in its program, allowing the facility to be accessed by a large number of pedestrians, due mainly to its proximity with the downtown core. The arena is accessible by various forms of public transportation; therefore not relying solely on the automobile for access.

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This facility also houses cultural venues, even though, at the time of these writings, its website was promoting international stars as its headliner. There is a high probability that this high capital investments ($150 million in 1996)[32], requires big name attractions, with high price tickets to justify a reasonable investment return.

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[32]   Bressani, Martin. "Urban Innovation: Heart Transplant" Canadian *Architect, September* 1996: 25.

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CHAPTER FOUR

Introduction
What the thesis has essentially outlined is an ideology that would better merge architecture and urban planning. The thinking is that any proposed individual new building and its uses should be closely re-examined in terms of location, programming and neighbourhood relationship, based on its impact on the city. This idea creates a rupture between traditional ways of thinking the concept of buildings and the way people use a building's program. In this case, the building typology is venues for the presentation and listening of music. This philosophy thus questions the current manifestation of contemporary cities and their expected use by the people. The following is a series of points that highlight this ideology and could be manifested into a new building form, program and typology.

4.1 Festivals and Events
One method of rethinking the city is by the participation of its citizens in ways of utilizing and animating city spaces. The project proposes an urbanism that seeks a new concept in establishing spaces through the experience of music and other cultural interests in light of globalism. What this means is that large, big productions, which can occur anywhere large stadiums exist, cannot readily address the local urban needs of a street. What these existing facilities require is the complementing factor of smaller scale performances venues, which often headline local and indigenous cultures, thus require smaller places to perform. This idea reconsiders the value of large, expensive stand-alone buildings, such as concert and other music halls, arenas and multi-purpose stadiums and auditoriums that seat over 1000 people and compliments them with 200 to 300 seat theatres and halls. By establishing a variety of permanent venues throughout a city, these places can become permanent homes for the various festival activities within individual festival programs. These venues, whether existing local, ad-hoc assemblage including small venues and "temporarily" set-up locations could then be linked in a figurative metaphorical way.

4.2 Fragmented Buildings
The evolution of concert halls has taken on a variety of forms beyond the original royal court, more than 250 years ago. As societies become more informed, thus with less social separation between the classes, the notion of elitist activities such as listening to live music becomes less relevant. Many building facilities were conceived to encapsulate a variety of artistic disciplines at differing capacity. Even if these address the programmatic need for an identified program, it remains important that these differing elements of the performing arts take place in various locations throughout the city, rather than placing a complex, inward-looking program of

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activities on one site. As demonstrated, this is often the result of large, unfriendly and massive structures, presenting large blank walls to the street and requiring large and expansive vehicular parking facility to accommodate. The cities of today are becoming the global villages of tomorrow, thus there is a great deal of importance and emphasis on integrating buildings of assembly with urban planning.

Just as there were many churches dispersed across a larger community to service the spiritual needs of the various neighbourhoods, there should be a series of accommodating arts venues. There are many churches used for performing chamber music, but according to the Ottawa Chamber Music Society's artistic director, such venues are perceived to be amateur by the public. This perception makes it difficult for popularising, thus selling tickets. While making uses of existing buildings for short running programs is a responsible idea, a home base should also be established to provide to smaller organizations that do not require full-time use and still provide legitimacy and professional perception to the public.

The program for action involves a prototypical insertion of small neighbourhood auditoriums of single purpose buildings that will address the need for smaller, intimate community events. This should be done to a capacity of 800 people or less, but specifically for groups of 150 to 200 seats.

These buildings should be conceived in a discontinuous way, but with identifiable structures or elements much in the same typology as a city metro or Tschumi's "Folies"; thus the idea of the fragmented building. The thought presupposes the application of a building program, over larger areas, thus encapsulating and complementing existing buildings, such as churches, theatres and small auditoriums. Local eateries, parks and street vendors would compliment these functions as well. Very often, larger building programs include ancillary functions such as retail or restaurant spaces, which frequently fail. The NAC, for example incorporated a retail space on the main Elgin Street façade, but with time, resulted in a failed business and a vacant space.

