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Architecture as palimpsest : a strategy of intermediacy

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Architecture as Palimpsest

a strategy of intermediacy

by

Ke Leng Tran

B.Arch Sci., Ryerson University 2008

A Design Thesis|Project

presented to Ryerson University

in partial fulfilment of the

requirements for the degree of

Master of Architecture

Toronto, Ontario, Canada, 2011

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Ke Leng Tran

Architecture as Palimpsest: A strategy of
Intermediacy
Ke Leng Tran
Master of Architecture 2011
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Abstract

In much of historic preservation work, artefacts are primarily seen as documents of their time and bearing little relevance to how we design buildings and cities today. Consequently, architectural interventions separate the old and new work, unintentionally distancing historic buildings from their evolving context. There are layers of inspiration embedded within an existing site that can enrich architectural creations. The history of architecture is the story of built forms that have been altered and re-created to make space for the continuation of life. This thesis seeks an architectural strategy that not only complements but also challenges and reveals the history and material character of the original intent, in order to create greater meaning for the historic building. As a hypothesis, the thesis project presents a schema for the conversion of a century old public school in the City of Toronto into a contemporary art museum that demonstrates this strategy, arguing that engaging with the existing work can lead to new insights and meanings.

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Dedication

For mom and dad.

Contents

Abstract	vi
List of Figures	xiv
Introduction	1
Background Information	
In Search of Architecture as Palimpsest	7
The Metaphor	
Framing the Built Fabric	
Degree of Integration	
Preservation Philosophies and Methodologies	
A Strategy of Intermediacy	25
Case Study of Contemporary Palimpsests	
Design Project	37
Two Narratives	
Design Research	
Conclusion	96
References	97

List of Figures

Fig. 1.1 Degree of Integration

Diagram by K. Tran (2010)

Fig. 1.2 Decorated Shed

Brown, D.S., Izenour, S. & Venturi, R. (1977).

Fig. 1.3 North Toronto Collegiate Institute

<http://ntci.on.ca/d/rebuild-1>

Photography by K. Tran (2010)

Fig. 1.4 How to Use the Standards and Guides

<http://www.pc.gc.ca/docs/pc/guide/nl/dclpc-sgchpc.aspx>

Fig. 1.5 Castelveccchio Courtyard

http://upload.wikie3wmedia.org/wikipedia/de/3/37/Scarpa_Castelveccchio.jpg

Fig. 1.6 1920s Gothic Facade

<http://travel.webshots.com/photo/2983649760050363536qyYrgX>

Fig. 1.7 Peeling Roof

<http://arch629lynch.wordpress.com/>

Fig. 1.8 Materials

http://www.veronissima.com/sito_inglese/html/tour-museums-castelveccchio-scarpa.html

Fig. 1.9 Gallery

http://www.veronissima.com/sito_inglese/html/tour-museums-castelveccchio-scarpa.html

Fig. 2.1 Layering

<http://www.flickr.com/photos/evandagan/3731910950/>

Fig. 2.2 Neues Museum Before

http://www.arcspace.com/architects/david_chipperfield/neues-museum/neues-museum.html

Fig. 2.3 Neues Museum After

<http://www.designboom.com/weblog/cat/9/view/6657/david-chipperfield-architects-neues-museum-berlin.html>

Fig. 2.4 Terracotta Pot Domes

<http://www.bdonline.co.uk/buildings/david-chipperfield-architects-neues>

Fig. 2.5 Egyptian Court

<http://www.bdonline.co.uk/buildings/david-chipperfield-architects-neues>

Fig. 2.6 New Stair

<http://www.designboom.com/weblog/cat/9/view/6657/david-chipperfield-architects-neues-museum-berlin.html>

Fig. 2.7 East Facade of Neues Museum

<http://gogermany.about.com/od/picturesofgermany/ig/Museum-Island-Berlin-Photos/Neues-Museum-Berlin-.htm>

Fig. 2.8 New Entrance Building (2013)

http://www.arcspace.com/architects/david_chipperfield/james-simon-gallery/james-simon-gallery.html

Fig. 2.9 New Staircase

http://www.arcspace.com/architects/david_chipperfield/james-simon-gallery/james-simon-gallery.html

Fig. 3.1 Kolumba Exterior

<http://www.archdaily.com/72192/kolumba-museum-peter-zumthor/>

Fig. 3.2 Sections with Gothic Church Inside

<http://spacedid.files.wordpress.com/2010/03/peter-zumthor-kolumba-plan.jpg>

Fig. 3.3 Material Transition

http://www.architectureweek.com/2009/0218/design_4-3.html

Fig. 3.4 Materials

http://www.architectureweek.com/2009/0218/design_4-3.html

Fig. 3.5 Elevated Walkway

<http://www.archdaily.com/72192/kolumba-museum-peter-zumthor/>

Fig. 3.6 Context

http://www.arcspace.com/architects/herzog_meuron/caixa/caixa.html

Fig. 3.7 Industrial Building

http://www.arcspace.com/architects/herzog_meuron/caixa/caixa.html

Fig. 3.8 Caixa Forum

<http://www.greenpublicart.com/pages/featured/urban-landscaping-green-walls/>

Fig. 3.9 Section

http://www.arcspace.com/architects/herzog_meuron/caixa/caixa.html

Fig. 4.1 Program Distribution

http://www.arcspace.com/architects/herzog_meuron/caixa/caixa.html

Fig. 4.2 Tate Modern

<http://www.tate.org.uk/modern/building/>

Fig. 4.3 Turbine Hall Entrance

<http://www.tate.org.uk/modern/building/>

Fig. 4.4 Glass Pyramid (2006)

<http://www.dezeen.com/2009/04/07/tate-modern-extension-by-herzog-de-meuron/>

Fig. 4.5 Brick Pyramid (2008)

<http://www.dezeen.com/2009/04/07/tate-modern-extension-by-herzog-de-meuron/>

Fig. 4.6 Ward 9 and Facilities

http://www.tdsb.on.ca/about_us/street_guide/maps/ward%20%20facilities.pdf

Fig. 4.7 Nelson Mandela Park (1953)

<http://urbantoronto.ca/forum/showthread.php/488-Regent-Park-Phase-1-incl.-One-Park-West-%28Daniels-various%29>

Fig. 4.8 Shaw Street (1915)

http://torontoist.com/2010/03/shaw_street_school.php

Fig. 4.9 Wilkinson Junior (1915)

Photography by K. Tran (2010)

Fig. 5.1 Kent Senior (1908)

Photography by K. Tran (2010)

Fig. 5.2 Shaw School

http://torontoist.com/2010/03/shaw_street_school.php

Fig. 5.3 Classroom

http://torontoist.com/2010/03/shaw_street_school.php

Fig. 5.4 Classroom

http://torontoist.com/2010/03/shaw_street_school.php

Fig. 5.5 Condo Towers

Photography by K. Tran (2010)

Fig. 5.6 Heritage Courtyard

Photography by K. Tran (2010)

Fig. 5.7 MOCCA

Photography by K. Tran (2011)

Fig. 5.8 Exhibition

Photography by K. Tran (2011)

Fig. 5.9 Street Views

Google Earth (2010)

Fig. 6.1 Design site

Photography by K. Tran (2011)

Fig. 6.2 Site Photos

Photography by K. Tran (2011)

Fig. 6.3 Classroom

Photography by K. Tran (2011)

Fig. 6.4 North Facade

Photography by K. Tran (2011)

Fig. 6.5 Classroom

Photography by K. Tran (2011)

Fig. 6.6 East Facade

Photography by K. Tran (2010)

Fig. 6.7 MOCCA's Functional Diagram

Redrawn from photograph of original copy (2010)

Fig. 6.8 Perforated Copper

<http://moreaedesign.wordpress.com/>

Fig. 6.9 Metal Mesh

<http://www.archdaily.com/70822/new-art-museum-sanaa/>

Fig. 7.1 Collage Parti

*Original construction drawings
provided by Toronto District School
Board*

Fig. 7.2 Removal of Base

*Redrawn from Fernandez-Galiano,
L. (2007). P. 277*

Fig. 7.3 Caixa Forum

*Fernandez-Galiano, L. (2007). P.
276*

Fig. 7.4 New Stair

*[http://www.designboom.com/weblog/
cat/9/view/6657/david-chipperfield-](http://www.designboom.com/weblog/cat/9/view/6657/david-chipperfield-)*

[architects-neues-museum-berlin.html](#)

Fig. 7.5 Floor Pattern

*Redrawn from Schultz, A.C. (2007).
p. 93*

Fig. 7.6 Gallery

Schultz, A.C. (2007). p. 93

Introduction

This thesis advocates for the retention of the historic building fabric within the city and its adaptive re-use to suit changing needs and cultural contexts. Rather than promoting a slavish restoration of the exterior shell to accommodate a thoroughly reconstructed interior and selective salvage of specific facades or elements, it advocates for a more layered and complex approach – architecture as palimpsest. The layering of new over old, rather than the wholesale obliteration of vestiges of previous materials, details, spaces, and uses, allows for a deeper and richer architecture and continuity through architecture with the past.

As the City of Toronto rapidly develops and changes, many historic buildings become disconnected and increasingly isolated from their context as the scale, use, and demographic of particular neighbourhoods transforms. The passage of time heightens the value of these places and elevates them to architectural icons. As a result, these buildings are often seen as monuments representing a particular time in history instead of their true purpose as architectural creations for human use. Current architectural theories of preservation and restoration emphasize a contextual approach to harmonize new designs with the historic work. Historic preservation philosophies in North America are more concerned with artefact conservation and protection than encouraging innovative and new design intervention on heritage sites. There is little discussion about how old buildings can be repurposed to offer new interpretation to their original meaning. Although it is difficult to give a definition of architecture, one might argue that architecture is about creating space for life. As simple as it may seem, this attempt at defining the indefinable may be a starting point to re-examine the relevance of historic buildings.

When thinking about an existing built form and re-interpretation, one cannot avoid the allusion to the Dada artist, Marcel Duchamp, and one of his 'readymades' creations, titled *Fountain* (1917). Duchamp took a common everyday object, placed it upside down so that its identifiable use disappeared, thereby forcing people to see this object in a completely new way, to see its form, materials, and proportions. This act shocked the art world at the time because he ultimately created a greater meaning for a banal object by taking it out of its conventional

context and frame of reference (Feireiss & Klanten, 2009). This thesis is not trying to suggest that existing architecture can be 'readymades'. Duchamp's creations were made by repurposing purely functional objects, freed from aesthetics, and architecture is neither purely about function nor aesthetics. What is interesting and relevant to Duchamp's work in this thesis, is the idea of taking a familiar object (the building), out of its usual context, thereby gaining a new interpretation and possibility new appreciation of the original.

According to the theorist Juhani Palasmaa, built structures "are significant memory devices in three different ways: first, they materialize and preserve the course of time and make it visible; second, they concretize remembrance by containing and projecting memories; and third, they stimulate and inspire us to reminisce and imagine" (Treib, 2009, p.18). Historic buildings are not merely artistic artefacts, recognized for their cultural importance but difficult to adapt to new uses and social cultural contexts. This thesis argues that not only are these buildings important to retain, but it is important that they are adapted. The overlay of new materials, details and use, the architectural intervention, make the qualities of the original more eloquent and emphatic by creating an opportunity to heighten and draw attention to the architectural qualities and character of the original as palimpsest.

The thesis is divided into three major sections that distil the overall intention. The first section, titled *In Search of Architecture as Palimpsest*, is organized to support the research and provide a basis for the design component of this thesis. Five subsections accompany this opening portion. "The Metaphor" introduces the term palimpsest. "Framing the Built Fabric" discusses the various positions regarding history and the city. "Degree of Integration" examines the level of engagement between the new interventions to the historic building. A survey of some representative projects within the city of Toronto forms the spectrum for analysis. "Preservation Philosophies and Methodologies" discusses factors that affect historic preservation work and the types of design interventions used historically and in the present day. The second major section of the thesis, *A Strategy of Intermediacy*, sets up an approach through precedent studies of contemporary projects for addressing the issue of conversion as a creative act. This section is structured to transition from the research of existing theories and philosophies to the testing of these pedagogies in the third major section of the thesis, *Design Project*. There are two parts to this last section, which aim to capture the design process and the stages taken. The first subsection, "Two Narratives", provides background information as well as introduces the architecture and philosophies of two programs that form the design component. It also outlines the objectives of the design project. "Design Research", the second

subsection, combines texts with sketches and images to show the various approaches taken in the design investigation. Finally, the design work involves a series of spatial and material exercises overlaid on a common historic Toronto building typology, the early 20th century public school. An overlay of both a new use and design methodology are explored to give expression to *architecture as palimpsest*.

Background Information

The following discussion defines the initial research that inspired the thesis development. The adaptive reuse of historic buildings is finally becoming recognized as an ethical and sustainable way to build in North America. Now more than ever, people are aware of the benefits in preserving historical sites. Benefits such as retention of history and authenticity to commemorate the past, enable us to continue the experience of our culture and tradition, rendering our personal identity visible (Treib, 2009). Changing the historic building's use is also an environmentally responsible practice that can yield increased commercial value for the property owner. For these reasons, the adaptive reuse of historic buildings is also a fashionable marketing strategy. Many old buildings from the industrial revolution legacy, for example, have been reused to redefine or create new districts and neighbourhoods; in the City of Toronto, the Candy Factory on Queen Street is now a residential building, Evergreen Brick Works is now a cultural community centre, and the Gooderham and Worts Distillery is now an entertainment precinct. These places have become desirable to live and work for their architectural character, recognition of their heritage qualities, and increasingly also for environmental reasons (embodied energy, land use, and waste).

How to “simultaneously preserve the inherent historical aura, architectural form, and material of the original artefact while also creating a significant new work that speaks of the ideas and design theories of its own time” (Hewitt, 1994, p.199) is both a challenge and a paradox in design intervention. The complexity of adding new architecture to a historical setting is a challenge that is also met with conflicting attitudes on how to intervene appropriately. To begin the search, I took a position between two conflicting views on how buildings relate to history. There is the view that historic buildings are primarily relics and documents of their time. This position treats the building as respectfully as possible. Architectural interventions to accommodate new use are treated as discrete elements or additions. Old and new are carefully separated, and often intentionally contrasted, further distancing historic and contemporary

architecture. However, if historic buildings are thought of as living creations that can be altered, repurposed and ultimately re-created, then in this view, appropriateness of the intervention is what matters most rather than stylistic difference between ages. This thesis takes on the position of the latter, architecture as palimpsest. The purpose of this thesis research is to seek a more appropriate rigorous method of approaching renovation and addition to historic buildings.

In *The Future of the Past*, Steven W. Semes, a historical architect, proposes a “Conservation Ethic”. According to Semes, before addressing the issue of adding new architecture to any historic site, architects, urban planners, and preservationists need to all agree on common goals. Each of these professions carries expertise that “overlap too much to permit them the luxury of autonomy; a common scale of values and a common ethic must unite them” (p. 34). Semes proposes that “this common ethic be based on the concept of conservation, both in the narrower sense of preserving historic structures, neighbourhoods, and landscapes, and in the broader sense of conserving values, meanings, skills, and building cultures” (Semes, 2009, p.35). The idea proposed here is not to dictate any architectural style, that is for instance to be against modernism or in favour of classicism; the idea is continuation and wholeness. For Semes, context matters in the design task and new interventions should co-exist harmoniously with their neighbours. One may add that thinking about the surrounding context is not rigorous enough to really explore the possibility of creating meaningful interventions. A historic building embodies layers of philosophies and ideologies from the past. Perhaps uncovering these layers could inform architects, urban planners and preservationists how they may move forward with design.

The discussion of context is also covered in Kate Lemos’s essay, “Defining Context”, from *Design and Historic Preservation: The Challenge of Compatibility*. The book collected papers from the “Third National Forum on Preservation Practice: A Critical Look at Design in Historic Preservation” held at Goucher College, March 2002. Lemos, a historic preservationist, proposes “design standards based on historic trends and depth of context, instead of ones based solely on the architectural characteristics of buildings and traditional emphasis on cohesiveness and homogeneity” (Ames & Wagner, p. xviii). If the criterion for determining the appropriateness of an intervention is limited to compatibility of existing materials, window patterns, cornice heights, and colours to create a “kit of parts”, then an innovative contemporary addition that could potentially enhance the meaning of the historic site will be deemed inappropriate. In place of such superficial formal elements, Lemos argues for an emphasis on

“the richness and complexity of the particular historical, cultural, architectural, and urban character with the definition of the historic context setting the tone for what is considered appropriate new design” (Ames & Wagner, p. 39). Taking a lesson from this, there are layers of meanings embedded in the existing built fabric that can be interpreted in numerous ways to create innovative designs. In, “Is Less More?”, also from *Design and Historic Preservation*, Pamela Whitney Hawkes, an architect, asks whether a good designer can also be a good preservationist. The answer is of course yes. It is possible to balance the new with the old; however, visual coherence is not the only way. There should be a more meaningful way of adding new architecture to the old while leaving space for successive generations to also add and modify.

In Search of Architecture as Palimpsest

The Metaphor

The term *palimpsest*, which refers to any surface where writing has been erased to make room for a new text, is applied metaphorically in this thesis to architectural manifestation. An architect who modifies a drawing on several superimposed sheets of trace paper makes a palimpsest. By extension, an existing building that can accumulate new uses and designs is a kind of palimpsest. The term comes from Latin *palimpsestus*, meaning parchment that has been cleaned for reuse, and from Greek *palimpsestos* (*palin* is again, *psestos* is rubbed smooth and *psestos* to scrape) (Collins English Dictionary, 2011). Historically, medieval manuscripts were written on parchment, made from animal skin. The parchment was a durable material that was used repeatedly by scraping the surface clean of existing writing. This cleaning of the parchment in turn creates a palimpsest due to the ghostly reminder of the previous text seen underneath the new. Similar to the act of erasing something on a piece of paper, a hint of the old work remains, persistently on the paper. Although diminished in emphasis, the past can never be fully erased.

A palimpsest can be interpreted to have at least three meanings: the prior meaning, the new meaning, and the hybrid creation when reading the prior with the new. As past remnants appear partially through the new, the new work becomes an overlay of the old, making a simultaneous reading of both the old and new work. Hence, a palimpsest can be viewed in two ways; on the one hand, it is an entity that makes room for reuse and on the other, it represents

a vessel for meaning. In other words, a palimpsest reveals a condition where layers of previous work can be seen, creating rediscovery and reinterpretation. A palimpsest can also serve as an artefact that embodies a history and memory, reminding us that we are constantly building on the past.

The metaphor allows architects, urban planners, and designers to analyse the layers of history embedded within a site to understand not only what came before but also how to move forward to create a sense of place. This understanding and awareness is especially important when dealing with a building that has occupied a space for a long time, the difference in philosophy and ideology between the past and present become immediately apparent in the architecture. Every building considered historic “was once new and encountered a pre-existing context that it gracefully joined, disregarded, or sought to transform” (Semes, 2009, p.25). No matter the context or conditions the building enters, no new building is born without relation between other buildings and landscapes (Semes, 2009). How can one complement, challenge, reveal, or make more evident, the history and material character of the original through the intervention? This thesis aims to address this question through the metaphor of the palimpsest and hopes to arrive at strategies that create greater meaning for the original built form through the intervention.

The thesis research focuses in one area of interest, architecture as palimpsest, and creates a design project, the adaptive reuse of century old Kent Senior Public School (KSPS) in the City of Toronto to a Museum of Contemporary Canadian Art (MOCCA) to investigate this concept through design. Although the thesis recognizes that the topic of adaptive reuse of a school contains many important feasibility issues (such as structural, legal framework, and financial viability of keeping the building over demolition), the research suspends those technical issues to focus on issues of form and use. Furthermore, this thesis does not advocate a solution or policy on program conversions; instead, the design component of this thesis sets up a series of experimental exercises to question and investigate the issue of layering one narrative (museum) over another (school) to further explore and refine the thesis questions. The selected design project addresses the changing demographics and character of a working class residential neighbourhood to an emerging urbanized arts district.

Framing the Built Fabric

While a critique of modernism and post-modernism in the field of architecture is well beyond the scope of this thesis, it is important however to discuss the various positions regarding the built fabric and different attitudes toward historic buildings. It is valuable to contrast the various positions taken, in order to understand how the city is perceived and its affect on design approaches taken to address historic preservation. In his provocative essay, “The Generic City,” architect and theorist Rem Koolhaas argues for a city with no architecture. Koolhaas argues that the generic city is not planned, it just happens, and buildings are demolished once they are no longer in use or are unable to fulfil their purpose. New buildings continuously replace the old; therefore, these novel buildings are an expression of new social demands and new forms. Koolhaas poses an interesting point in illustrating today’s obsessive appreciation of newness that is intrinsic in our globalized society. As a culture of consumption, novelty and uniqueness are highly sought after qualities. “Architecture is usually seen in futuristic terms: novel buildings are understood to probe and project an unforeseen reality, and architectural quality is directly associated with its degree of novelty and uniqueness” (Treib, 2009, p.16). According to architect, educator, and theorist, Juhani Pallasmaa however, in the essay, “Space, Place, Memory, and Imagination,” we are also a society that inhabit culture and traditions. As Pallasmaa writes,

Our existential and lived reality is a thick, layered, and constantly oscillating condition. Architecture is essentially an art form of reconciliation and mediation and in addition to settling us in space and place, landscapes and buildings articulate our experiences of duration and time between the polarities of past and future. . . We understand and remember who we are through our constructions, both material and mental. We also judge alien and past cultures through the evidence provided by the architectural structures they have produced. (Treib, 2009, p.17)

Pallasmaa demonstrates how human construction is also comprised of buildings and landscape that project narratives of the past and future, enabling us to continue the experience of our culture and identity. Viewing the city as construction over time is an urban design theory, which an earlier architect, Aldo Rossi, introduced in *The Architecture of the City* (published as *L’Architettura della Citta* in 1966 and translated into English in 1982). “For Rossi, the city is a stage that soaks in human events and feelings, and so, with every new event contains a

memory of the past and a potential memory of the future" (p.7). Once a city loses its distinct character, it becomes a city with no identity. This lack of identity explains why proposals for new buildings that are drastically different from the character of the historic surrounding arouse intense feelings. The extreme changes to the cityscape challenge our understanding and recognition of the city, threatening our collective and personal identity. Holding on to the belief that a historic site however can still explicitly disclose the truth about the past is a fallacy (Semmes, 2009). If significant buildings are demolished, the identity and collective memory of our city is threatened; therefore, preserving the historic fabric is equivalent to the preservation of human memories.

The identity of the city is recognized by the experience of the urban fabric, built layer-by-layer, carrying forward each succeeding generation's testimony. When a building is identified as historically significant because it encompasses character-defining elements of a particular time in the past, it is often treated like a work of art. The building is isolated and distinguished as an artefact to be taken care of and looked upon to appreciate, similar to how a museum curator would traditionally handle an art piece (Hewitt, 1994). Cultural geographer David Lowenthal reveals in his book, *The Past in a Foreign Country*, that how one views and interprets a monument directly influences how it will be handled and the kind of modifications it will bear.

Relics undergo two types of transformation. One affects them directly: protection, iconoclasm, enhancement, reuse alter their substance, form, or relation to locale. . . . The second type of transformation is indirect, impinging less on the physical condition of survival than on how they are seen, explained, illustrated, and appreciated. Relics inspire copies, replicas, models, emulations, depictions; monuments and reenactments commemorate people and events. . . . No sharp boundary separates these activities, and the results are often analogous. Copying, imitating, and emulating antiquities may stem from or arouse a desire to protect or enhance the originals; safeguarding relics often determines how they are displayed. Yet each form of impact has particular effects, some more drastic than others. From identifying, displaying, and protecting relics to removing, embellishing and readapting them tends to involve increasingly radical alterations. (1985, p.264)

Lowenthal shows how the act of preserving something already changes it, whether intentionally or not. No matter the degree of intervention applied, some value is maintained and some change is involved, as there is no unbiased approach. If this is the case, then perhaps we should be more cognisant of the interpretive value we place on built artefact and take a broader critical view of the whole work.

