Au-delà des murs:
Bridging the Edge between the Living City and the Preserved City

by

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

at

Dalhousie University
Halifax, Nova Scotia
March 2018

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ABSTRACT

This thesis investigates how the bureaucracies of heritage designation such as UNESCO create havens for tourists rather than encourage the continuous inhabitation of historic cities. With the mission of preserving culture, these bureaucracies concentrate their efforts on the tangible aspects which are necessary to the culture’s persistence, yet without their continual and active use, preserved landmarks become obsolete. As resident populations migrate out of preserved cities due to lack of agency and increased touristic value, the intangible aspects of culture are lost to the memorialisation of object heritage.

With a focus on the World Heritage Site of Vieux-Québec, this thesis challenges the existing process for reprogramming architectural landmarks by posing the question: How can new forms of architectural intervention allow obsolete landmarks to once again participate in our living cities?
LIST OF ABBREVIATIONS

UNESCO  The United Nations Educational, Scientific and Cultural Organization, the organization responsible for designation of World Heritage Sites

WHS    World Heritage Site
ACKNOWLEDGEMENTS

To Susan Fitzgerald, supervisor extraordinaire, who always provided thoughtful advice and guidance with a touch of humour, thank you. To Christine Macy, during thesis, but also for your help advising my Rossetti research, thank you.

A special thanks to Ted Cavanagh and Jennifer Green who guided me during the early stages of this process, you both set me up for success.

To my pals in Sarajevo, Dino and Monika, who helped me discover the hidden gems their hometown had to offer, thank you.

To my friends back in Halifax, you all made this experience worthwhile. A special thanks to those who helped out during the last few weeks: Cheng, Isaac, Patrick amongst others, thank you again.

Merci à mes parents, Claude et Kathryn, ma soeur Kristina et à toute ma famille pour leur encouragement sans limite. Merci à mes grands-parents Gérard et Rita qui m’ont toujours supporté dans mes projets les plus fous. Doug and Gail, thank you for your constant encouragement and kind words.

And Fraser, thank you for challenging me, for lending a hand and for being around, even when you’re so far away. I could not have done it without you.
CHAPTER 1: INTRODUCTION

Tangible monuments to the collective past are present in most large cities. Their preservation is important to the continuous narrative of a culture, but the ways in which we do so can lead to unintended consequences. The title of this thesis, “Au-delà des murs: Bridging the Edge between the Living City and the Preserved City” refers to the decay of collective life of historic cities following their heritage designation. At a local scale, this thesis will investigate how the bureaucracies of heritage designation such as UNESCO can result in havens for tourists instead of the embodiment of the continuous inhabitation of a historic site. Specifically, this thesis will investigate strategies aimed at reinjecting daily life into a preserved city through the use of contemporary architecture.
It has been argued by Rossi that while a city evolves, usually much faster than the individual is agreeable to, monuments remain, they are “fixed points in the urban dynamic.”¹ But what happens when they aren’t? In Sarajevo, during the civil war, long-standing monuments were purposefully destroyed. Prior to the ’92-’95 war, previously important monuments had remained part of the urban fabric despite multiple changes in government and political system. The mosques and the old market were kept when the Austro-Hungarians overthrew the Ottomans, the National Library kept its place and relevance when Tito liberated the city after WWII. But during the Bosnian Civil War, much of this was destroyed; the genius loci of the city was lost. Now, the collective memory is in the ruins that shape the fabric of Sarajevo. Buildings that somehow escaped the destruction, or were rebuilt as copies of their former selves, have lost their monumentality, if not their shape. The Vijecnica, former National Library and Archives building, was fully restored despite near-total destruction. It is easily recognizable within the urban fabric of the city, yet its monumental architecture is no longer reflected in its contemporary (ir)relevance to the city.

In the decades since the end of the war, the ruins have nonetheless become an integral and defining part of the city. Although their architecture may still be recognizable as important monuments in the collective memory of the city, many of these spaces have lost their social function and sit stagnant, slowly waiting to die. They are, however, an important opportunity for reconstruction; reconstruction not only of physical space but of community itself. They represent a unique opportunity to explore the role of these

ruins in the collective memory of the city and to challenge the duality of memorialization and (re)engagement in civic life.

