

BOW VALLEY CENTRE FOR MUSIC

by

Dalton Kaun

Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

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DALHOUSIE UNIVERSITY
SCHOOL OF ARCHITECTURE

The undersigned hereby certify that they have read and recommend to the Faculty of Graduate Studies for acceptance a thesis entitled "BOW VALLEY CENTRE FOR MUSIC" by Dalton Kaun in partial fulfilment of the requirements for the degree of Master of Architecture.

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ABSTRACT

This thesis focuses on the development of a multi-disciplinary music centre for the town of Canmore, Alberta, Canada. Music plays a prominent role within the culture of Canmore. This project will not only offer several public environments for music performance but also provide a place that builds upon the already prominent civic and cultural strengths within the town. This is an experiential architecture that emotionally engages the listener as well as the performer. A gradient of spatial conditions charges the procession through the project while also providing a full range of acoustic experiences. Through architecture, it also connects the town to its surrounding mountainous landscape.

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To Roger Mullin and Eric Stotts for all of their encouragement, enthusiasm and criticism throughout the development of this thesis.

To my entire family, for always believing in my dreams.

To all of my friends, near and far, for their endless supply of laughter and support.

Thank you all.

THESIS QUESTION

How can architecture foster urban connectivity within the town of Canmore, Alberta through the development of a Center for Music?

INTRODUCTION

Site



Canmore trestle looking towards Rundle Mountain.

The Rocky Mountains of Alberta serve as the chosen area for thesis site. This site is more specifically located in the community of Canmore, within the Bow River Valley, slightly east of the Banff National Park and northwest of the Kananaskis region. Calgary lies about 75km to the east. The town of Canmore is bisected by the Trans-Canada Highway, the Canadian Pacific Railway and the Bow River. Canmore is therefore ideally situated on a number of major transportation routes, and benefits economically from industry and tourism activities. Due to the large number of vacation properties within the Town of Canmore, the population can fluctuate between 12000 to almost 18000 depending on the time of year. Rapid urban growth adjacent to the provincial and national parks has led to many efforts to place a limit on future development. The town is expected to reach its maximum “build out” sometime around 2015–2020. The town center is populated with small local shops and galleries most of which line “Main Street”. Its moderately dense urban environment offers downtown residents all the necessary amenities within walking distance.



No.1 Mine, Canmore, Alberta.

In 1884 Canmore was founded and not long after in 1887 the first Coal Mine was opened. The mining industry boomed in Canmore well into the 20th century and was the major economic industry until the mid-1960's. After the mines shut down, due to health and safety issues, it wasn't until 1988 when the Winter Olympics in Calgary showcased Canmore and enticed many people making Canmore a sought after mountain recreational & get-away

north



east



south



west



Bow valley site model.



Nolli map of Canmore, Alberta locating existing performance venues in red.

community. Canmore resultantly saw a boom in development and increased tourism income from this time through to the present.

The music industry thrives in Canmore. In 1889 the Canmore Opera Hall was constructed as a place for the local brass band to practice and perform. It served as the sole concert venue for several years until its demise in the early 1930's. Today, Canmore plays host to many touring musicians. Due to a lack of performance space however, most have no choice but to perform in small coffee shops or local pubs. One of a variety of annual festivals, the Canmore Folk Music Festival is the longest running music festival in Alberta and hosts on average thirty performers and fourteen thousand listeners every year. This festival is held in a large park within the town with a vernacular timber frame band stand as the venue. The Canmore Highland Games are presented annually by the Three Sisters Scottish Society on the September long weekend. The games host a ceilidh, piping and drumming competitions and highland dance events. The Vic Lewis International Band Festival is also held every November. The festival hosts up to thirty-two concert bands, wind ensembles and jazz bands from across Alberta who play for some of the most well-known band directors in North America. More than 800 students in junior high and high school bands perform for adjudicators, participate in workshops, listen to faculty recitals and give public performances. The festival takes place in the gymnasiums of the Canmore Collegiate High School and the Canmore Recreation Centre, with evening gala performances at the two hundred and fifty seat local dinner theatre.

The Banff Centre is a globally respected arts, cultural, and educational institution and conference facility located in Banff, 20km northwest of Canmore. It offers a variety of annual music programs to emerging and mid-career artists through an individualized and personalized mentorship program. Although the music facility makes up a relatively small portion of the overall program at the center, it has proven to be very successful, drawing artists from around the world, primarily due to its secluded mountainous setting. Performances at the Banff Centre draw large audiences, many commuting from Calgary, Edmonton, and surrounding areas. One drawback with the Banff Centre however is its disconnection from downtown Banff. Its location is not within an easy walking distance of downtown Banff and thus does not benefit from the active urban environment Banff has to offer. On the other hand, this moderate disconnection could contribute to what makes the facility function so well.

A Centre for Music in Canmore would be able to draw the same audiences and could possibly serve as a satellite for music facilities in larger centres. Its location however is of crucial importance I feel it must be located within the urban center to provide a public space for the city. The demand for music is apparent within the community and therein lies the need for not only more performance space but also more suitable space for rehearsal, production and recording. Turning dinner theatres and high school gymnasiums into performance spaces provides a sub-standard alternative to the type of performance space required for such events. These facilities must exist at several scales and accommodate an array of performances from large concert symphonic bands to

university of calgary
university theater
505 seat capacity
eckhardt-grammatte concert hall
384 seat capacity
boris roubakine recital hall
200 seat capacity



the banff centre
eric harvie theater
959 seat capacity
margaret greenham theater
246 seat capacity
rolston recital hall
200 seat capacity
bentley chamber music studio
75 seat capacity

epcore centre for the performing arts
jack singer concert hall
1800 seat capacity
martha cohen theatre
386 seat capacity
engineered air theater
185 seat capacity

southern alberta jubilee auditorium
2500 seat capacity

Existing performance venues surrounding Canmore.

small traveling folk bands. Canmore's natural landscape and quaint yet energetic urban town core provide an ideal situation for this type of architecture and urban planning strategy.

Re-Urbanizing

The public space of the city is the key to the definition of the quantity and quality of interaction between the people that inhabit it. Its open and continuous character make it the element best able to integrate the multitude of social profiles and personalities that come together in a city.

Re-urbanizing the city makes it possible to introduce new ways of using the space, and these in turn transform the ways of life of its neighborhoods and the social interaction within them.

(Guallart 2008, 69).



Casa da Musica

The Casa da Musica in Porto by OMA (Office for Metropolitan Architecture) provides an example of how a music center can serve as an icon within the city, and yet still obey the rules of urbanism by providing public space. "It attempts to reinvigorate the traditional concert hall in another way: by redefining the relationship between the hallowed interior and the general public" (Koolhaas). The iconic faceted form (located next to rotunda da Boavista, a major transportation node within Porto), sits on a large public travertine plateau which becomes the foyer of the building and a public plaza for the city.



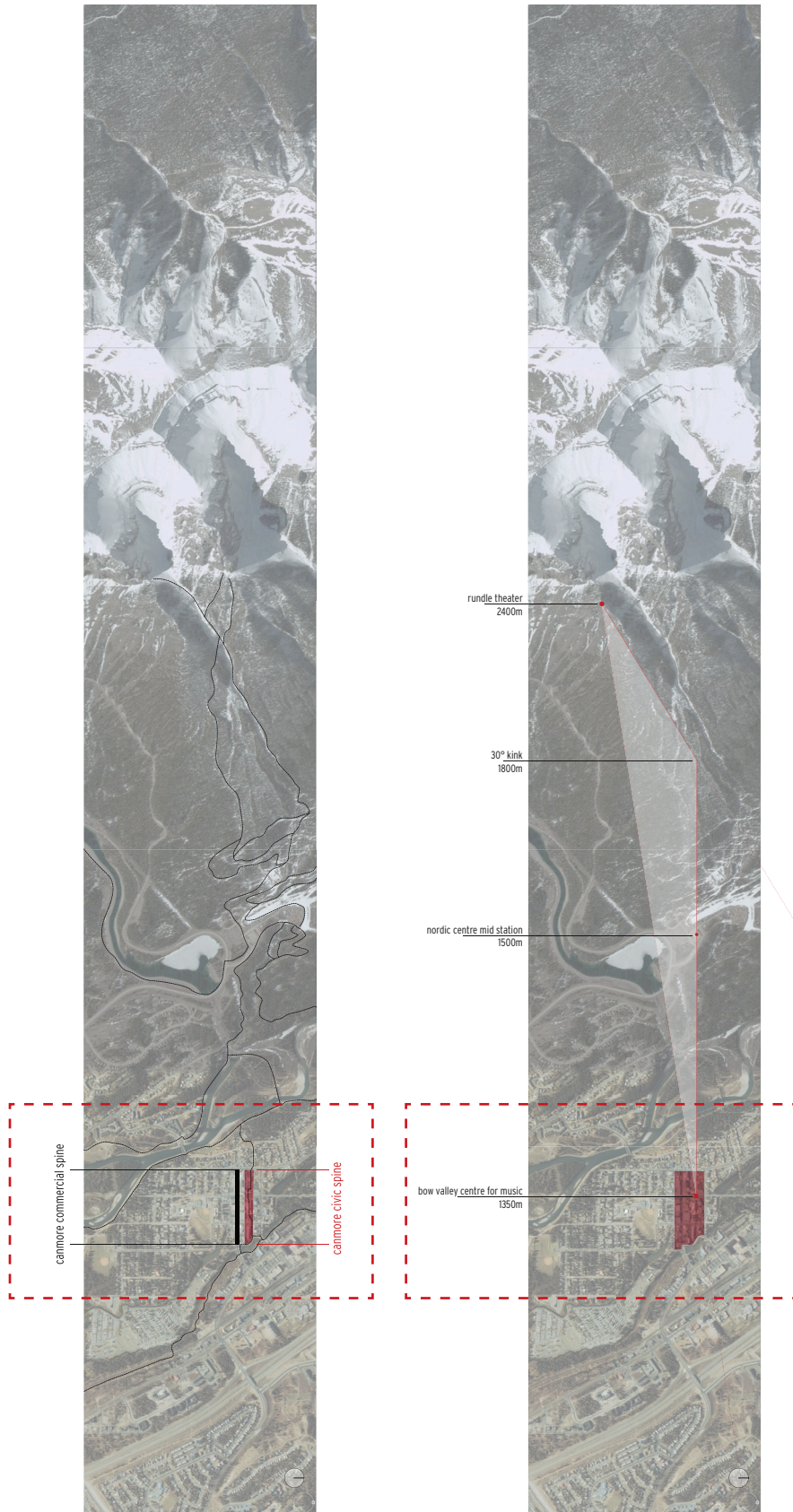
Parco della Musica

The Parco della Musica in Rome by Renzo Piano consists of three large 'music boxes' placed around an open-air amphitheater. These elements create a public square within the city that is used in the summer months for performance and in the winter months as a skating rink.

Both of these projects, although large in scale, act as precedent and show how buildings can provide successful urban icons that promote the utilization of public space within urban cores.

Urban icons have proved to be of great utility in cities that have sought to set in motion the reform or the development of certain areas, while at the same time projecting a message of optimism for internal consumption and of euphoria toward the exterior. They are symbols of moments of the city's progress. (Guallart 2008, 75).

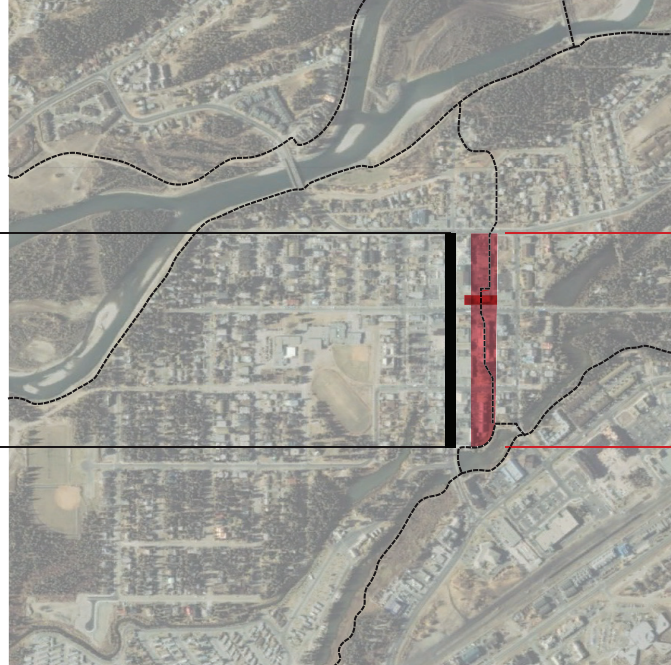
Canmore is a mecca for outdoor enthusiasts. Climbing, kayaking, canoeing, cross-country skiing, downhill skiing, hiking, and biking are just some of the outdoor activities that draw people to Canmore. The connection to the landscape is paramount within this community and thus cannot be overlooked within the design of a music centre. A large network of walking trails exist within the valley and the connection of civic Canmore to these trails is as essential as the connection of the music centre to the trails and thus to the landscape.



Urban Pathway connections.

Music Centre Gondola trajectory.

canmore commercial spine



canmore civic spine

Urban Pathway connections.

bow valley centre for music
1350m



Music Centre Gondola trajectory.

The logic of the urban calls for a setting of limits on the territory in which city can be constructed, in contradistinction to natural terrain with a certain environmental or landscape value. In scores of large urban agglomeration the 'red lines' laid down to limit the advance of the built fabric have resulted in undefined boundaries between the cities and nature: designed to prevent an intelligent dynamic interaction between two different systems.

The non-urban is no longer a remainder but a potentially active territory capable of being transformed into large metropolitan parks, and as such it needs to be structured, not only to protect it but to activate it.

This gives these boundary spaces a crucial role in defining the value of the transition, and the potential to define hubs of connection between the urban and the natural areas of access to spaces for sports, culture, leisure and relaxation, 'green lines' in the territory, connective flows that open up relations with and make use of spaces rich in natural attributes used by city dwellers as macro parks, conceived on a regional scale. (Guallart 2008, 25).

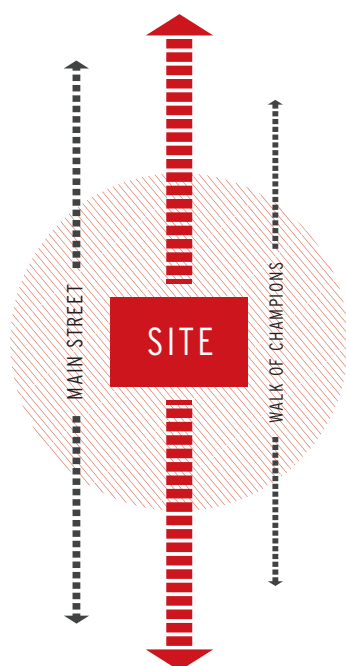
When theater acoustics are right, audiences rarely remark upon them. There is no simple formula for the architecture of theater acoustics. A theater's form height, width and depth are governed by its program, site conditions, and architectural design expression and construction budget. (Hardy 2006, 87).

This thesis acknowledges this but chooses to look beyond the principals of acoustics and sound and uses a multi-disciplinary music center as a catalyst for development of an urban/non-urban building that charges the community and strengthens the connections between the town and its mountainous context. Although sound and its influence on architecture are acknowledged through building tectonics and spatial requirements the design focuses on the reconnection and strengthening of Canmore's urban identity and its relationship to its non-urban surroundings.

Within the design of a music center, acoustics are of prime importance. This thesis will not attempt to estimate the acoustic performance of its architecture in a precise way. Reverberation times or initial time delay gap values will not be estimated. These values can be estimated through calculation, but to a low degree of accuracy, and upon construction of many acoustic spaces a large degree of its acoustic perfection comes from tuning or altering the space after its completion. Instead, the thesis will provide spatial experiences for both performer and listener that are qualified through architecturally defined spatial experience. An example is how a large room of concrete, steel and glass will feel and be experienced audibly and haptically much differently from a small room constructed from wood.

The procession of a concert hall is one of the strongest aspects of going to a performance. The early theaters were much about spectacle and provided social mixing chambers to their urban environments. The design of this music centre will do much the same by providing an icon to the urban setting that will contribute to the already prominent civic and cultural strength within the town.

SITE SELECTION

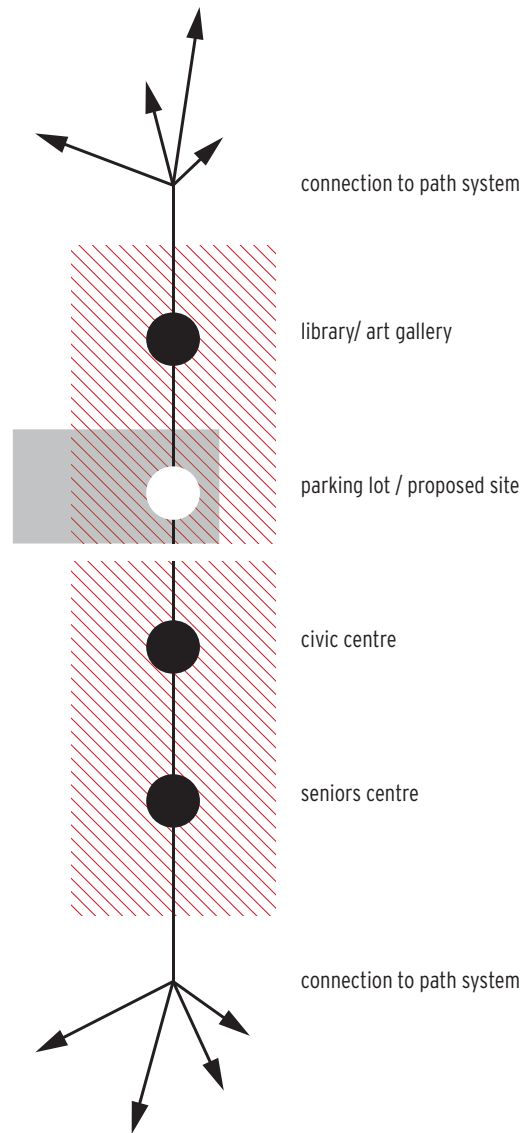


Relation of the civic spine and proposed site (shown in red) to its adjacent commercial spines (shown in black).

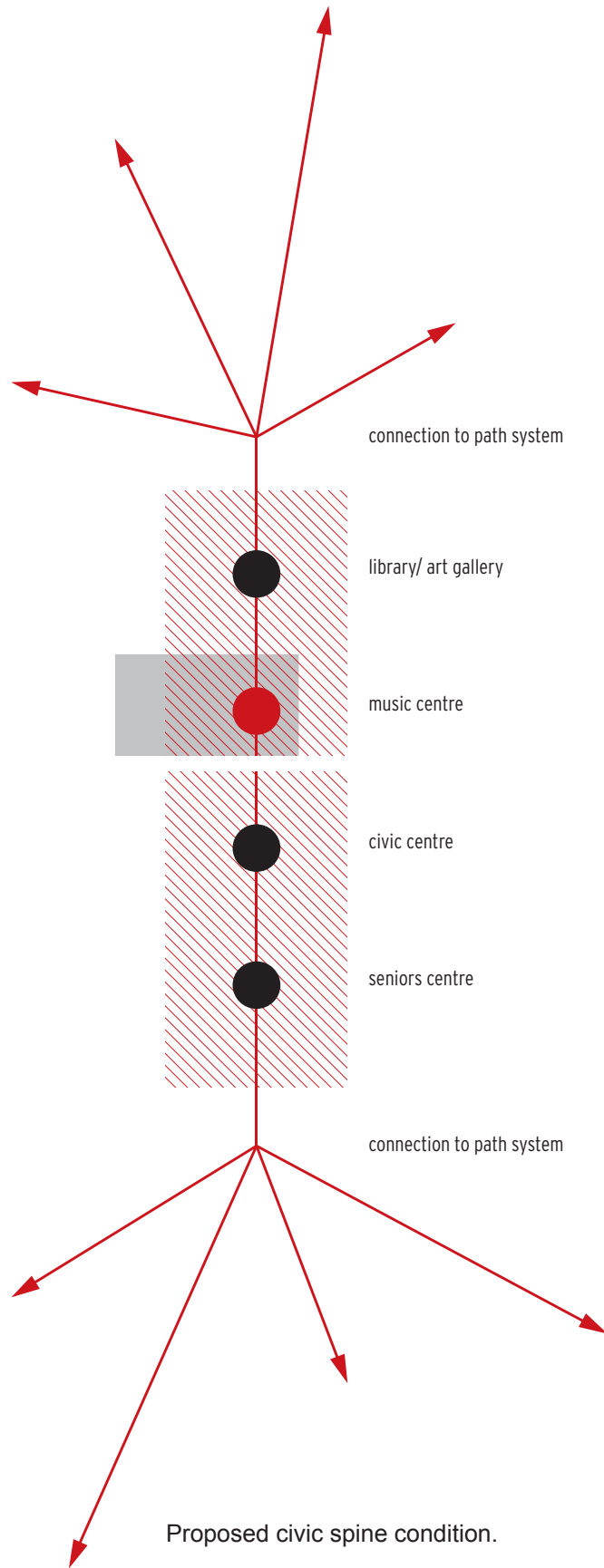
The urban site is located along a civic spine that runs east west through Canmore. The east end of this spine culminates at a small creek and joins a pathway network that reaches north to Banff and south several kilometers towards the outskirts of town. To the west end it meets the Bow River and there connects to pathways that follow the meandering river for many kilometers in both directions. This civic spine through the town contains many important nodes i.e. a library/art gallery, the Canmore Civic Centre (town offices and Mining Museum), and the Canmore Seniors Center. This urban spine is the green zone within the town and is bordered on its north edge by the 'Walk of Champions', a narrow urban street offering several small shops and cafes. To its south is 'Main Street' which is the prime vehicular artery through Canmore and also the main commercial zone, with restaurants, shops, small businesses, and several galleries. The design fills somewhat of a missing tooth along this spine and the development of it could provide continuity to this civic spine, linking the pathway systems that border Canmore as well as creating an additional node of importance. The Canmore Civic Centre which lies east of the site incorporates a large public outdoor foyer. Medal ceremonies, public markets, and cultural events happen here and at times bollards are installed on the adjacent street to allow activities to expand into the street. Further expansions of these events into the site by means of an outdoor performance space would strengthen this civic node and help to connect the civic spine.