How to preserve the inherent quality of the architecture of the past while progressing with the architecture of the present is a challenge faced by architects and preservationists alike. This challenge leads to the debate between two major theories that have prevailed during most of the 20th century: the traditionalist's conjunctive theory, famously defined by Eugene-Emmanuel Viollet-le-Duc in the Victorian period; and, the modernist theory of disjunction (Hewitt, 1994). The former assumes that the building will be restored to "a condition of completeness that could never have existed at any given time" (Hearn, 1990, p.269), while the latter argues an absolute contrast between old and new architecture. Instead of existing theories of conjunctive or disjunctive design intervention, Mark Alan Hewitt, an architect and former professor at the New Jersey Institute of Technology, proposes a Theory of the Intermediary, where architectural interventions are seen as pieces to be knitted into a larger pre-existing order. In the article "Architecture for a Contingent Environment," Hewitt argues that both traditionalist and modernist theories are problematic because they share a common interpretive bias of reading the historical artefact as a discrete object, distinguished from context. To avoid isolating the new and old work, the designer could avoid "framing the design problem or building task as an addition to a completed building, a restoration of a damaged artefact, or a neutral consolidation of materials," and "the boundary in which the designer operates could be enlarged to include an extended landscape or cityscape" (Hewitt, 1994, p.200). In this case, the architect will have to re-evaluate his or her approach to design intervention and its affect on the livelihood of the historic building in a pre-existing context.

When Marcel Duchamp elevated a urinal into a work of art by turning it upside down and signing it, he created a new meaning for the ordinary, everyday object. He labelled this type of art, 'readymades' because they were existing objects made for functional purposes and freed from aesthetics. A comparable term to Duchamp's label but is applied to architecture instead, is Allison and Peter Smithson's 'as found'. The Smithson coined the term back in the 1950s when they were advocating a departure from the modernist's functional town planning and opted for an approach that considered the existing city and its social construct (Feireiss & Klanten, 2009). As described in *Architecture is not made with the brain: The Labour of Allison and Peter Smithson*,

'As found' is the tendency to engage with what is there, to acknowledge the existing, to follow its traces with interest. The justification for this interest lies in the knowledge that this can lead to new insights and 'form'. . . As an approach to design it relies on the second glance. It has to do with attentiveness, with a

concern for that which exists, with a passion for the task of making something from something, rather than pretending to make something from nothing". (Ainley, Barret & Johnston, 2005, p. 80)

This idea of engaging more with the existing because it can inform new insights is still applicable to how we design today considering that our world is mostly occupied by existing built structures instead of new constructions (Feireiss & Klanten, 2009). How we decide to move forward with these architectural remains determines largely the future transformation of our built fabric.

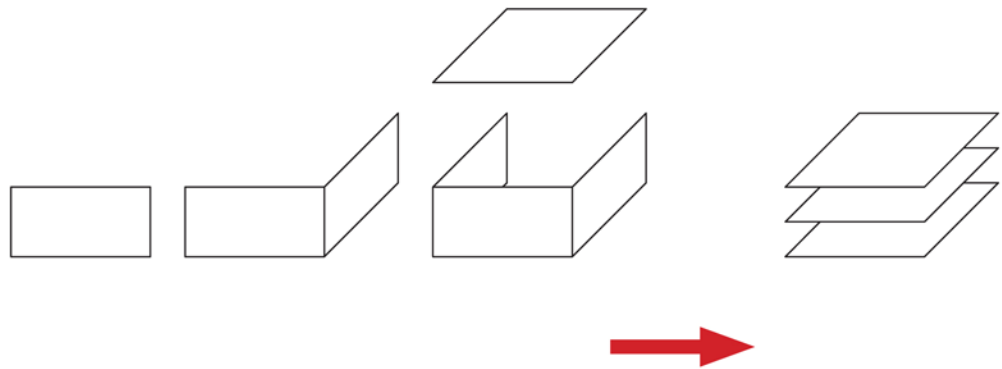
Working with an existing building means working with its constraint in addition to those arising from the new design and requirements. These constraints can "act as stimulus to the imagination, enabling architectural solutions to be developed which would never have been invented from scratch" (Philippe, 1989, p.4). For example, had the Caixa Forum Museum been located in an entirely new building and not in a power station, the architects Herzog and de Meuron might not have conceived the idea to remove the base of the building to create a covered plaza and new main entrance, giving the illusion of a building floating in defiance of gravity. The theories presented in this section show that the definition and interpretation of artefacts directly affects their treatment. As suggested by Lowenthal, there is no neutral approach to design intervention; however, if we want to sustain a building's life span and relevance, then perhaps we should approach each intervention as an intermediary.

Degree of Integration

Before attempting to speculate what sort of design intervention is appropriate to the historic building, this thesis must first explore existing projects that deal with different levels of historic preservation. This step is important to investigate as it speaks volumes to the type of intervention that exists and how that influenced the thesis design project. If we deem a building as historically significant and want to continue using it, how do we work with the original building so that the history and memory of what it once was is retained while also adding a new layer of work that speaks of the ideas and theories of our time? In addition, how do we intervene so that a substantial amount of the historic work is not demolished for building new architecture in or around it? Is keeping just the facade valuable or is keeping the whole building more valuable?

To begin this exploration, a listing of some major historic intervention projects was gathered to create a spectrum of the degree of integration. The City of Toronto became the

territory to work within because of the variety of projects that already existed; in addition, this investigation was an opportunity for this thesis to gain better insights into the city's perception of historic preservation. Projects were then arranged from minimum to maximum integration in relation to the historic property; to clarify, imagine a two storey historic building with four walls and a roof, this is the original character of the building. Next, imagine this historic building's original character slowly being removed, one wall at a time, so that what is left intact determines the degree on the scale; how much of the original is retained and how much is removed.



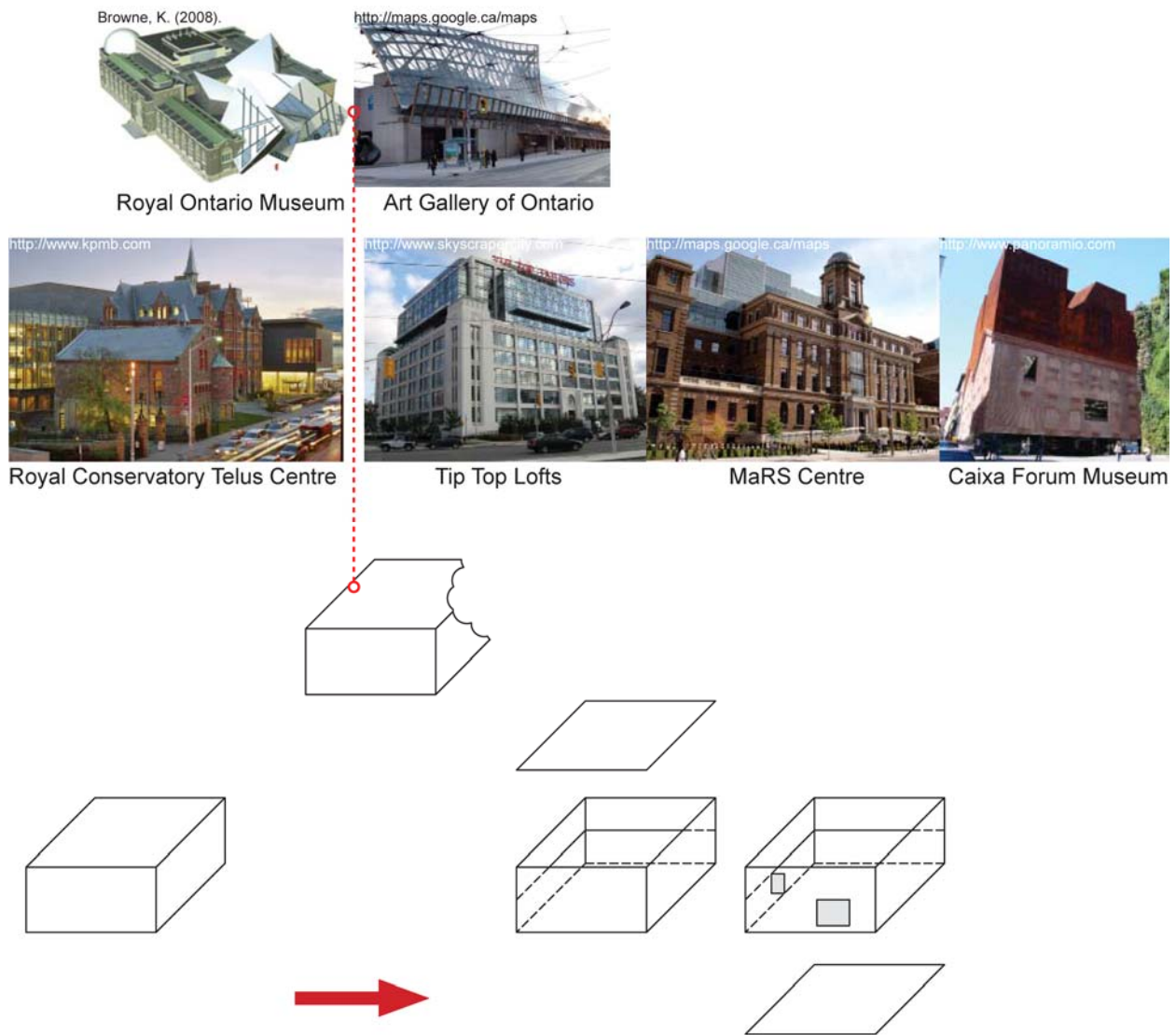


Fig. 1.1 Degree of Integration

Ranging on the far left are projects that favours facadism and on the far right are ones that embraces adaptive reuse. In the middle of these opposites are two notable projects that took a bite (ie. destroy) out of the historic work. Facadism is the practice of demolishing almost every part of the historic building except for a few exterior walls. This method of preservation is prevalent in Toronto as the city strives to progress with urban growth while at the same time preserving its architectural history. It can be argued that the practice is a compromise between

historic preservation and demolition; however, what does this mean when we only preserve the historic face? Ryerson University's Chang School of Continuing Education applied this form of preservation to add more space behind the facade, so did St. Lawrence Market, Royal Canadian Military Institute, and Brookfield Place to name a few. It seems that with the exception of the people who once walked through those buildings and experienced the interior spaces, preserving only the facade may mean nothing to others who have not shared such experience. While there are aesthetic and historical values in retaining facades, the building is essentially destroyed, leaving only its superficial details to use as an ornament. In essence, facadism is a kind of 'decorated shed' as the fronts act as embellishment to the rest of the building.

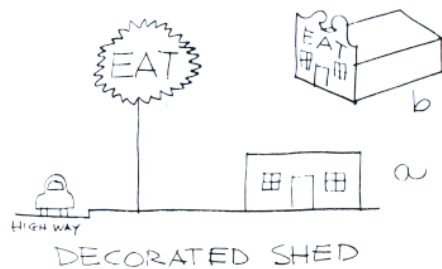


Fig. 1.2 Decorated Shed

Personal Reflection:

The new North Toronto Collegiate Institute is an example where facadism was used. A few sections of the old school was preserved but moved from their original context and placed within the new school in a new address. The rest of the old building is currently under demolition to create a new sports field. One of the saved facades is kept in an internal quad called Heritage Courtyard while other sections surround the new staff area. I walked through the new school in late October and noticed that there was plenty of natural light in the new building and a feel of openness and connection between floors. With sections of the old building incorporated into the new, there is no doubt that heritage has been acknowledged; however, the question for me still remains as to what was achieved by keeping only the few facades, and then dislocating them, mean to the continuation of history. Except for those who have first hand memories of the old structure before, I am unsure if the new wave of students enrolled each year would connect to the school's past. For those who wish to experience past

memories again need to enter the new building and find it because the old facades are not visible from the street.



Fig. 1.3 North Toronto Collegiate Institute

The practice of facadism actually conflicts with ICOMOS international charters. The Venice Charter, article 7, states that “A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.” The superficiality of facadism is apparent when new additions, which are much taller than the heritage building, is built without sufficient setback, the facade can have a “clip on” effect. The Jazz Condominium, James Manor Condominium, Bay and Adelaide Centre, and the Design Exchange are some of the examples with a clip on appearance. This is especially noticeable when there is a distinct stylistic difference between the old and new work, such as Victorian architecture set against modern architecture. Take the Bay-Adelaide Centre for example, the monolithic modernist glass box and rhythm is interrupted by the older façades of the 1925 National Building (Hume, 2008). The old and new works not only compete with one another but also appears as if the two street facing the National Building facades have been glued onto the tower. Christopher Borgal, from the heritage architectural firm Goldsmith Borgal who handled the National Building/Bay Adelaide Centre Project, makes clear,

You can't make every building into a museum. But I think things are shifting. Now there's growing effort to preserve something more authentic than a façade. It's a conundrum: How do you do this ethically?

How do you provide a sense of historical development? . . . At one level it's a stage set, a painting, a picture. The objective was to preserve some ambience of the Bay Street canyon. It's not a North Toronto Station/LCBO or a National Ballet School. (Hume, 2008)

The station and school are award-winning adaptive reuse projects that utilize the space and structure of the historic building. According to Rollo Myers, manager of the Architectural Conservancy of Ontario, "The secret is to make it look like a building, not a clip-on. In some cases, it's like skinning a trophy animal and mounting the hide on your rec-room wall. Saving a facade is only legitimate when some depth is also retained" (Hume, 2008). Depth in this case may be referred to preserving more than just one or two exterior walls, where the historic building is used more rigorously than mere decoration.

There is a difference between facadism, renovation, and adaptive reuse. A building can be renovated to such an extent that it is entirely gutted with only the exterior shell to remain and used for purposes other than its own. Although this may be equivalent to facadism because of the retention of the exterior skin, the difference is the use of the existing structures and floor slabs, which creates a greater connection back to the original building. This means that the history and memory of what it once was is maintained and re-interpreted to provide space for new history and memory for generations to come. Walking into a space where one recognizes as an elementary school classroom yet an exhibition gallery that displays contemporary art can create a surreal experience. This gentle reminder of the lost form coupled with the perception of the immediate moment is another credible link between the past and present, whereas facadism generally preserves one or two walls as monuments for people to remember the past. Adaptive reuse projects such as Canada's National Ballet School and Tip Top Lofts are located closer to the maximum integration scale. Not only do these projects reuse the existing spaces, preserve most of the original character of the historic building, they also breathe new life, new interpretation to the original form. The Caixa Forum Museum in Madrid is located at the extreme end of adaptive reuse because this project, unlike the ones in Toronto, turned a banal old building into a work of art. Hence, the existing architecture in this case creates space for the continuation of life, adds complexity, depth, and creates greater meaning for the original work through the intervention.

The integration diagram shows the progression from facadism to adaptive reuse. It leads from the retention of one to two exterior walls to the retention of floor slabs and structures. The Royal Ontario Museum and Art Gallery of Ontario are not placed within this spectrum but

above it because they destroy a portion of the old work for the sake of the new addition. The purpose of creating this spectrum is not to determine the right or wrong way of intervening a historic building because that discussion is beyond the scope of this thesis. The purpose is to explore the ways the City of Toronto has dealt with historic preservation. Since the thesis is about palimpsest, an erasure that leaves behind traces, and not eradicates, a permanent removal, then facadism is not the appropriate method; however, understanding the reasons why this practice is prevalent in Toronto contextualises the thesis investigation and help in answering some of the initial questions regarding the degree of integration.

Preservation Philosophies and Methodologies

The following section is a discussion of preservation philosophies that have influenced design methodologies in the past and present day. It is important to discuss these philosophies in order to outline the territory in which new interventions must adhere in relation to the historic building. At the end of this section is a summary of four dominate strategies (Replication, Contrast, Compatibility and Invention) that offers different approaches in balancing the act of preservation. This summary is an attempt to categorize and understand the larger context of design intervention methodologies as it sets up a frame of reference for the thesis project.

Historic Conservation in Canada

There are two primary conservation tools in Canada's Historic Places Initiative. They are the Canadian Register of Historic Places and the *Standards and Guidelines for the Conservation of Historic Places in Canada* (2000). The former is a listing of all the national heritage sites, which recognizes and celebrates the importance of a historic place; it is only an honorific listing and does not place additional controls on the historic place. The latter is the accepted conservation principles and practices for heritage conservation projects. To be approved for federal financial incentives, a project must conform to the *Standards and Guidelines*. Ontario has endorsed the *Standards and Guidelines* as a valuable heritage conservation tool. In the document, conservation approaches are broken down into three categories: Preservation, Rehabilitation, and Restoration. As published in the document, these approaches are defined as the following:

Preservation: the action or process of protecting, maintaining and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while projecting its heritage value. Preservation can include both short-term and interim measures to protect or stabilize the place, as well as long-term actions to retard deterioration or prevent damage so that the place can be kept serviceable through routine maintenance and minimal repair, rather than extensive replacement and new construction. (p. 2)

Rehabilitation: the action or process of making possible a continuing or compatible contemporary use of a historic place or an individual component, through repair, alternations, and/or additions, while protecting its heritage value. Rehabilitation can include replacing missing historic features. The replacement may be an accurate replica of the missing feature, or it may be a new design that is compatible with the style, era, and character of the historic place. (p.3)

Restoration: the action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value. Restoration includes the removal of features from other periods in its history and the reconstruction of missing features from the restoration period. Restoration must be based on clear evidence and detailed knowledge of the earlier forms and materials being recovered. (p.3)

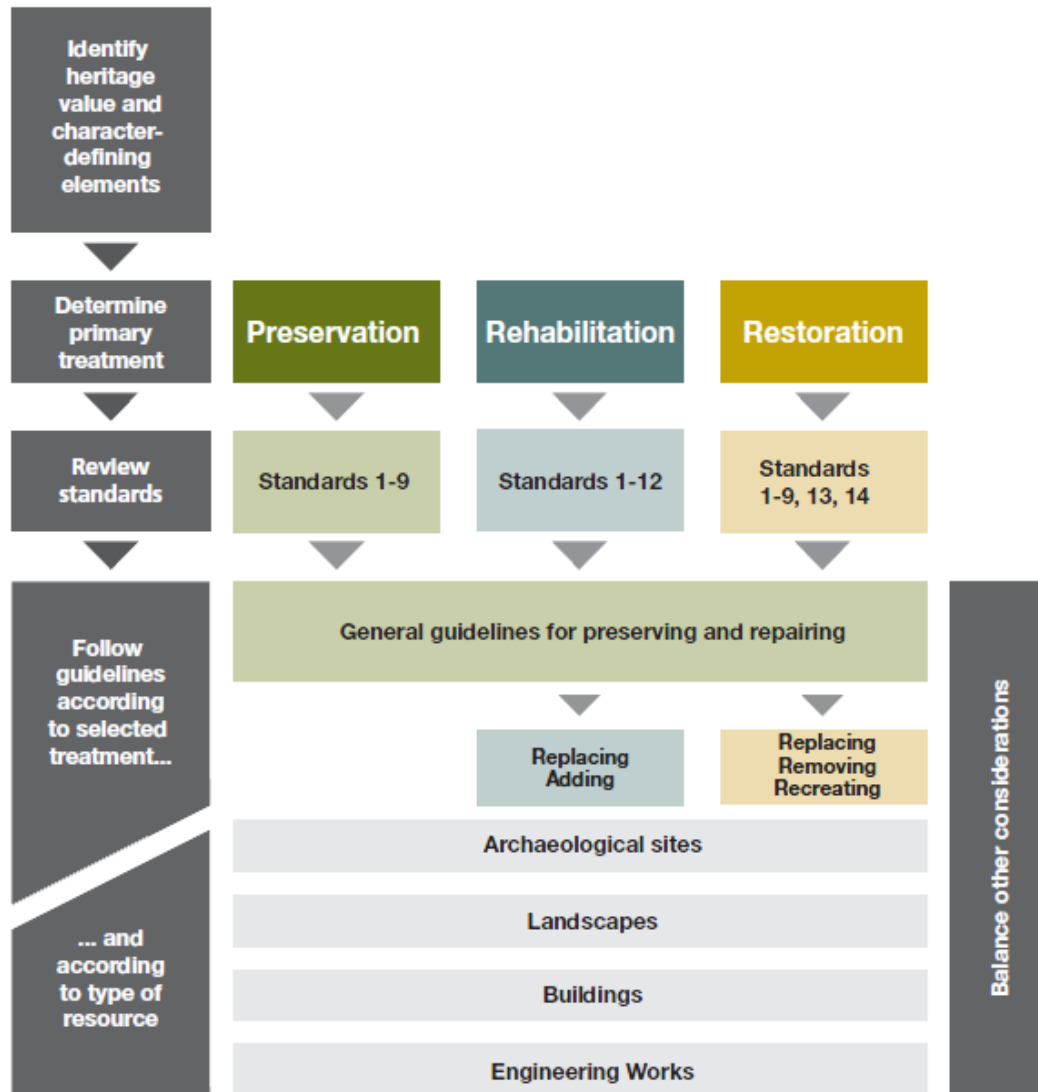


Fig. 1.4 How to Use the Standards and Guidelines

By using the above chart, the direction of the thesis project is revealed. Kent Senior Public School is the heritage value and its civic design is the character-defining element. Following down the path is determining the primary treatment of Kent, which is rehabilitation. Although the *Standards and Guidelines* offer tremendous help in defining what needs to be maintained and what can be altered, the thesis will be mindful in using it to avoid being too conservative in exploring design ideas. This is a project conceived and produced within the realm of academia; therefore, the thesis project hopes to be more provocative in questioning design issues while also respecting the *Standards and Guidelines*.

Historic Preservation in the United States

The *Standards and Guidelines for the Conservation of Historic Places in Canada* (2000) is influenced and modelled after the United States Government's publication, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (1995). Note the difference in title, Canadians are more concerned with conserving, meaning to prevent or manage, whereas the Americans lean towards preserving, meaning to protect or maintain. The U.S also has a National Register of Historic Places that lists buildings, structures, objects, and districts of heritage importance and financial incentives if a project conforms to *The Secretary of Interior*. The major difference between the Canadian and American version is that *The Secretary of Interior* prefer compatible design, where new work is "differentiated from the old and [to] be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the [historic] property and its environment" (Ames and Wagner, p.xiii). The Canadian *Standards and Guidelines* does not state what type of intervention it prefers except that the intervention should be minimal; the document goes on to advise how to conserve and manage the physical integrity of properties undergoing preservation, rehabilitation, or restoration. Compatible design is not the only method in which architects relate new to old, there is also matching the new to the old and contrasting the new to the old. *The Secretary of Interior's* rejects "the matching approach, arguing that the integrity and significance of an historic property would be undermined if new work were not visually distinguished from the original. They also reject the contrasting approach because too much distinction between the new and old would also compromise the integrity and significance of the historic property" (p.xiv).

The Athens Charter, 1931

This crucial document, issued by the First International Congress of Architects and Technicians of Historic Monuments meeting in Athens, was the first attempt to achieve international consensus among professionals in the restoration field concerning treatments for historic sites (ICOMOS, 1996). The charter limits the matching approach, which is, replicating the historic work to complete the building for the purpose of stylistic unity as a whole. In place of literal replication in restoration work, the charter calls for "a system of regular and permanent maintenance" to preserve the historic building. When restoration is necessary due to decay or destruction, the charter recommends the historic and artistic significance of the past to be

respected, “without excluding the style of any given period.” The charter recognizes that each case must be treated individually and that preservation methods should be in keeping with local circumstances. The charter however does not give specifics on addressing new additions and urban infill but does call for respect of the character of the building’s surrounding and any new materials added to the historic setting should be distinct. The degree of material distinction is also not specified. This is a brief summary of the main points of the charter.

The Venice Charter, 1964

The Venice Charter is based on the Athens Charter except that it is more developed in stipulating the modernist view of the treatment of historical monuments (ICOMOS, 2003). It was drafted following a conference in Venice in 1964 and reflects a more technical and “curatorial approach to the field as well as a reaction against postwar reconstruction of cities and monuments” (Semmes, 2009, p.135). The charter is not so much an advisory like the Athens Charter but constitutional necessities and with little regards to individual cases. It was in essence, a direct rejection to the idea of literal replication and opted for the “safe guarding of the architectural heritage,” the value of the authentic material to be protected from imitation. The document continues in a similar tone as the Athens statement, which calls for preservation and respect of not only the monument but also the context. Furthermore, the charter calls for the “valid contributions of all periods to the building” to be respected and the removal of later additions to be undertaken only when “the material which is brought to the light is of great historical, archaeological, or aesthetic value.” This acknowledgment of previous layers of work is one of the charters’ strengths; projects that adopt this approach are discussed in the case study section. The charter continues to remain active to this day in various preservation programs around the world.