While its recent history is less troubled, Quebec City has dealt with similar circumstances to Sarajevo; both are capitals of disputed territory (Quebec within Canada, Sarajevo within Ex-Yugoslavia), both have evolved under various origins of power (French, British, Canadian for Quebec; Ottoman, Austro-Hungarian and Yugoslav for Sarajevo) and both have developed a particular sense of patriotic pride and nationalism.

Although ruins are not as prevalent in Québec City as in Sarajevo, many former buildings have been or are on track to being demolished despite the public’s outcry. Such buildings include the Église Saint-Coeur-de-Marie, the Patro St-Vincent-de-Paul and the Nouvelles-Casernes. All three of these buildings fit a specific type of ruin; the first, a church, was abandoned after its parish moved into a larger one. The second, partially destroyed in a fire; remained unused for over a decade before being demolished, despite the population’s desire to keep it. The third, perhaps the most interesting, is a protected military building situated within the fortification walls which has been without use since the 1960s. Despite its importance and situation within Old Québec, it has mostly been forgotten. Still, the urban fabric relies heavily on preserved monuments from the past. These buildings have failed to be reimagined as part of the living heritage of the city, and much like the Vijecnica, have become obsolete.

The purpose of this thesis is to provide a framework for design in World Heritage cities worldwide. While a specific
approach must be uniquely developed for each city, wider strategies can be extrapolated across multiple different contexts. Specifically, it will pose the question: How can new forms of architectural intervention allow obsolete landmarks to once again participate in our living cities?
On Memory

As Pierre Nora discusses in *Between Memory and History: Lieux de Mémoire*, Western societies tend to reorganize the past in order to recreate the narrative of local history into so-called memory. Our obsession with memory leads us to excessive preservation of the past, but this preservation is distinct from its place within our memory. It is an interpretation of our history, disconnected from society’s continuous evolution. Nora uses the word “memory” to signify actions that are rooted in the past, yet persist in the present. This view is markedly different from Lynch’s interpretation of memory, where it is “the result of a process of selection and of organizing what is selected so that it is within reach in expectable situations.” While Nora sees relevance in the persistence of spaces for memory (lieux de mémoire), Lynch is critical of their relevancy once they are no longer part of everyday life. For Pocius, collective memory lies in the interpretation of time and space; material manifestations of history are for “others” who are not part of that collective:

> We often assume that the past lives on through objects; if we can see tangible products of past behaviors, then there must be a historical continuity. Because our culture connects past deeds with particular things, we feel that by saving these objects we can preserve the past. Yet regions where objects become the visible signs of the past are places where original families have disappeared, where recent migrants with little or no connection with

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3 Ibid., 7.


5 Ibid., 37.
earlier times now live.\textsuperscript{6} Rossi, however, contends that the themes present at the construction of a city are always changed as time goes by. He claims that the discontentment created by change in a city is countered by the collective memory embodied in timeless monuments and memorials, or urban landmarks.\textsuperscript{7} To Lynch, the preservation of certain landmarks is detrimental to the collective memory of a city as it enforces a certain narrative of the past, one where only the rich is preserved.\textsuperscript{8} Although Rossi’s theory on the significance of urban landmarks in the development and continual evolution of cities is observable, this argument supposes either constant use by a same group, or rapid change in usage. It does not explain the loss of relevance of an urban landmark following a drastic increase in tourism activities; nor what happens to a landmark if it is appropriated while the initial use is still relevant.

**Denied Identity**

The concept of memory is at the essence of Quebec culture. From the fateful French loss on the Plains of Abraham in 1759, the French-speaking population of Quebec has stubbornly resisted the loss of their culture.\textsuperscript{9} Indeed, the Canadiens-Français, as they were called before the adoption of the term “Québécois” following the Quiet Revolution, revolted against British rule well into the 19th century. At this time, Lord Durham, representative of Queen Victoria,

\begin{itemize}
\item \textsuperscript{6} Gerald L. Pocius, \textit{A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland} (Montreal: McGill-Queen’s University Press, 1991), 29.
\item \textsuperscript{7} Aldo Rossi, \textit{The Architecture of the City} (Cambridge: MIT Press, 1982), 22.
\item \textsuperscript{8} Kevin Lynch, \textit{What Time is this Place} (Cambridge: MIT Press, 1972), 8.
\item \textsuperscript{9} “Histoire” \textit{Ville de Québec}. accessed December 8, 2017. https://www.ville.quebec.qc.ca/apropos/portrait/histoire/.
\end{itemize}
Historic Timeline of Quebec City, including history of heritage preservation policy.