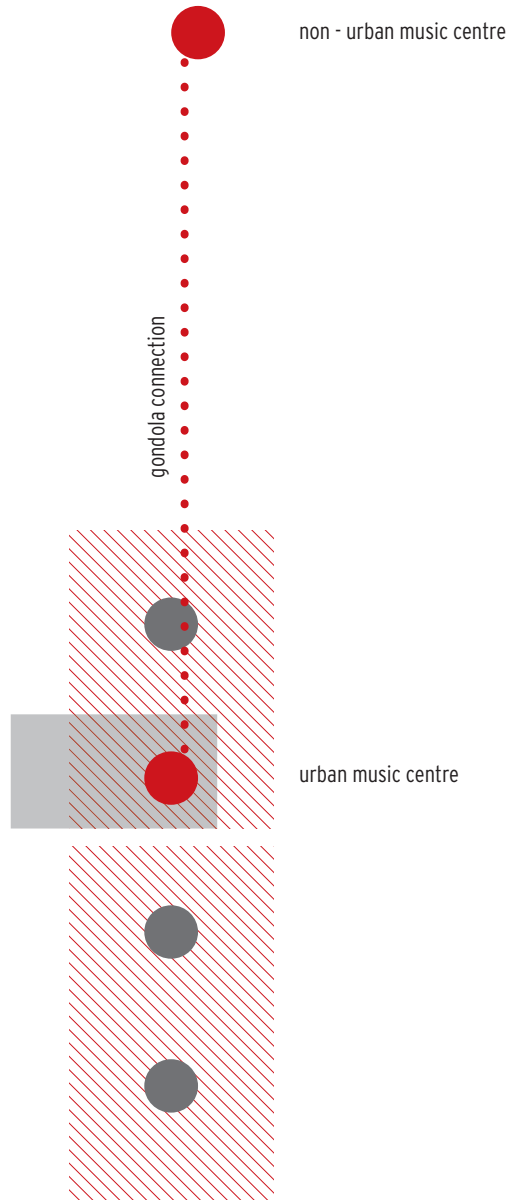


Downtown Canmore: Civic Spine (east west)
Civic site (red)



Existing civic spine condition.





Connection of urban to non-urban.

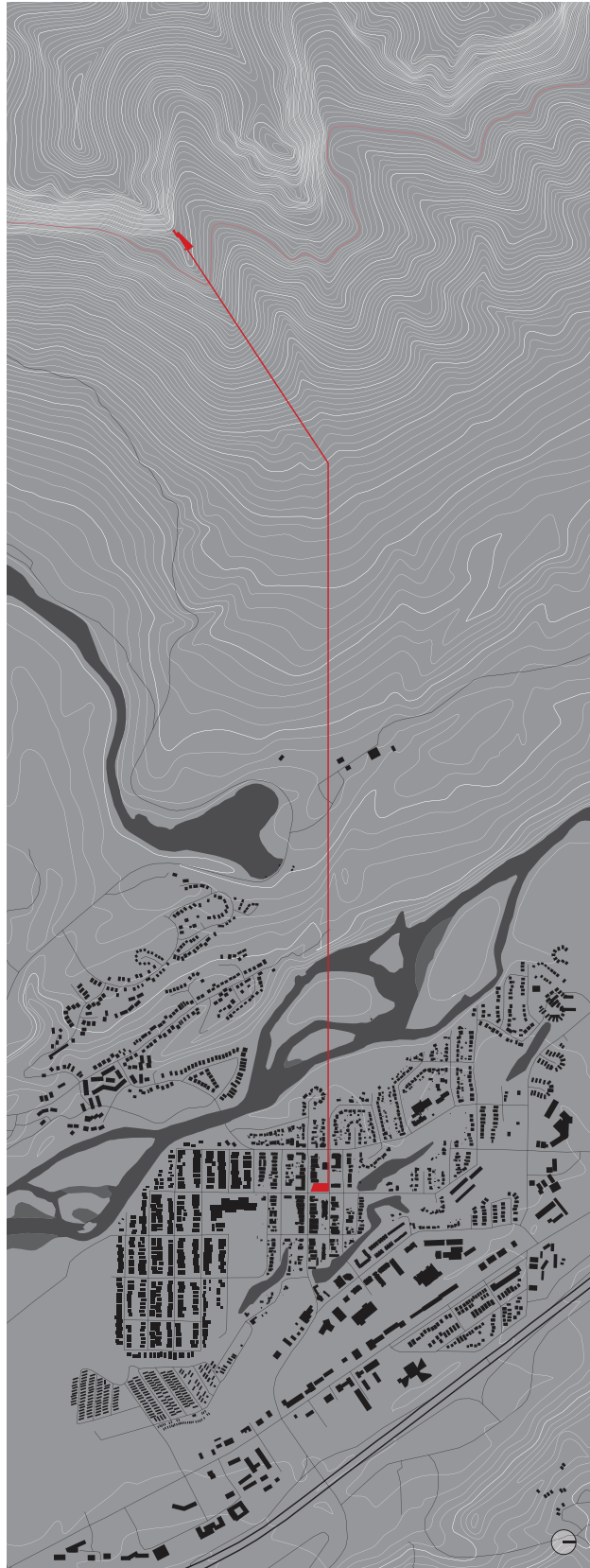
With this thesis also comes a great opportunity to redefine the relationship between Canmore and the surrounding Rocky Mountains. Whatever form this connection to the landscape might take it would likely utilize an east west trajectory from the chosen urban site. Rundle Mountain sits directly to the west. Like outstretched fingers, the carved valleys of Rundle Mountain stretch downwards to the Bow River. Alongside these valleys are sharply eroded ridges that flatten at the tree line before the rock face of the mountain rises vertically for several hundred meters. These plateaus, located approximately 1000m higher than downtown Canmore, provide panoramic views of the Bow River valley and could serve some programmatic importance within the music center.

Cable way systems were used in the early 1900's in mountainous regions in North and South America to move ore from mining locations high on the mountain to an ore mill located at a lower elevation. Today these systems are used as people movers on ski hills, for sightseeing, and for industrial applications in remote areas. The utilization of a cable way system here would be extremely beneficial. A gondola, beginning in the heart of downtown Canmore, could serve as a connective tool allowing access to the east side of Rundle Mountain, the proposed music theatre and the recreational amenities the mountain already offers. The trajectory of this gondola would pass through the Canmore Nordic Centre, built for the 1988 Winter Olympics, providing a vast network of trails for cross country skiers, hikers, and bikers. A mid-mountain stop here would allow a direct commute from downtown, and allow outdoor enthusiasts better access to Rundle Mountain. This mode of transportation

is very nimble. In this 4km journey from downtown to the mountain only 6 support towers would be required, using a very small footprint on the landscape for maximum environmental benefit. By locating the base station within downtown Canmore, the urban centre is activated while simultaneously linking the urban and non-urban territories.



Site model showing proposed gondola line.



Proposed gondola line: Connection between urban and non-urban territories.

PROGRAM

The program of the Bow Valley Centre for Music will serve two audiences, the listener and the performer. The procession of the listener through the project will be architecturally choreographed, creating an inversion where the listeners become the performers. The listener's movement through the building is also choreographed as it activates it and let it communicate with its surroundings, letting it signify to others around what is happening with respect to the 'parts' of the performance as well as how the building relates to its surroundings. The listener's procession through the project can also be likened to reading a sheet of music, there is one correct way from start to finish. The 'performance' begins once the listener's steps foot onto the site and will not end until the listeners have left the site. The path though the project will be a path of experience. The sounds of practicing and rehearsing might be heard by listeners upon arrival. Where it's coming from and who it is will be not known, but the eclectic weaving of sound within the circulation paths will be what fuels the creativity of the place. As a performer in the building there are several options. One may be a long term artist using the building for several months to write, rehearse, produce and finally perform, or you might be there on tour playing one night only. Either way, the experience of the building as it is being used will again invert the performer to listener as the sounds of other artists' echo through the space and seep through the walls. The spaces that are shaped with an understanding that no two rooms should sound the same, thus no two rooms are the same size.

Create

In the downtown core, the artists' studios are located above ground in two semi-private towers that allow for seclusion and refuge. They also offer spectacular views to the landscape from the common zones. The top floor of the towers provides an artist's lounge, a place for collaboration and creativity.

Rehearse

Several large rehearsal studios will be located at street level. Transparency from the street is critical for these rooms. These rooms will be large and able to accommodate group rehearsals and small informal performances. All three rooms have different ceiling heights and thus will sound different. Additional acoustic treatment will be provided by wall surface manipulation and floor standing acoustic baffles.

Record

Another service offered to artists will be sound recording and sound production. The facilities for this will center around a vertically oriented space used as a sound chamber / recording room. This space will be several stories high tall and will contain kinetic baffles that allow the volume of the room change. This will allow the artist to tune the room. This room could also be used as a meditative room or practice room when recording is not in progress.

Perform

An outdoor public amphitheater located on the roof of the urban building will engage the public space around the building and provide a unique experience for listeners and performers.

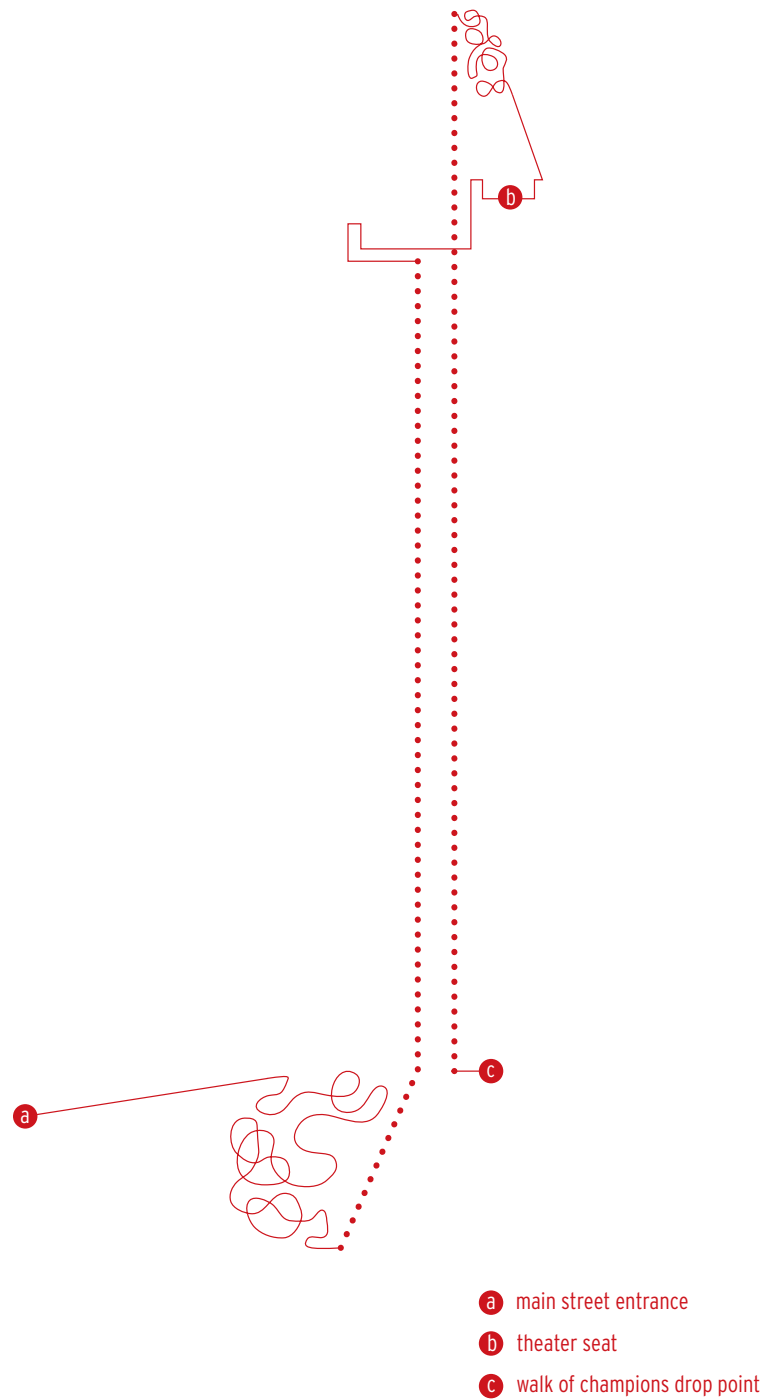
A 400 seat theater (non-urban building) will be the main performance space and will act as the final step in an artist's progression through the music center. This theater will also be the main destination for listeners as they arrive at the center to enjoy a performance. This theater will find itself 4km from the civic building located on the treeline of Rundle Mountain. This location will provide a destination for listeners as well as a value added listening experience with a view. The construction of this theater will be similar to what Kahn talks about as he was designing the Performing arts Centre at Fort Wayne.

In a sketch of the performing arts centre Kahn labeled the interior concrete structure the violin and its brick enclosure the 'violin case'. He stated that they were to be constructed like a building within a building with the lobby and access stairs all to be separated on all sides from the resonant auditorium.
(McCarter 2005, 327).

Circulation

The circulation through the building provides a one way path for the listener, yet allows freedom for the artists. As a listener the circulation path will lead you through the building and allow insight towards the inner workings of the building, audibly and visually. The creative, rehearsal, and recording production zones will be apparent to the

listener and allow insight as to how the building worked to produce a final performance. This circulation path acts as the connective tissue that will hold the other programmatic buildings together.



Conceptual circulation diagram of a typical listener experience.

DESIGN

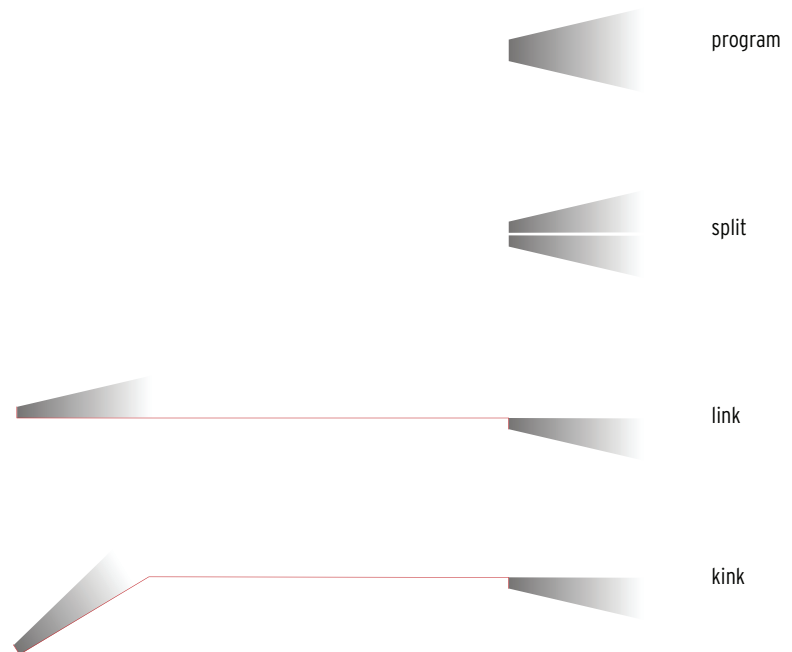
Every new work of architecture intervenes in a specific historical situation. It is essential to the quality of the intervention that the new building should embrace qualities which can enter into a meaningful dialogue with the existing situation.

(Zumthor 1998, 34).



Study model of the Canmore trestle bridge.

Building Concept



Conceptual development of the building.

The above conceptual diagram shows how the parti of the building has been derived. The overall program of a music centre has been divided allowing the theater component to be situated on Rundle mountain and the rehearsal/ recording component to be located within downtown Canmore. The link between these two buildings becomes a gondola system that allows users to travel in 8-person carriages to and from the theater. The trajectory of the gondola runs west from the civic building and then as it reaches the foot of the mountain a 30 degree kink occurs. This allows the gondola to travel up a ridge to the theater. The gondola towers must be built on high ground to avoid damage as this area is prone to avalanche danger.

Procession

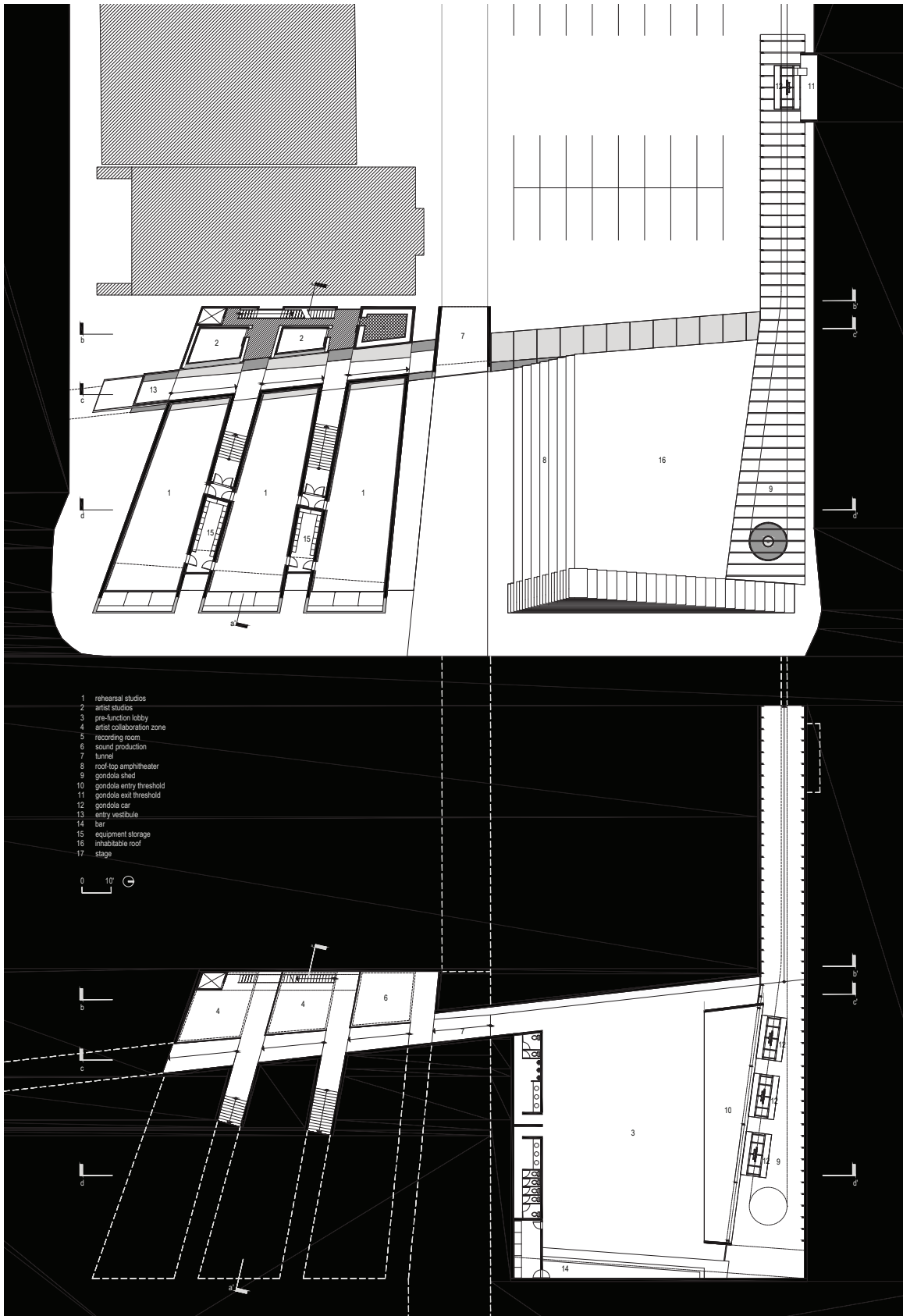
Procession through the building has been meticulously choreographed to allow users an experience that promotes the music happening within the building as well as the buildings surroundings and its relationship to place. Similar to how one would read a piece of music from beginning to end the procession of the building occurs in sequential way. This pathway that users follow is progressive, always moving forward to new spaces and experiences. Users are never back-tracking or re-experiencing spaces, and greatly intensifies the experiential quality of the building. The users planometric relation to the building is constantly changing. Along with this their relation to the ground plane is also consistently changing.