Design Intervention Methodologies

It is important to note that this section is only a summary of the type of methods in which architects relate new to old to gain insights into the main concepts used. This is not to say that there are no variations on these approaches or that each approach is autonomous. The definition of “Intervening” according to the *Standards and Guidelines for the Conservation of Historic Places in Canada*:

Any interventions to a historic place, i.e., any actions or processes that result in a physical change to its tangible elements, must respect its heritage value. In any intervention, as French archaeologist Adolphe-

Napoleon Didron wrote in 1839, “it is better to preserve than to repair, better to repair than to restore, better to restore than to reconstruct.” New contributions should respect the spirit and substance of the old. The objective for the conservation of a historic place is to meet functional goals while respecting its heritage value and character-defining elements. This “minimal intervention” approach is the foundation of a good conservation practice. Translating good intentions into respectful interventions and clear, unambiguous instructions (usually in the form of design drawing and specifications) is essential. (p.5)

Replication

The strategy of Replication seeks to reproduce or imitate the characteristics of the original building in form, scale and material. This approach offers the promise of harmony and continuity between the present and the past, which was a popular strategy during most of the 19th century. Replication however received much criticism in mid 20th century, as articulated in the Venice Charter, for the implication of false history because the distinction between old and new is blurred. This is also the period when architects were seeking new art and architecture that correspond to its own age and not the past, the *zeitgeist*.

Contrast

The strategy of Contrast privileges differentiation over compatibility by consciously departing from the character of the original building and its setting. This intervention arrived after the critique of Replication and went on to become one of three approaches adopted by modernist architects from the mid 20th century and up to today. Old buildings in this case are repaired or restored to its original state but is left alone, distinct and separate from new architecture. This strategy has also been met with opposition because exaggerated differentiation between old and new can be seen as a disfigurement to the historical identity of a site.

Compatibility

The third of the four strategies is Compatibility, which sets out to visually balance the new and the old without actually replicating the original work to achieve harmony in the overall architectural language. The strategy of compatible design is what most modernist architects use. This method typically results in extending formal elements such materials, patterns, and building heights of the existing building into the new work. The major criticism with this strategy is that too much visual coherence for its own sake limits design innovation by creating a false impression of what is the generally accepted way of designing within (Ames & Wagner, 2009).

Invention

The last strategy of relating new and old architecture is Invention, which “adds new elements in either the same style or in a closely related one” to the original building without replication (Semes, 2009, p.187). The idea is to use the essence of the original work as the source of inspiration for the new elements to achieve a sense of continuity. Similar to the strategy of Compatibility, the intent of Invention is to balance the new and the old but extends well beyond visual coherence and to the heart of the way designers approach a problem. To design something means to invent and in this strategy, the invention is within a style already established (Semes, 2009).

This section shows how numerous factors affect historic preservation methodologies and how various existing strategies strive to balance the act of relating new to old architecture. The following discussion sets forth an argument for the Strategy of Intermediacy, which builds on the strategy of Invention, to include the layering of new over old in order to allow for a deeper and richer architectural intervention through architecture from the past.

A Strategy of Intermediacy

The title of this section refers to the in-between state of design intervention. The term *intermediacy* comes from Mark Alan Hewitt's *Architecture as Intermediary* in the article "Architecture for a Contingent Environment". This theory of intervention views the building and its environment as living entities, existing in a "morphologically continuous, temporally fluid system undergoing a large metamorphosis of which the 'designed' changes are only a small part" (p.200). The idea is to think of the building as a precarious architectural creation living in a pre-existent order, where the building is always changing and evolving to the contingent environment of human use. Thus, the design task in this view is not an isolated act to add to a completed building or a repair to a damaged part. Architect, Alvaro Siza, stated that "Architects invent nothing; they redefine the value of a form by virtue of its relationship to other elements in a composition," generally the elements of the historical built environment" (p. 200). There are layers of inspiration embedded within an existing site that can enrich architectural creations. The history of architecture is the story of built forms that have been altered and re-created to make space for the continuation of life. An architectural strategy that complements but also challenges and reveals, the history and material character of the original, offers the opportunity for the intervention to create greater meaning for the historic building. Through the metaphor of a palimpsest to rediscover and reinterpret, this thesis argues that the layering of new over old allows for a greater engagement of the historic work.

Case Study of Contemporary Palimpsests

This section looks at five contemporary projects that exist as architectural palimpsests to research and analyse the strategies used. The interventions all engages deeply with historic

layers and existing conditions of the site. Some strategies are specific to the precedent while others share similarities between a number of examples. Some common themes that these projects collectively achieve include, craft detail and materiality, the use of these to juxtapose the new and the old work as well as the surgical removal of the historic fabric. Final Remarks summarizes the findings.

Castelvecchio (1964, renovation)



Fig. 1.5 Castelvecchio Courtyard

One notable work from the 20th century that does not treat old and new architecture as discrete objects is the renovation of Castelvecchio in Verona Italy (1964) by Carlo Scarpa. His approach followed that of the 1964 International Charter of Conservation and Restoration of Monuments (aka the Venice Charter), which calls for preservation of “not only the single architectural work but also the urban or rural setting” and the exposure of “valid contributions of all periods to the building” (ICOMOS, 2003). Scarpa was able to weave in new elements into the historic building seamlessly and as a result, he was able to balance between preservation and innovation.

Castelvecchio is a castle in Verona, northern Italy, built in 1354-1356 by the noble family of Scaliger as a fortification against threats from outside the city and from insurgents within. Thus, the bridge from the city to the other side of the Adige River is only accessible from within the castle walls. In 1923, Verona officials decided to convert this medieval military fortress into a museum to display the city’s art collection and at this time, the building was largely derelict. By the time Scarpa was appointed the rehabilitation of Castelvecchio in 1957, the building had already gone through one restoration by architect Fernandino Forlatti between 1924-26 (Ames & Wagner, 2009). In places where early 20th century details were implemented in the restoration work, Scarpa stripped them all away, to create simple finished rooms for the artwork

(Ames & Wagner, 2009). In the historic residence, the restoration elements were also removed, highlighting authentic decorative paintings on walls and ceiling. The architect chose not to restore any missing details but to create his own interpretation. Scarpa's unique architectural style is most visible in the interaction of floor patterns and materials. The new work is separated from the old by reveal joints and spatial slots throughout the galleries; this method is used between the floors, the walls, and the ceilings, trusting time to fuse the whole work.



Fig. 1.6 1920s Gothic Facade



Fig. 1.7 Peeling Roof



Fig. 1.8 Materials

In the case of the 20th century Gothic facade, Scarpa used modern materials and pulled the intervention back from the facade to expose the work like a piece of decoration in front of a theatre stage (Fig. 1.6) (Schultz, 2007). This draws attention to the historical fact while alerting visitors to the false work of the time. The small platform protruding from the central doors also heightens the perception of this theatre stage. One cannot enter at this side even though there are doors; instead, the real entrance is located on another side, hidden by screens, to perform like an actor's entrance on one side of a theatre. Other interesting strategies used include the peeling of roofs to reveal layers of history imbedded within the work to create a dialogue with the past (Fig. 1.7). The use of different materials to pay homage to the colour and type of stone typically found in Verona architectural tradition (Fig. 18). The decontextualising of the gallery by having raw finish walls to reduce reflections and opaque finish floor to absorb shadows, resulting in sculptures and paintings appearing to float between space and time (Fig. 1.9). The new work held apart from the old by reveal joints to heighten the appreciation of both works while leading visitors to the next area of the museum (Fig. 2.1).



Fig. 1.9 Gallery

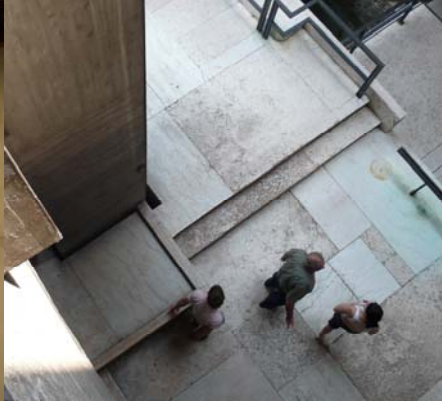


Fig. 2.1 Layering

Neues Museum (2009, renovation + addition)



Fig. 2.2 Neues Museum Before



Fig. 2.3 Neues Museum After

The Neues Museum was designed by Friedrich August Stüler, built between 1841 and 1859 and is located on Berlin's museum island. Due to extensive bombing during World War II, the museum was left in ruins with sections of the building needing major reconstruction (Fig. 2.2). Some repairs were made after the war but the building was largely left unused and exposed to the elements of nature. It was not until 1997, when David Chipperfield Architects in collaboration with Julian Harrap, won the international competition for the rebuilding of the Neues Museum. David Chipperfield's approach to the reconstructed and remodelled Neues Museum (Fig. 2.3) is similar to Scarpa's renovation of Castelvecchio in Verona; the exposure of changes that have occurred over time and the return of fragments back into a composition where the spatial context and materiality of the original architecture can be read again. Interestingly, the team's initial proposal (1994) represented the modernist strategy of intentional opposition. The initial plan was to remove traces of damage from the war, re-establish the

original authorship of the museum and move new programs into a new building where Chipperfield can add a distinctly contemporary building (Woodman, 2009).



Fig. 2.4 Terracotta Pot Domes



Fig. 2.5 Egyptian Court



Fig. 2.6 New Stair

Fortunately, Chipperfield abandoned the initial proposal and adopted a more sensitive one. Each room was original highly decorated and varied in style according to the type of artefacts it was designed to house; Quasi-Grecian, Egyptian and Pompeian. Due to this variation, judgments have all been made on a case-by-case basis (Fig. 2.4 – 2.5).

Where areas of fresco have been lost, the stucco has not been reinstated but the exposed bricks have been colour-washed to soften the contrast with the adjoining paintwork. Hollow terracotta pot domes have been repaired and in places plastered – the finish has then been scored to re-establish the geometry of lost decoration – and broken architraves have been made whole by new joinery that offers an abstracted version of the old. (Woodman, 2009, p. 5)

In other parts of the museum, modern interventions have also been made in places where substantial amount of the original fabric have been lost. The building's central staircase was completely destroyed but Chipperfield replaced it with a modern piece that forms a harmonious addition to the space (Fig. 2.6). Constructed of precast concrete consisting of white cement mixed with marble chips, the heavy sculptural aspect of the new stair serves as a reminder of the lost form and sits within a grand hall that is left in bare bricks, without its lavish ornamentation. The same concrete element is used in places where gaps occur in the existing structure without competing with it due to the muted aspect of the mixture.



Fig. 2.7 East Facade of Neues Museum

New Entrance Building (2013, addition)



Fig. 2.8 New Entrance Building



Fig. 2.9 New Staircase

The architectural language of the addition adopts existing elements on the site and the design reflects classical architecture without copying. The colonnades continue where the existing ones end and wrap around, leading visitors to the outdoor staircases. The material palette of reconstituted stone, mixed with natural stone aggregate, blends in with the multicolour palette of the Museum Island's limestone and sandstone.

Kolumba Art Museum (2007, renovation + addition)



Fig. 3.1 Kolumba Exterior

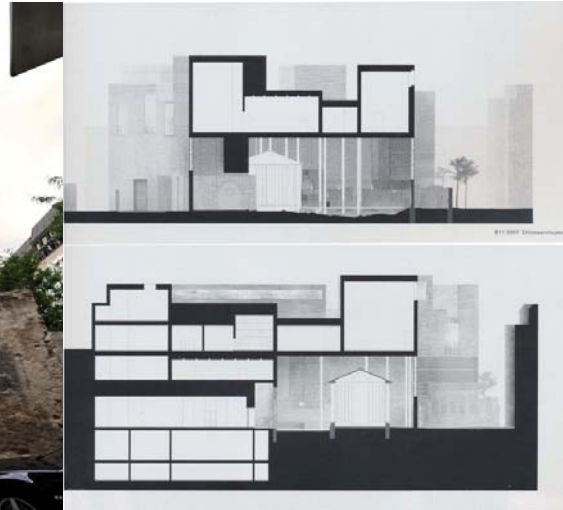


Fig. 3.2 Sections with Gothic Church Inside

The museum is located in Cologne, Germany, another city that was ravaged by World War II. Designed by Peter Zumthor, the museum houses the Roman Catholic Archdiocese's collection of art, which spans more than a thousand years. Zumthor's design rises on top of the ruins of a late-Gothic church, therefore uniting all the historic fragments into one complete building (Fig. 3.1 - 3.2). The site posed a number of challenges from the beginning of the project. In addition to designing an exhibit gallery, Zumthor was charged with relating the new museum to the diverse existing elements on the site. These included fragments of a Gothic church, which remained as a shell after being heavily bombed during the war, other Roman and medieval period brick and stone ruins, and German architect Gottfried Bohm's 1950 chapel for the Madonna of the Ruins, a statue that survived the war. Zumthor seamlessly integrated remnants of the church into the museum's façade of warm grey bricks with perforations and large openings, creating a contemporary face for the museum.

Materiality played an integral role in the overall design (Fig. 3.3). Zumthor articulated the bricks in rows of perforations in specific areas of the museum to allow diffused light into the spaces (Fig. 3.4). The ground floor houses Bohm's chapel and other ruins. The building's grey brick "complements the basalt, tuffs and brick of the ruins, which lie undisturbed below a vibrant red elevated walkway that zigzags above them" and "the mottled light shifts and plays across the ruins, creating a varied atmosphere throughout the day and the seasons. The openings in the walls also allow air to enter, maintaining ambient air temperature and humidity to preserve the artefacts" (Fig. 3.5) (Moffitt, 2009). The museum's second and third floor houses 16 art

exhibition rooms, with views of the city. A secluded garden in the courtyard offers a quiet space in the urban heart, providing visitors a place to pause in contemplation and reflection.



Fig. 3.3 Material Transition



Fig. 3.4 Materials



Fig. 3.5 Elevated Walkway

At the museum opening, Zumthor stated that the Kolumba Art Museum opposes the Bilbao effect. The architect announced, “we’ve become used to museums as a marketing strategy for cities where art plays a secondary role. Authorities are interested in architects who create sensational shapes that will attract people for one or two or maybe five or seven years. . . This place is the opposite. . . This project emerged from the inside out, and from the place” (Moffitt, 2009, p. 2).

Caixa Forum (2007, renovation + addition)



Fig. 3.6 Context



Fig. 3.7 Industrial Building



Fig. 3.8 Caixa Forum

Caixa Forum is located in Madrid, Spain and is situated in the heart of the city’s cultural district. The museum is housed in a converted 1899 power station, one of the few historic industrial buildings left in the city (Fig. 3.6). An insignificant gas station was demolished to

create a small landscaped plaza in front. Herzog and de Meuron conceived the design as an urban attraction, drawing in visitors to both the artwork and the building itself. The museum's sculptural shape took inspiration from the surrounding buildings' roofline and according to the architects, the approach was surgical, separating and removing parts of the building that is not needed (Fig. 3.7). The only material worth saving was the classified brick shell. The base of the building was removed to create the impression of a building floating above the street (Fig. 3.8).

This opened a completely novel and spectacular perspective that simultaneously solved a number of problems posed by the site. The removal of the base of the building left a covered plaza under the brick shell . . . Problems such as the narrowness of the surrounding streets, the placement of the main entrance, and the architectural identity of this contemporary art institution could be addressed and solved in a single urbanistic and sculptural gesture. (Arcspace, 2008)

The separation of the structure from the ground level created two worlds: one below and the other above ground (Fig. 3.9 – 4.1). The 'underworld' beneath the landscaped plaza provided space for a theatre-auditorium, service rooms, and several parking spaces. Above ground, the old power station houses the galleries while a new addition above the existing building houses a restaurant and administrative offices. The difference in programs, between the exhibition spaces and the top floor eatery and offices, is expressed internally as well as externally. The museum inside is flexible with generous loftiness while the restaurant and offices are more spatially complex with intimate partitions. On the outside, the different programs are expressed with the lower level articulated in the existing brick shell and the upper level wrapped in filigree Corten steel. The adjacent 24-metre high green wall, designed in collaboration with Patrick Blanc, heightens this collage of materials.



Fig. 3.9 Section

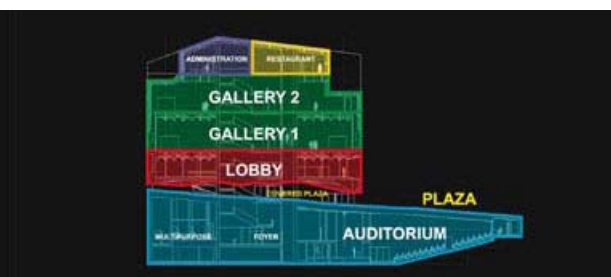


Fig. 4.1 Program Distribution

Tate Modern Museum (2000, renovation + addition)



Fig. 4.2 Tate Modern

Fig. 4.3 Turbine Hall Entrance

The Tate Modern is located in central London, England and it is another adaptive reuse project where a former power station, designed by Sir Giles Gilbert Scott in 1947, is converted into an art museum. The power station closed in 1981 and was unused for many years until 1996, when the Tate trustees saw its potential and decided to convert it into a museum to display the country's collection of international modern art. Of the six finalists, Herzog and de Meuron's proposal was the only one that preserved the industrial characteristics of the building (Fig. 4.2). For example, one of the shortlisted architects proposed the demolition of the 99-metre high chimney, a central feature of the building. According to Herzog and de Meuron on their approach:

Our strategy was to accept the physical power of Bankside's massive mountain-like brick building and to even enhance it rather than breaking it or trying to diminish it. This is a kind of Aikido strategy where you use your enemy's energy for your own purposes. Instead of fighting it, you take all the energy and shape it in unexpected and new ways. (The Tate Modern, 2010)

All of the original brickwork, windows and chimney have been retained and repaired. The power station's huge turbine hall, 35 metres high and 152 metres long, has become the new dramatic entrance area, with ramped access, as well as providing a large exhibition space (Fig. 4.3). The auditorium, shop, café and three floors of galleries are above this area. Visitors can look down on the turbine hall from the light-filled boxes attached to the sides of this huge space.

The architects, through the manipulation of materials, express the industrial qualities of the building. Herzog and de Meuron used polished concrete, untreated wooden floors and light paint on walls to contrast with the black steel girders. Their major addition was the two-story glass penthouse, known as the Light Beam that runs the entire length of the top of the existing building. The top level is the cafe-restaurant and the lower level is the members' room with terraces on both sides of the building. The use of glass is the external signal to differentiate the building's functions. A coloured light feature, known as the Swiss Light, designed by the artist Michael Craig Martin cap the top of the colossal chimney. At night, both the penthouse Light Beam and the Swiss Light provides a distinct presence of the museum along the river.

Tate Museum Extension (2012, addition) by Herzog de Meuron



Fig. 4.4 Glass Pyramid (2006)



Fig. 4.5 Brick Pyramid (2008)

In 2006, Herzog and de Meuron proposed a glass block design that towered to form an obscure pyramid (Fig. 4.4). The architect has since replaced glass for bricks in their 2008 redesign (Fig. 4.5). This change of material and form came from a revised brief and consultation with artists and curators who desired a strong integration of the new building with the old power station, now the Tate Museum, and surrounding context. The new design is still a pyramidal structure but it is now more compact than the previous scheme and clad in a perforated brick screen that will make the building glow at night. Furthermore, the configuration of the building is more flexible to allow for future changes in the program. According to Jacques Herzog, the form came from the geometries of the site and the angles were sculptural impulses meant to lead people into the building by opening up, reclining and bending over.

Final Remarks

These examples evoke a deep connection to history while using modern materials and details. The architects removed specific components of the historic fabric in order to provide space for new uses and meanings. The removals were not extensive but surgical in precision with the intent of generating a dialogue between preserving the existing fabric and creating new space and architecture. In places where original architectural details or elements went missing or significantly damaged, the architects chose not to restore them so that they could serve as a reminder of the past. When appropriate, the architects designed their own version of the missing elements by abstracting the essence of the historic feature to inspire a contrasting new element that enhances the appreciation of the old work. They emphasized colour and texture and selectively insert subtle or bold craftsmanship for the play between notional absences for contemplation and layering to reminisce and imagine. The strategies that they used to relate the new and the old work and their understanding of historical layers embedded within a site make their intervention recall past memories as well as stimulating new ones. Although the buildings studied are of different scales and are museum projects, the purpose of the studies was to look specifically at the strategies used and how they can be applicable to the proposed intervention at Kent Senior Public School. There is little literature on the adaptive reuse and historic preservation of schools; most publications are more concerned with brownfield reclamation and conversion of older buildings from the industrial revolution, which the thesis draws some principles from as well. Based on the case studies, the critical elements that form the basis of the 'strategy of intermediacy' for the intervention at Kent Senior are, the surgical removal of portions of the historic building, the juxtaposition of new and old work, and the use of crafted details and materials.

Design Project

The following section unites text, diagrams, drawings and images to show the extent of work completed during the design research. This undertaking was as much an academic research to question and speculate architecture as it was a self-discovery of this author's design process. Therefore, this section is documented in such a way that it reflects both the design intent and process. There are two parts to this section; the first introduces the architecture and philosophy of 20th century schools and contemporary art museums, the second demonstrates the design research with a final proposal that concludes the overall research.

Bloordale Village, which runs from Dufferin Street to Landsdown Street, is located within the boundary of Brockton Village. Bloordale has the potential of becoming Toronto's next art district with Mercer Union Centre for Contemporary Art, Toronto Free Gallery and Funktion Gallery already claiming space on Bloor (Whyte, 2008). The street is also lined with budget furniture shops, second hand outlets, specialty stores and small restaurants catering to the area's diverse ethnicity. Chinese, Indian, Ethiopian, and Jamaican eateries can be found here. The site is located on the same street as the Royal Ontario Museum with the Gardiner Museum of Ceramic Art close by, Royal Conservatory of Music, and Bata Shoe Museum, forming the eastern cultural precinct. Therefore, introducing art programs on the western side will create a cultural axis on Bloor Street, extending east to west.



Two Narratives

Toronto District School Board Profile

Schools are traditionally iconic structures; their civic design makes them easily recognisable as an educational institution and they continue to be situated at the heart of a community, showing how much they are valued. In the City of Toronto however, these structures are aging and student enrolment has been on a steady decline for several years now. The Toronto District School Board loses an estimated 3500 students a year because of the falling birth rate and families moving to the suburbs for more affordable accommodations (TDSB, 2010). This poses a challenge for the board with schools increasingly becoming under-utilized. While many have been rented out to various tenants, others sit vacant and cost the TDSB millions of dollars each year just to keep them around. The buildings in use also need expensive repairs, which the board “admits it has been addressing with so-called band-aid solutions because the cash is not on hand” (Solomon, 2007). As a solution to address the issues of low enrolment rate, building deterioration, and a budget deficit, the board decided to sell off schools that are deemed surplus.

Before a property is declared as surplus, the TDSB undergoes a pupil accommodation review process led by an Accommodation Review Committee (ARC) to conduct public consultations. Based on the report by the ARC, the board can then decide to close a school and declare it surplus. The TDSB has established a subsidiary company, Toronto Lands Corporation (TLC) to manage its portfolio of surplus properties for lease and sale. As of 2009, the TLC has accumulated 97 non-operating school properties. In June 2010, the board voted to close another eight elementary schools from 2011 to 2013 (Brown, 2010). The closing means, “converting 10 schools to the preferred junior kindergarten-to-Grade 8 model. The closings will allow the board to put back about \$19.8 million into the board’s capital reserve, noted board official Sheila Penny, cut nearly \$2 million in annual operating costs and scratch the need for about \$59 million in overdue repairs” (Brown, 2010). Century old Kent Senior Public School, located on Bloor West Street and Dufferin Street in Toronto’s Bloordale Village in Ward 9, is one of the eight schools to close. Figure 4.6 shows existing closed schools in gray.