(1 Abitation de Quebec from Musée de la Civilisation, 1870; 2 Plan de l’Église de Notre Dame des Victoires Dans la Basse Ville de Quebec, from Archives nationales d’outre-mer, 1730; 3 La batterie Royale en 1699 from Charles Bécard de Granville de Forville, 1699; 4 Plan et élévation de la redoute du moulin à Kebec, marqués B sur le plan général from Archives nationales d’outre-mer, 1710; 5 Plan de la Ville de Quebec from abbé Prévost and Jacques Nicolas Bellin, 1757; 6 View of the Church Notre Dame de la Victoire; Built in Commemoration of the raising the siege in 1695, and destroyed in 1759 from Richard Short, 1761; 7 Le vieux de ’37 from Henri Julien, 1904; 8 Quebec : plans de Lord Dufferin pour la préservation de ses monuments historiques. Porte Saint-Jean from John Henry Walker, 1876; 9 The Fathers of Confederation from Rex Woods, 1968; 10 Quebec, Château Frontenac and Promenade, Dufferin Terrace from Z. Paquet, between 1903 and 1906; 11 Pont de Quebec, 1920; 12 Drapeau Carillon-Sacré-Coeur; 13 Maîtres chez nous, 1962; 4 Liberation cell surrender, 1970; 15 René Lévesque, from Jacques Nadeau; 16 Un immeuble à Montréal où s'affichent les tendances du “Oui” et du “Non”, 1980; 17 Quebec: Grande finale du 400e anniversaire, 2008; 18 Carré rouge en feutre, 2012.)
Samuel de Champlain founds Quebec City and builds the "Abitation" in around what is known today as Place Royale.

Jacques Cartier lands in "Stadacone" on the banks of the St-Charles river, present day Old Limoilou. His crew is deeply affected by scurvy, the are healed after a local Iroquois chief teaches them to make a concoction out of tree bark.

At Cartier's arrival, there is a settlement of St. Lawrence Iroquoians called "Canadiens" in present day Limoilou. These people were gone from the Quebec City region when Champlain arrived 75 years later. It is hypothesised that they were decimated following wars with the Mohawk.

The settlers established trading posts to acquire skins and furs for resale in Europe. The coureurs des bois, single men trekking through the forest trading for furs, made up most of the population, which grew slowly.

Arrival of 770 filles du roi, destined to marry the single men living in Quebec in order to increase the colony's population.

The Ursuline Sisters, under Marie de l'Incarnation, establish themselves in Quebec City, providing education to French and Native children.

Foundation of Université Laval by François de Laval.

Historic Timeline of Quebec City, including history of heritage preservation policy - part 1
Rebellions opposing the occupying British forces to the French Canadian and Irish patriots, who were campaigning for responsible government. These events triggered similar rebellions in upper Canada.

Martello Towers and the Citadelle are built along the plains of Abraham as defenses against potential American threats.

Battle of the Plains of Abraham - decisive battle of the Seven Years War opposing France to Great Britain. The French defeat led to the occupation of Quebec City by the British.

First touristic guide of Quebec City is published recommending sites such as the fortifications and doors, and the waterfalls (Montmorency and Kafir Kauza).

Third Fortification - Wall protecting the western side of the city designed by Chaussegros de Lery

Acts of Union - dissolution of Upper and Lower Canada to create the province of Canada, thereby increasing self-governance, but making French speakers a minority within the new political entity.

Durham submits recommendations on how to best assimilate the Canadiens-Francais in Quebec, which lead to increased unrest.

Lord Durham, Governor General of Canada from 1872-78 started major beautification efforts in Quebec City, including preservation of the walls, the rebuilding of doors and the construction of the Dufferin Terrasse, overlooking the St. Lawrence.

Historic Timeline of Quebec City, including history of heritage preservation policy - part 2
Confederation; Canada West (ON), Canada East (QC), New Brunswick and Nova Scotia form the Dominion of Canada - Great Britain keeps exterior powers but internal affairs are controlled locally.

Construction of the Pont de Québec

Creation of the Battlefields Commission to protect the Plains of Abraham

Anti-Conscription Riots

Union - dissolution of Upper and Lower Canada to create one of Canada, thereby losing self-governance, but French speakers a minority in the new political entity.

Lord Dufferin, Governor General of Canada from 1872-78 started major beautification efforts in Québec City, including the preservation of the walls, the rebuilding of the doors and the construction of the Dufferin Terrace, overlooking the St. Lawrence River.