Civic Building

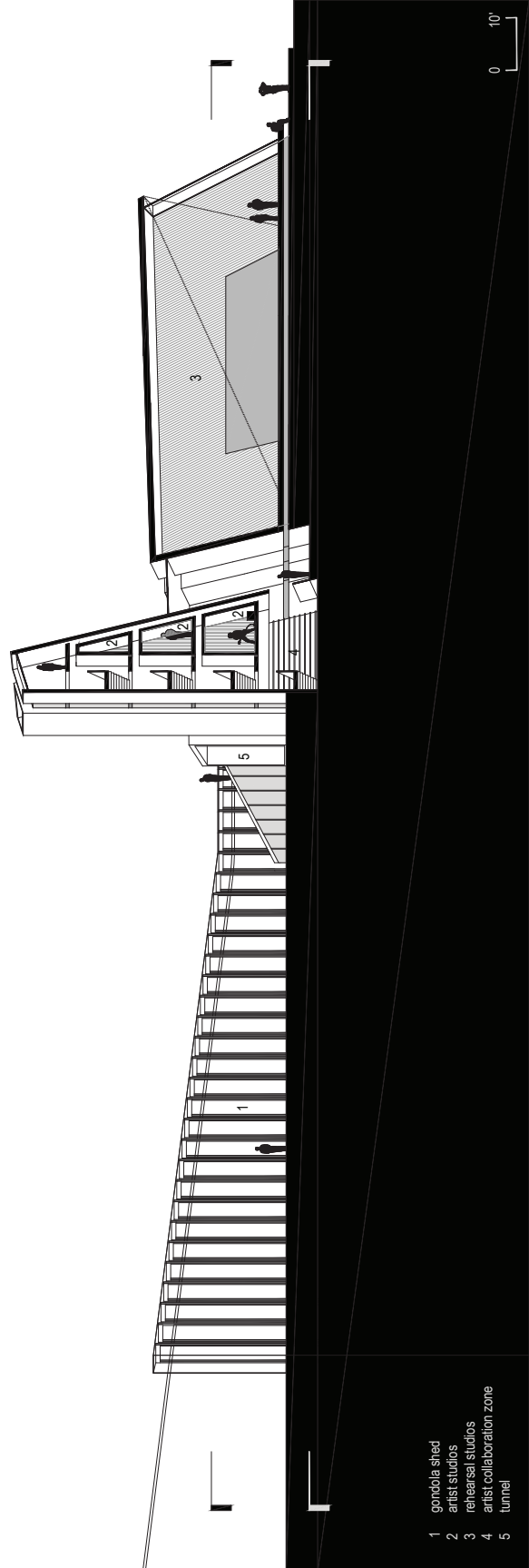
Formally this building contains several acoustic spaces of different sizes and shapes. The building rises from the ground as if it was formed through the same process the Rocky Mountains were formed, through movement and shifting of tectonic plates. The subtle variance in the repetition of form speaks to the similar qualities that can be seen in the pipes of an organ, or the variance of the sound holes on the bell of a saxophone. The building looks as if it is an instrument and if we imagine it being played each room would resonate at a different frequency, producing a harmony, allowing the building to perform.

Procession through this building happens as users enter off the main street under a marquee. Here they are introduced to a vertical space where the walls are canted at twelve degrees. This space is filled with light and sound

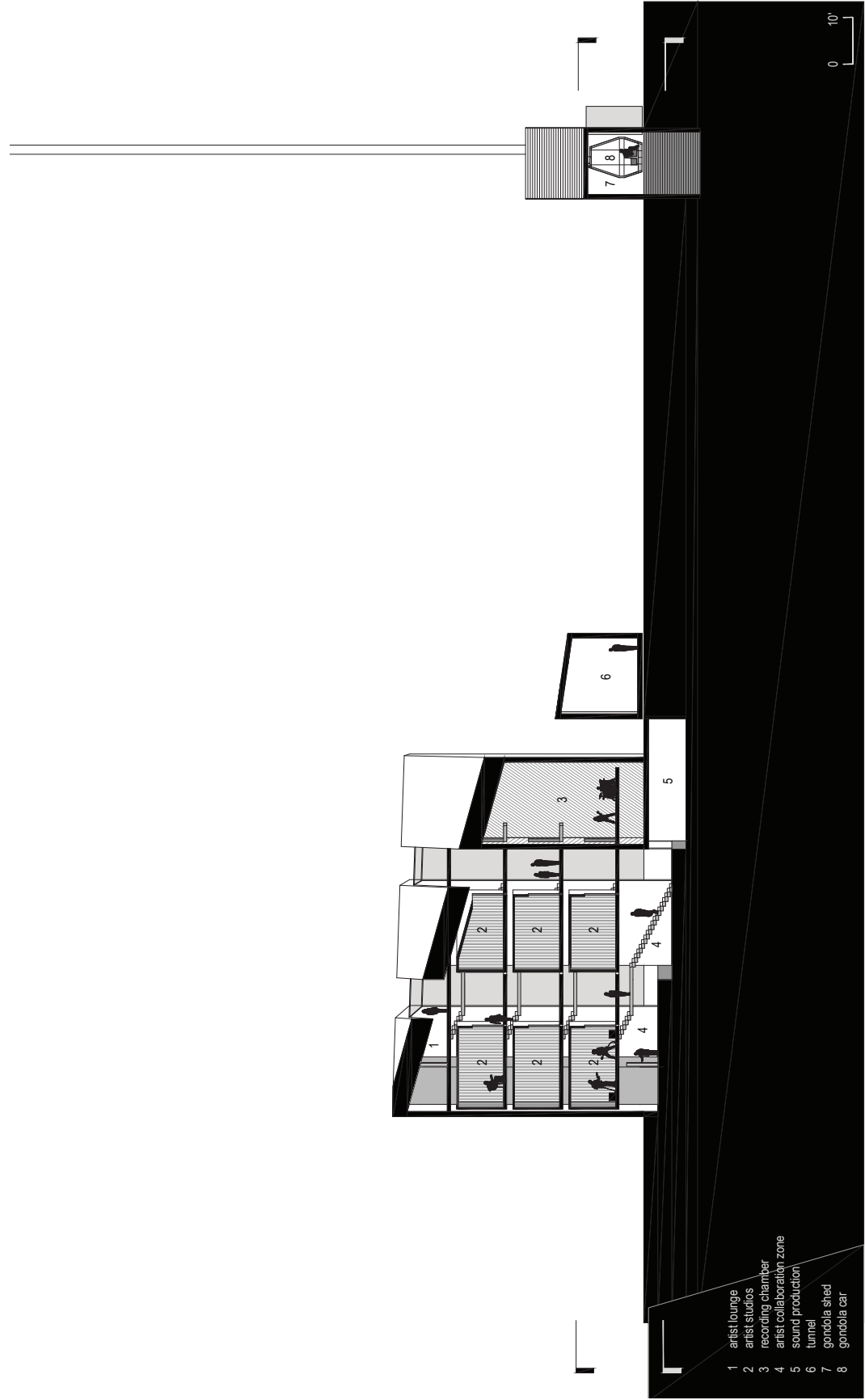
from the surrounding rehearsal studios and practice rooms. As the user enters further into the building they descend along a ramp. Three landings along the ramp allow access to artist collaboration zones, or rehearsal studios. A spatial compression occurs once the user has reached the end of the ramp. Here they pass through a tunnel where they hear the sound of pedestrian and vehicular traffic above them. This tunnel serves as a threshold to the 'Pre-function Lobby'. In the event of a concert this space would serve as the lobby for the theater on the Mountain and provide a social mixing chamber. This is also the departure point for the gondola, and as the cars begin to arrive, they signal to the audience that the performance is about to begin. Although this space is twelve feet underground, it is flooded with light as the roof of this space, the outdoor amphitheater, is louvered and allows in the low southern light in through a clerestory.



Civic building main plan and ground plan.



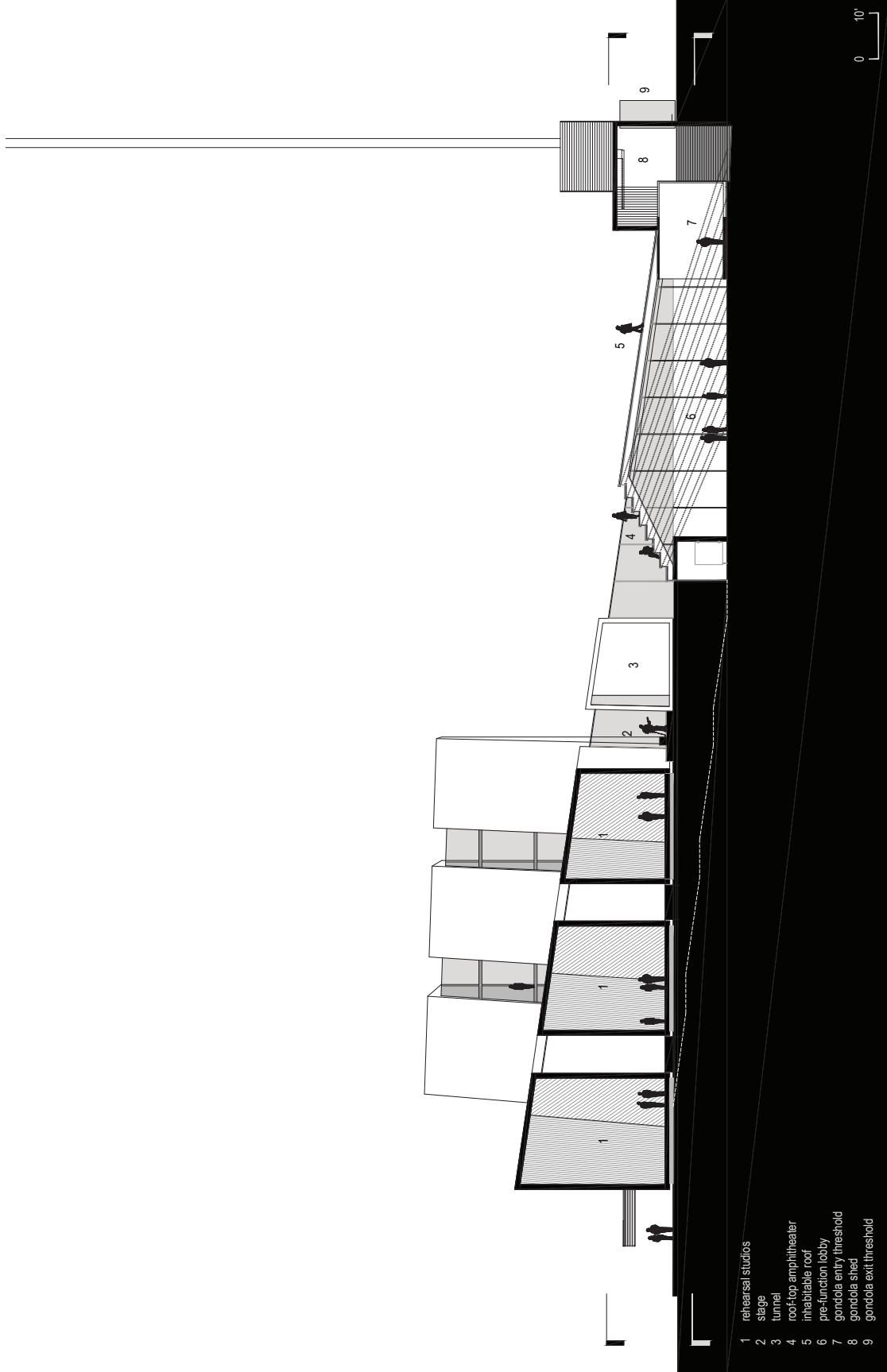
Civic building section a-a'



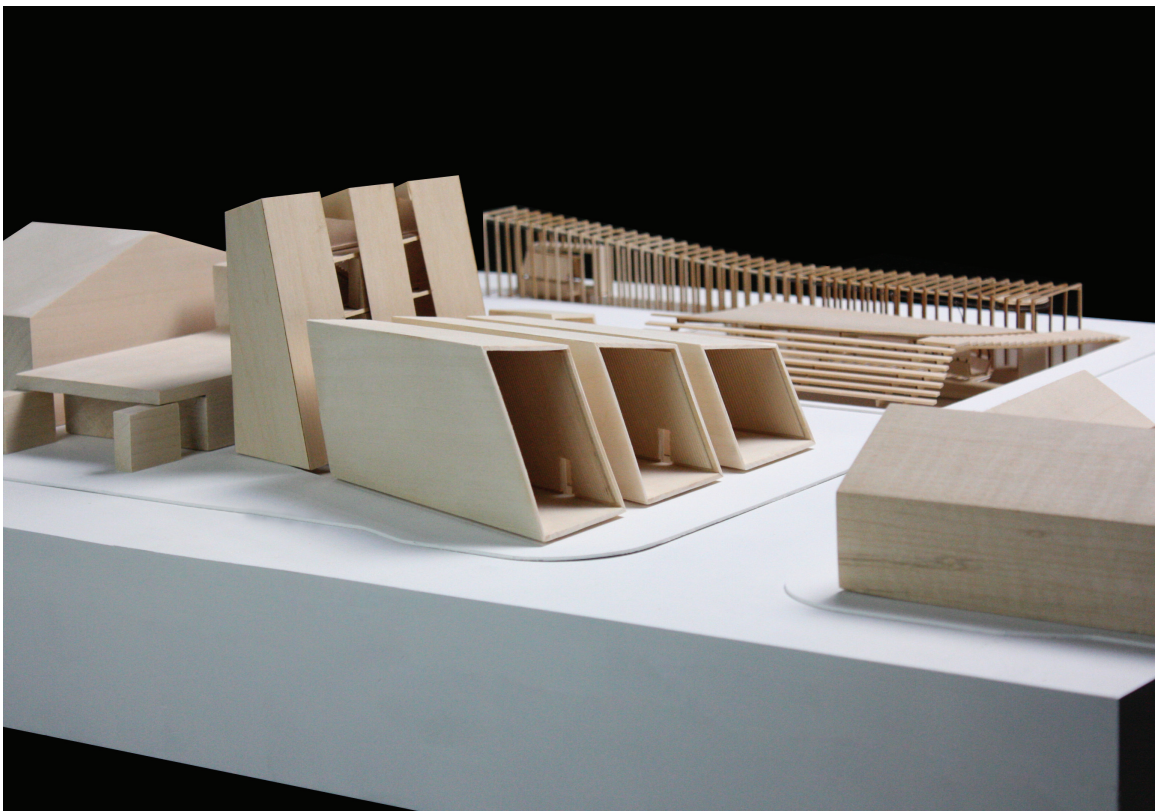
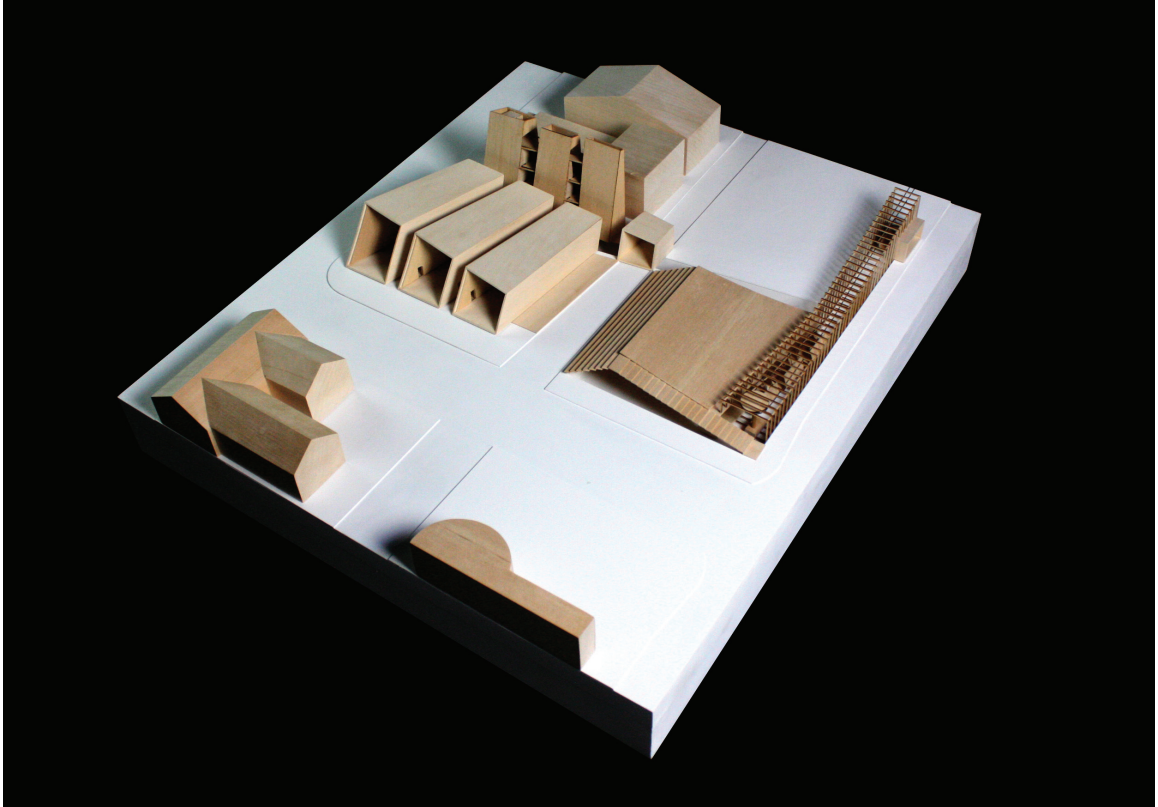
Civic building section b-b'.



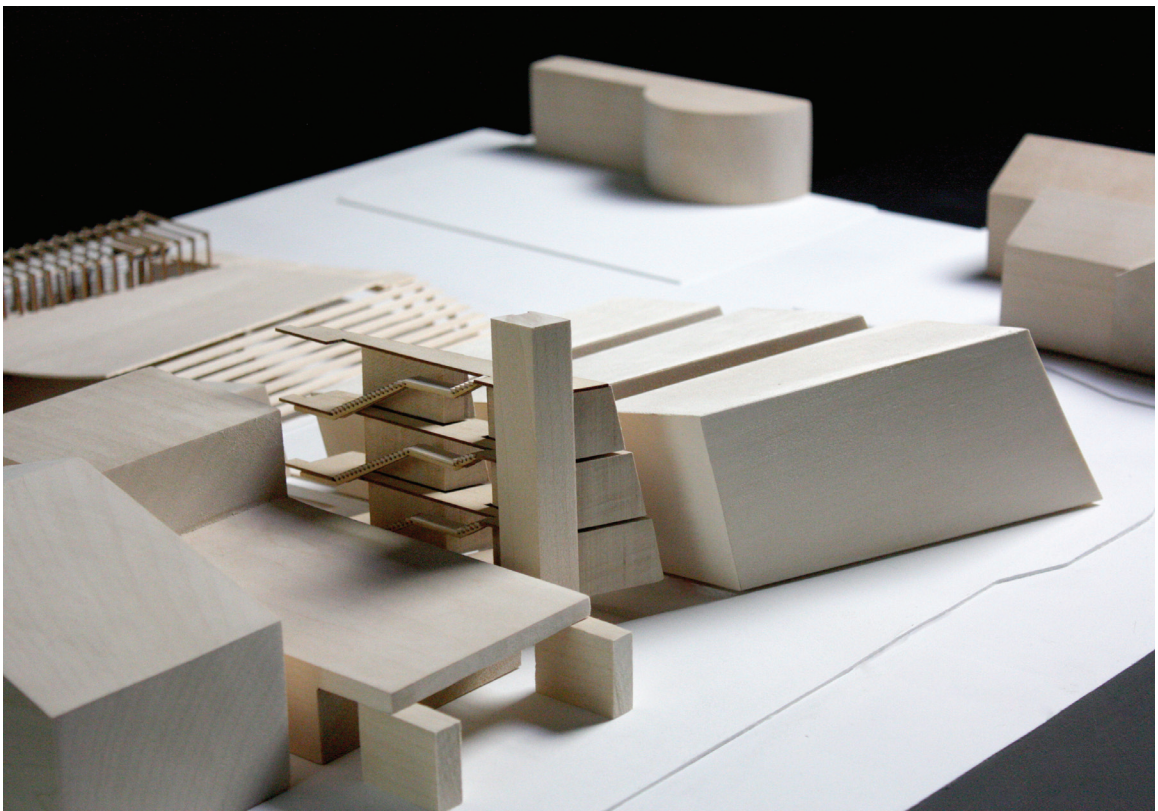
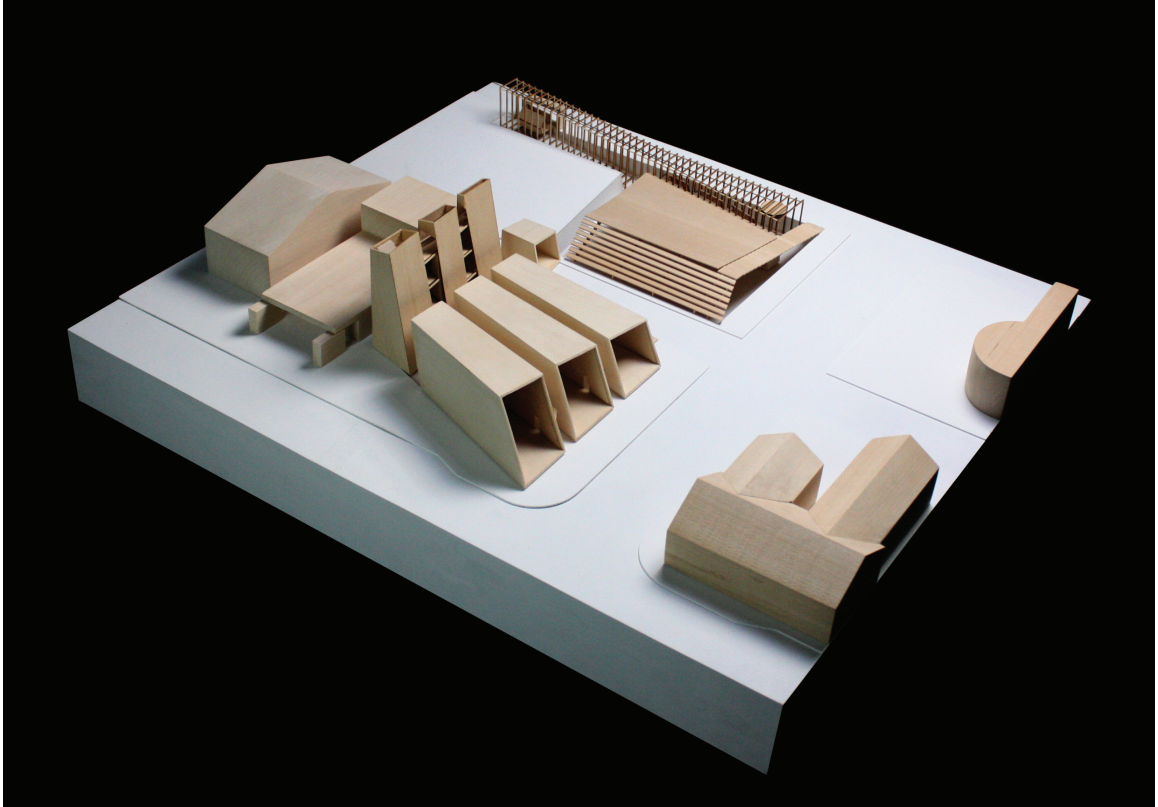
Civic building section c-c'.