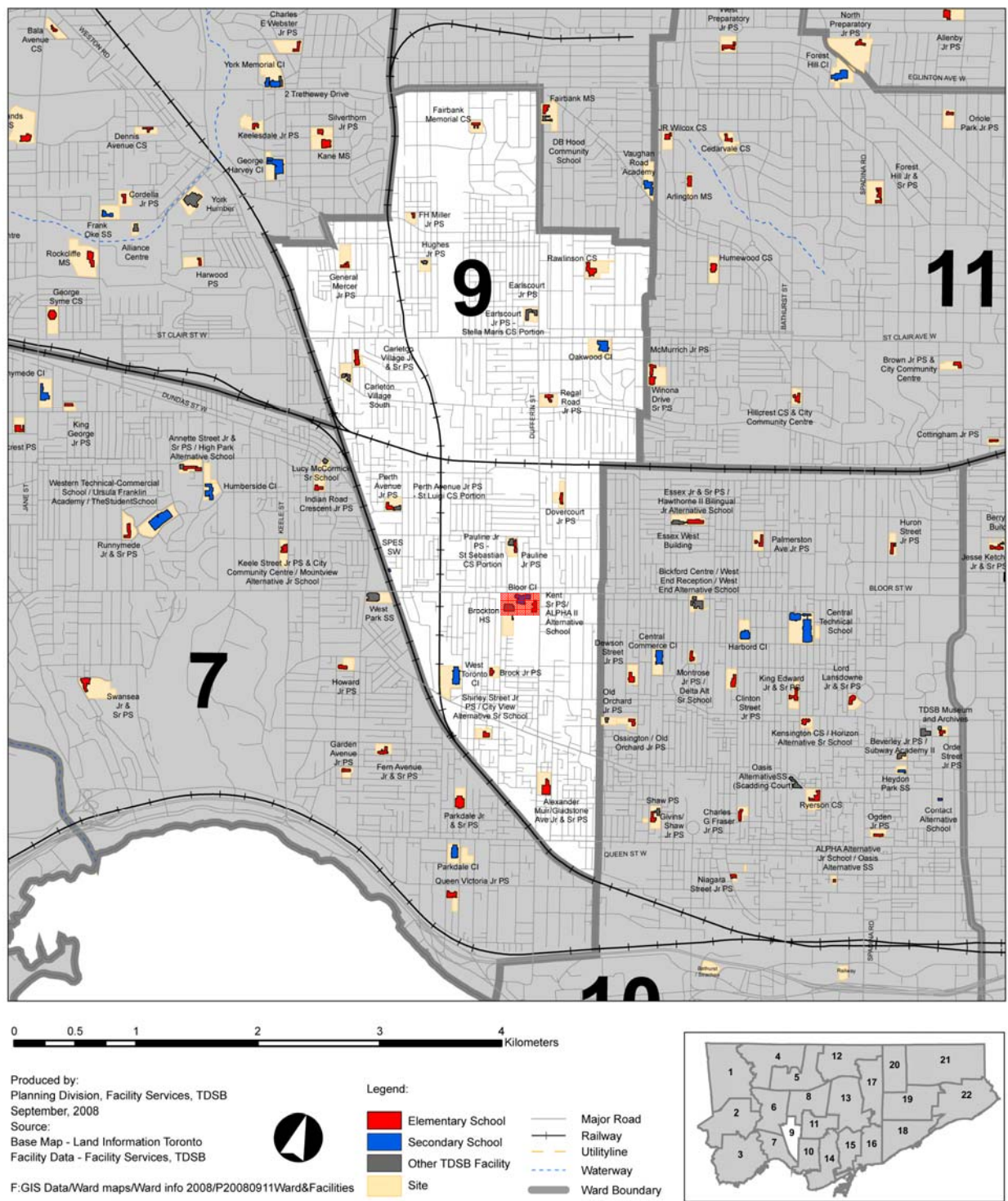


Fig. 4.6 Ward 9 and Facilities



Fig. 4.7 Nelson Madela Park (1953)



Fig. 4.8 Shaw Street (1915)



Fig. 4.9 Wilkinson Junior (1915)



Fig. 5.1 Kent Senior (1908)

Kent Senior opened in 1908 and its architecture reflected the philosophy and ideology of schools built in the early 20th century. Nelson Mandela Park Public School, Shaw Street Public School, Wilkinson Junior Public School, and Kent Senior Public School, all have common architectural features that are definitive of their time. They are all three storeys in height with large airy windows on each floor and a row of clerestory to admit light into the basement level. They are also clad in red bricks; have four striking columns carrying the entablature and several sets of stairs leading up to the main level entrances. These exterior characteristics and the heavy appearance of schools are meant to express stability, order, and a place of institution. Internally, the organization of classroom spaces symbolizes the education philosophy. Early 20th century school design standard was modeled after Henry Ford's factory production methods. "It is a philosophy that starts with the assumption that a predetermined number of

students will all learn the same thing at the same time from the same person in the same way in the same place for several hours a day” (Fielding & Nair, 2005, p.17). The regularly shaped classrooms allow for maximum control and are aligned along a double loaded corridor. There was no play within these classroom walls; historically, schools were places where students go to listen and learn. This type of philosophy has since changed as people explored patterns in societal trends, educational approaches and facility design. Although the philosophy of 20th century schools progressed, the architecture remains, serving as a reminder of the past for generations to come.

Shaw School (2011): Teeple Architects Inc. + Artscape



Fig. 5.2 Shaw School



Fig. 5.3 Classroom



Fig. 5.4 Classroom

North Toronto Collegiate Institution (2010): CS&P Architects Inc. + Tridel Inc.



Fig. 5.4 Condo Towers



Fig. 5.5 Heritage Courtyard



Fig. 5.6 School Entrance

Existing school buildings can be recast to new uses. The tall windows, large classrooms, and prominent location makes them ideal for artists' studios and galleries, seniors' centres, day cares and any programs that would benefit the community in which the school is located (Brown, 2010). Artscape is a local arts organization that bought the vacant Shaw Street School this past year and will convert the building into affordable non-residential condominiums

and rental studios for artists (Kupferman, 2010). The renovation is slated for completion in the year 2012 (Kupferman, 2010). North Toronto Collegiate Institute was one building that needed extensive maintenance and so, the board teamed up with a private investor. Tridel bought a portion of the old school and built two residential condominium towers on the property (Solomon, 2007). The money generated allowed the construction of a new school with an auditorium and a new sports field (Solomon, 2007). Since the TDSB have many vacant properties, this trend of converting schools to a different use or demolishing them for a new purpose will continue for the next several years. This presents an opportunity for the thesis to seek creative potentials to one school. Striving to address all the issues surrounding vacant schools within the Toronto District School Board's boundary is beyond the scope of the thesis. Instead, the thesis attempts to address one particular issue in depth, which is, when adding a new narrative and new layer of architecture to the original building, how does one engage more with the old work and make the architectural renovation and addition evocative and resonant.

Museum of Contemporary Canadian Art Profile



Fig. 5.7 MOCCA



Fig. 5.8 Exhibition

The Museum of Contemporary Canadian Art (MOCCA) is a not-for-profit art institution located in one of North America's most dynamic arts communities, West Queen West Art + Design District in downtown Toronto. The facility features 5,000 square feet Main Space, which exhibits original and thought provoking works, and 1,000 square feet Project Room, which exhibits experimental works (MOCCA, 2010). MOCCA currently shares their site with three other tenants, the Animation School, the adjacent Edward Day Gallery, and the property owner who lives in the loft above the museum. The building was a former industrial factory so the

typical architectural elements are high ceilings and spacious layouts, steel columns and beams with open web steel joists, and modest brick cladding. The museum is set back, behind a parking lot, from Queen Street, creating a quiet profile on the street.

When I visited MOCCA in February and interviewed Mr. Yves Theoret, who is the Managing Director, it seemed clear to me that the museum is ambitious in their mandate, yet their facility is modest in design and scale. Their mandate “is to exhibit, research, collect, and promote innovative art by Canadian and International artists whose works engage and address challenging issues and themes relevant to our times” and they are “committed to providing a forum for emerging artists that show particular promise and to established artists whose works are considered to be ground-breaking or influential” (MOCCA, 2010). When I asked Mr. Theoret if MOCCA hopes to expand and relocate from their tight location in the near future, he answered yes. They want to be as visible as the Royal Ontario Museum or the Art Gallery of Ontario but due to their invisibility from the street and their modest facility, the public has limited knowledge of their existence. Hence, a feasibility study was done recently and according to Yves, they want to increase their space, about five times more than what they currently occupy, and have a prominent presence in the city, and at the national and global level. These are the two key objectives that they hope to be realised in the future.

Knowing that Kent Senior Public School will soon close its doors, the Museum of Contemporary Canadian Art is searching the city for future development, both different architecturally and philosophically, it is appropriate to bring these two entities together and see what opportunities could arise from their collision and how these opportunities could be expressed formally. Collision actually is a misleading term in this thesis. Superimposition or accretion is more suitable. The idea of the palimpsest is the layering of one narrative over another and the meaning it creates. What does one gain from keeping the old, adding new work to the old and what does it all mean to the reader at the end? These are questions, which this thesis attempts to speculate through the research and design component. Adding a level of topical issues to the design contextualises the project and provides a motivational driver for the interventions.

Before delving into the design project, a brief discussion about the arts community within Toronto is important to understand their history and impact. Art has apparently been moving around city for decades; from Yorkville in the 70's to Queen and Spadina in the 80's, and then moving further west in the late 90's to Queen and Dovercourt, now known as the Art + Design District (Whyte, 2008). Artists have always suffered the effects of gentrification as

neighbourhoods transform and revitalize. Their spaces have been overtaken by condominium developments that use their lifestyle as a marketing strategy to sell units. Mercer Union, an artist run centre for example, “fled from its long time home at King and Spadina in the late 90’s, as high-end retail colonized the neighbourhood’s underused historic buildings to Lisgar Street” (Whyte, 2008), which is west of Dovercourt and south of Queen, to their recent location at Bloor and Lansdowne. The Queen West Triangle a few years ago was a collection of second hand stores, dingy cafes, and vacant properties; some buildings had large spaces with cheap rent, which attracted many artists into the area. Then in 2004, the renovated Drake Hotel opened and increased the commercial value of the neighbourhood, drawing in high-end retail and chic eateries and bars; the old industrial building on Abell Street, which used to house artist studio spaces, is now ‘Loft’ condominiums. The same change can be said about Ossington Ave. north of Queen as more storefronts that are vacant have turned into trendy stores and restaurants. The thesis design proposal is situated on Bloor Street West and Dufferin Street in Toronto’s Bloordale Village. It is important to anticipate potential gentrification in this neighbourhood but developing a precautionary plan or striving to address the numerous issues surrounding vacant TDSB schools is beyond this thesis’s scope. Being aware of these issues however, is important as they serve as background information in the process of converting Kent Senior Public School into a contemporary art museum.

Design Research

Fig. 5.9 Street Views

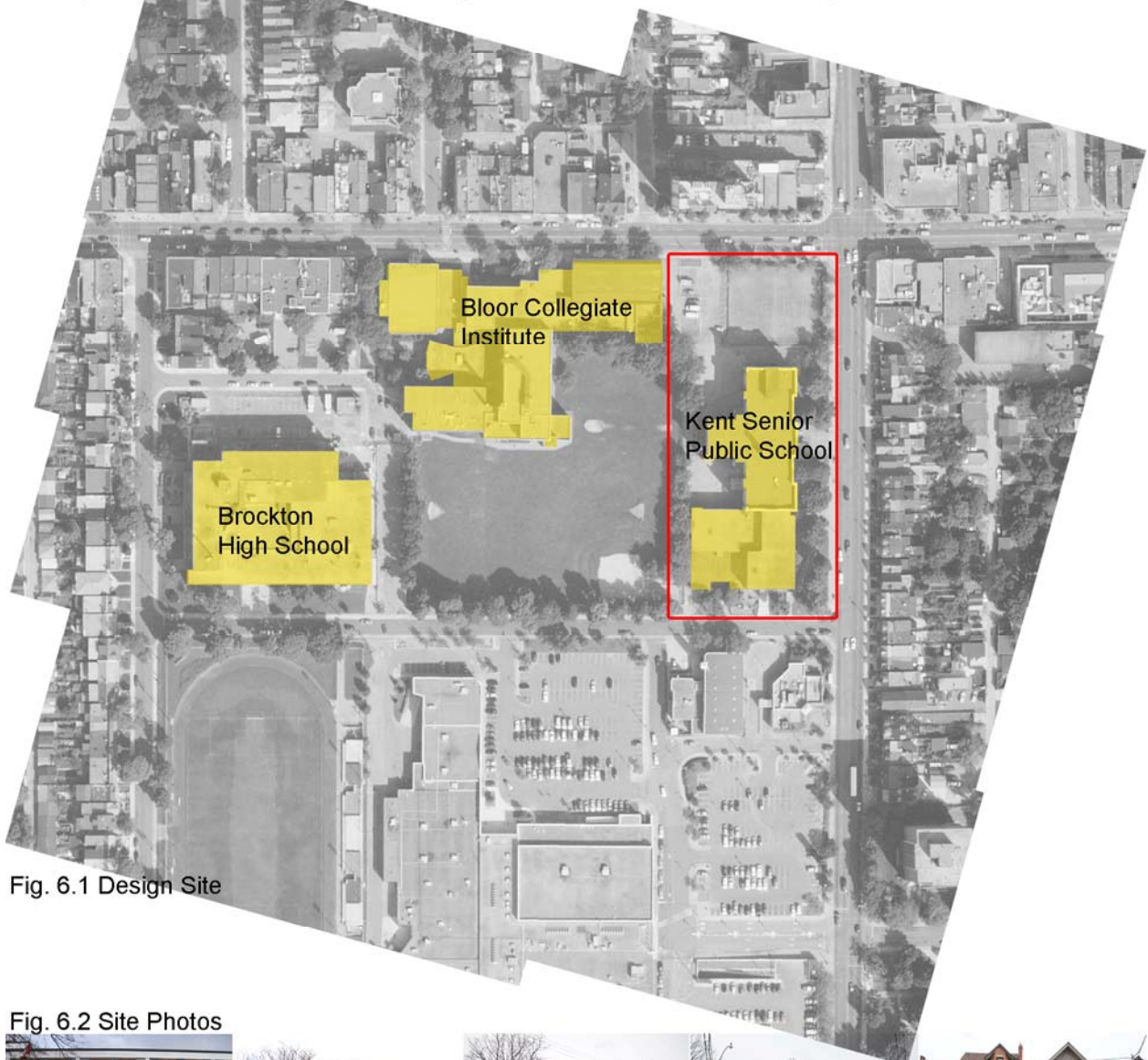


Fig. 6.1 Design Site

Fig. 6.2 Site Photos



Kent Senior is located on the same parcel of land as two other schools, Bloor Collegiate Institute and Brockton High School. A research into these two schools' background was needed to gain better insights into their current and future development; what happens to them may affect Kent Senior's design. Bloor Collegiate Institute opened in 1925 and is currently in use. Brockton High School opened in the 1960s but has been closed as a school for many years now. The TDSB's aboriginal studies department occupies a portion of the building as office space with another portion rented out to non-profit Food Share.

I interviewed Ms. Sheila Penny, Toronto District School Board's Executive Superintendent of Facility Services, in the Fall about the future development of this area and what they plan to do with Kent Senior after closure. She confirmed that the TDSB is putting a team of designers together with the Bloordale BIA and local residents to come up with a strategic plan for this area. This is a situation where there are too many schools on one site and not enough students to support them. The board will likely use North Toronto Collegiate Institute as precedent in the redevelopment because they consider that project to be a success. It was a project where the public and private sector could co-exist; the TDSB gained a new school and the developer, Tridel, gained two condominium towers. What this means to the Bloordale block is that the board could look into another joint venture with a developer to construct condominium towers with mix use on the property, therefore, Kent Senior, Bloor Collegiate and Brockton High School may be demolished in the process. This is one possibility according to Ms. Penny because the site is located on a public transit route and the official plan calls for intensification on this access. Another possibility may be to expand and relocate Bloor Collegiate to the Brockton High School site; sell Kent Senior and the former Bloor Collegiate property so that this northeast section of the block can intensify.

I also interviewed one of the members of the Bloordale BIA, Ms. Dyan Marie, roughly around the same time as when I interviewed Ms. Sheila Penny. According to Ms. Marie, the BIA is looking to use the basketball court as an outdoor exhibition space, similar to PS1 MoMA, to promote the area's diverse local groups with a combination of arts and crafts, architectural installations and summer farmer's market. It is a fitting idea since the basketball court is located at the northeast corner of Bloor and Dufferin Street, which is the entrance to Bloordale Village.

Character Defining Elements Study: Variables and Invariables



Variables are features that can change (secondary elements) and invariables are those that cannot (primary elements). On the North facade, the variables are the two windows, doors and stairs because they are the school's side features, thus secondary defining elements. The invariables are the gable roof and structure framing the entrance because these are archetypal to early 20th century school designs.



Fig. 6.3 Classroom



Fig. 6.4 North Facade



The first variable on the East facade is the window treatment and the invariable is the window opening. The windows were updated in the early 1990s and although they are consistent in their rhythmic proportion, they do not match or complement the original windows that surround the school. The other invariables are the four columns, entablature, cornice and pediment because these features help identity the building as a school. The doors and stairs fall into both categories because they define the school's main entrance but they can also be changed to suit the new use.



Fig. 6.5 Classroom



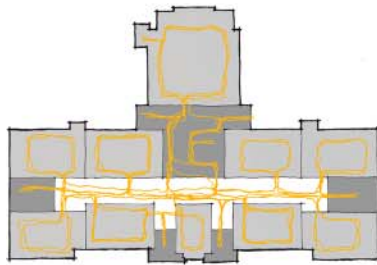
Fig. 6.6 East Facade

Spatial Analysis

The initial stage in the Design Research involved examining and breaking down the existing internal conditions of the school; circulation; spatial strategy, and use of space. The double loaded corridor aligned with classrooms was a 20th century school design as it allowed for maximum control over students. In contrast to this dominant, static circulation between rooms, a contemporary art museum favours dynamic movement between exhibition spaces. In addition to efficient control on each level, to move vertically, students must use the central stair or exit stairs flanked on either end of the building because each floor is separated to isolate the flow of students; however, an art museum prefers interactions and connectivity between floors to encourage moments for contemplation and relief. Each classroom is roughly the same shape and size to accommodate the regular number of students whereas an art exhibition space is usually a large empty space to accommodate the irregularities of modern works of art (Crinson, 2005).

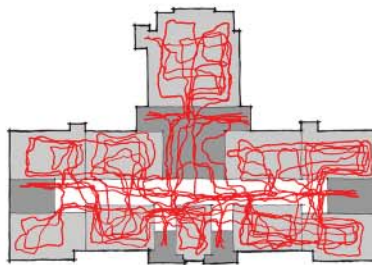
A simultaneous reading of the two narratives is created by superimposing the conditions of a contemporary art museum over the conditions of the school. This hybrid state, where both narratives can be read at once, reveals the relationship between a school and an art museum; the former organization is rigid and defined while the latter is flexible and loose.

20th Century School



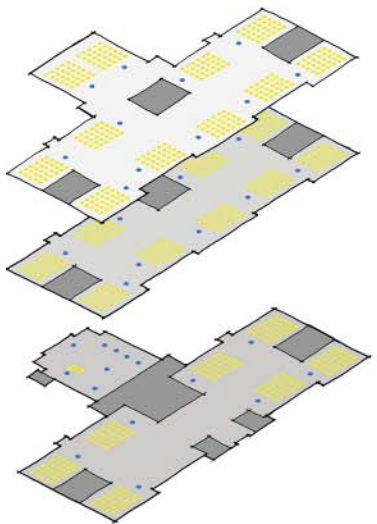
Circulation: direct

Contemporary Art Museum

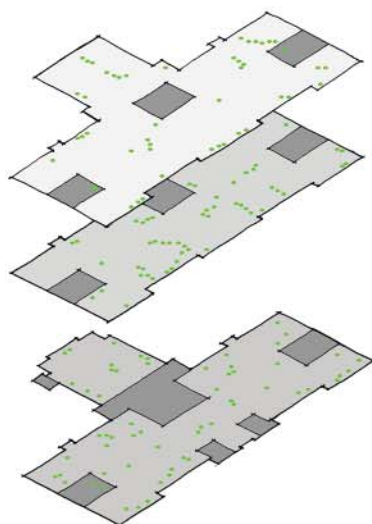


Circulation: meander

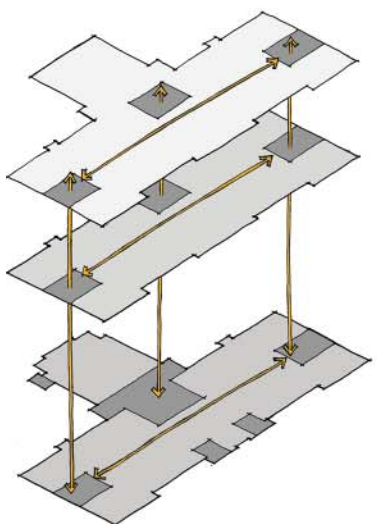
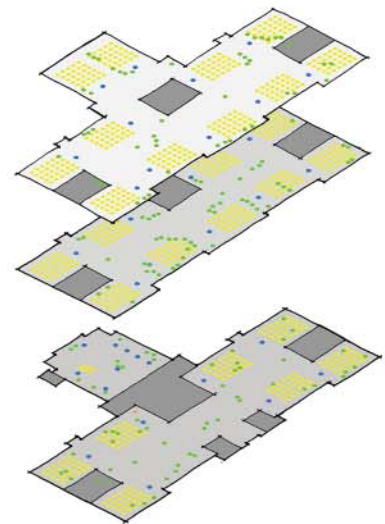
Hybridity



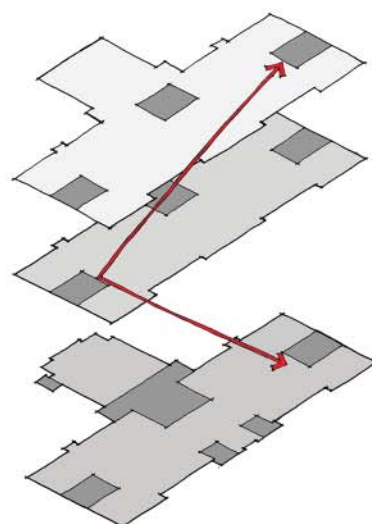
Use of Space: class in session



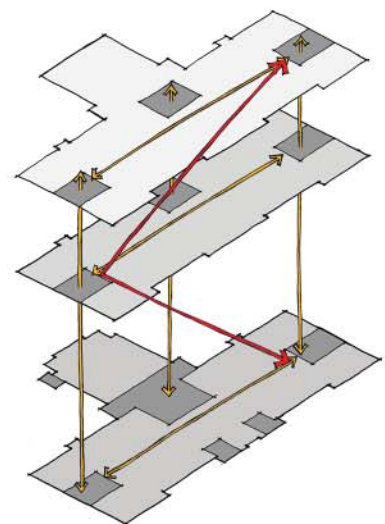
Use of Space: gallery in use



Spatial Strategy: separation



Spatial Strategy: integration



Schematic Design

The Character Defining Elements study and the Spatial Analysis between a school and an art museum establish a context for the thesis design project. The following design research work was an attempt at exploring this context while also developing a new addition. The added component arise out of a desire to explore the issue of adding a contemporary form next to a historic building.

Through the research of contemporary art museums in the previous section, the idea of a continuous, dynamic flow was conceived to create an interactive environment in contrast to the rigidity of the school. Circulations are continuous to bring people up and around the building and connect to the new addition. The school carries the Long Term Exhibition and the new extension carries the Temporary. Defining these two main spaces was an attempt to provoke the dialogue between art and the building, contemporary ideas juxtapose to historic ideals, versus art in an empty free space, where viewing art is for art's sake.

To convert the structured organization of the school into an interactive art museum, volumes of space break into the existing building. The insertion of these new volumes is intended to be destructive and liberating: destructive because the volumes eliminates parts of the original building, disrupting its circulation pattern, use of space, and spatial strategy; liberating because the volumes open up new perspectives and dimensions to the historic concept of the building (the Ford Model).