The official motto of Québec becomes “Je me souviens” meaning a respect for the past, traditions, lineages and memories without forgetting them.

The Château Frontenac was built by Canadian Pacific Railways as one of a series of châteauesque hotels and train stations across the country. Its goal was to increase tourism by rail. The hotel is still in use today.
Historic Timeline of Quebec City, including history of heritage preservation policy.

1925
- Adoption of the first statutory law for protecting historical heritage.

1950
- Creation of the Commission to Protect the Prince of Peace.

1975
- Creation of the Commission to Protect the Prince of Peace.

1990s
- Creation of the Battlefields Commission to protect the Plains of Abraham.

2002
- Law on the protection of cultural goods.

1976
- Quiet Revolution: period of socio-political change - secularization and creation of a welfare state. This period led to greater agency in the province (cultural affirmation), notably in education and health, and in the nationalization of electricity production and distribution.

1968
- St-Jean-Baptiste Riots - "The Québecois are a group of people with a language, a culture, a history and identity that constitutes a nation."
Historic Timeline of Quebec City, including history of heritage preservation policy - part 5

“The Québécois are a group of people with a language, a culture, a history and identity and [...] that constitutes a nation.”

October Crisis - After a member of the cabinet is kidnapped by the FLQ, P.E., Trudeau invokes the War Measures Act limiting civil liberties.

Rene Levesque and the newly created Parti Québécois are elected

“Printemps Érable” Protests

1968 St-Jean-Baptiste Knot

1968 Loi des monuments historiques

1975 Creation of the UNESCO world heritage site in Quebec City for being a coherent and well-preserved fortified colonial town and for illustrating a major stage in the colonization of the Americas by the Europeans.

1980 First Referendum for Québec's independence.
Yes : 40% No : 59%

1985 Second Referendum for Québec's independence.
Yes : 49.42% No : 50.58%

2000 Quebec City’s 400 year anniversary celebrations

2025 Historic Timeline of Quebec City, including history of heritage preservation policy - part 5

1974 La loi sur les biens culturels

1976 René-Lévesque

1995 Québec City’s 400 year anniversary celebrations

2005 Creation of the UNESCO world heritage site in Quebec City for being a coherent and well-preserved fortified colonial town and for illustrating a major stage in the colonization of the Americas by the Europeans.
published his recommendations for the assimilation of the population of lower Canada into a wider Province of Canada:

...treated as one open to the conquerors, of encouraging their influx, of regarding the conquered race as entirely subordinate, and of endeavouring as speedily and as rapidly as possible to assimilate the character and institutions of its new subjects to those of the great body of its empire.10

Further references to the “people with no history, and no literature” solidified the local population’s preservation of their culture. The attitude of outside power encouraged the notion of memory, culminating in the adoption of the motto, *Je me souviens*, in 1939. This motto, “I remember,” testifies to the melancholy of the population, in remembering its long-standing traditions, the injustices suffered and, eventually, the failure of both referendums. Létourneau argues that looking towards the past, and imagining what could have been, at every turning-point in history, has lead to an “obsession by perceiving their progress as a prelude to disaster rather than a sign of success.”11 It seems, then, that the desire to preserve the specific past, the (imagined) memory of what happened before the conquest, comes from a collective imagination of what Quebec could have become without British rule, without Canada.

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CHAPTER 3: THE CONTRADICTION OF (CULTURAL) HERITAGE PRESERVATION

UNESCO’s mission statement states that “Heritage is our legacy from the past, what we live with today and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.” As per the Merriam-Webster definition, the word “cultural” implies the “characteristic features of everyday existence.” Consequently, UNESCO’s aim is to preserve a way of life, not the physical manifestations of the culture. The intent is clear, yet the lacuna lies in its implementation; the intangible portion of culture is often left aside while buildings and objects are preserved without regard for how they remain part of a living culture and daily life. It can be argued that the tangible aspects of culture are necessary to its persistence, yet without their continual and active use, they become obsolete.

The following chapter will discuss the repercussions of this contradiction, the consequences of bureaucracy on designated areas and the place urban landmarks occupy in the everyday life of a city.