Civic building section d-d'.

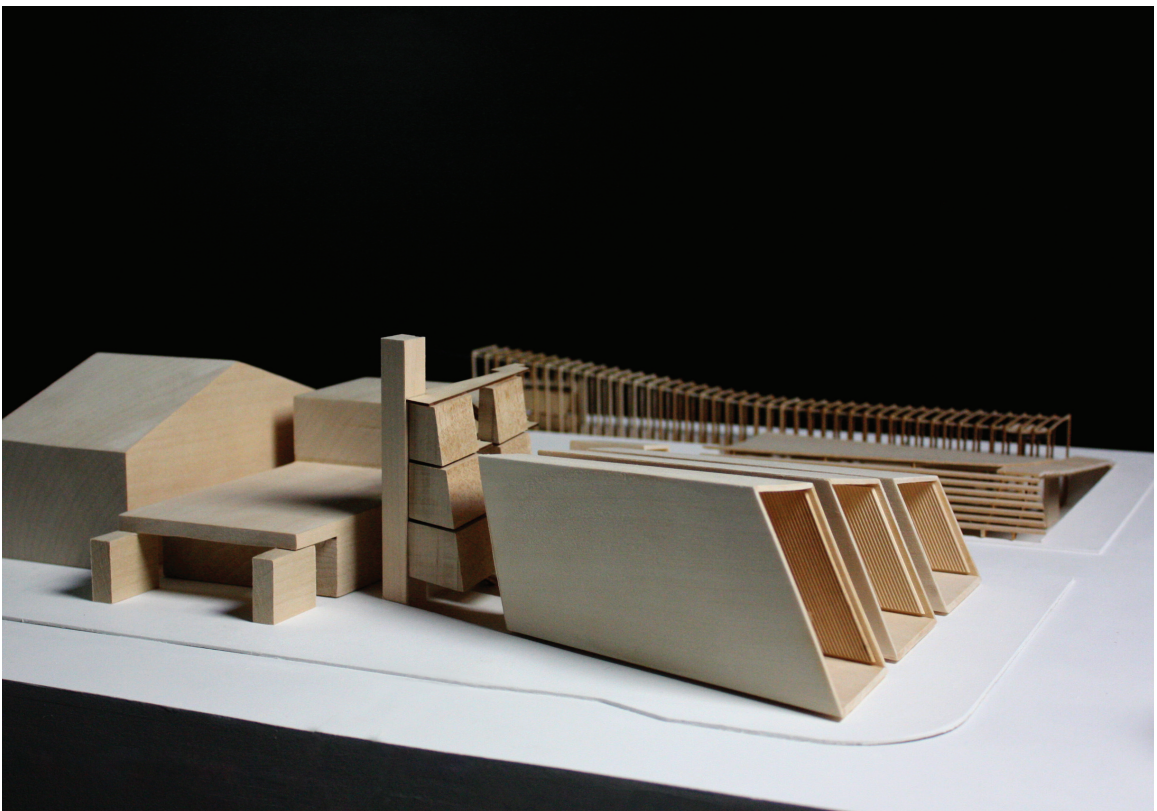
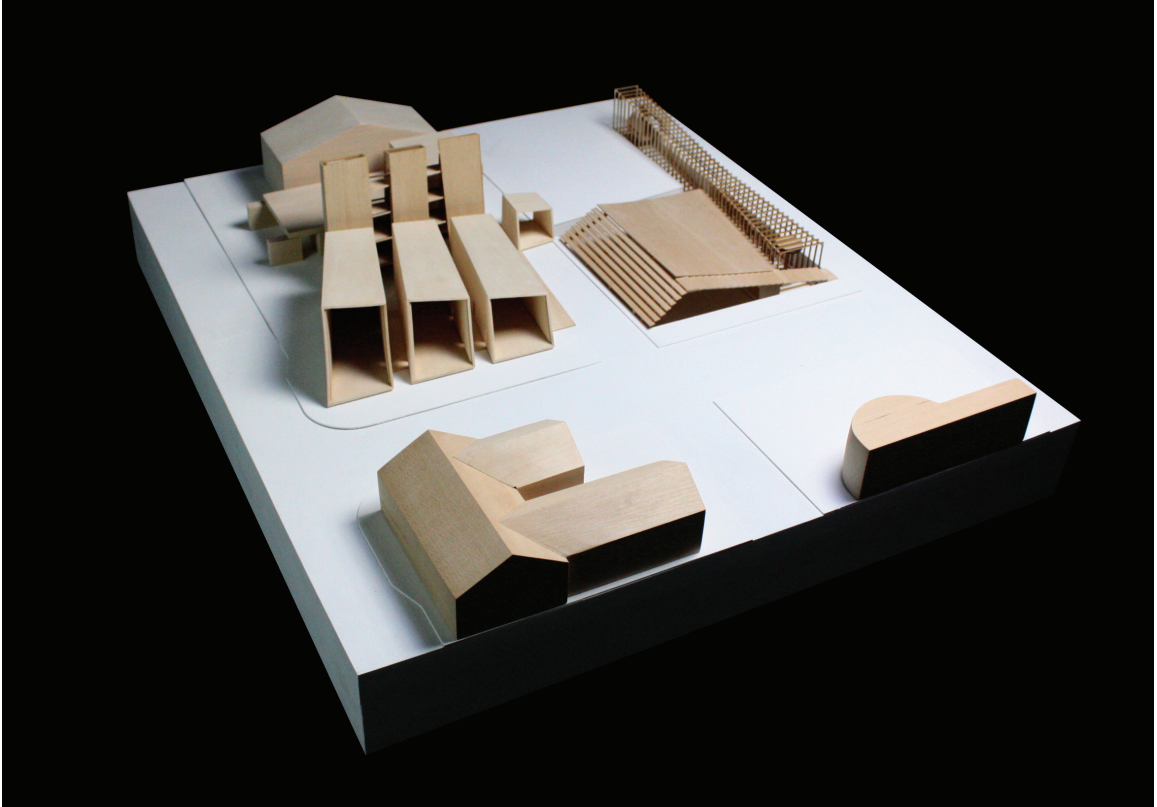


top: Civic building presentation model looking south west.
bottom: Civic building presentation model looking north west.



top: Civic building presentation model looking north west.

bottom: Civic building presentation model looking north east, tower skin removed.

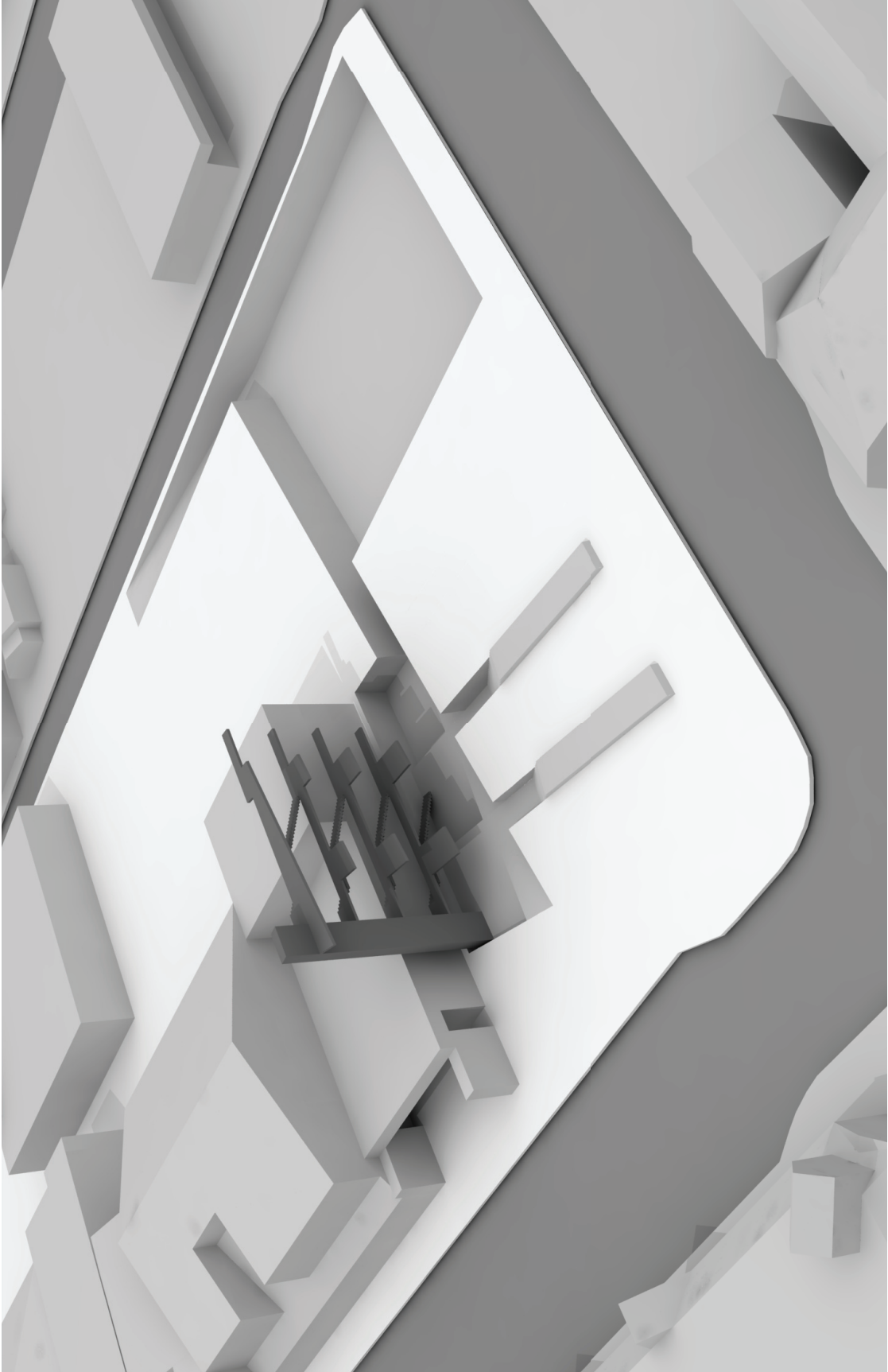


top: Civic building presentation model looking west.

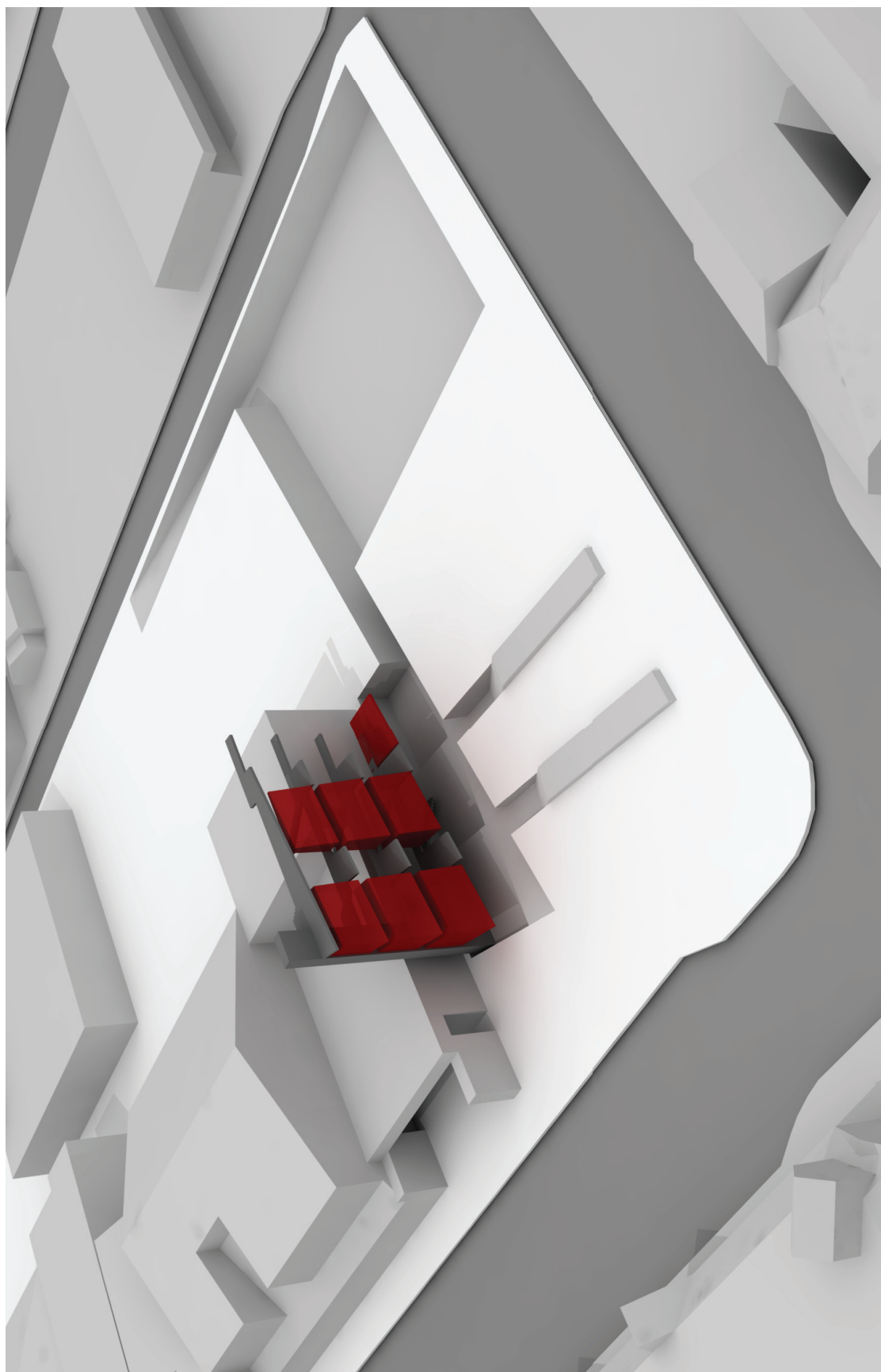
bottom: Civic building presentation model looking north, tower skin removed.



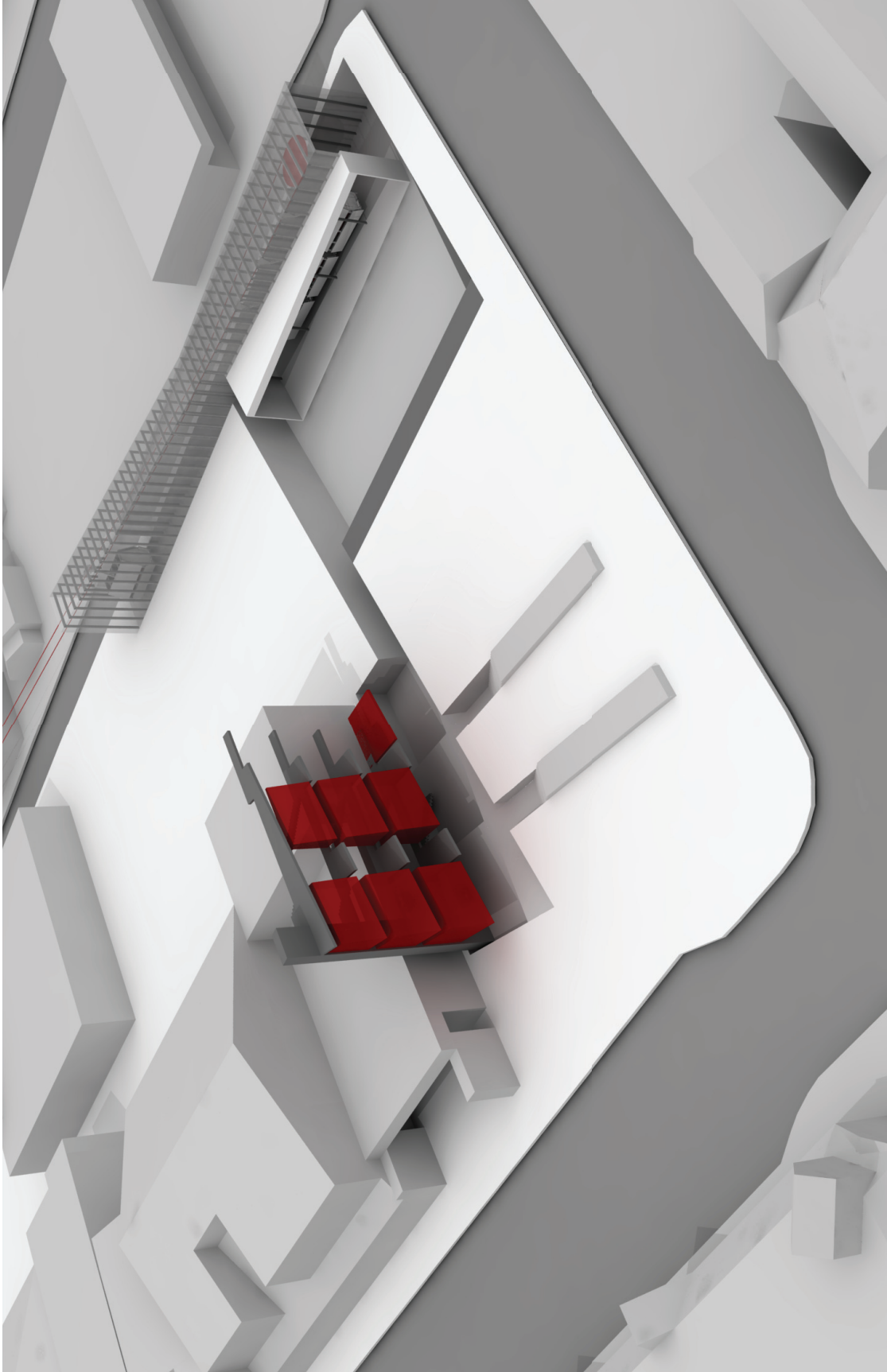
Civic building: ground excavation and main circulation path.



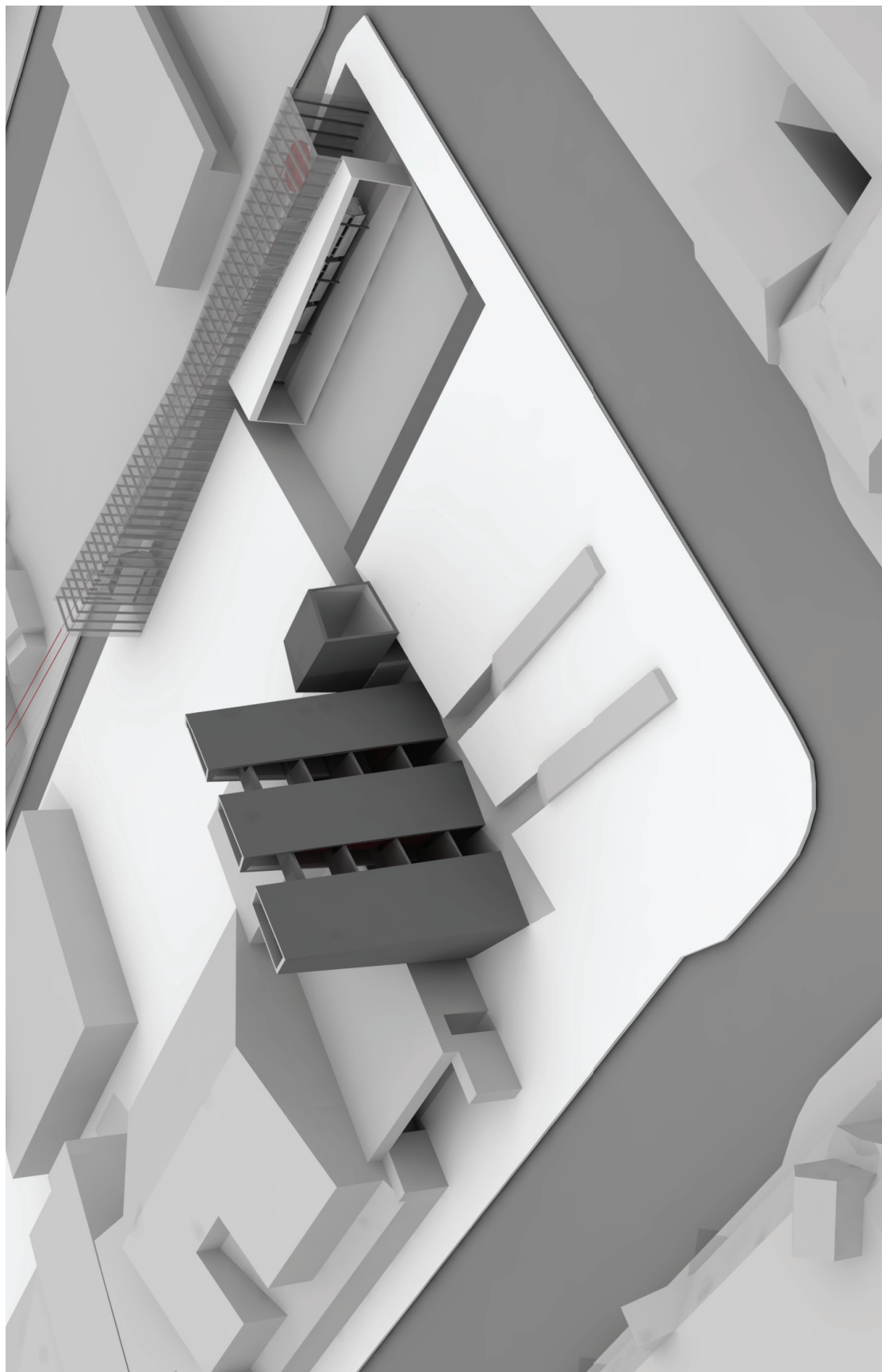
Civic building: vertical tower circulation.