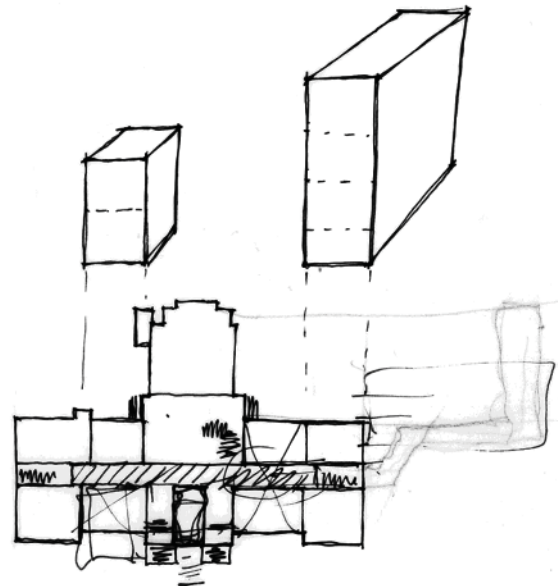
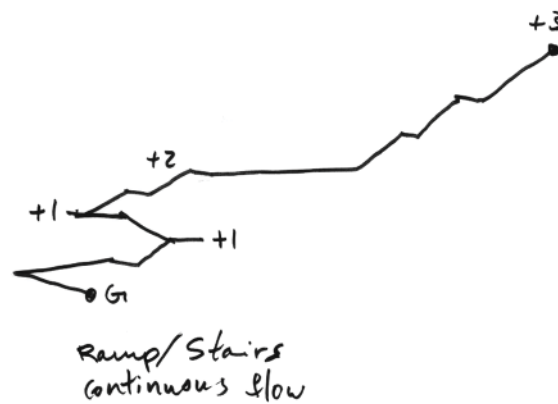
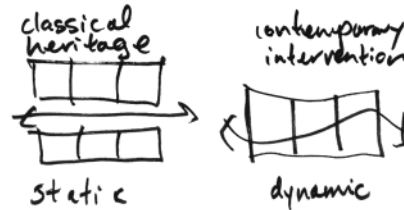
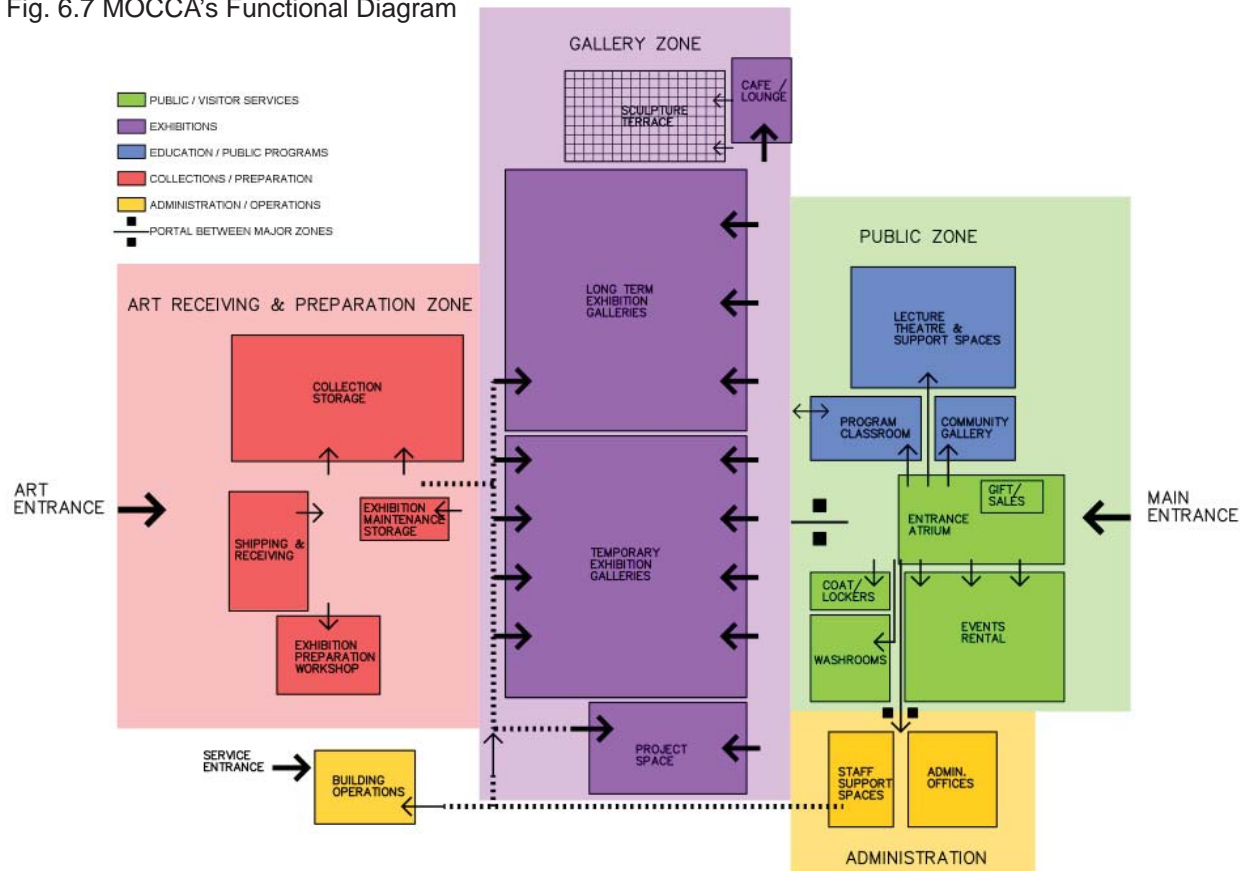


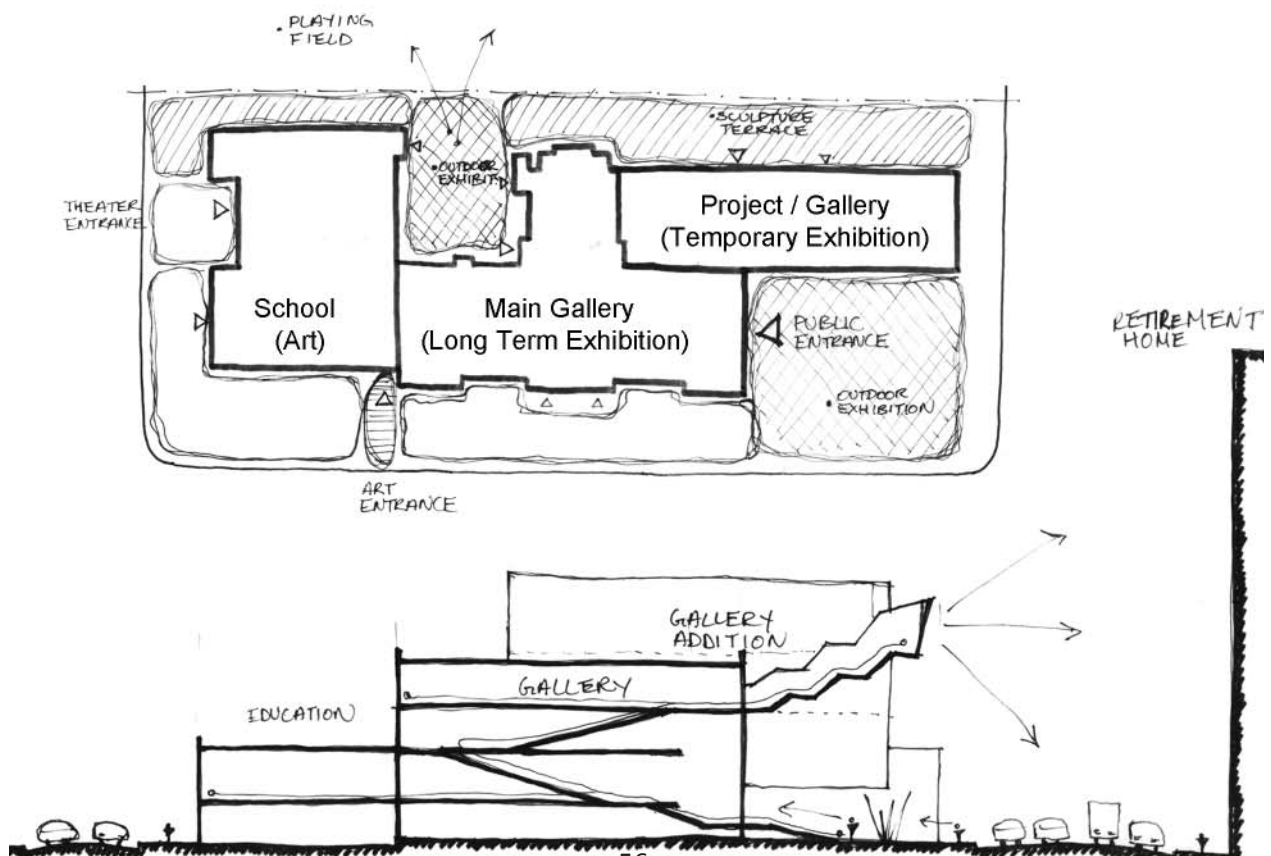
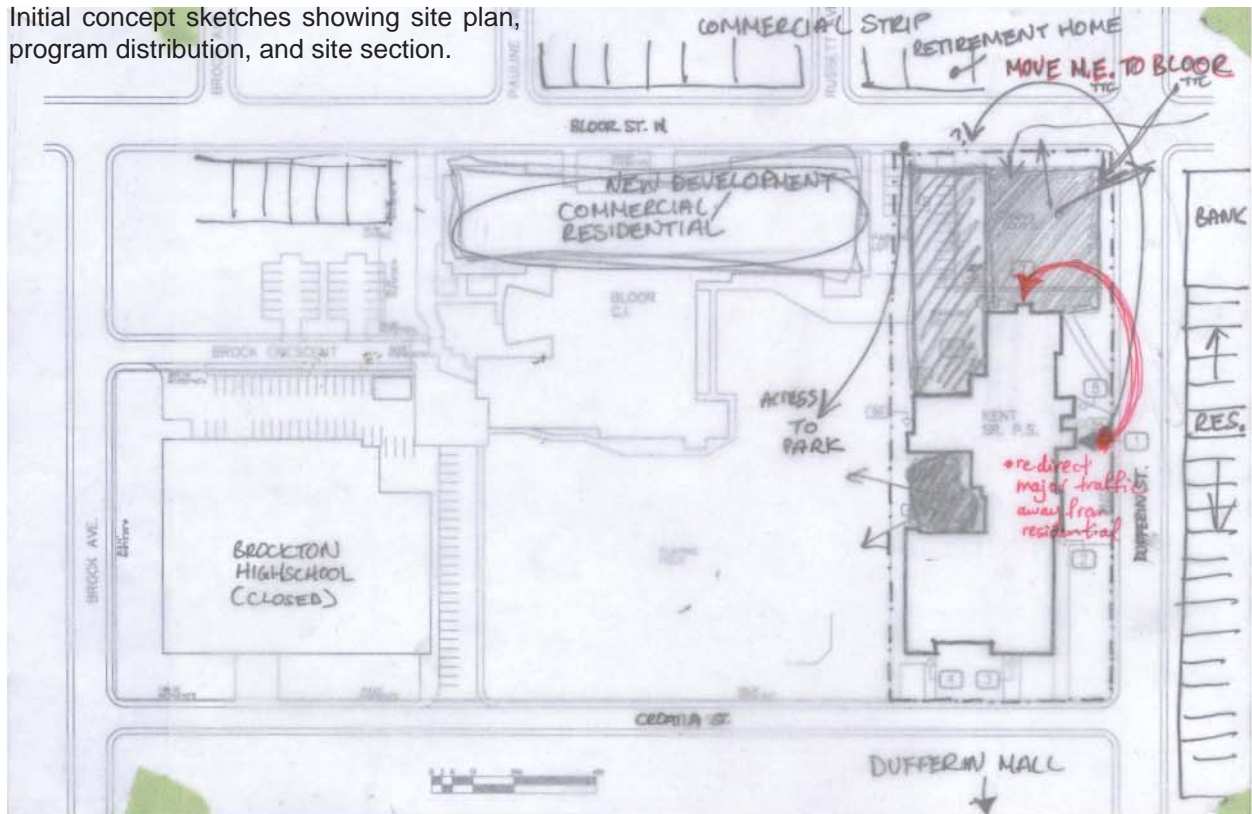
Fig. 6.7 MOCCA's Functional Diagram



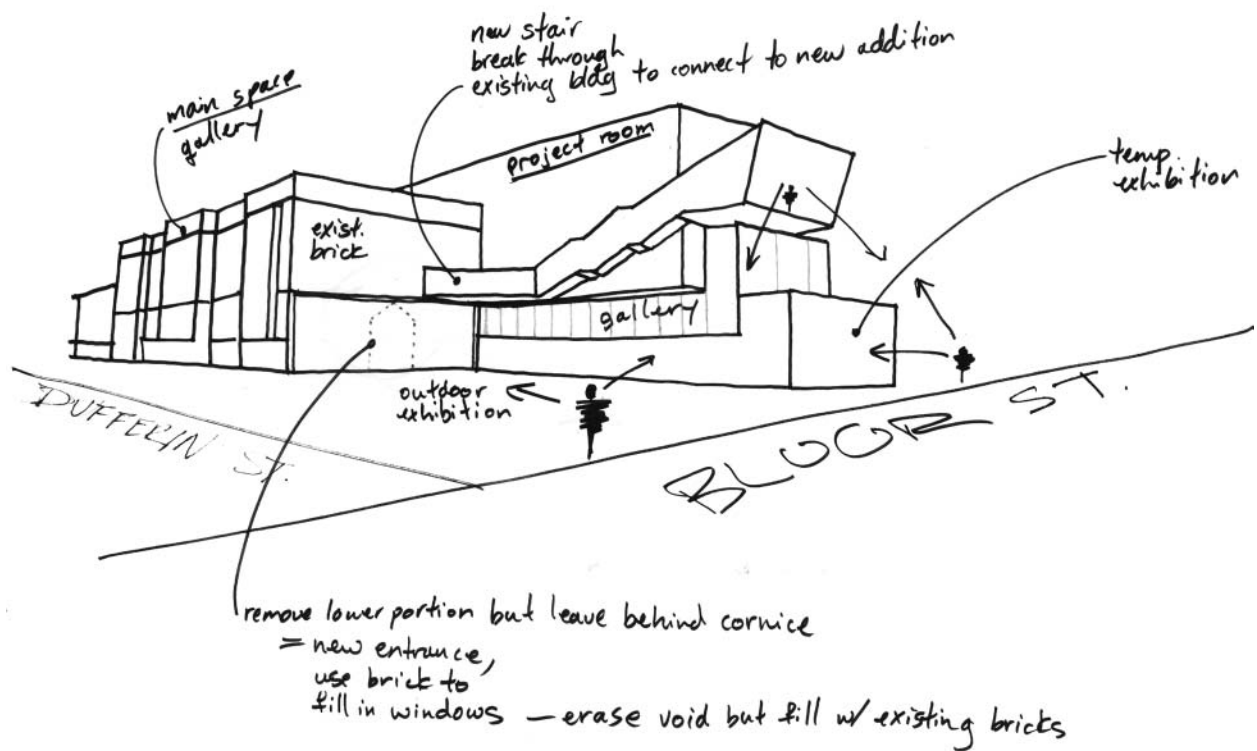
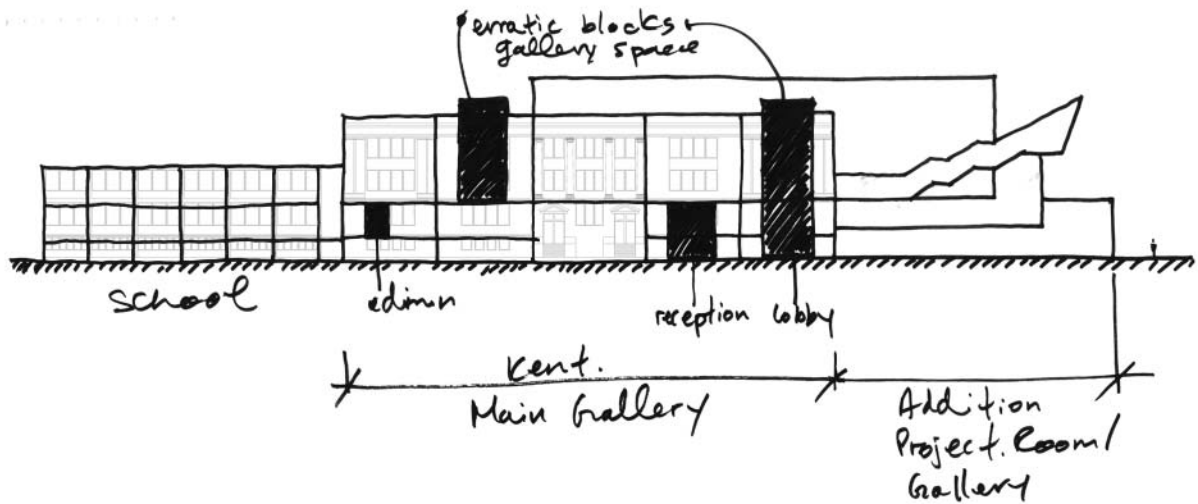
The Functional Diagram shows three zones that are typical of contemporary art museums: Art Receiving and Preparation Zone; Gallery Zone; Public Zone. Art Receiving and Preparation has its own entrance, away from the Public Zone and Main Entrance. Gallery Zone includes exhibitions that are long term and temporary; Public Zone includes educational programs that cater to the community. Each area has its own access, as shown with black arrows in the diagram. Administration is the floater between front and back of house operations. The Entrance Atrium is typically spacious and designed with strategic details since it sets up the overall architectural language of

the museum. The Tate Modern in London, new Neues Museum Entrance Building in Berlin and Art Gallery of Ontario in Toronto are examples where the entrance lobby is prominent. If Kent Senior is to become an art museum, then the school's main entrance, which is located on Dufferin Street and facing semi-detached homes, need to move. The design proposes to relocate Kent Senior's main entrance to Bloor Street, to reinforce the cultural axis along Bloor and direct heavy traffic away from the residential area, by redesigning the school's side entrance.

Initial concept sketches showing site plan, program distribution, and site section.



Initial concept sketches showing east elevation (facing Dufferin Street) and perspective of building on site.



The concept of a spine, which acts as a guiding principle within the school, breaks through the existing building to shift the circulation from negative space to positive expression on the exterior and connects to the new extension. If the school is read like an old parchment and the double-loaded corridor as two old lines, then the idea here is to trace those lines and drag them out to the new sheet so that the existing condition is revealed and what it once was, receives a new interpretation. The issue of distinguishing the new main entrance and architectural identity of an art institution is also achieved through the visual curiosity of the exposed spine.

The neighbouring context was the starting point for the massing of the new extension: the rectilinear form of surrounding residential and commercial buildings; the modular block of the existing addition; and the orthogonal 'T' shape of the school. Based on the idea of the generous and flexible industrial gallery space, the exhibition spaces are intended to be open and free from partitions. These spaces are articulated on the exterior to create a dynamic form, set against the static nature of the school. The new addition also strives to engage Bloor Street by extending all the way to the sidewalk; as a result, the school and extension frames the outdoor exhibition space, marking the space as a

plaza to lead people into the museum while creating a prominent entrance to Bloordale Village.

Some of the initial material research was copper, corten steel, and sheet metal. These industrial materials have the ability to appear heavy in massing and light when perforated. If the strategy for classical architecture is defined by mass, then the strategy for contemporary architecture is lightness. Copper and corten steel's red-brown colour can also blend harmoniously with the red sandstone brick of the school; Caxia Forum is an example where corten steel was used to clad an addition on top of an existing brick building.

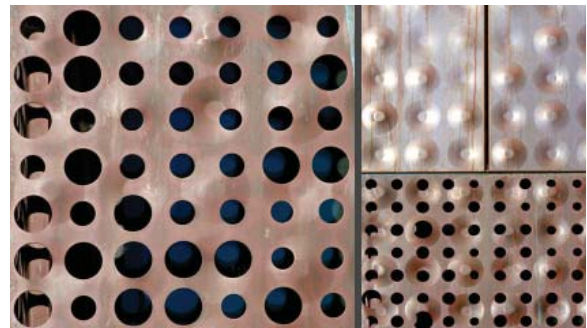


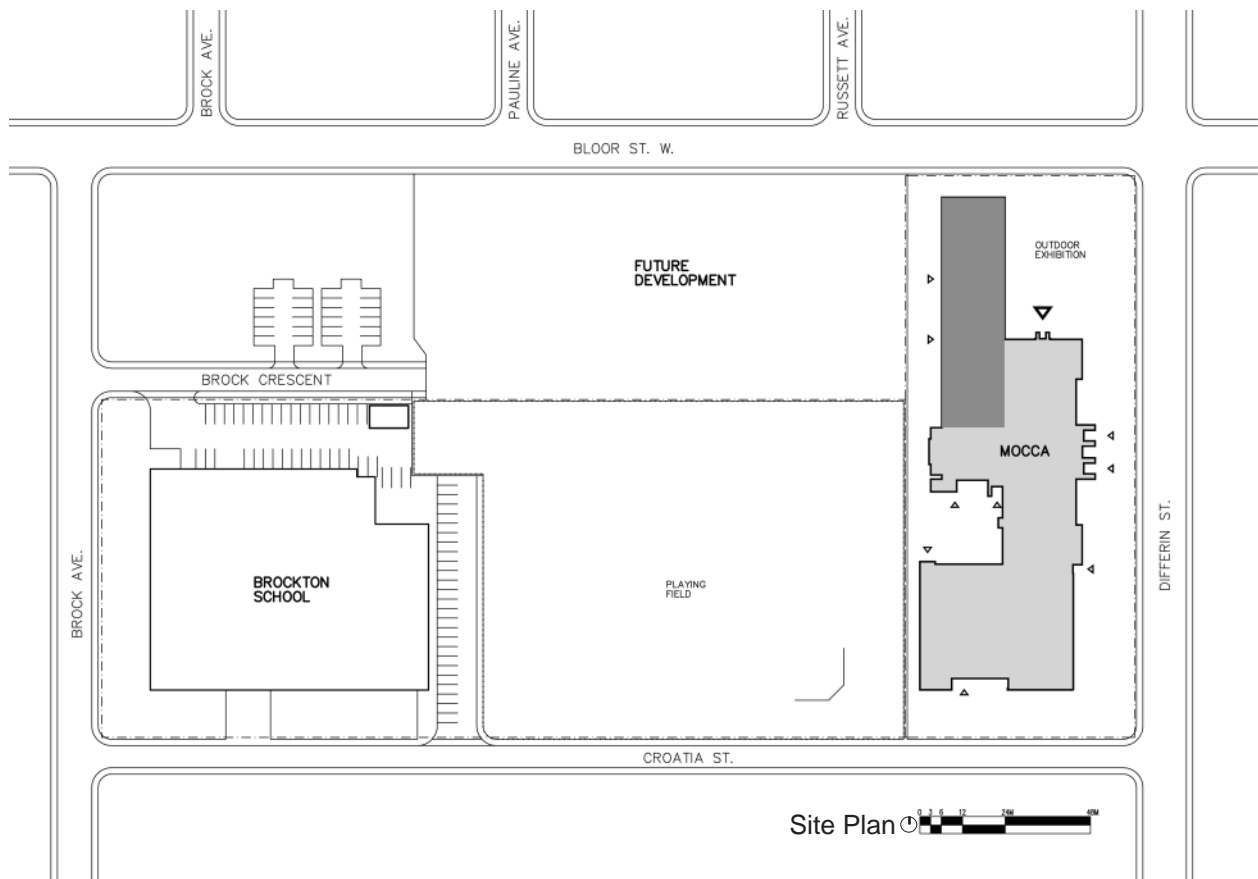
Fig. 6.8 Perforated Copper



Fig. 6.9 Metal Mesh

Interim Review

The following drawings and renderings were produced for the Interim Review Presentation in February with thesis advisor, Cheryl Atkinson, and faculty members, Marco Polo and Colin Ripley, forming the review committee.