On Culture, Heritage and Preservation

Lefebvre makes the argument that “(social) space is a (social) product.” He argues that outside political forces attempt to control how space is used or developed without considering the social component, which gives the space agency. This

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statement suggests that there are social implications to the preservation of physical space. While space itself has agency; so do those who attempt to preserve it; designating a historic building may crystallise its physical presence, but it also completely changes the way it is lived. Buildings are tangible, but the space within and around them is more abstract.\textsuperscript{15}

As was previously discussed, the preservation of culture intended by governing bodies such as UNESCO fails to provide the means for culture itself to be preserved. Pocius argues that to preserve the character of a place, or culture, people must be allowed to use it as their own.\textsuperscript{16} The unwritten rules from which place is produced are modified incrementally, allowing for the character to remain.

In fact, culture is continuously evolving. It includes every bit of history up to this point and provides an outlet for future developments. The vibrant culture evolving in dynamic space is a: “\textit{desirable image} […] \textit{that celebrates and enlarges the present while making connections with past and future.}”\textsuperscript{17} While “culture” is ever-evolving in nature, heritage is perhaps more stagnant. It is defined as “\textit{something transmitted by or acquired from a predecessor,}”\textsuperscript{18} the implication is that this heritage will eventually be transmitted once more. The body of Lina Bo Bardi’s work on adaptive reuse favoured this approach where interventions to historic buildings were to: “[…] contribute to

\textsuperscript{15} Jeremy Till, \textit{Architecture Depends} (Cambridge: MIT Press, 2009), 126.


\textsuperscript{17} Kevin Lynch, \textit{What Time is this Place} (Cambridge: MIT Press, 1972), 1.

the daily life of its inhabitants as well as [commemorate] the artistic and cultural legacy – be it contemporary or historic – of the city.”

Thus, our legacy should include elements of the past, but also contemporary contributions to the (social) space.

**What is to be Preserved?**

Old buildings, with their unique aesthetics and craft, are often perceived to be more inspiring than the body of contemporary architecture; yet not all can or should be preserved. In his book *Conservation and the City*, Larkham questions the reasons why certain buildings and areas are preserved over others:

First, what is to be preserved? Closely allied to this is the question of who identifies the preservation-worthy buildings and area, and whether this identification meets with the approval of the population living, working and recreating in these areas. Indeed, as a second facet of the problem, to what extent do those influencing development and those affected by it have consistent views about the area in which development is proposed? Thirdly, how is conservation/preservation to be carried out: are the buildings and areas identified in any way removed from the natural life-cycle of construction, use, obsolescence, decay and demolition? Fourthly, what is the nature and scale of changes proposed and carried out to the physical urban fabric?²⁰

The author’s third line of questioning is particularly relevant to the scope of this thesis. As buildings are designated, they are put into a new category where their constant evolution is purposefully hindered by a third party. The state of these buildings becomes frozen in time; and “frozen cities decay much more quickly than urban fabric inherited from the past. As uses change, buildings have to be replaced, since fixed form-function

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relations make them so difficult to adapt."21

Serageldin and Shluger argue that the intent of preservation should be to revitalize old neighbourhoods to keep “historic centres alive.”22 They suggest that enabling development within a historic neighbourhood is key to the continual maintenance of the area. This system is applicable when there are specifically designated buildings within a neighbourhood, yet many historic neighbourhoods are under a blanket designation. This occurs when a neighbourhood is designated as a historic area instead of individually designating significant buildings. In these cases, there is little difference between a truly remarkable historic building (say, a beautiful 17th century church) and a poorly constructed and unnoteworthy old apartment building. Both exist within the same framework of designation, yet one hinders development necessary to the continued occupancy of the area. Larkham suggests that area-based conservation contributes to the urban decay of historic sites as resources are distributed over a large area rather than being allocated to specific buildings.23 In these cases, important landmarks gain most of the resources, while less noteworthy buildings are unable to fund their maintenance, compounding the area’s urban decay.24

Lynch sees the particular protection of landmark architecture as attempting to preserve a specific narrative of history in

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24 Ibid., 109.
which only the prosperous are remembered. Although this view may hold truth in the case of residential buildings, it discredits the value of architecture in the collective memory of a city.

The Impact of Bureaucracy on Heritage Neighbourhoods

Another key aspect of preservation lies in the bureaucracy surrounding it. Whether or not a building or neighbourhood should be preserved, navigating the different levels of bureaucracy causes unnecessary difficulties for their maintenance and use. Many agencies at different levels of government are responsible for enforcing laws and guidelines, and in many cases, there is no all-encompassing organisation responsible for seeing through the process.