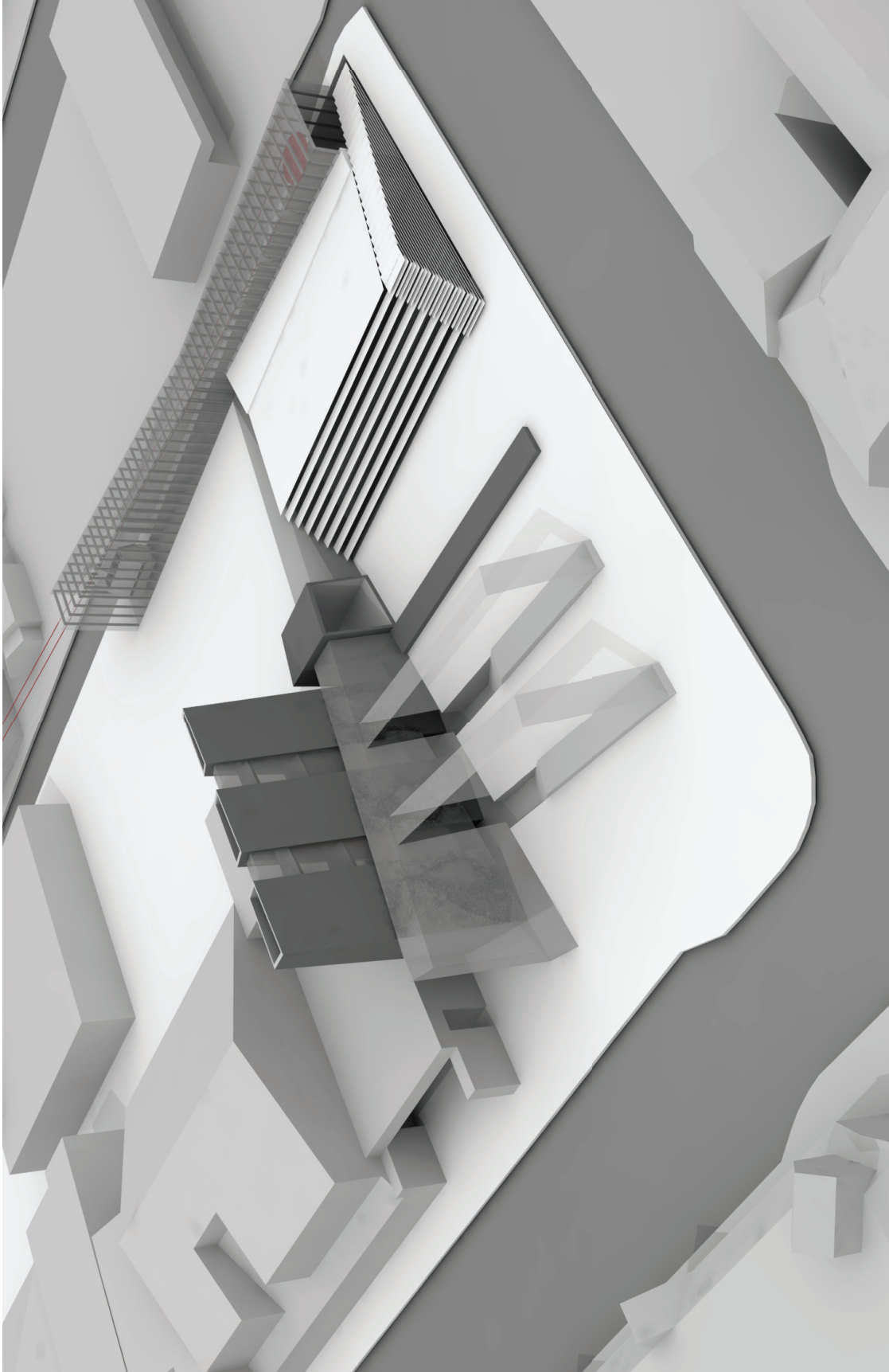
Civic building: artists studios and recording chamber floor.



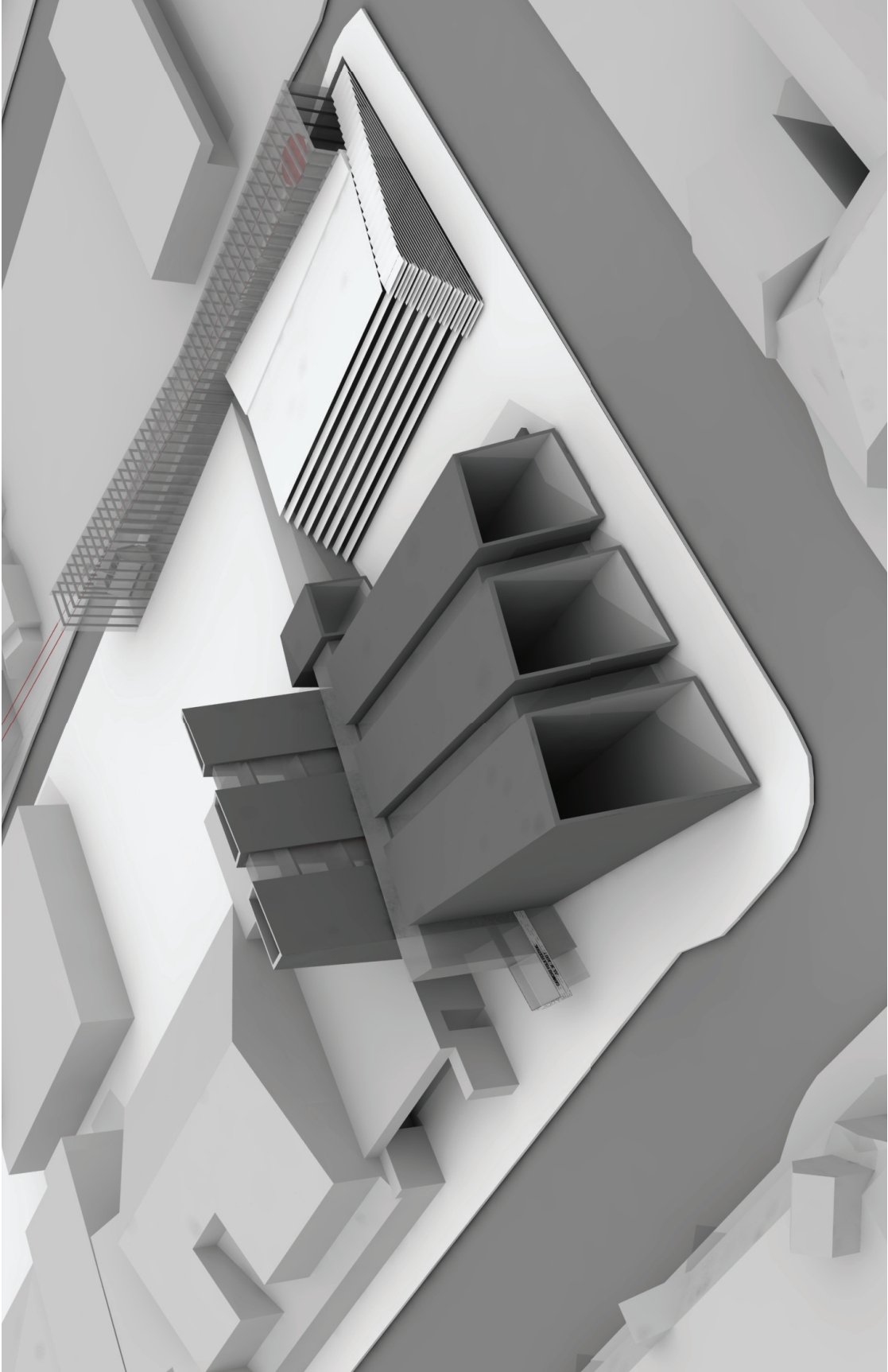
Civic building: gondola shed and loading threshold.



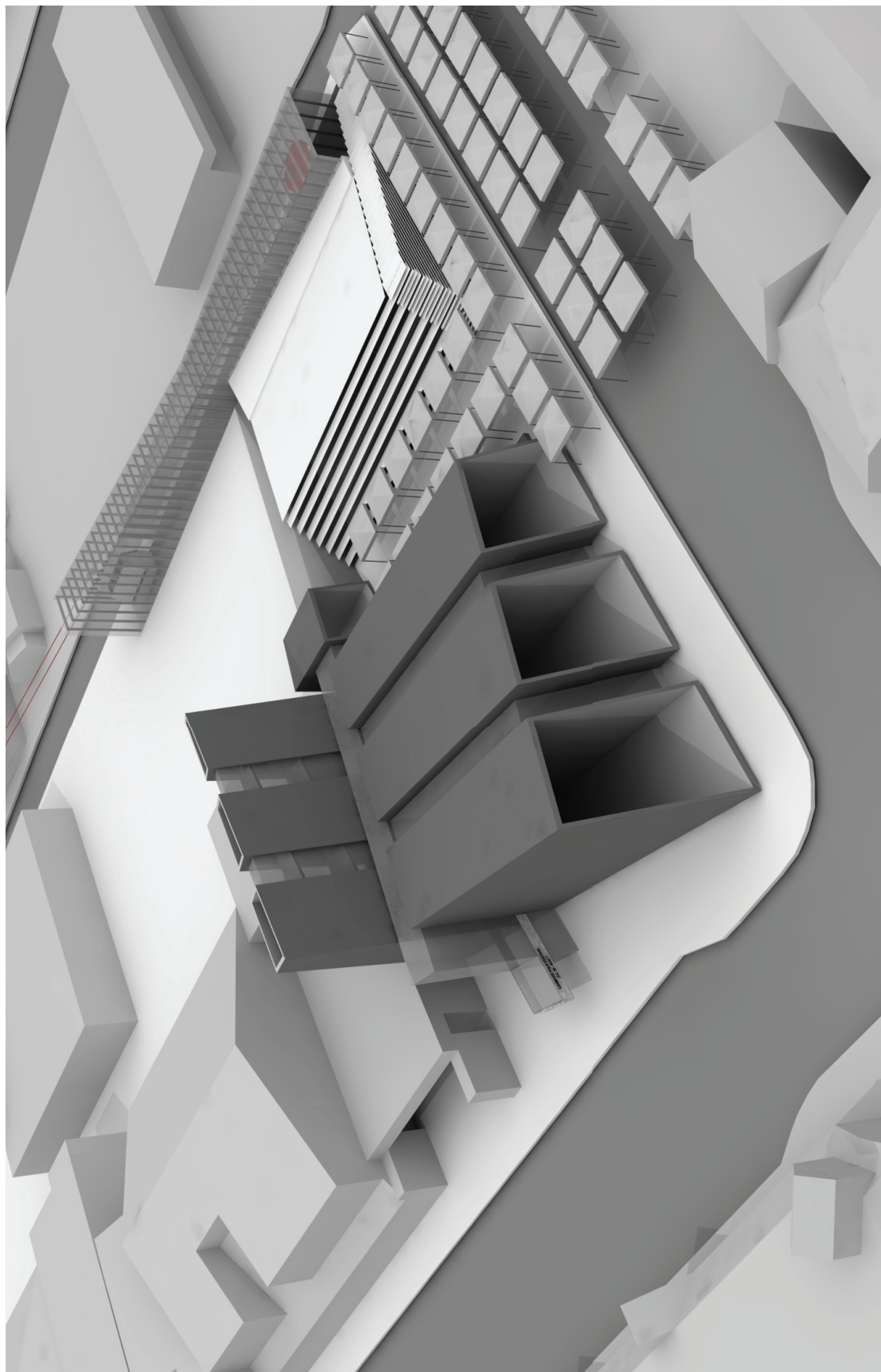
Civic building: tower skin and tunnel / bridge element.



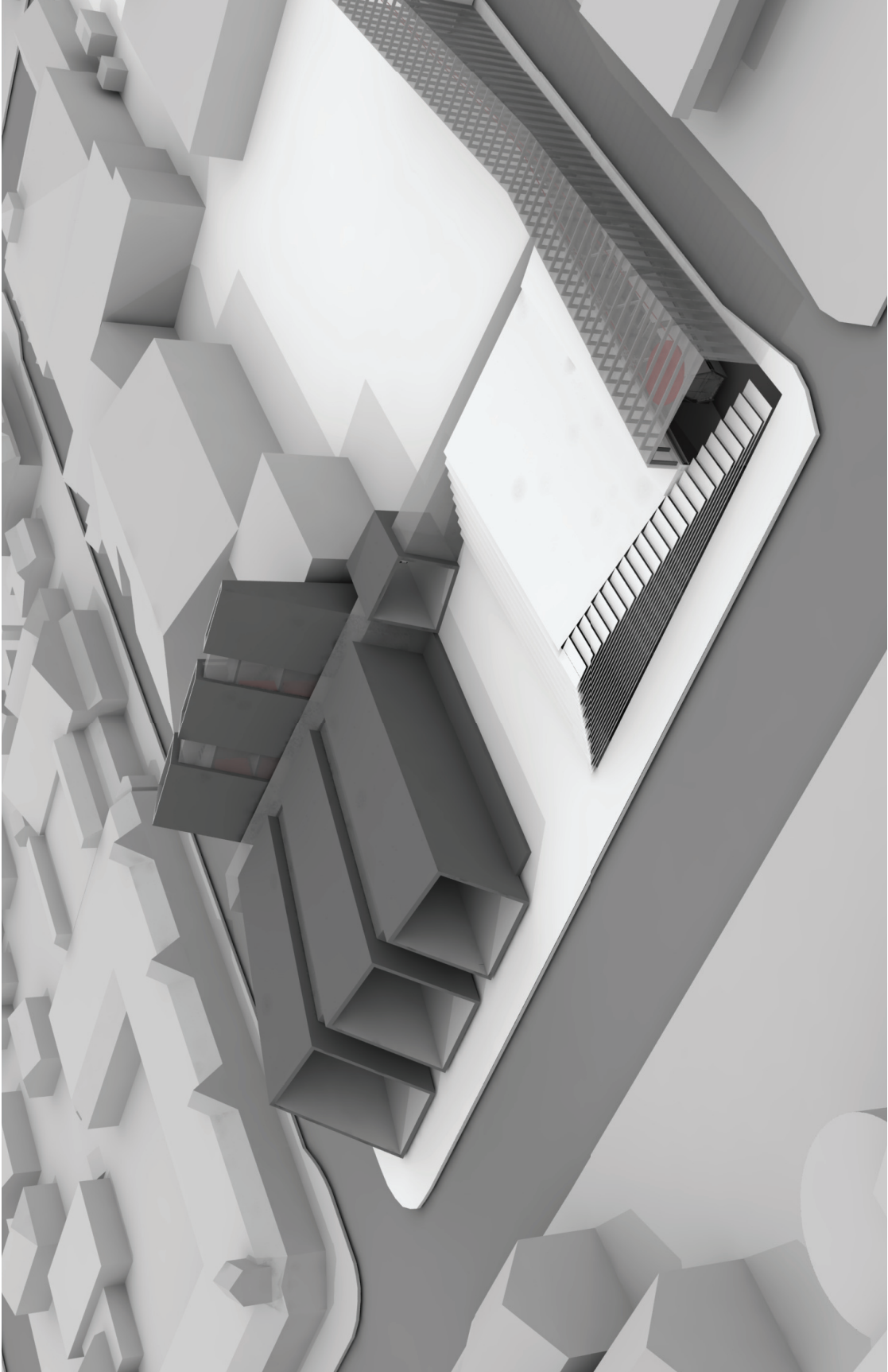
Civic building: glazed circulation path and service cores, stage, and outdoor amphitheater with inhabitable roof.



Civic building: rehearsal studios and entry marquee.



Civic building: market condition.



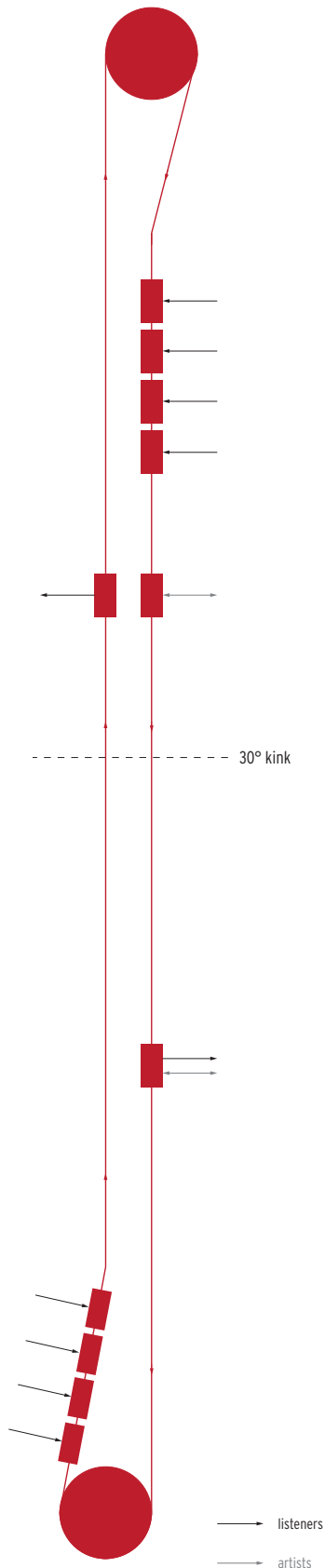
Civic building: looking south west.

Gondola

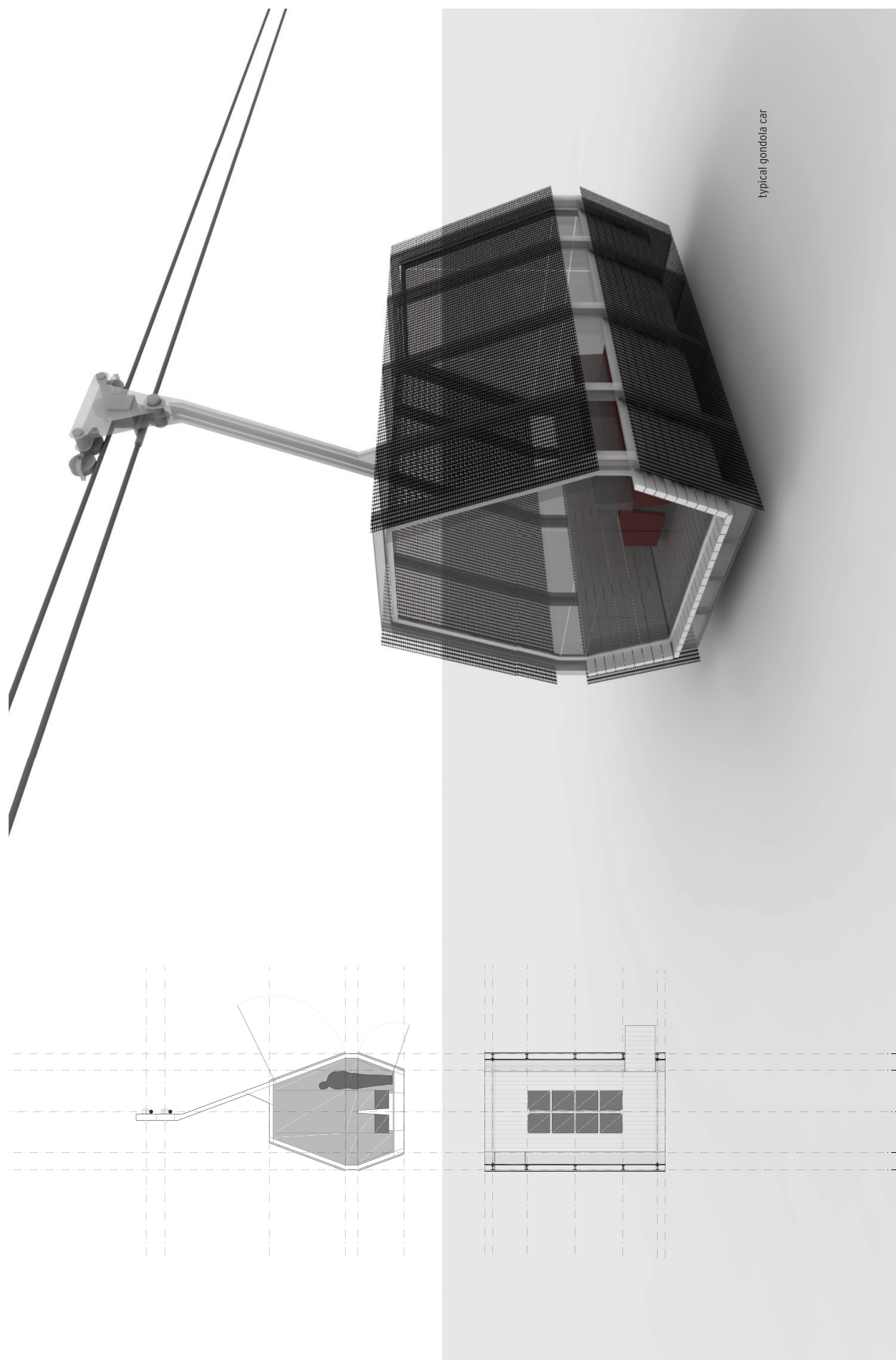
The transition from the large gathering room or 'pre-function space' into the 8-person gondola car provides yet another spatial compression. This time the experience is to be more focused on sound, as the gondola cars are acoustically insulated and designed to serve as way to relax the ear in preparation for the upcoming performance. The silence within the car coincides the visual beauty of nature of the outdoors experienced.

The departure here finds the users leaving from a below grade condition and then quickly transitioning out of the building and climbing into the air. This experience can be likened to how the coal miners might have felt as they left the mine for the day, coming from below ground towards the light.

The gondola not only provides a method of transportation from the urban centre to the theater on the mountain it also acts as a beacon to the town. Signifying that something is happening, making all the residents aware that a performance is about to take place.



Gondola usage diagram.



Theater

The theater is the final destination, the acropolis on the hill. It is the procession and ritual of arriving here that heightens its importance. As the users arrive via the gondolas they are greeted with a very vertical and slender facade. This building is comprised of a typical gondola shed or skin draped over a more precious volume which is the theater. The circulation within this building happens in the interstitial space between the skin structure of the shed and the refined acoustic volume of the theater.