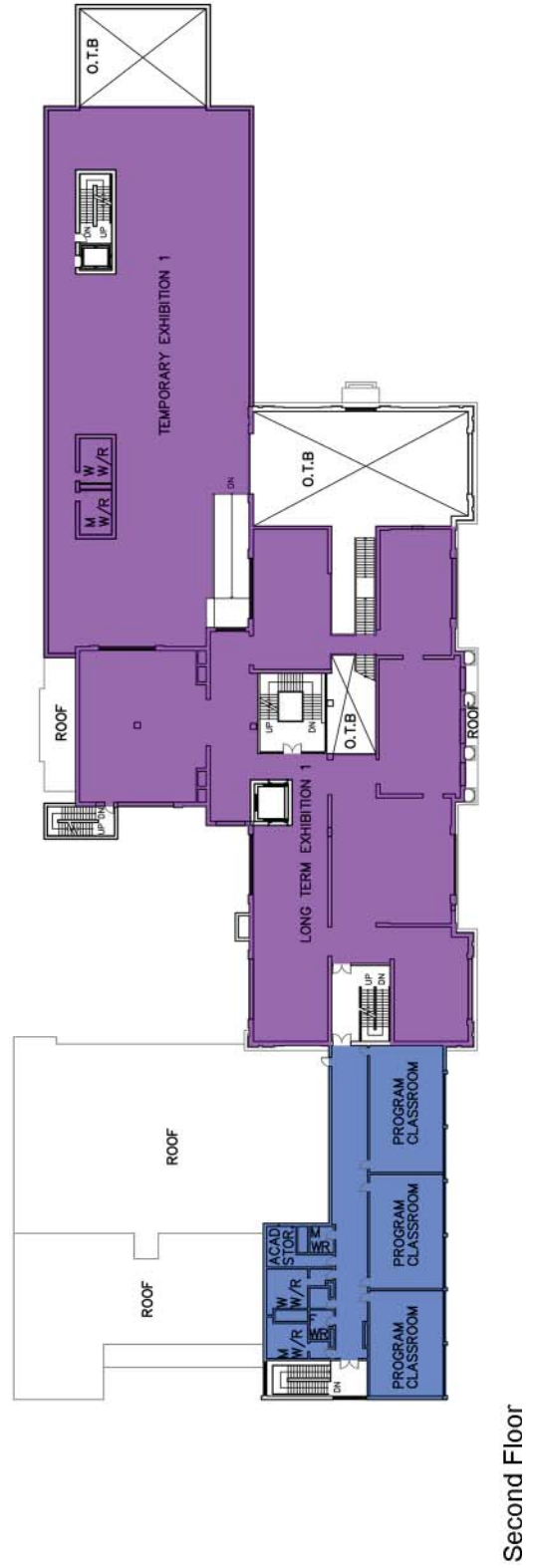
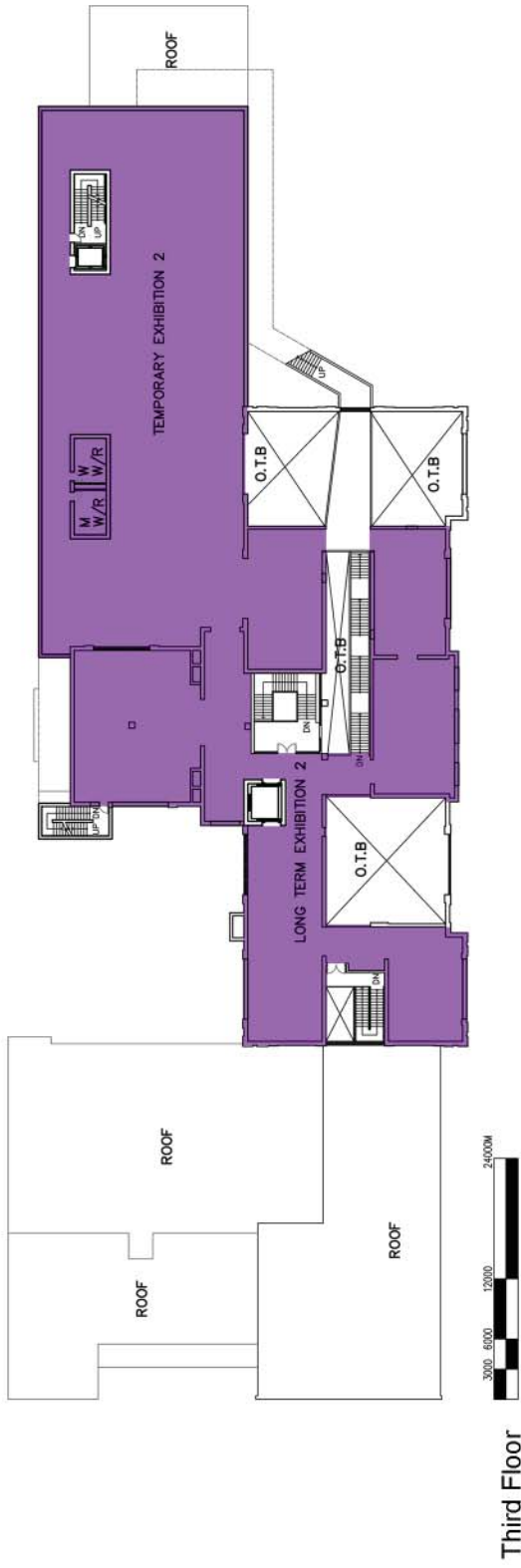


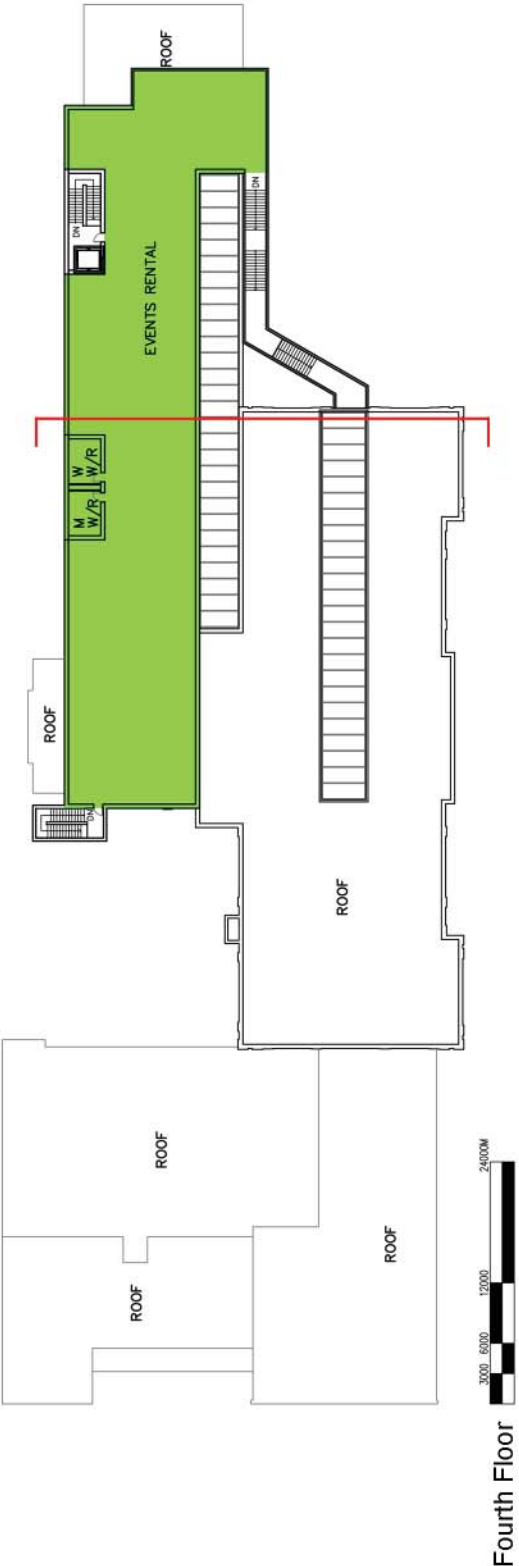
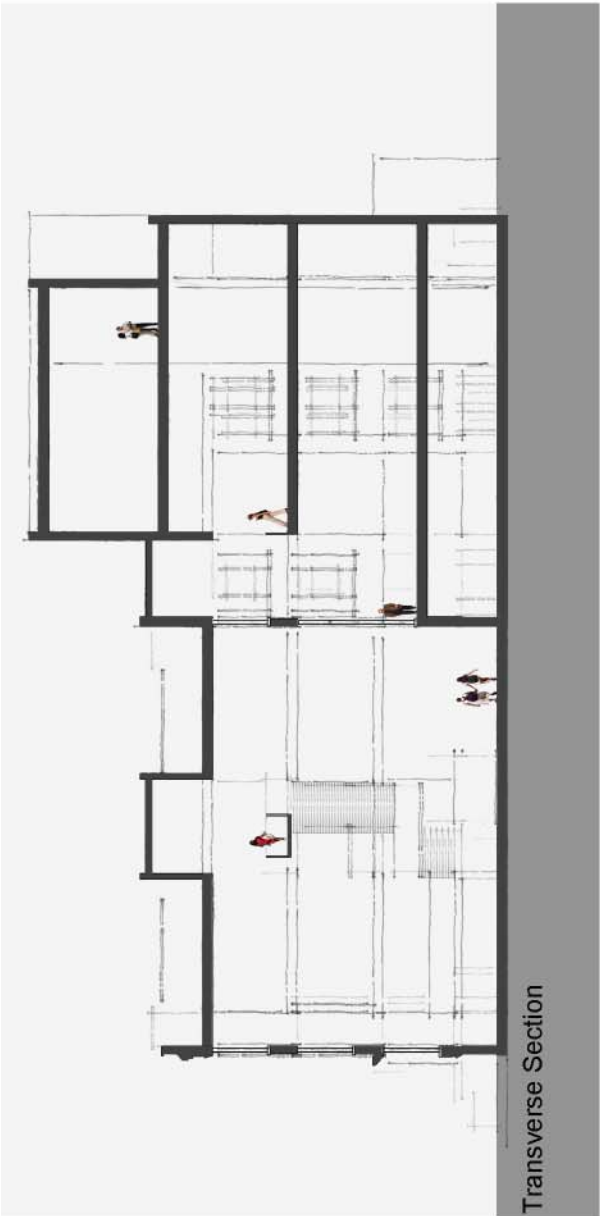


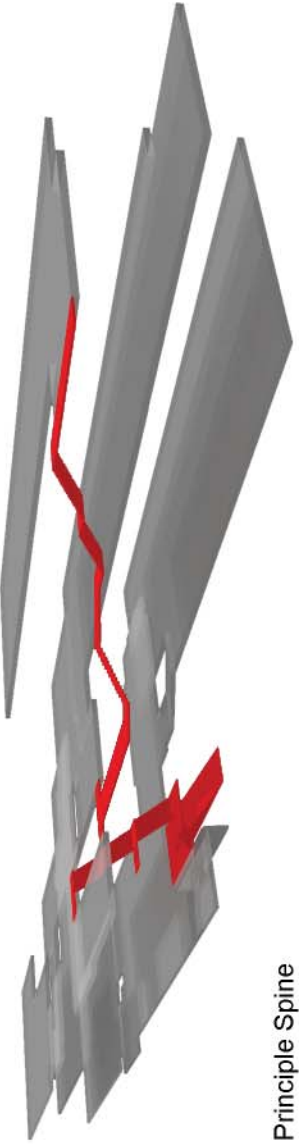
Ground Floor



Basement







Principle Spine

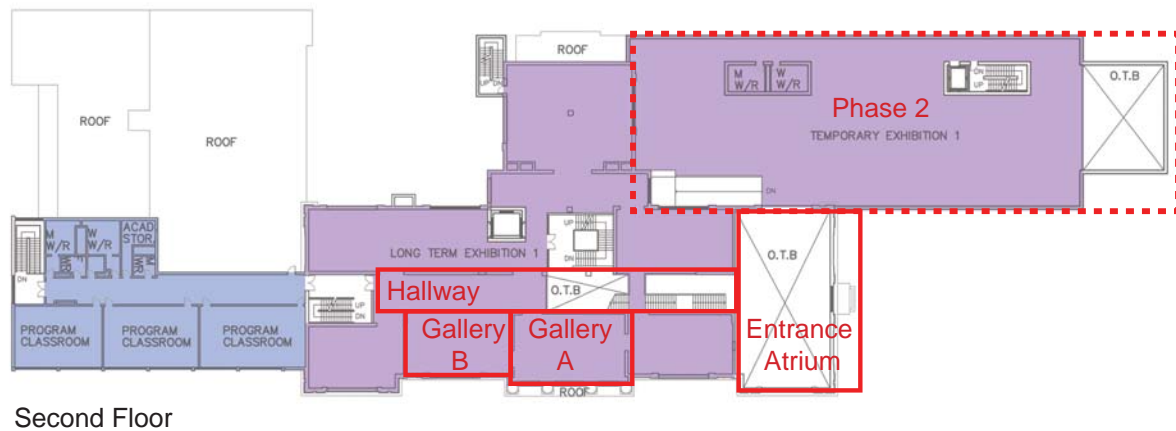


North Elevation



East Elevation

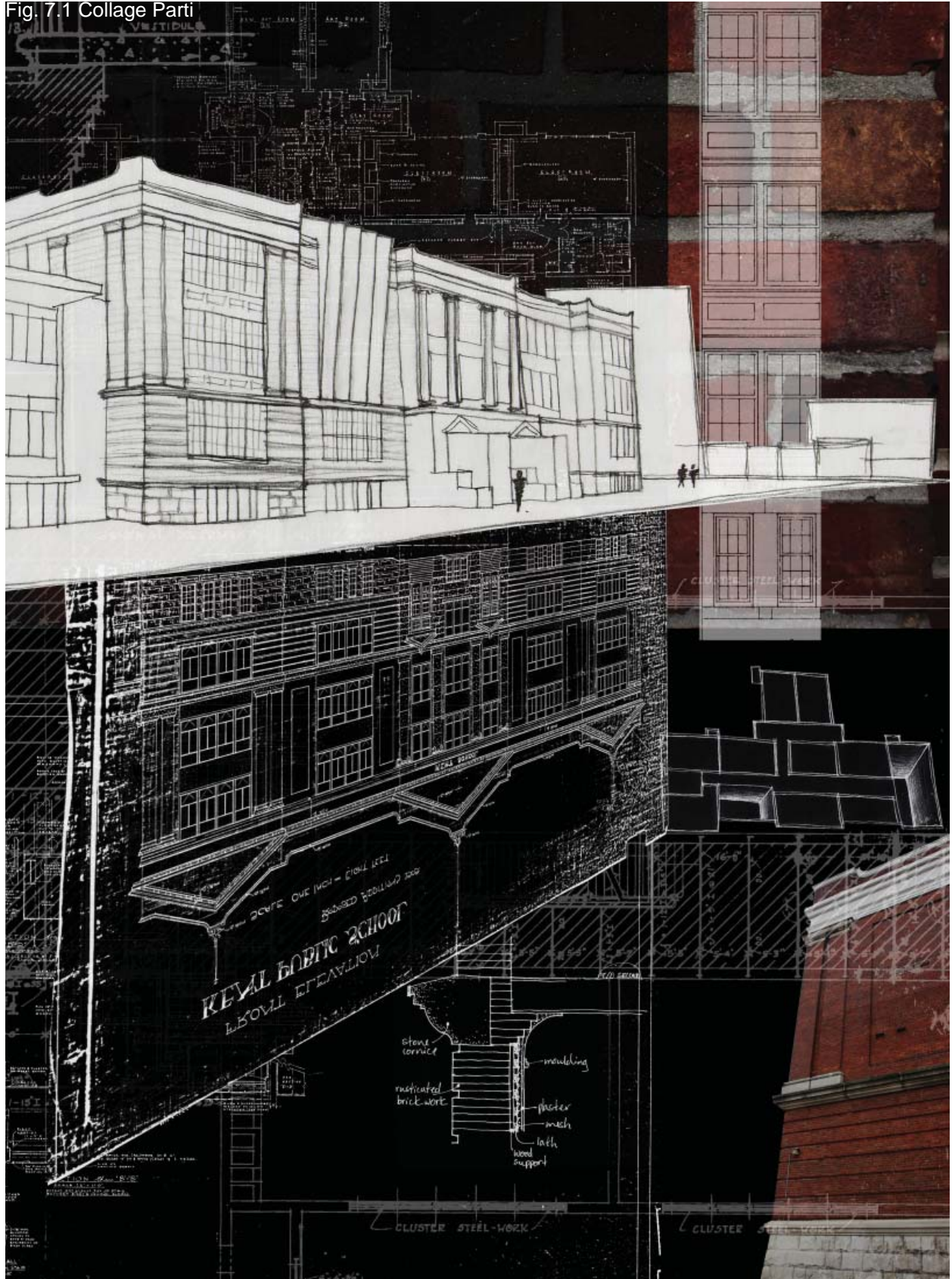
The design project up to this point has been focused on converting Kent Senior into a contemporary art museum, transforming the existing extension south of the building into an art school and adding a new construction north of the building. These three components serve to establish a context for the next segment of design investigation. To confront the issue of architecture as a palimpsest, the new addition need not be developed any further; the addition can be a Phase 2 to the overall masterplan of the site. Kent Senior and the existing extension however, are developed further. The final proposal examines the Entrance Atrium, Hallway, and two gallery spaces (Gallery A, Gallery B) with varying volumes.

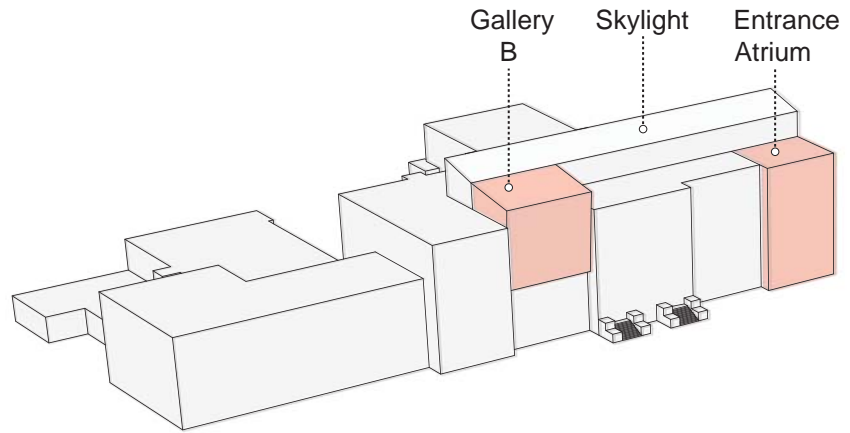


Design Studies

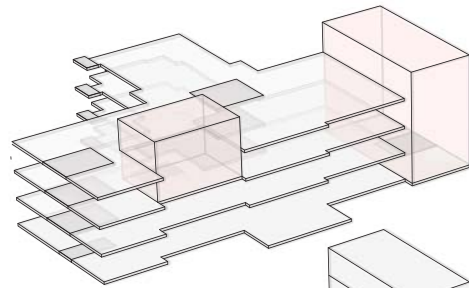
The Schematic Design and Interim Review helped to refine the thesis research and project. The following design research examines further, some of the ideas developed in the previous studies. The research also explores the critical elements that make up the Strategy of Intermediacy on the design of the Entrance Atrium, Hallway, as well as Gallery A and B.

Fig. 7.1 Collage Parti

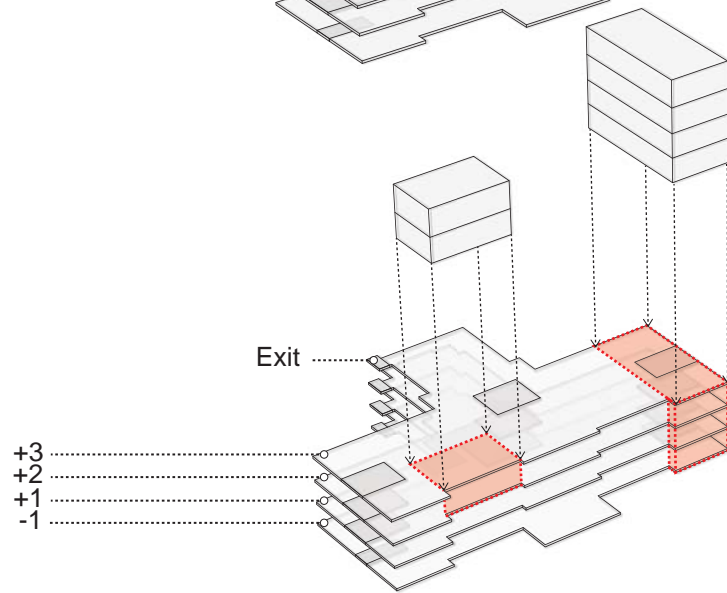




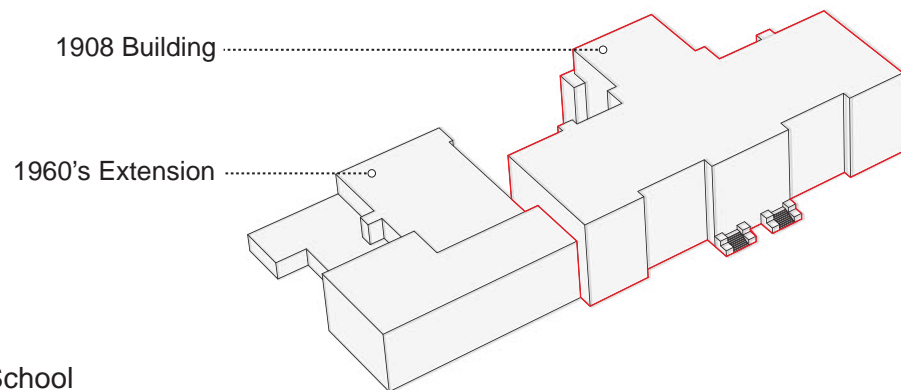
New Massing



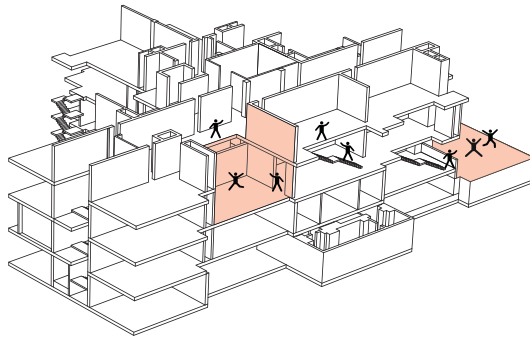
Floor Plates + New Volumes



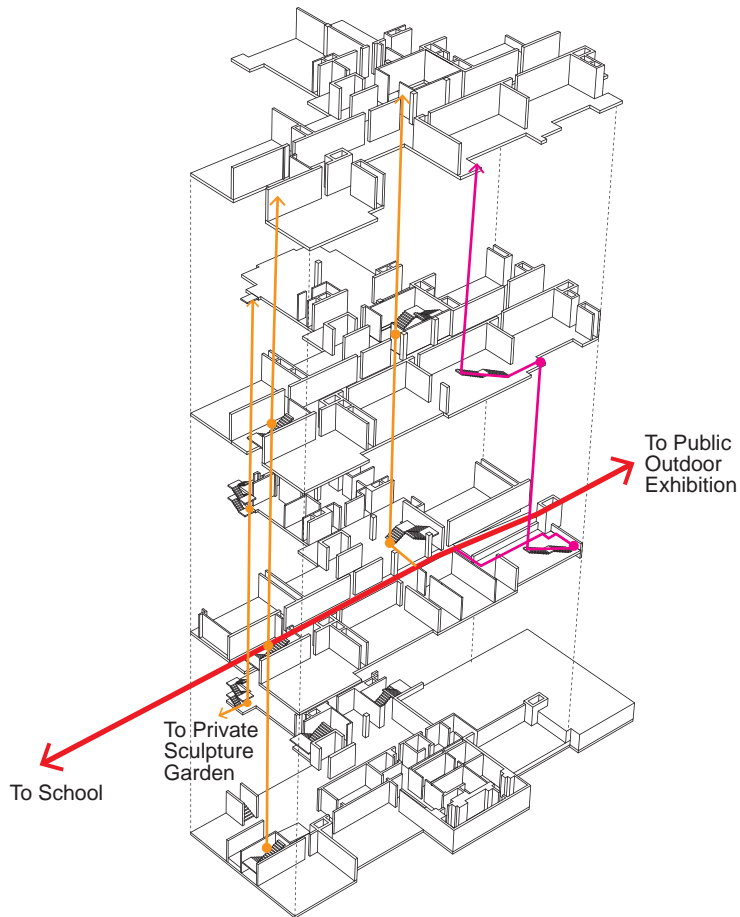
Floor Plates



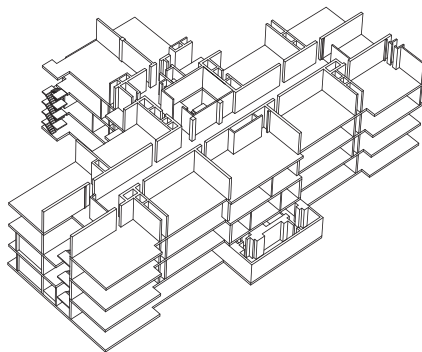
Kent Senior Public School



New floor plates with interconnected spaces and circulation.