4.3 Superposition
The fragmented building manifestation could then be superposed in various parts of the city, specifically where there is a need to express the aspects of a building program with the development of such a city.

A superposition of traditional and future patterns of city use, combining various functions to create new pods of activity, much in a similar

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examination as Peter Eisenman's theory of the Palimpsest overlay for an apartment complex at Checkpoint Charlie in Berlin[33]. In this example, the project involved urban archaeological discoveries of previous Berlin versions, based on its past political and social history.

It is important to draw from individual characteristics of locales, through the form of geography, cultural and ethnic backgrounds, as well as built forms and symbols to provide a clue to the functioning arts scene in a city. By surfacing the collective memory of a past, it provide a link to the present and a continuation towards the future.

4.4 Urban Rooms

There should be permanent outdoor places or spaces, which can accommodate social activities such as summer concerts or winter sculpture competitions. These should allow for display facilities for performers and ice works, as well as seating capacities, which will provide a permanent form to existing parks and prevents grass fields from becoming mud baths at the close of specific events. With the growth of the world's population and the shift of this population from rural to urban environments, it becomes imperative that the individual traditions of various locales and groups be maintained. Cities need to provide living rooms to their increasing family of citizens.

Figure 15 – Cathedral steps in Barcelona depicts a richness when utilizing open areas as urban living room to add life and interest to the city.

4.5 Gate House to Culture

Much like TKTS in Times Square, a central point of information is required. This will provide access to local culture and provide a display area of up-coming events and other related cultural activities. Cities often suffer from poor information being supplied to both newcomers and local residents alike in the form of a tourist information office. By providing a central venue of information, it will allow an interaction between citizen and matrix of culture. This will in a central nervous system to an infrastructure of cultural events and activities, providing accessibility to presentations, which are mostly identified on local television or other community format. The program will also provide the services of ticket purchase and an opportunity for anyone wanting to participate in festival volunteering, or community theatre organization. This gate house facility should be relatively central to the city core and provide a clear and identifiable central point to the cultural life of a city.
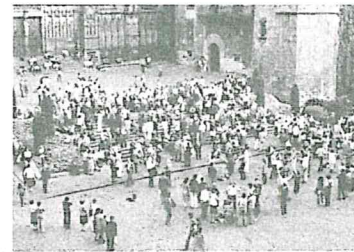
Figure 16 – Plan of Times Square depicting a centrally-located ticket office on Father Duffy Place (a concrete traffic median.

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[33]   Glusberg, Jorge. Ed. Deconstruction: A Student Guide. Academy Editions, London: 1991. 75

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CONCLUSION

Technology in the global age will allow anyone to move anywhere, anytime. How then to ensure that individual cities maintain or develop a sense of place? It becomes increasingly important to prevent cities such as Cleveland from loosing their identity, from resembling too much other such cities as Winnipeg. In the world, there exist cities, which have established individuality with historic districts like the French Quarter of New Orleans, San Francisco's Chinatown, Back Bay in Boston and Vieux Montréal. But in an age of communication and frequent business travelling, most visitors often only get a glimpse of their host city, though this is often through the familiar recognizable symbols of most contemporary city (suburbia) characteristics. Many convention and meeting spaces have been developed near airport in an effort to make it convenient to travelling executives.

This theory should then form the basis of the global vision of larger cities, where aspirations for greater cultural integration becomes part of the contemporary metropolis. It is through the identification of a city's needs and characteristics that a well-defined plan can be provided. By examining a typical city plan and identifying the patterns of use, will provide clues to what is needed without simply imposing a commercial demand on a regional market.

City streets are what mostly define a city, therefore animating these will allow any neighbourhood to thrive instead of simply being left in isolation with buildings or spaces, which do not respond well to the immediate streetscape below.

In the last fifty years, society has become accustomed to dealing with the unfriendliness of cities and their blank urban walls. As the city becomes more populous, it will require some sense of control, resulting in the participation of all citizens to make such cities animated and socially responsive homes for the enjoyment of local, national as well as international culture and music life.

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