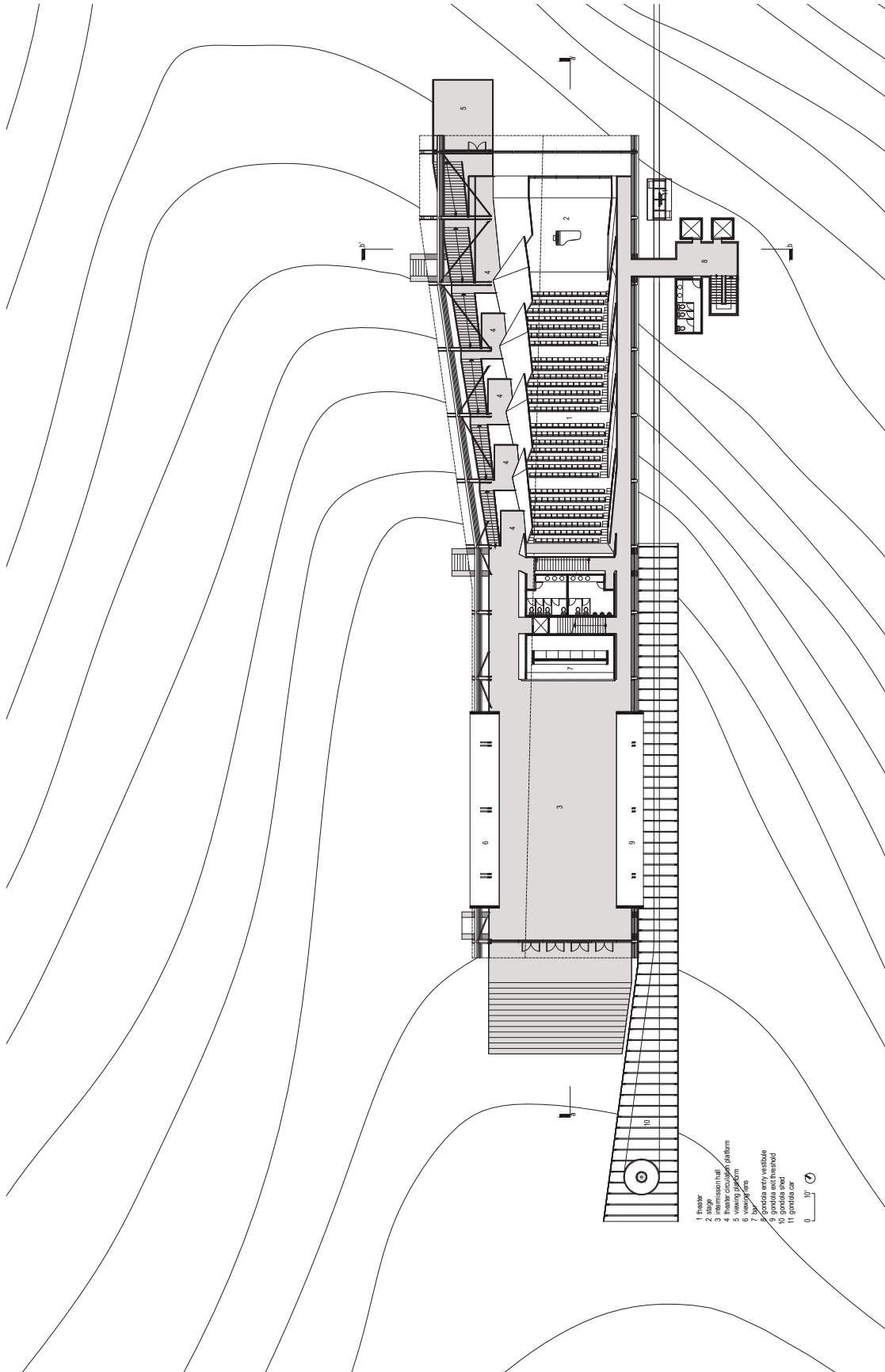
As the listeners arrive they are allowed a glance through the glass stage backdrop into the theater. This is the only time on the journey that a view into the theater is allowed. The drop point for the listeners happens as the gondola car passes between the skin of the building and a vertical circulation tower. Here users move into a small sorting chamber where they move down either one, two or three levels based on where they will be sitting in the theater. They then move from the vertical tower across a bridge and into the building. This interstitial space allows the users to move down a narrow catwalk experiencing the structure and essence of the building.

Formally the theater is a series of acoustic baffles that allow listeners physical and visual access through the void spaces between them. Once the listeners have entered the theater and taken their seat the six story glass curtain wall behind the stage provides an overwhelming view down the mountain and across the Bow Valley the performance begins as the musicians rise on stage lifts from their warm-up zone below.

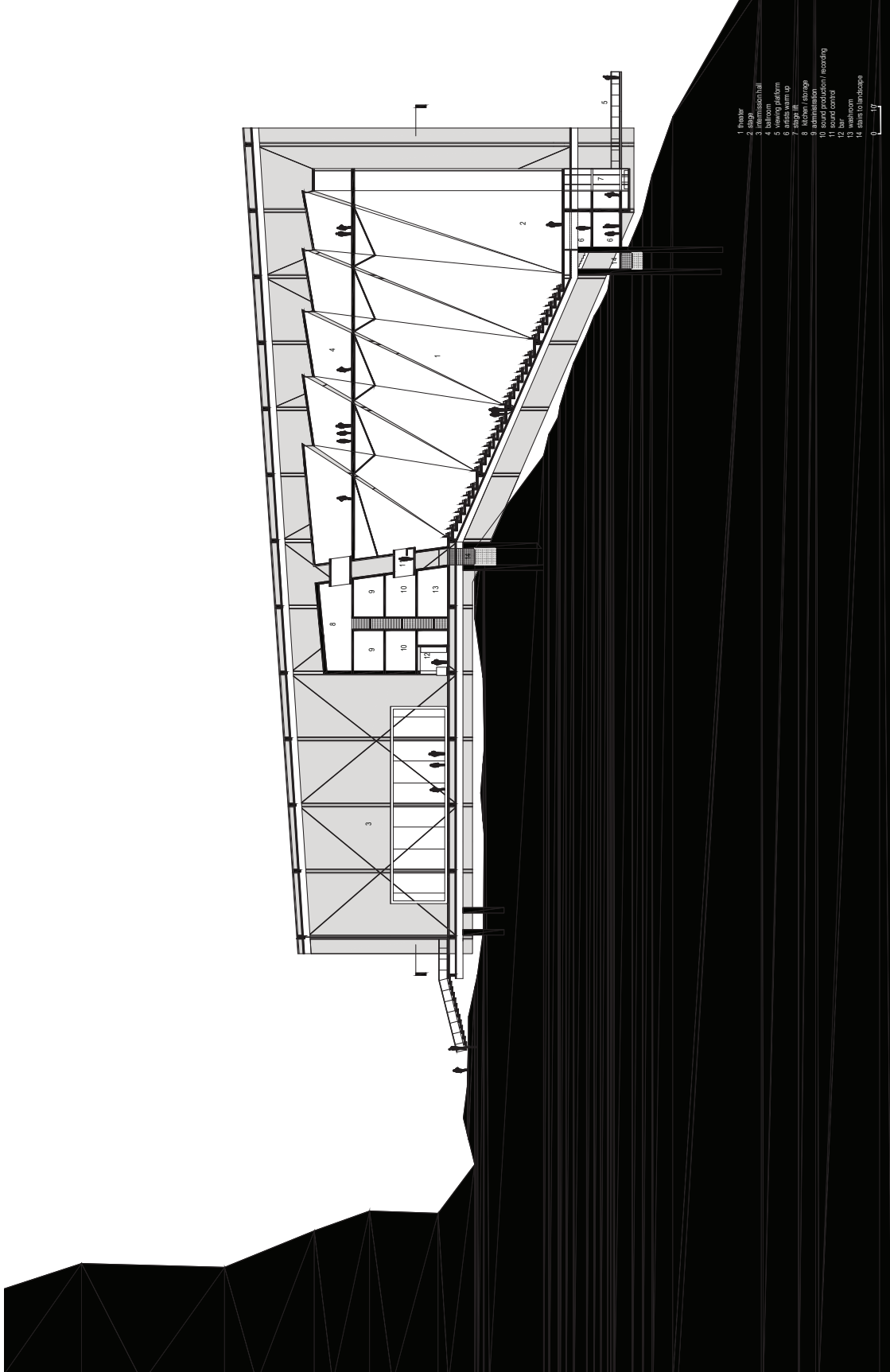
A grand stair case is accessed by exiting the theater on the opposite side. This space again evokes a disorienting crevasse like feeling as the walls here are canted at eighteen degrees. This stair leads the audience up to a intermission lobby in the back of the theater. Here a large window allows views down the Bow Valley and beyond. This space is also used at the end of the performance and serves as the loading zone allowing the listeners to depart the theater and head back to the town.

As the gondolas leave they light a path down the mountain like fireflies in the sky. The arrival of the gondolas to the town again, as before, acts as a beacon.

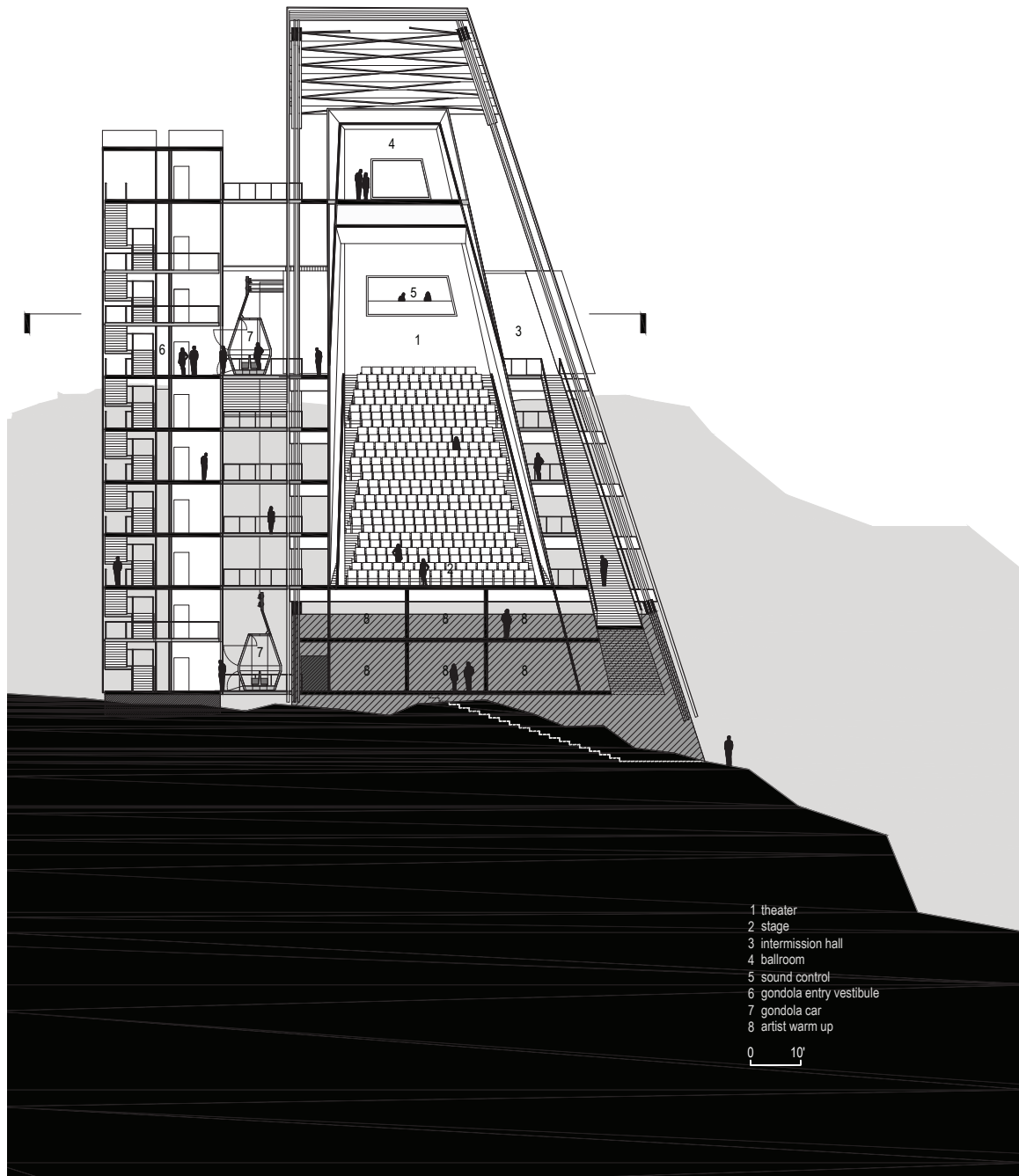
The drop point within the town happens as soon as the gondola moves under cover. The listeners depart onto a platform and find themselves on a narrow walking street lined with cafes and small shops. This re-introduction to the urban environment is strategic in promoting the economy and growth of the town.



Theater plan.



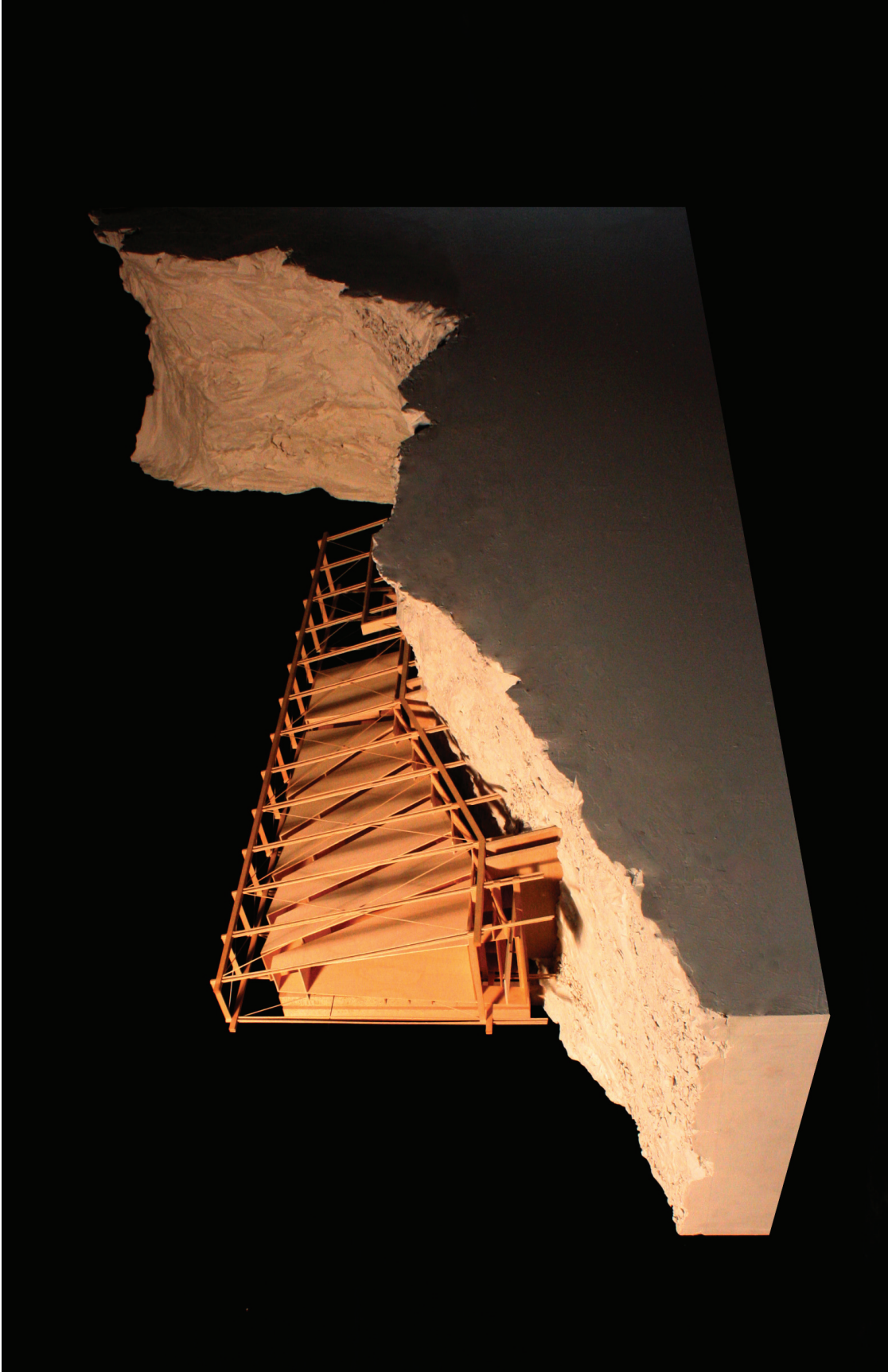
Theater section a-a'.



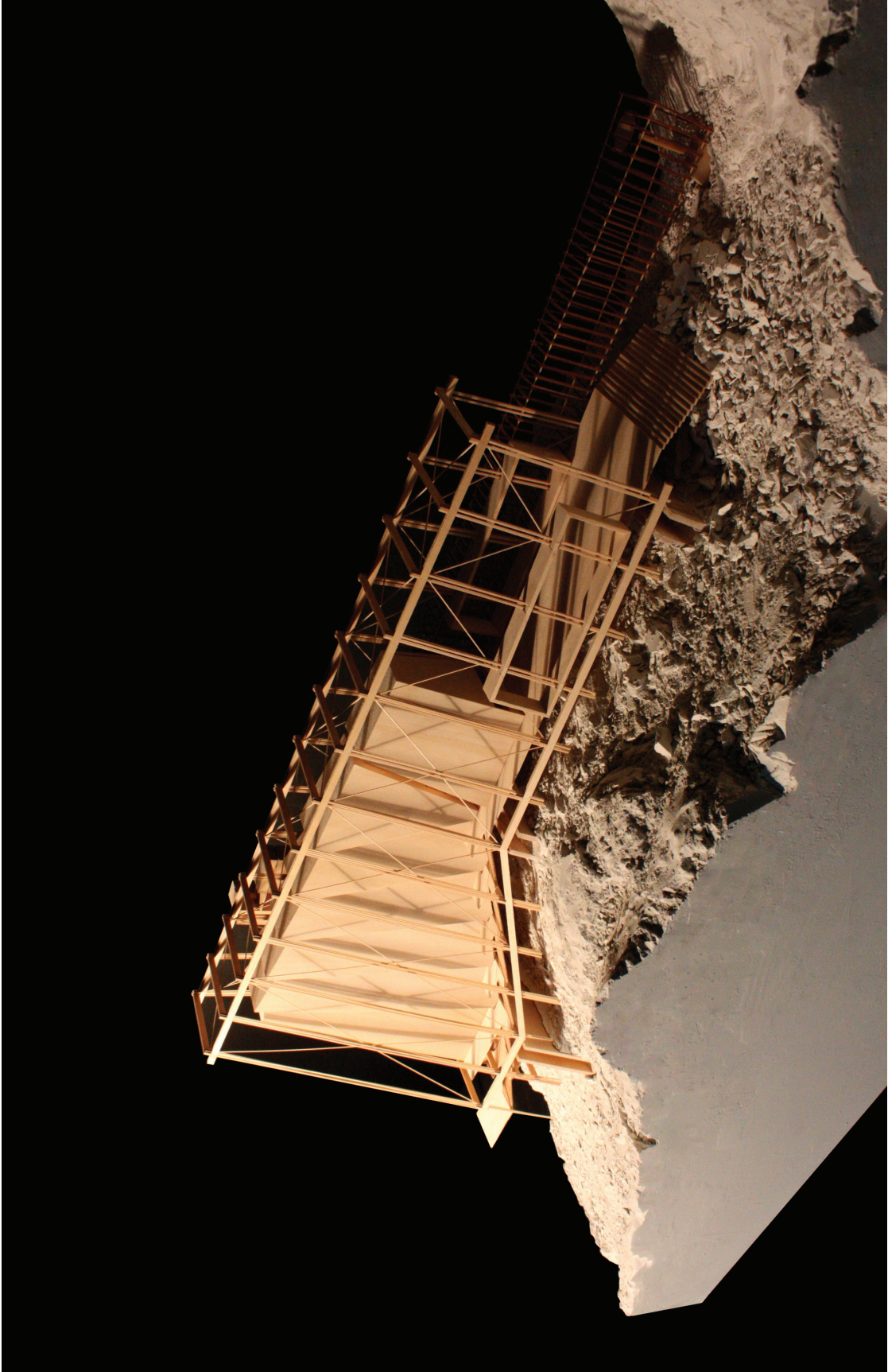
Theater section b-b'.