Exploded circulation diagram showing existing (orange) and new (pink) path.



Existing floor plates with typical class-room layout and central hallway.

SURGICAL REMOVAL OF HISTORIC FABRIC (analyse + edit)

Prior to converting into an art museum, the power station was an ordinary industrial building; one might extend that there was not anything different or interesting about it when compared to other industrial buildings. This perspective changed when Herzog and de Meuron surgically removed the base of the station to create an illusion of a building defiant of gravity. The removal gave a new meaning to the existing building and in a sense, made it better than what it once was. The power station became a work of art. The images to the right examine the condition of surgically removing the historic fabric to intensify the perception of the original.

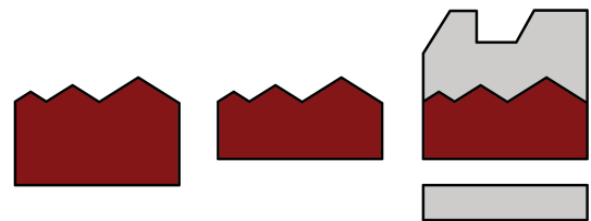
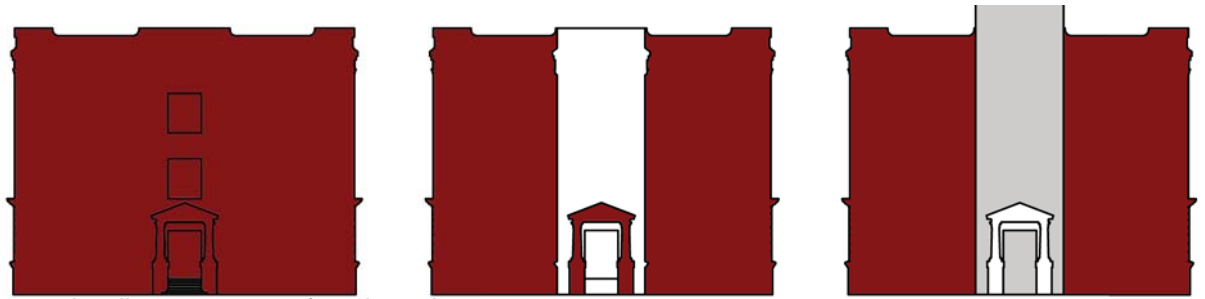


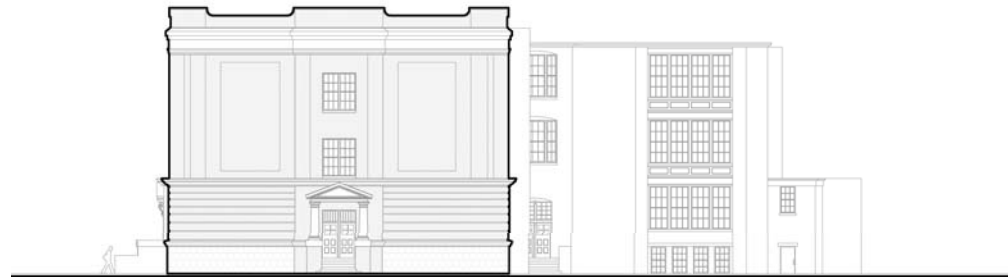
Fig. 7.2 Removal of Base



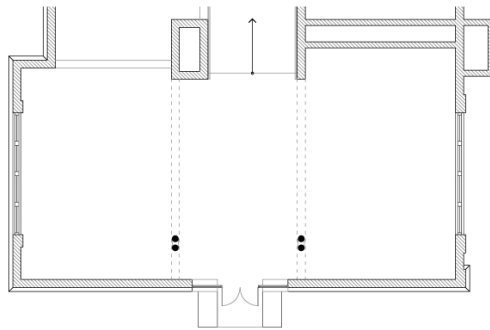
Fig. 7.3 Caixa Forum



Removal of central wall to create new facade and entrance.



North Elevation



Entrance Atrium with portion of masonry wall removed to create unobstructed space.

Early sketch showing removal of wall and addition of ramp.



JUXTAPOSITION OF OLD AND NEW

(abstract reference)

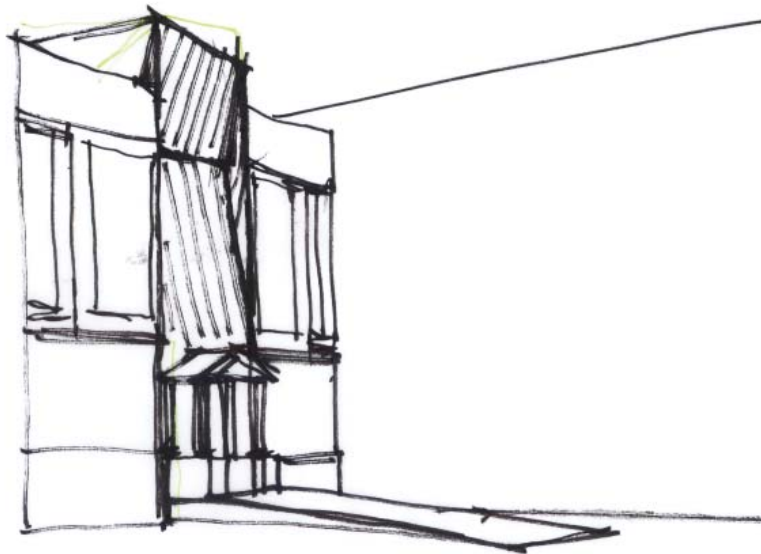
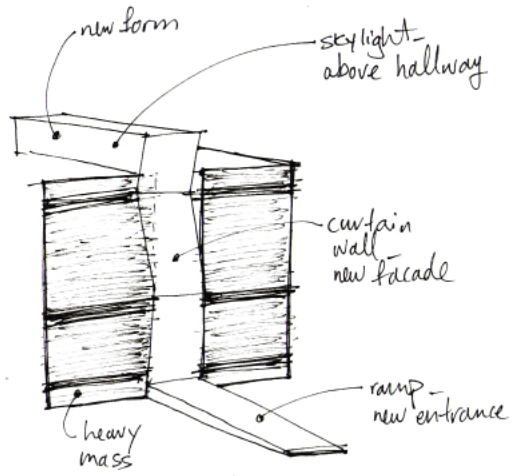
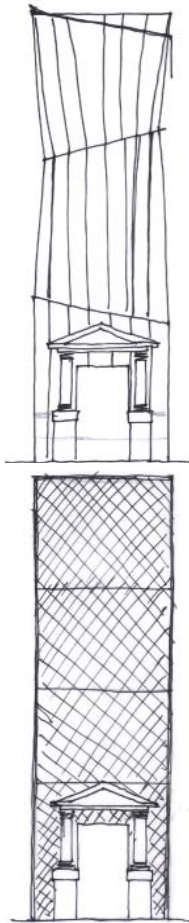
In the Neues Museum, the building's original central staircase was destroyed during the war. Chipperfield replaced it with a contemporary interpretation. The grand hall, in which the original stair used to sit in, has three window openings at the end and is clad with pale red and yellow sandstone, projecting a sense of heavy mass. Using this weighted space as inspiration, the new staircase takes on a heavy sculptural shape to complement the grand hall and serves as a reminder of the lost form. The studies explore this strategy of abstract reference on the North Elevation. The existing rhythm and proportion of the school is used to identity new forms and materials.

Fig. 7.4 New Stair



Preliminary ideas of new central form and sky-light design above hallway.

Kent Senior's existing side entrance with stairs and gable roof.



CRAFT DETAILS AND MATERIALITY

(layering)

Castelvecchio is a notable example where craft details and materiality are used to create a dialogue between the past and present. Scarpa intentionally offsets the new intervention from the old work by making a negative seam along the walls of the exhibition spaces; as a result, an interesting tension is created between the two works. The technique of the reveal joint allows new form to sit comfortably next to its historic neighbour. Existing mechanical shafts are studied using an interpretation of this technique. Where a wall is removed, the brick is left exposed as a ghostly reminder of the past and a new material is introduced to distinguish and enhance the dialogue between past and present intentions.

Fig. 7.5 Floor Pattern

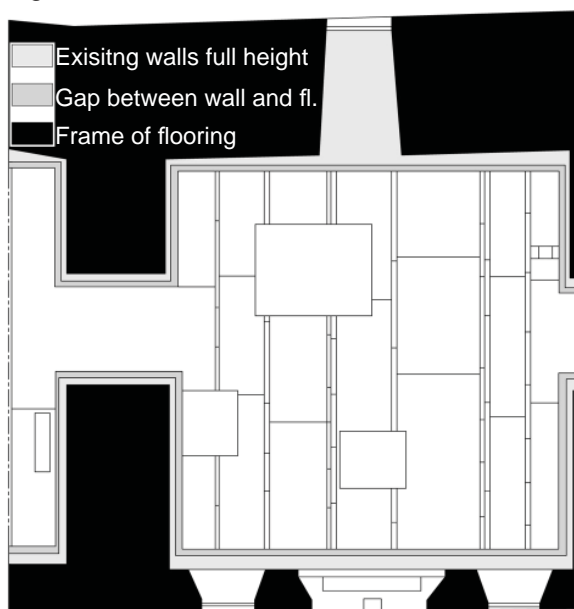
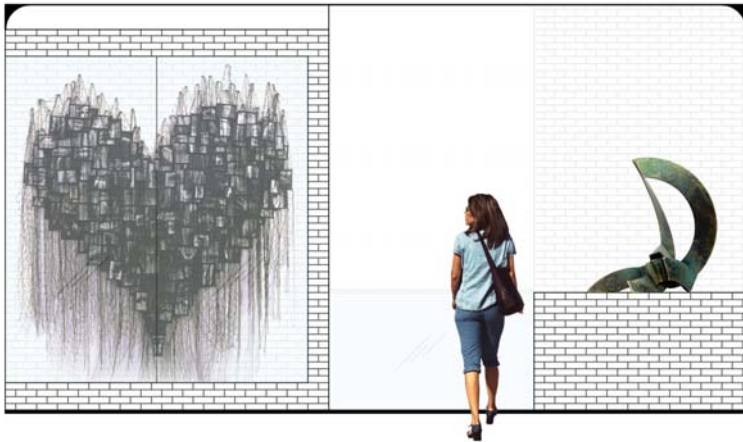


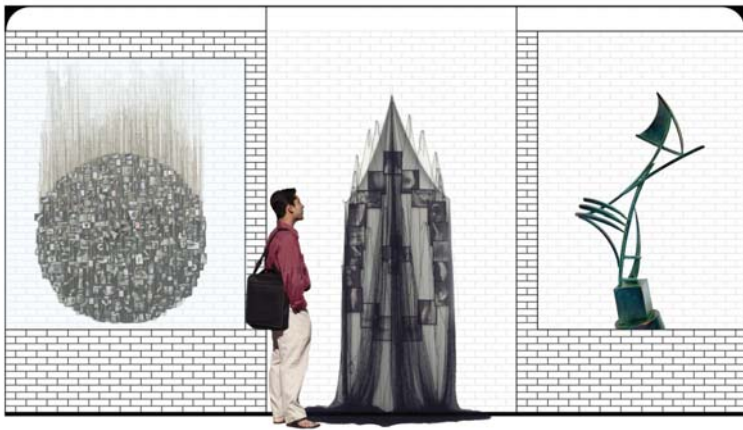
Fig. 7.6 Gallery





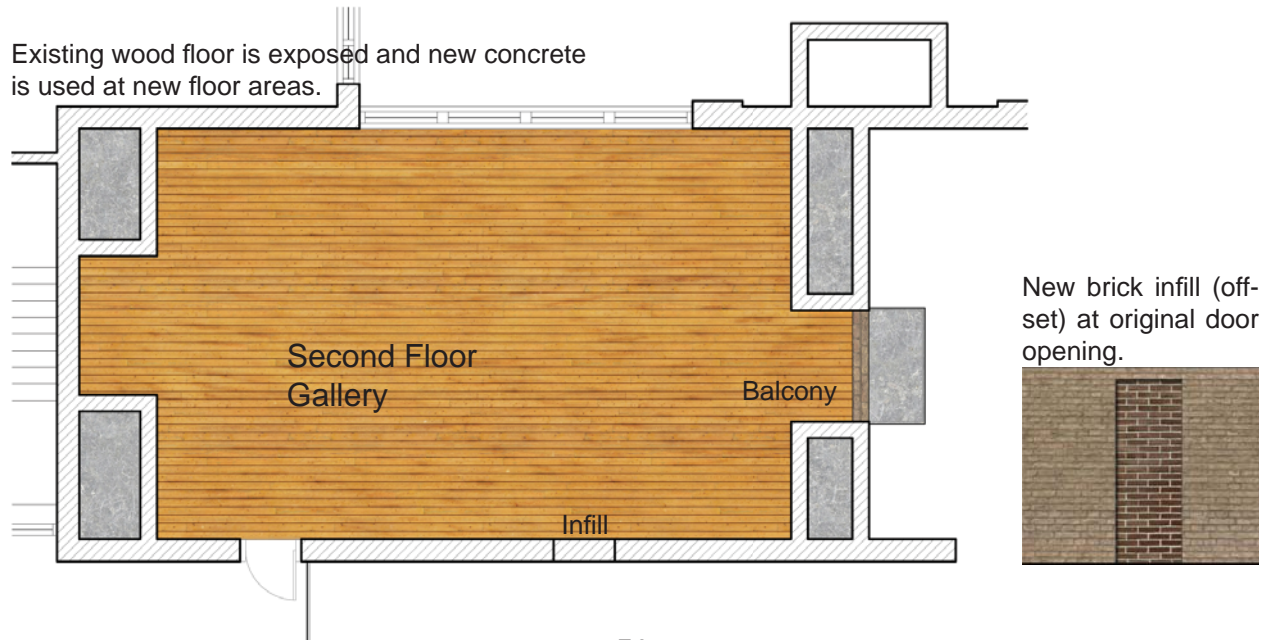
Mechanical shafts become art display cases and stands.

East wall showing enclosed display case and open stand.



West wall showing enclosed display, case, display wall, and open stand.

*Art Installation by Annette Messenger
Sculpture by Rober Hague*

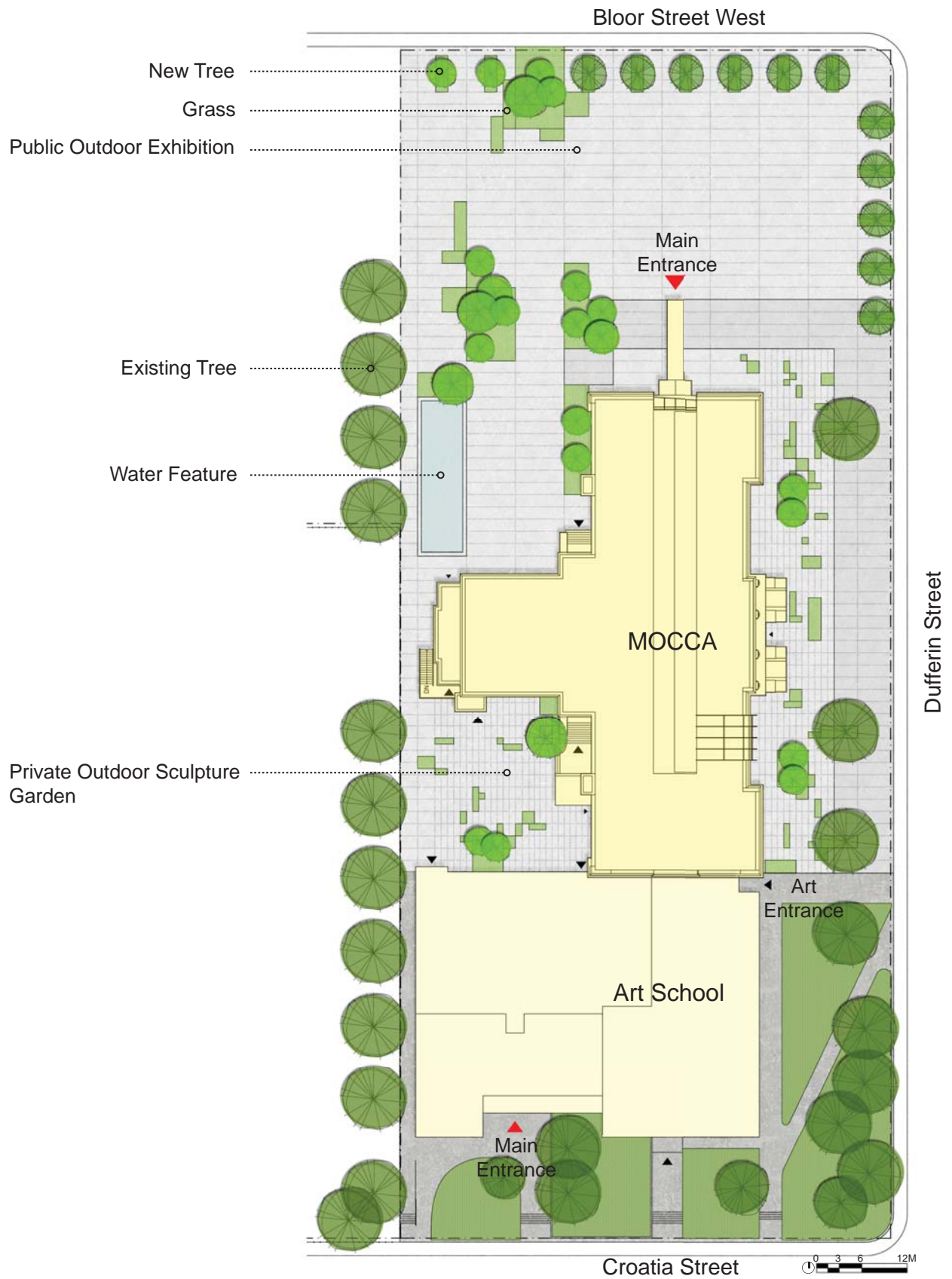


Final Proposal

The Final Proposal unites Schematic Design, Interim Review, and Design Studies to create a design project that reveals architecture as palimpsest.

Site Plan

The Site Plan shows MOCCA's main entrance from Bloor Street West. The 1960s extension is turned into an Art School with its own main entrance from Croatia Street. New trees (lightest green) and patterned grass are disbursed throughout the site to provide some soft landscape: near the water feature, visitors can sit and contemplate their day; the patchwork in front (public space) and at the back (private space) of the museum, adds a level of visual interest as well as helping to indentify the spaces as an Outdoor Sculpture Garden.



Rendering of Site

The new entrance is a ramp, which replaces Kent Senior's old steps, that slopes up to the main level. Those steps are erased for ease of access and to also invite people from the street level into the art museum. The Public Outdoor Sculpture Garden engages with Dufferin Street and the Public Outdoor Exhibition. Kent Senior's two original main staircases and doors are erased and replaced with glass display cases; the original stone corbels and pediments remain and frame the displays, reminding the community of Kent's original character while adapting to the changing needs and cultural contexts.



Night Light by John Wolfe
Sculpture by Richard Serra
Balloon Dog by Jeff Koons
Boccioni and Brancusi by Peter Coffin

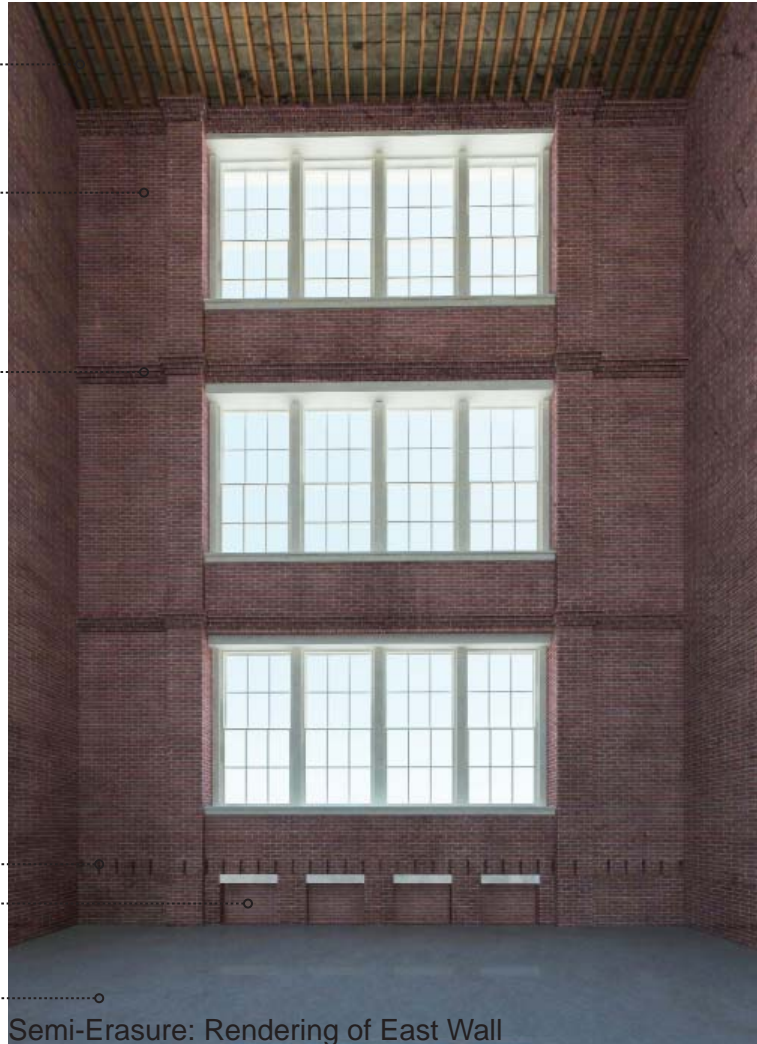
Suspended ceiling is erased to expose wood joists and decking.

White plaster is stripped away to expose exterior red brick wall all around; a layer of white tint remains on surface as reminder.

Floor joists are erased to create an open atrium, leaving behind brick corbelling. Temporary exhibition can be displayed within this space to engage with visitors upon entrance, exit, and idling.

Remanents of erased floor joists
Original east and west windows are infilled (and offset) with same size bricks and colour.

New ground level and new concrete



Semi-Erase: Rendering of East Wall

Reuse of original load bearing wall, stripped of plaster to expose interior yellow bricks.

New steel columns (delicate and slender) replace a portion of original load bearing walls (coarse and stocky) in Entrance Atrium.

New steel stair with glass railing.