In Quebec City, buildings can be protected at a municipal, provincial, federal or international level, or in any combination of ways. Buildings can be specifically targeted by designation, or be part of a larger protected site. Every agency has a different process for obtaining permission for renovations to a historic building along with different goals for how this should be achieved.

In Sennett’s view, too many planning guidelines make cities closed; “this proliferation of rules and bureaucratic regulations has disabled local innovation and growth, frozen the city in time.”

Guidelines only exist in a closed loop,

Navigating the Bureaucratic System

Most buildings and sites in Quebec City are protected under the provincial Law on heritage culture. In Quebec City, most buildings are protected at the provincial level. The Ville de Québec can also give legal protection status to heritage buildings, but only if they aren’t already protected by a different level of government.

In many cases, buildings are protected under six different acts, from four different political entities. Approval must be granted at many levels before any renovation, signage change or repairs can be undertaken.

“Most buildings and sites in Quebec City are protected under the provincial Law on heritage culture. In Quebec City, most buildings are protected at the provincial level. The Ville de Québec can also give legal protection status to heritage buildings, but only if they aren’t already protected by a different level of government.”

There are 2,885 protected buildings in Quebec City - these need special authorization, on top of regular building permits before any repairs, renovation or change to the exterior facade can be made.

“What can I get authorization for? It’s likely your property is under provincial protection - which means it is maintained by the city and the province.”

In ‘old’ neighbourhoods not deemed historically significant (often working class), obsolete civic assets deemed historically significant (often architecturally or culturally important) can be maintained by the city and the province.

“‘Old’ neighbourhoods not deemed historically significant (often working class), obsolete civic assets can regain their relevance by being used as a framework for new programming and architecture.”

For such as beautiful and old culturally important building this makes sense, but neighborhood buildings are equally as protected - is it necessary?"
Navigating the Bureaucratic System

At the international level, buildings can be protected if they are part of a World Heritage Site.

"The only urban World Heritage Site in the province is the Historic District of Old Quebec."

"The Ministère de la Culture et des Communications is responsible for approving most architectural modifications to the World Heritage Site, but federal and municipal entities also have some responsibilities."

"The federal government can protect both buildings and sites - many of these they own."

"At the provincial level, buildings can be protected if they are part of a Heritage Site or listed as a historic monument."

"The Ministry of Culture and Communications is responsible for the designation and protection of heritage sites and buildings."

"The Ministry of Environment manages national historic sites."

"Parks Canada maintains heritage properties within their premises, the NCC maintains buildings within the Plains of Abraham and the Ministry maintains the rest - although they do transfer their responsibilities to the municipality in some cases."
There are 2885 protected buildings in Québec City - these need special authorisation, on top of regular building permits before any repairs, renovation or change to the exterior façade can be made.

“In many cases, buildings are protected under multiple levels of government at the same time. This can be good, but can also seriously hinder any adaptation of spaces.”

For such as beautiful and old culturally important building this seems reasonable, but neighbouring buildings are equally as protected - is it necessary?

Église Notre-Dame-des-Victoires
UNESCO - Historic District of Old Québec
UNESCO - World Heritage Site
National Historic Site of Canada
Site Patrimonial National (declaration)
Site Patrimonial (classement)
Immeuble Patrimonial (citations)
Immeuble Patrimonial (classement)
Site Patrimonial (designation)
Federal Heritage Building (designation)
Site Patrimonial (classement)
Immeuble Patrimonial (classement)

How can I get authorization?

It’s likely your property is under provincial protection - which means it is maintained by the city and the province.

First, you need to fill in the authorization request documents at least 60 days prior to the start of the construction.

Required Documents:
- Filled in authorization request
- Photographs of the existing site
- Plans and elevations of the existing site
- Plans and elevations of the proposed modifications
- Full Construction Documents
- Material Sample
- Justification for conducting renovations, repairs
- Other documents may be requested

This agency includes the leader of opposition on the government.

For 'old' neighbourhoods not deemed historically significant (often working class), obsolete civic assets can regain their relevance by being used as a framework for new programming and architecture.”

How can I get authorization?

Municipalities such as the Ville de Québec can also give legal protection status to heritage buildings, but only if they aren’t already protected by a different level of government.”

How can I get authorization?

‘In old’ neighbourhoods not deemed historically significant (often working class), obsolete civic assets can regain their relevance by being used as a framework for new programming and architecture.”
discouraging anything out of the ordinary as it would not fit with a bureaucratic notion of context.\textsuperscript{29} When it comes to heritage preservation, the strenuous process becomes even harder to navigate.