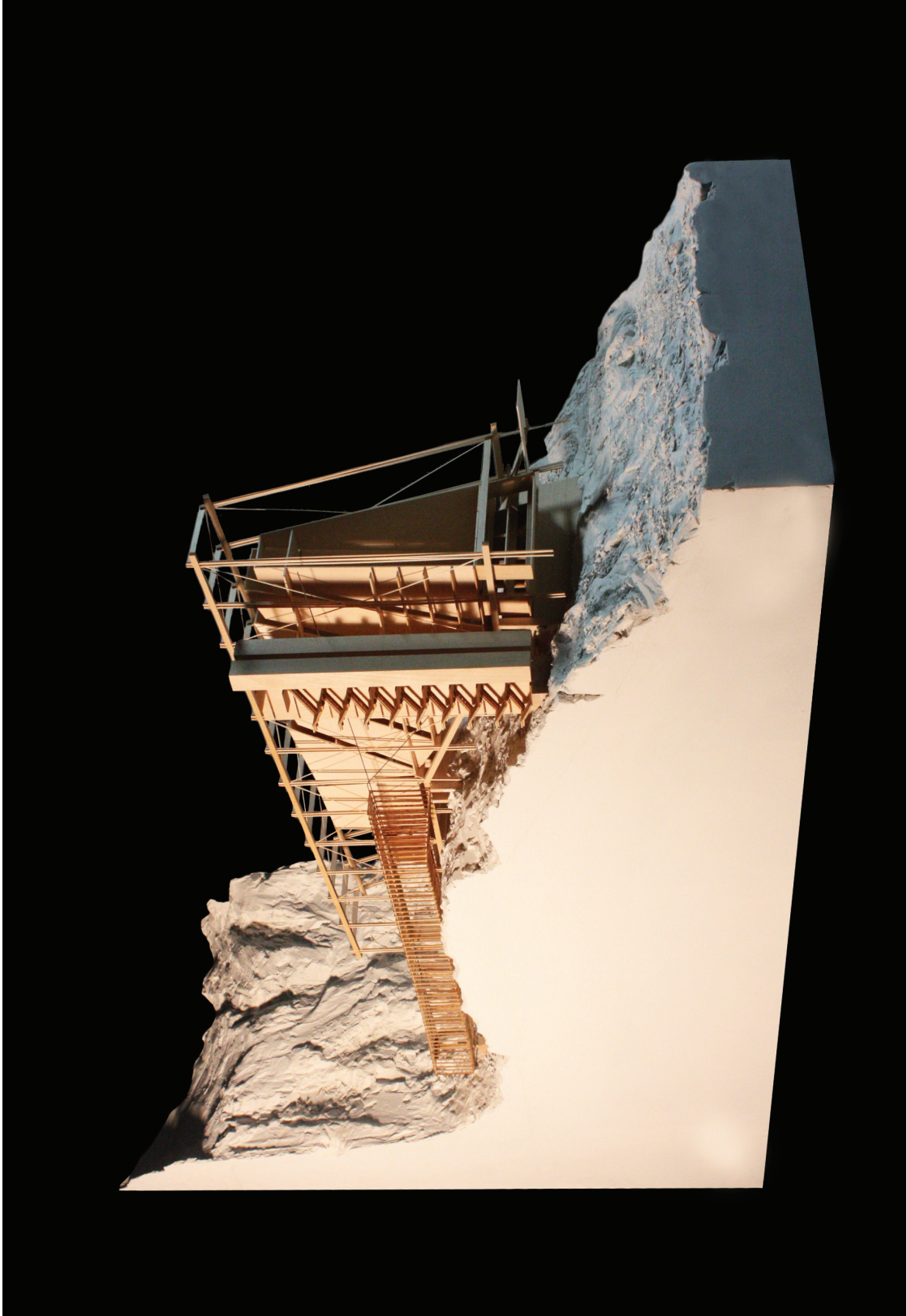
Theater presentation model looking west.



Theater presentation model looking south.



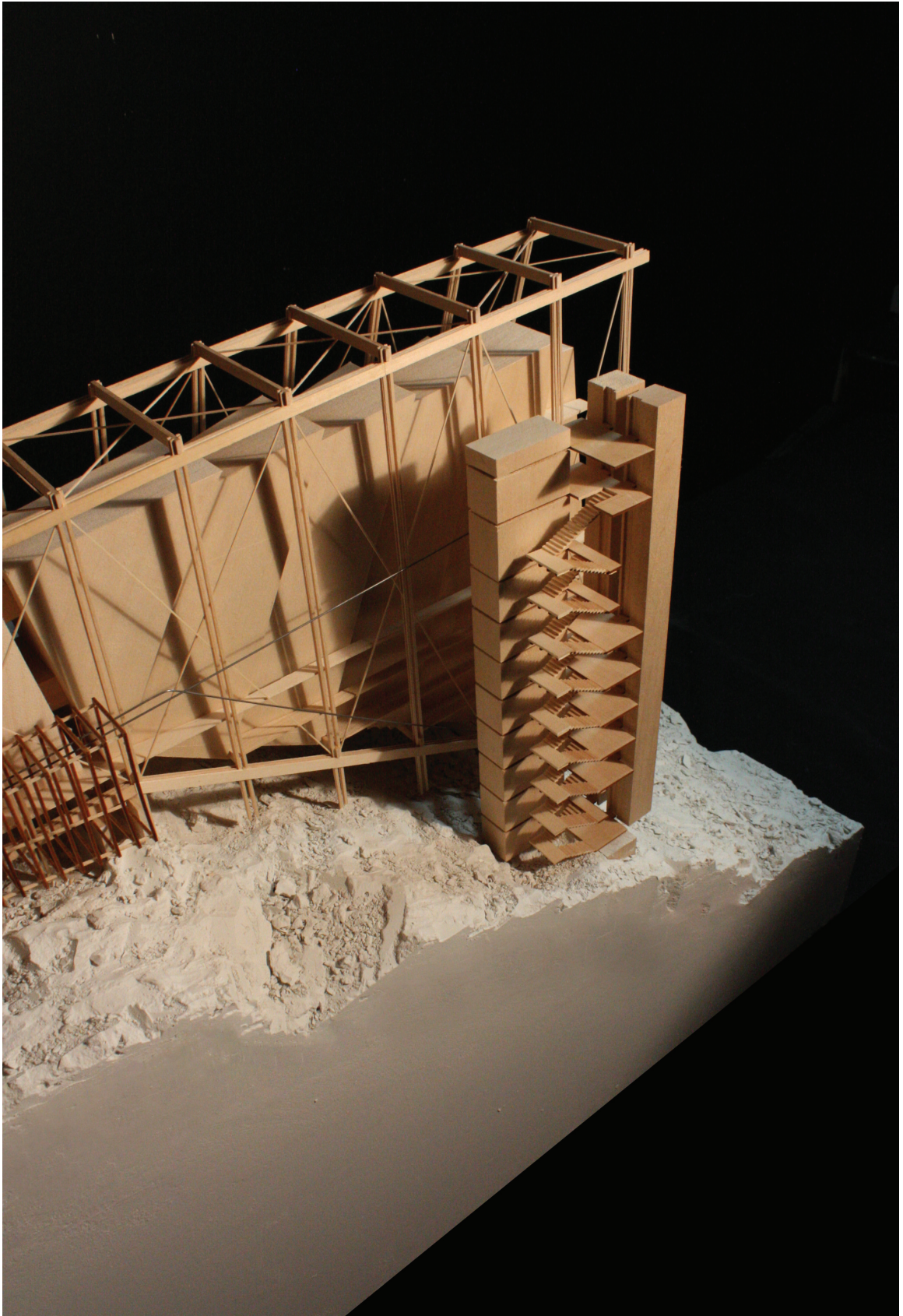
Theater presentation model looking east.



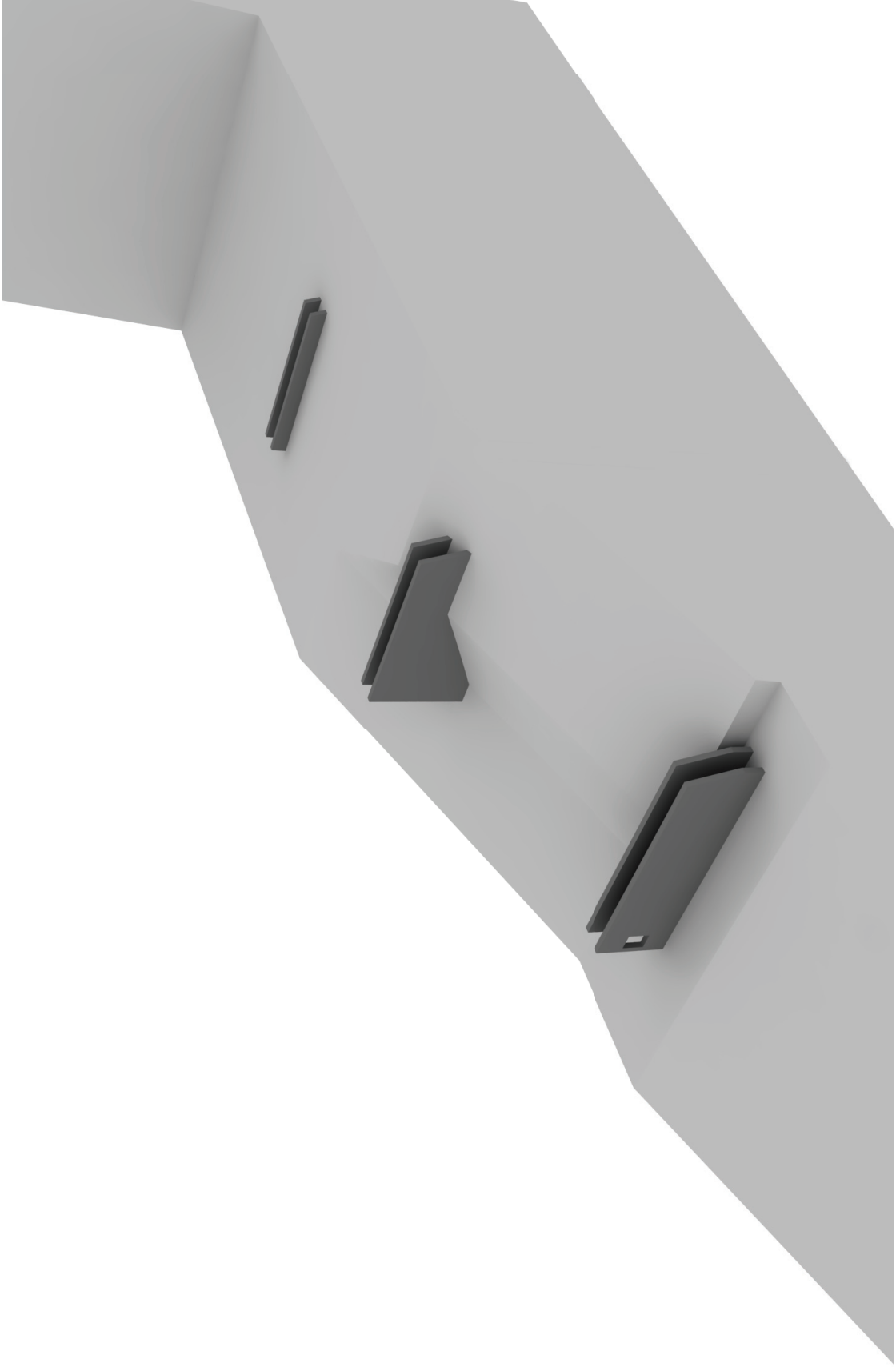
Theater presentation model looking west.



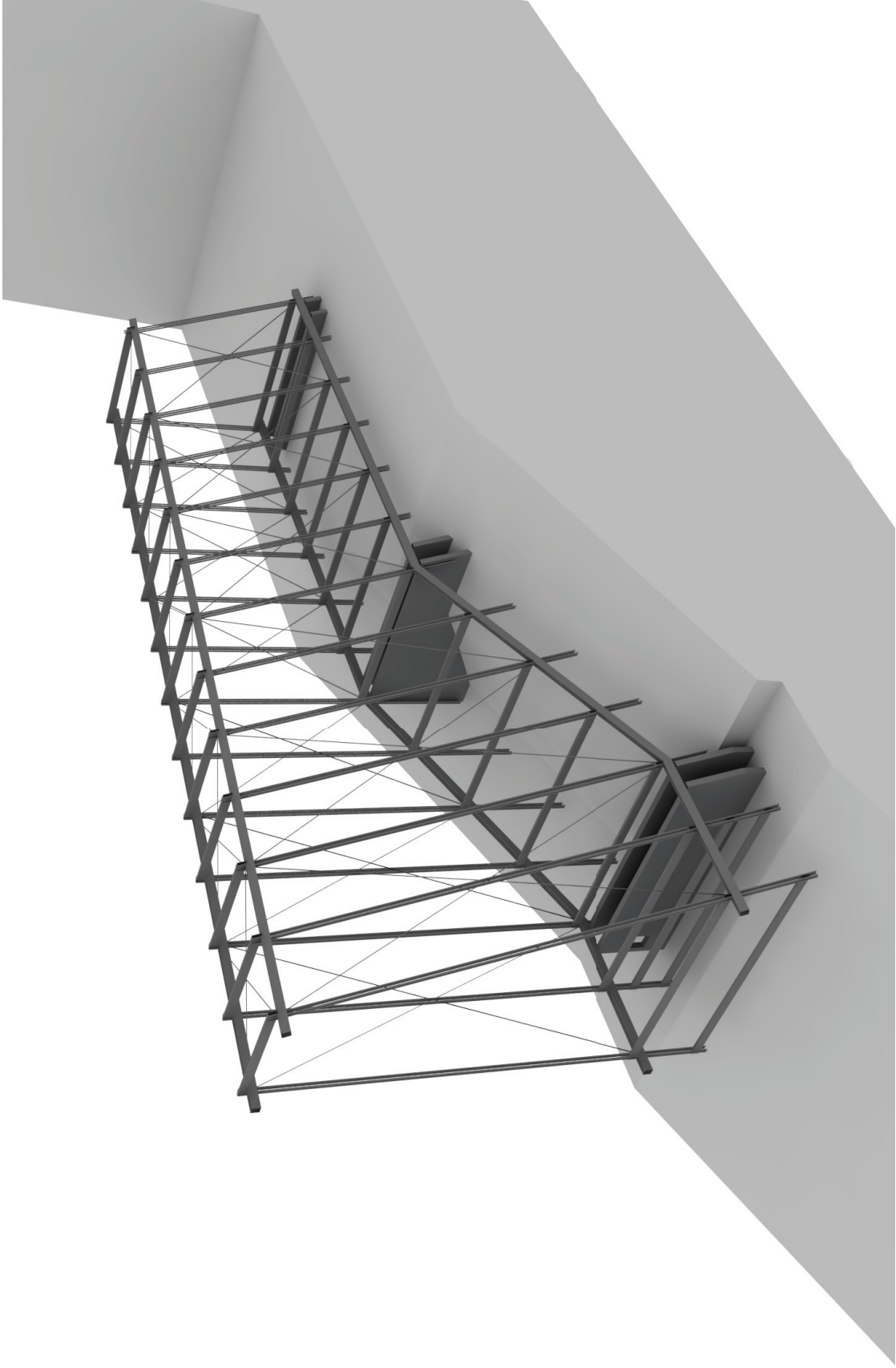
Theater presentation model looking south into the theater.



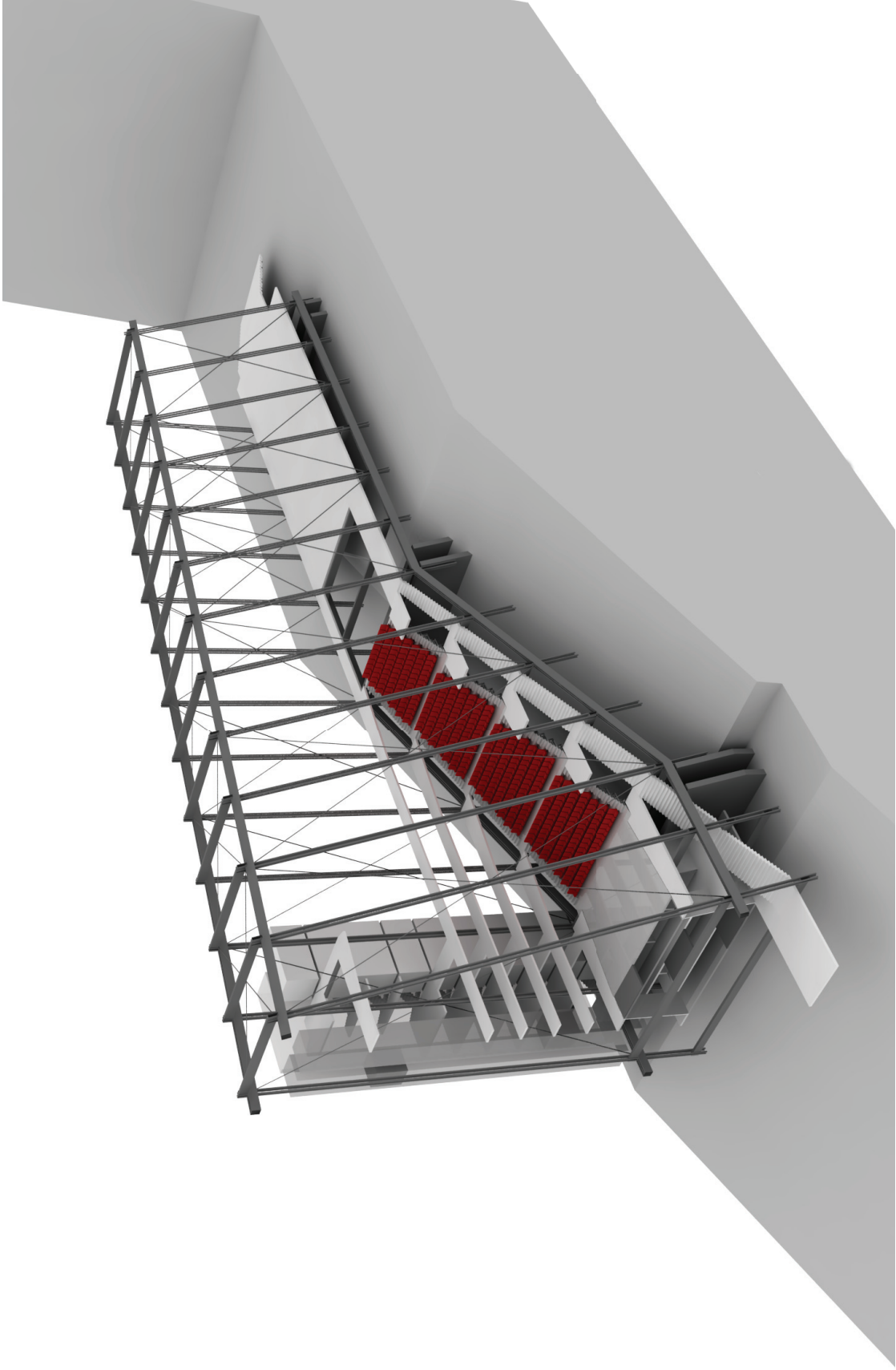
Theater presentation model: vertical circulation core.



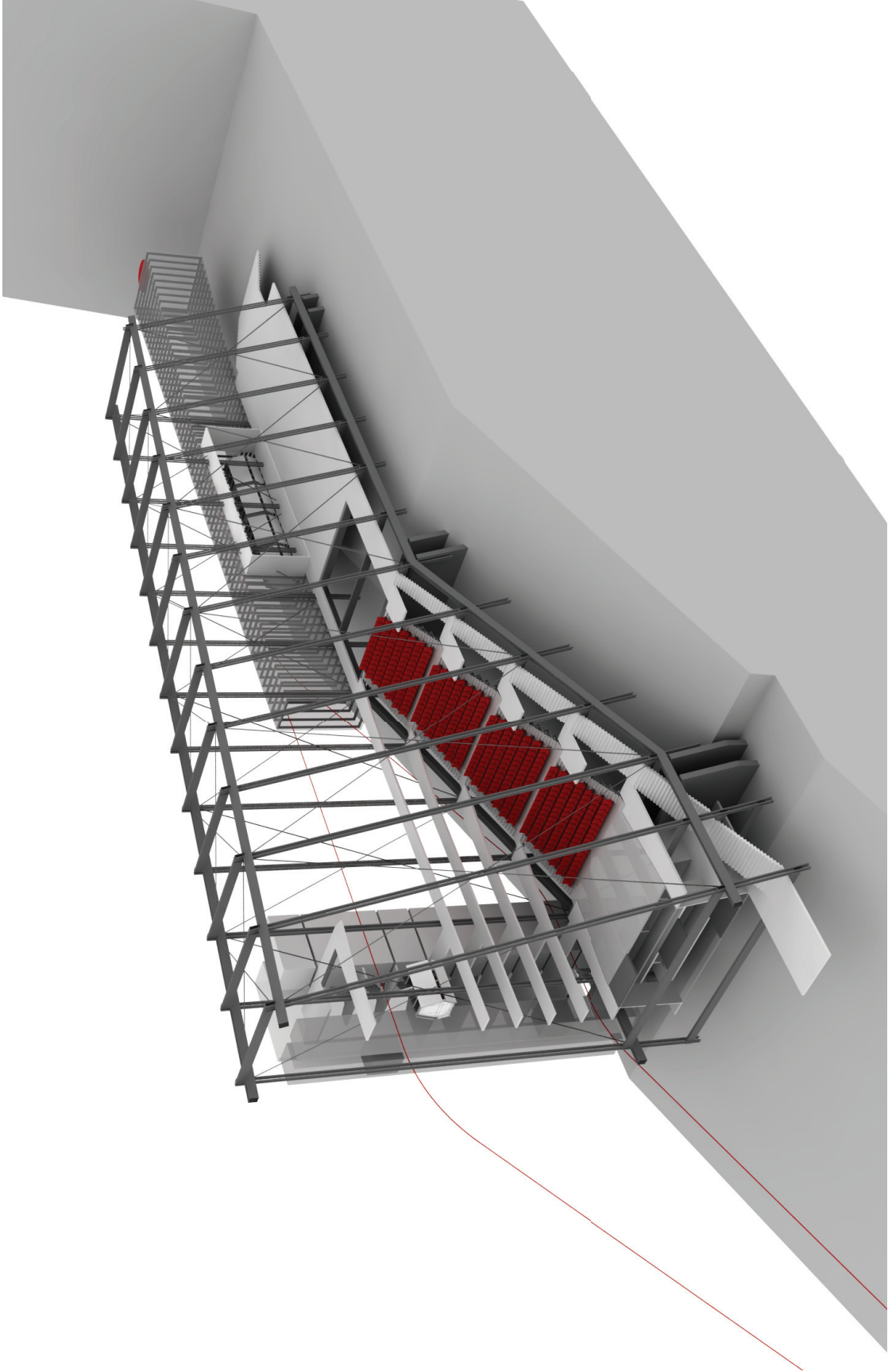
Theater: inhabitable foundations.