New steel handrail guides visitors

Original brick wall becomes railing

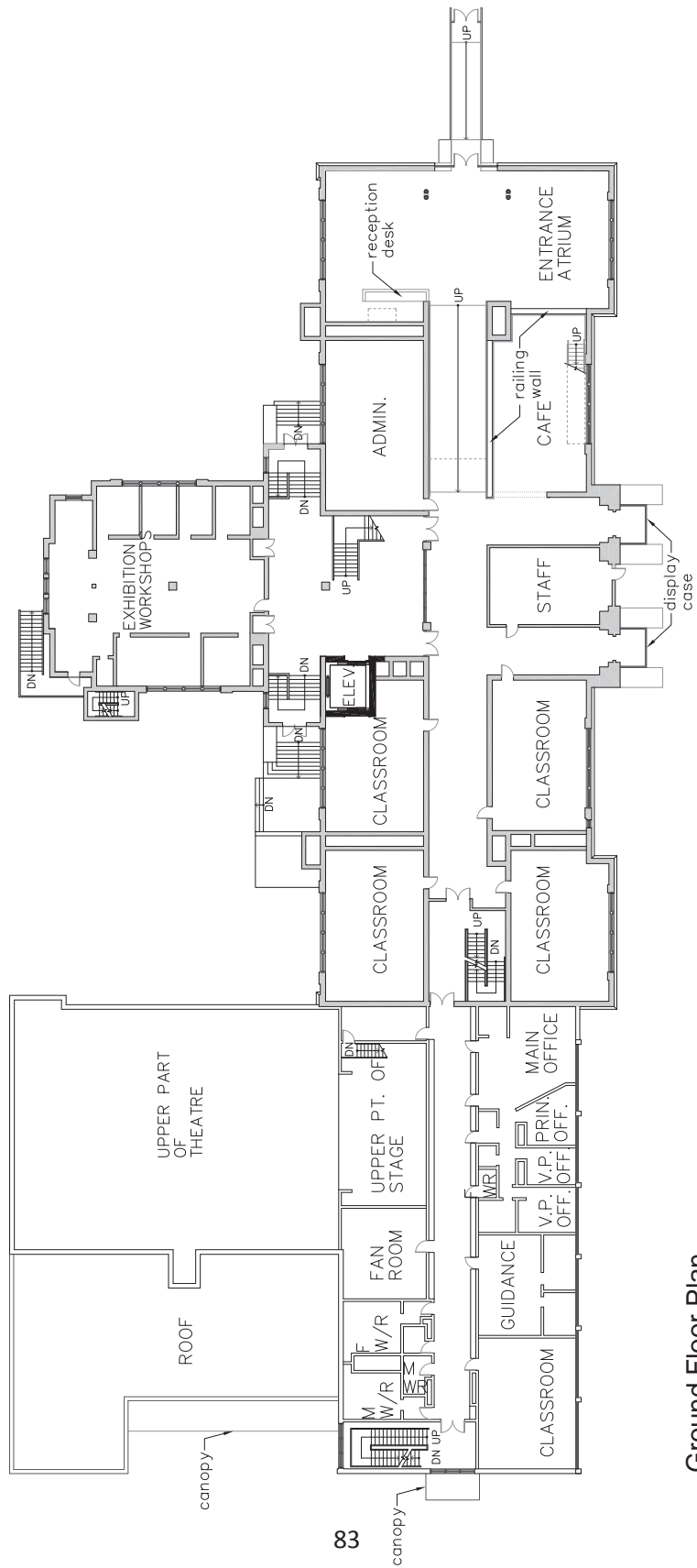
Linoleum flooring is stripped away to expose original wood flooring

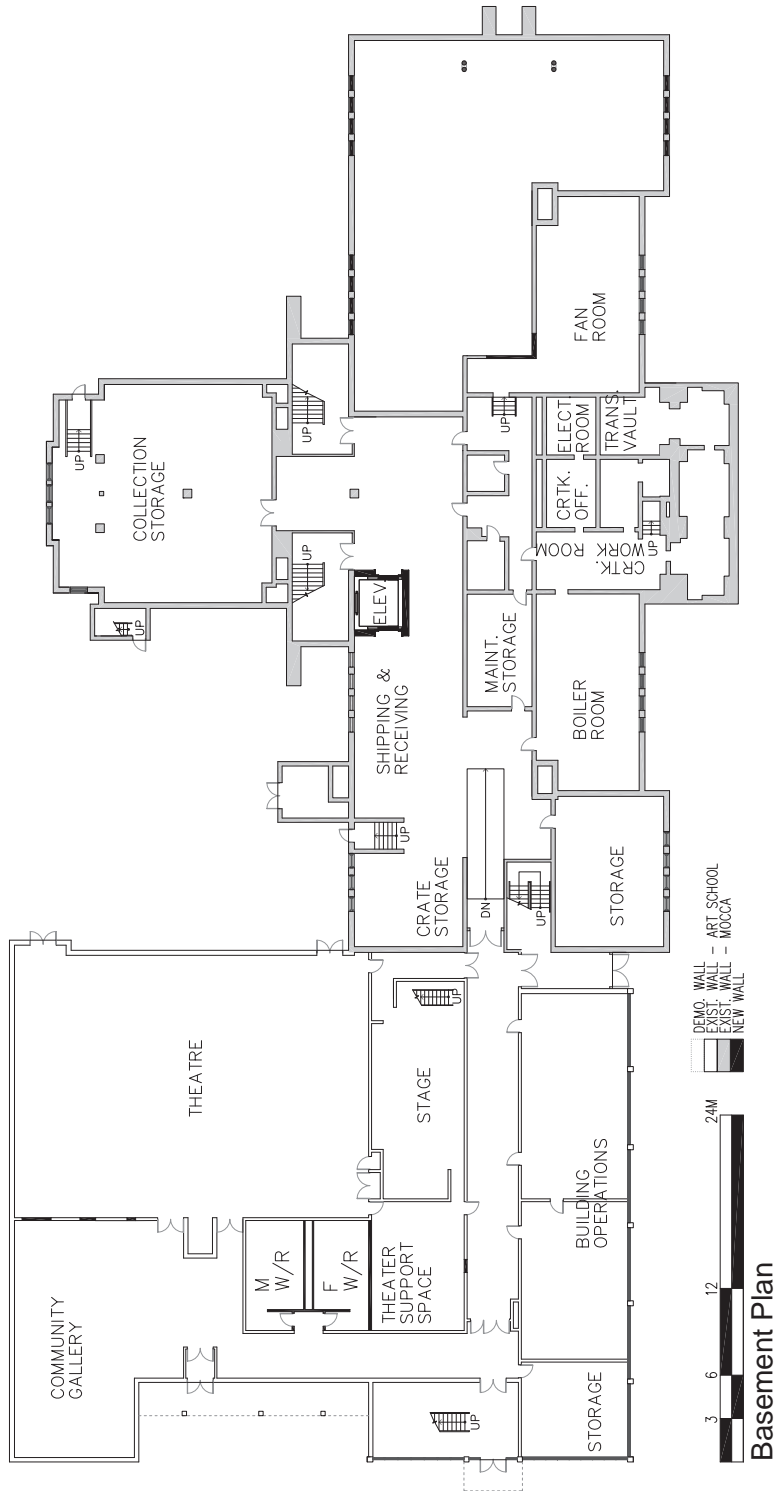


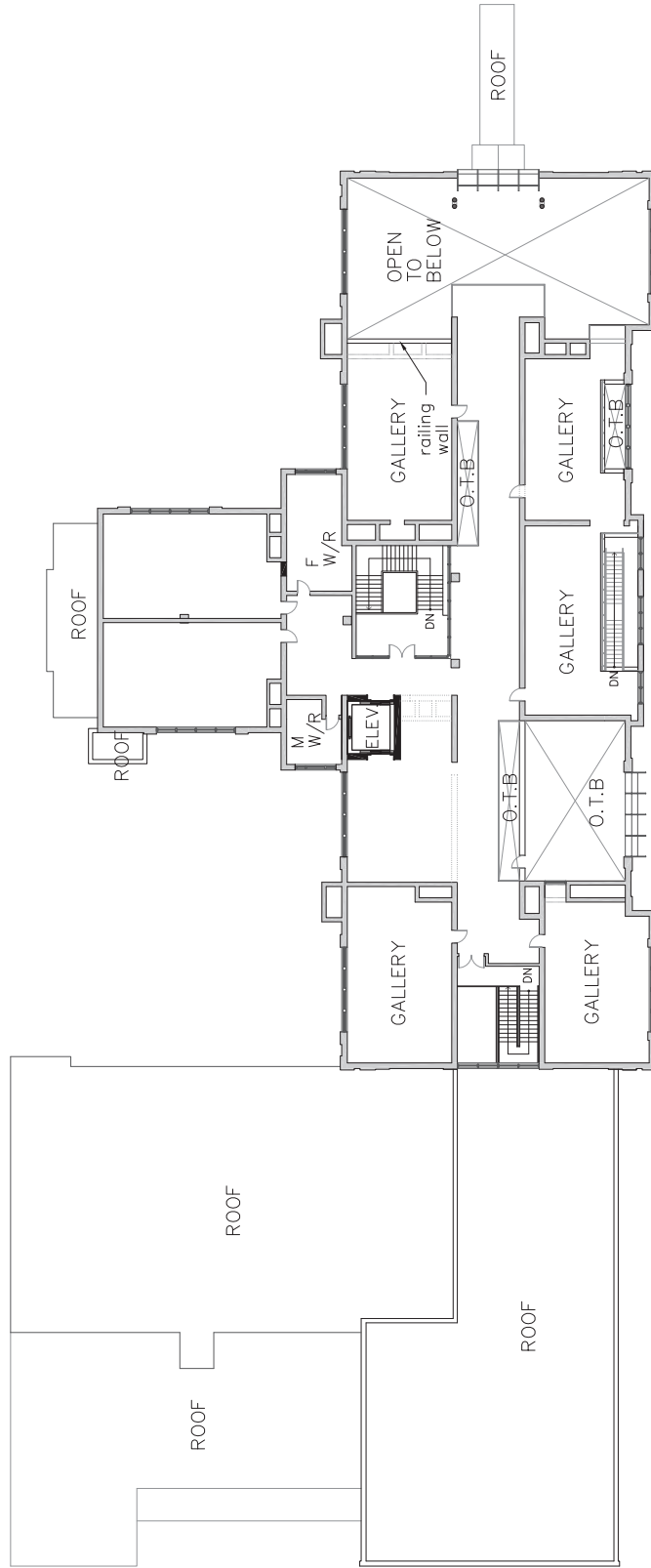
Semi-Erase + Palimpsest: Rendering of Cafe



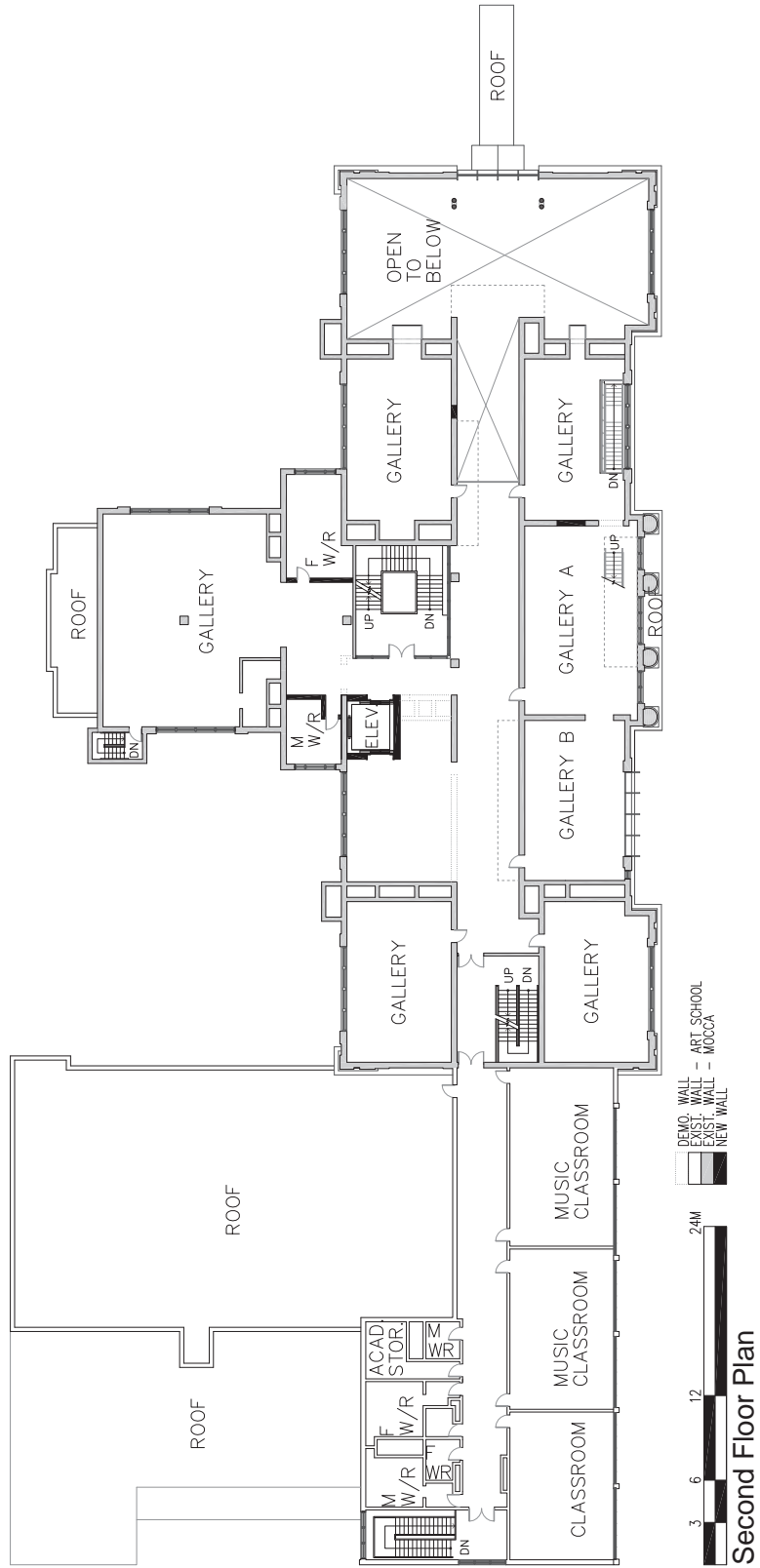
Giant Spider by Louise Bourgeois
Installation Art by Ebon Heath
Rendering of Entrance Atrium





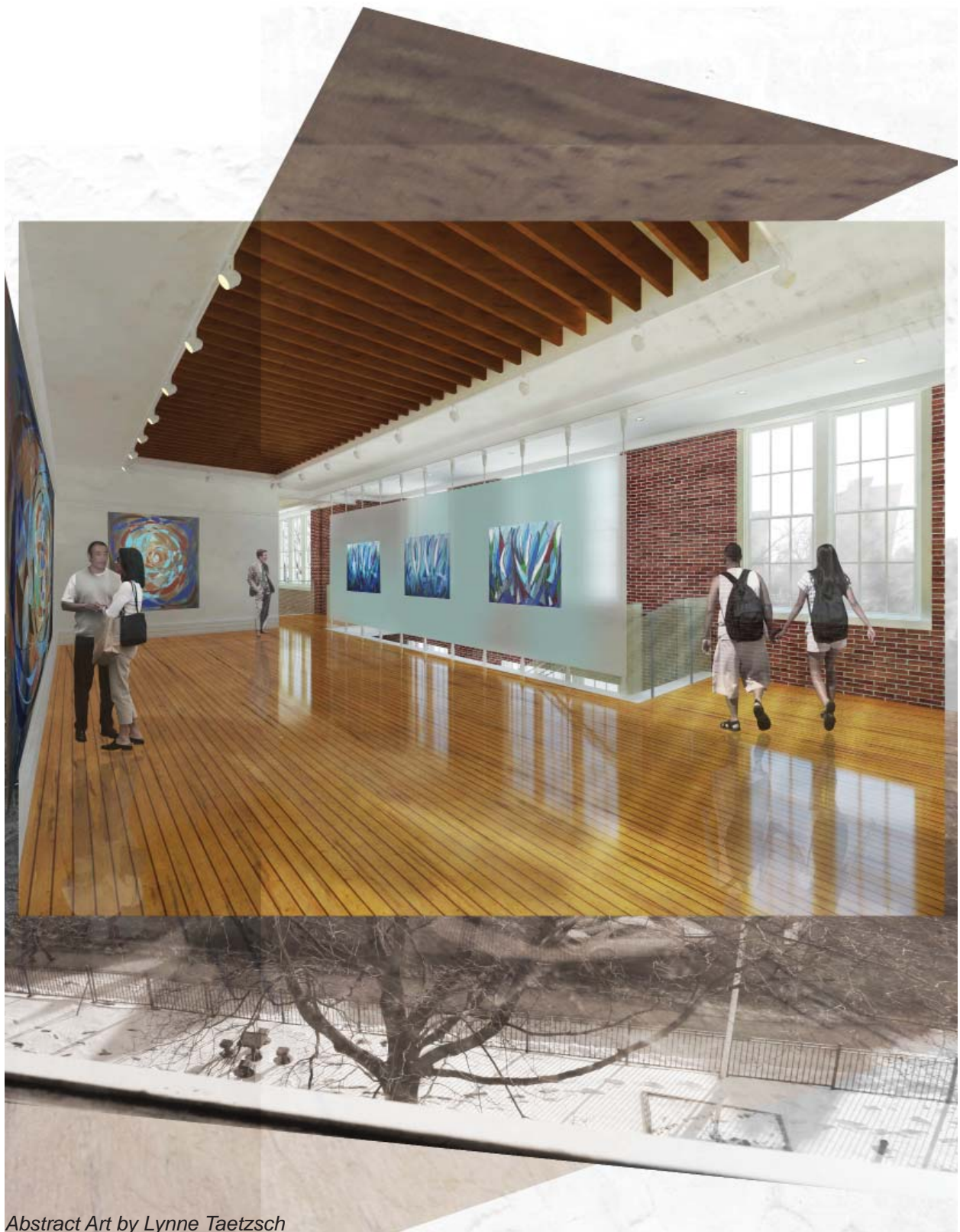


Third Floor Plan



Rendering of Gallery A

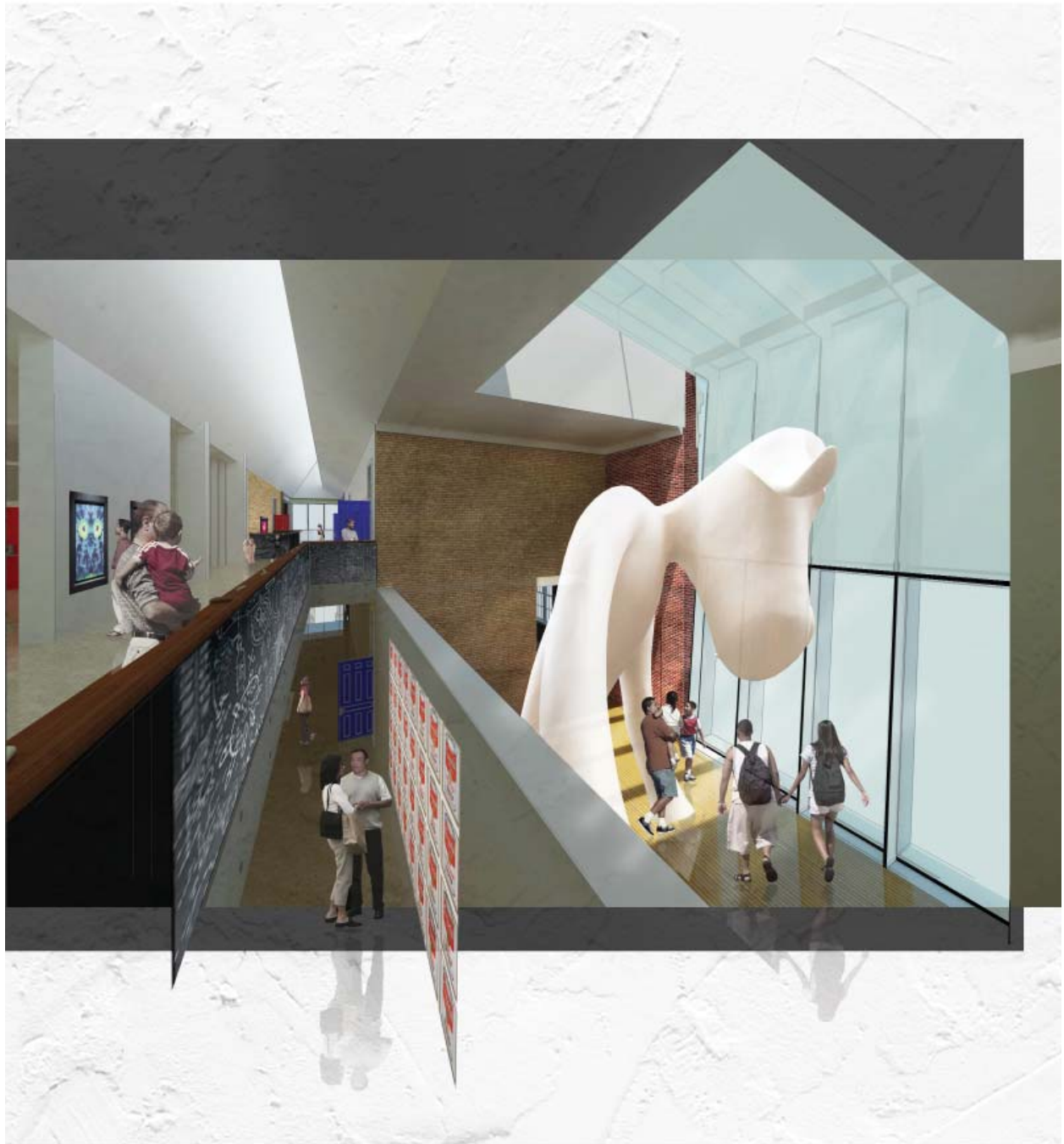
Gallery A used to be typical classroom with large airy windows, updated in the early 1990s, and high ceiling. The rendering shows the reinstatement of the original double hung windows and the wood joists in the ceiling are partially exposed. A new translucent display screen is overlaid in front of the windows for a more diffused light as direct sunlight can rapidly damage artwork. This display is hung from steel cables that connect to steel ‘I’ beams in the ceiling, which provides strength to carry the unsupported weight of the open floor, thereby allowing a column free space underneath. A new steel stair on the second floor takes visitors up to this gallery on the third floor. The interior wall surface is left with the original white plaster and serves as a muted backdrop for the display of art.



Abstract Art by Lynne Taetzsch

Rendering of Hallway and Gallery B

The Hallway in its original use, was a spine that controls and monitors student circulation. In this rendering however, the Hallway is open to below and has views into Gallery B on the second level, allowing for interactions and connectivity between floors. The schools' chalkboards are re-interpreted as railings and signage through the museum. A skylight which runs along the Hallway allows diffused natural light to wash down the surface of the walls and light the artwork from above. Structural glass fins partially shield direct sunlight; this two storey space displays sculptures and large art pieces that favour sunlight.



They Sleep With One Eye Open by Luis Jacob
Campbell's Soup Cans by Andy Warhol
Giant Dog by Yoshitomo Nara

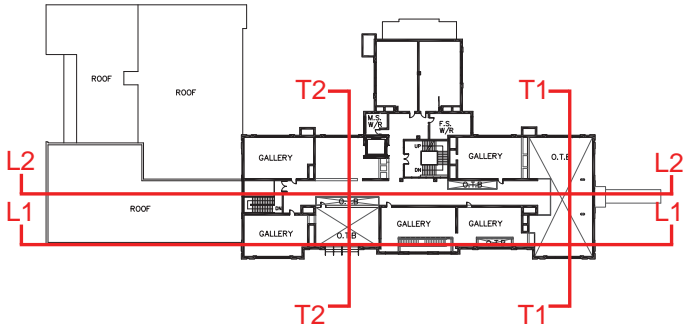


Section L1 - L1

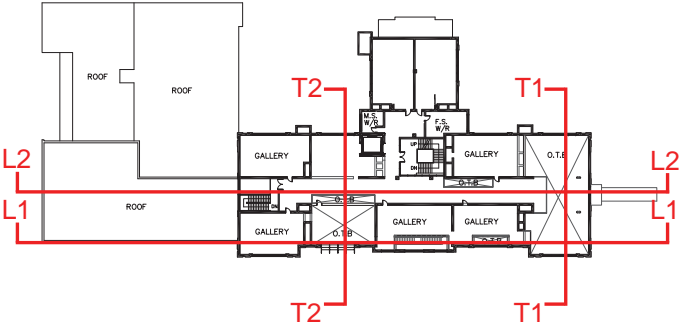
Abstract Art Painting by Michel Keck



Section T1 - T1



Key Plan
93



Conclusion

The question of how does one complement, challenge, reveal, or make more evident, the history and material character of the original through the intervention, is a challenging enquiry that leads to multiple approaches. This thesis strives to offer one possible strategy, which creates greater meaning for the original built form, through the metaphor of the palimpsest. Historic buildings are not merely artistic artefacts and have little relevance to the way in which we design buildings and cities today. As demonstrated in the thesis research, these buildings are not only important to retain, they are also important to adapt in order to meet the new uses and social cultural contexts. The purpose of architectural creations is for human use; architectural history has shown that built forms can be altered and re-created to make space for the continuation of life.

The design project illustrates a palimpsest by taking two different narratives, a contemporary art museum and

a public school, each with its own philosophies and ideologies, and overlay them on top of one another to form a hybrid creation. The Strategy of Intermediacy is based on the idea that architectural interventions are not additions to a completed building or restorations to a damaged form; instead, architectural interventions are in-between acts. Through research and design studies, the three critical elements that make up the strategy are, the surgical removal of the historic fabric to analyse and edit, juxtaposition of the old and new for abstract referencing, and craft details and materiality for layering the new work over the old. The design project uses this strategy and arrives at a proposal that makes the original character more eloquent and emphatic, thereby allowing for a deeper and richer appreciation for the new and original work by creating *architecture as palimpsest*.

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