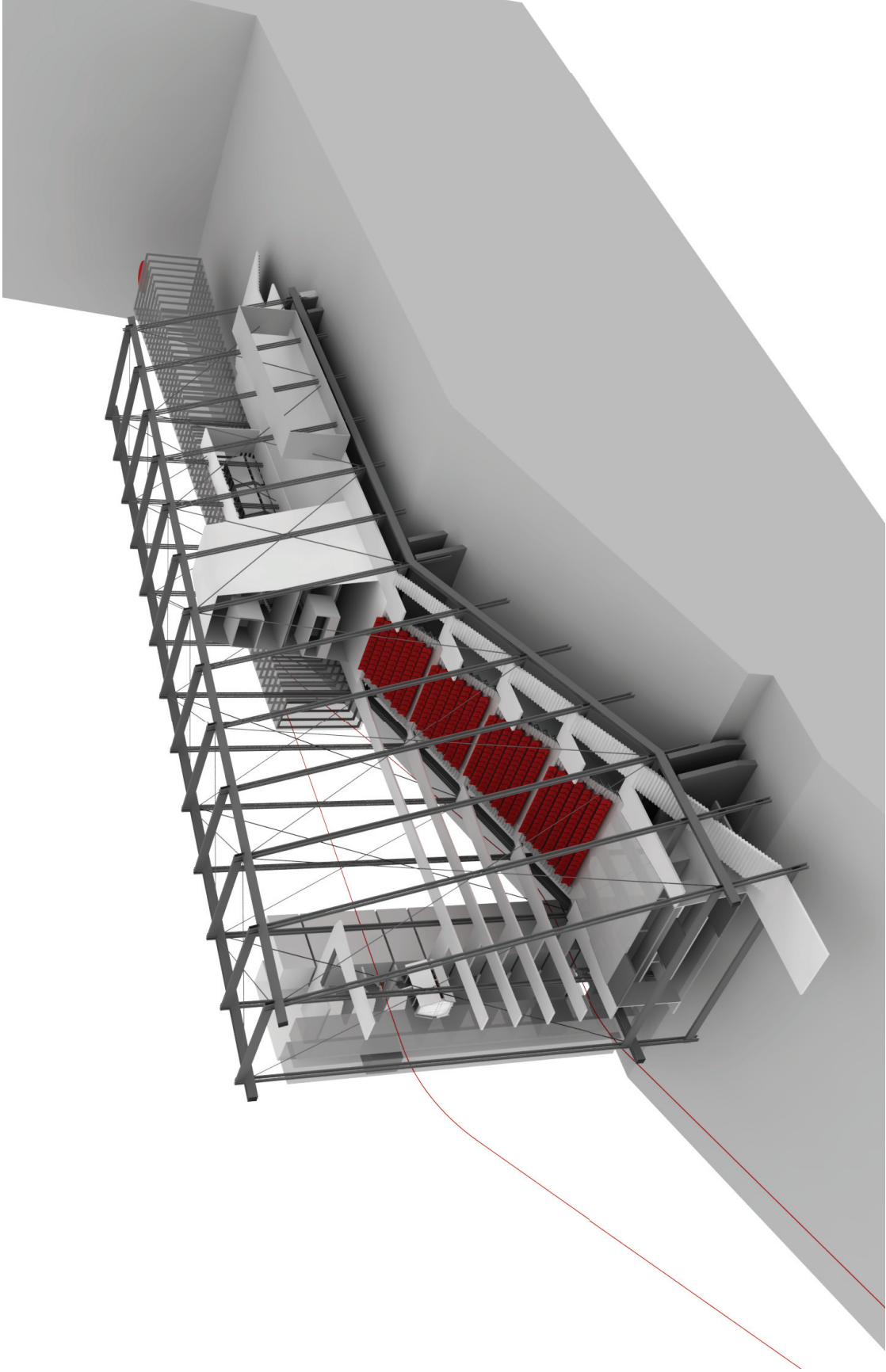
Theater: bridge like structure.



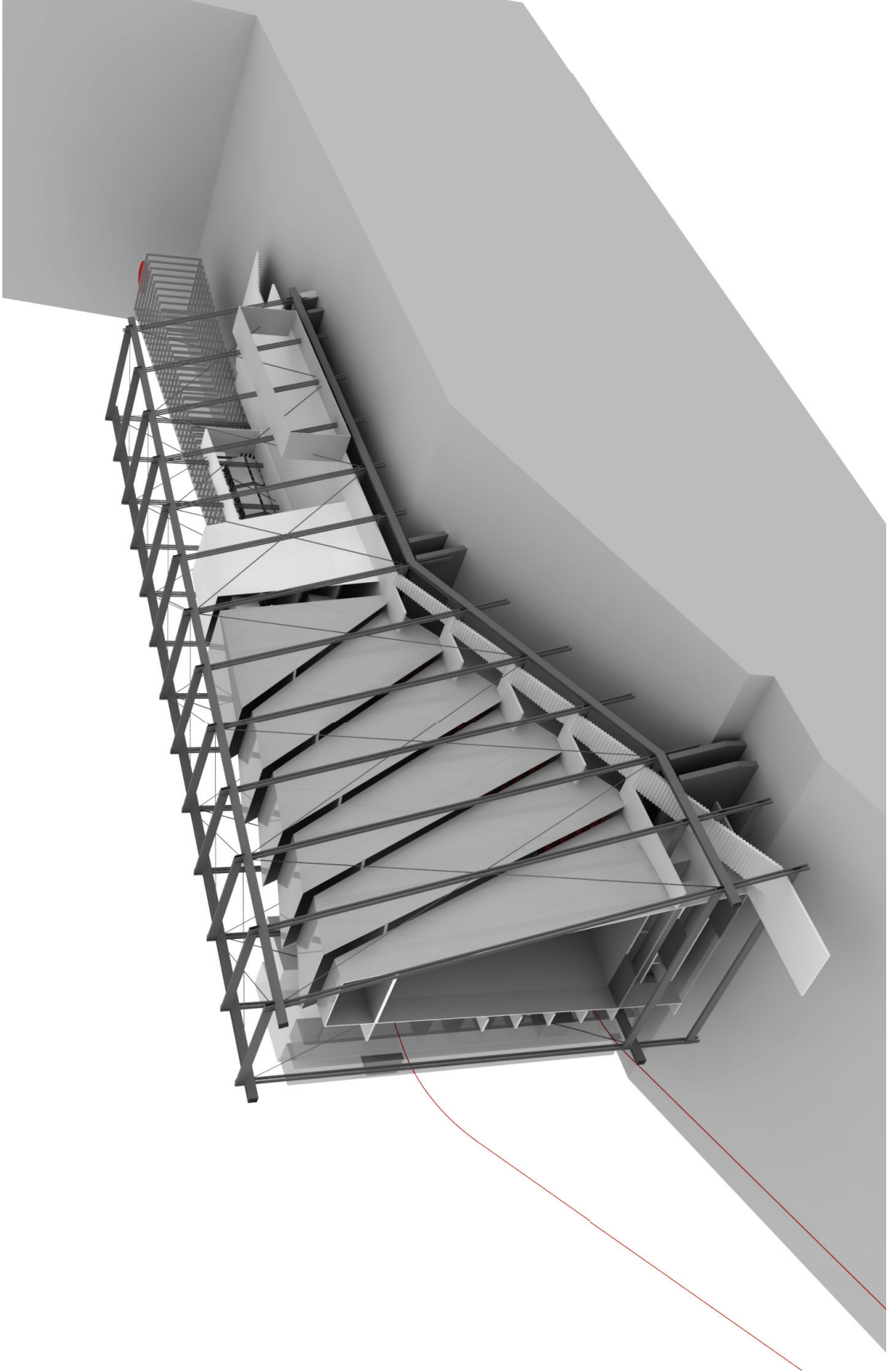
Theater: circulation and theater seating.



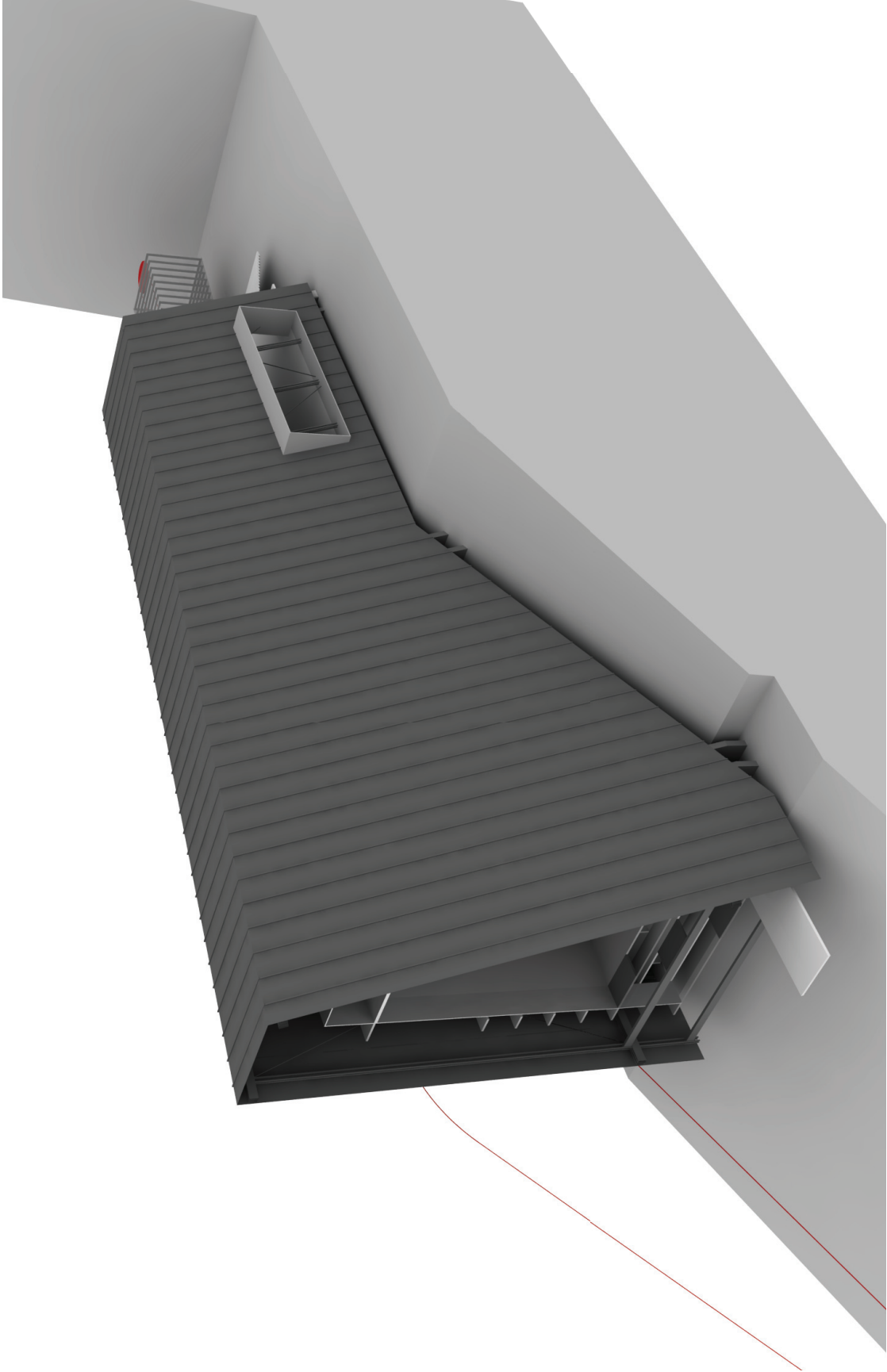
Theater: gondola cars, gondola shed and loading threshold.



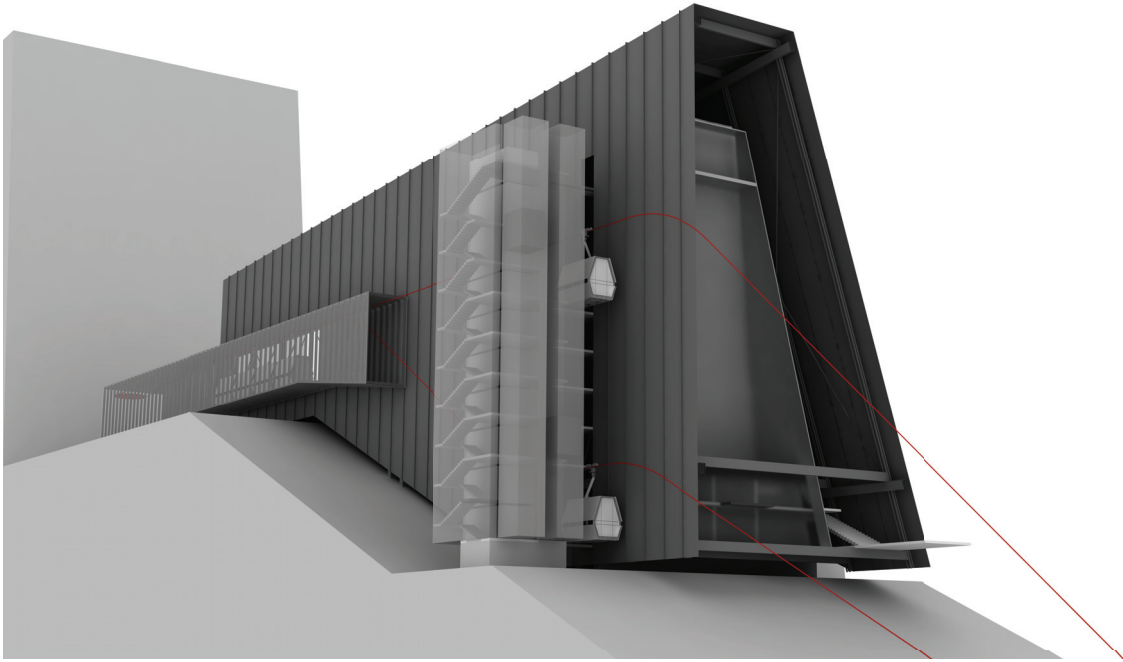
Theater: viewing lens, theater services, and under stage artist's quarters.



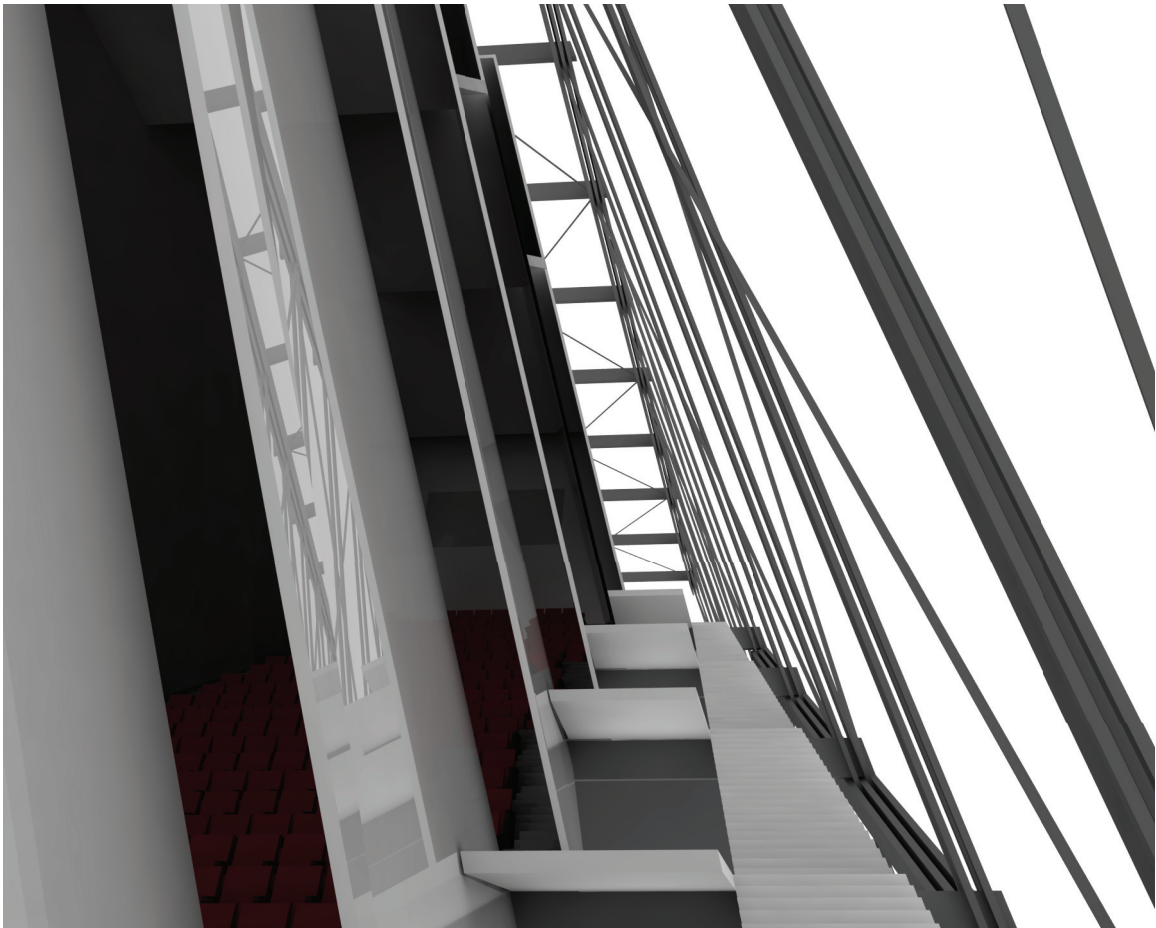
Theater: acoustic baffle.



Theater: skin.



Theater building looking west.

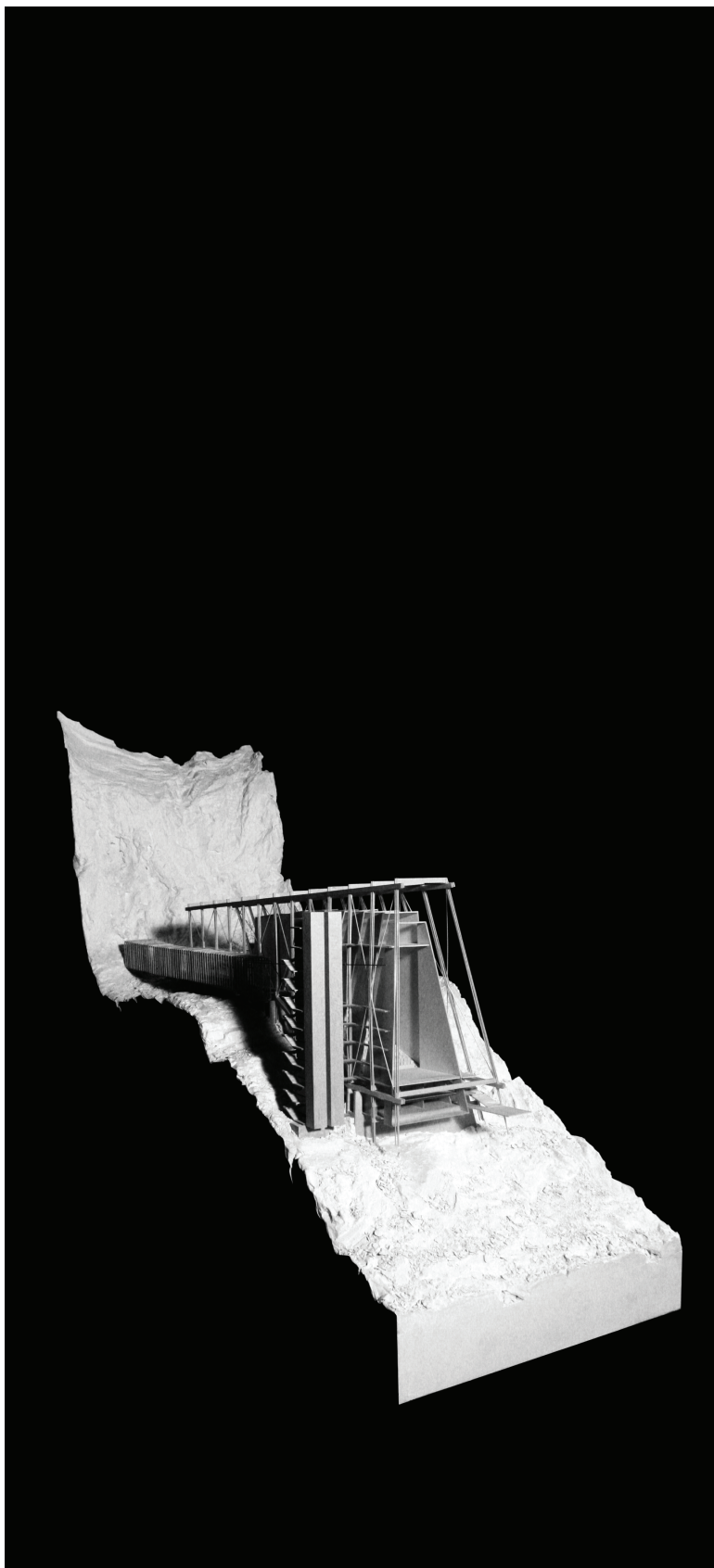


Theater building looking up grand stair towards intermission lobby.

SUMMARY

How can architecture foster urban connectivity within the town of Canmore, Alberta through the development of a Center for Music?

The urban connectivity and cohesion within Canmore is strong. We see this through the ongoing development of the civic spine. The development of a Centre for Music on the proposed site completes this civic spine. It also completes the connection of the pathway system through the town as well as provides a usable public amenity to the residents. The civic building within this portion of the project gives the town a public amphitheater and provides a civic extension to the already successful town square. The music centre is also sensitive to the town and its strong correlation with the surrounding mountainous landscape. The use of the gondola as a connective tool to the landscape, and more specifically a performance theater located on Rundle mountain, is a strong move that charges the urban core yet allows a link to the non-urban. The processional quality of the architecture of these buildings attempts to enhance the quality of the performative nature of the program as well as provide the user with an unforgettable experience.



Theater presentation model

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