The numerous rules set out by heritage departments at all levels of government in Quebec City (Municipal, Provincial, Federal and International) greatly deter innovation. Every single building within the limits of Old Québec is designated as part of a historic site, meaning owners must navigate this system before any modification to a building’s exterior, no matter how small. This obviously includes buildings built just before designation came into effect, these buildings may not have any actual heritage value. As a result, the old city has been largely unchanged since heritage laws have come into effect; some “newer” additions to buildings were even removed to recreate what had existed in the past. In many cases, this approach is limited to a building’s public appearance on the street (facadism), while the interior may be modified to accommodate contemporary programming.\textsuperscript{30}

While this approach can permit contemporary use of a building, it is unrecommended by the \textit{Standards and Guidelines for the Conservation of Historic Places in Canada} as it would not be coherent with its historical relevance.\textsuperscript{31} The stagnancy of Old Quebec has lead it to be completely closed, both physically because of its fortifications and metaphorically, by its unwillingness to evolve.


\textsuperscript{30} Kevin Lynch, \textit{What Time is this Place} (Cambridge: MIT Press, 1972), 32.

A woven textile is made of two “networks” - a warp and a weft. The warp is set up on a loom and tensed. Strict rules are imposed on the warp from the start, the pattern created by the weft has less restraints. Patterns found in a weaving are different depending on the face; although each is dependent on the other, a different logic comes through. The colours in the textile can represent different networks functioning together. Even though the warp (in beige) is evenly tensed, the looseness of the weft lets movement come through.

Here, restraints are imposed within a framework; the weft is free to move laterally, but cannot move past its neighbour.

Structures and patterns in the weaving are unearthed as it is manipulated. External structures can be introduced into its (urban) structure.
The context of Quebec City has also lead to disagreements between the provincial and the federal governments. Indeed, both entities want to have ownership and responsibility over urban landmarks. One such example is the Nouvelles-Casernes. This building was first built during the French Regime as part of the defensive system against the British. Following the conquest, they were used by the British army, and eventually the Canadian army, as an arsenal and armoury. When the Canadian military left the building in the 1960s, it was sold to the nearby Augustines and eventually became the property of the provincial government. In the 1970s, the federal government proposed to fund the restoration of the heritage building in exchange for its ownership. Concerned about the potential takeover of urban landmarks from the federal government, the provincial government refused the aid – the building is still abandoned today.

Worse still than federal guidelines are those imposed by an outside governing body. Although UNESCO has no legal power over heritage preservation, their international recognition gives them power to influence local debate.


34 This event takes place a few years after the Quiet Revolution and the October Crisis, at a time of great instability in the relationship between Quebec and Canada. It is important to note that the refusal for the transfer of the heritage property came from the PLQ, a federalist party. Concerns about federal control over the province were not only separatist sentiments.

Heritage buildings in the Parc de l’Artillerie.
All buildings have lost their place in the “Living City”.
<table>
<thead>
<tr>
<th>Historic Function(s)</th>
<th>Ownership/Stewardship</th>
<th>Occupancy</th>
<th>Physical State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atelier d’Obus</td>
<td>Parks Canada</td>
<td>Occasional</td>
<td>Fair</td>
</tr>
<tr>
<td>Corps-de-garde</td>
<td>Ground floor: guard room and cells Upper floor: sergeant’s offices</td>
<td>Parks Canada</td>
<td>Abandoned</td>
</tr>
<tr>
<td>Logis d’Officier</td>
<td>House for military officials and their servants</td>
<td>Parks Canada</td>
<td>Unknown</td>
</tr>
<tr>
<td>Hangar à affûts à canon</td>
<td>Storage for cannons and ammunition</td>
<td>Parks Canada</td>
<td>Occasional</td>
</tr>
<tr>
<td>Fonderie de l’Arsenal</td>
<td>Foundry</td>
<td>Parks Canada</td>
<td>Museum - Seasonal</td>
</tr>
</tbody>
</table>

Heritage buildings in the Parc de l’Artillerie
One such case is the Hôtel-Dieux in Old Quebec. This hospital needed to expand to satisfy contemporary needs for space and performance. The project was well under way when it was abruptly cancelled due in part to heritage concerns. As a result, many services which used to be provided within the historic downtown were reassigned to another hospital farther away, increasing the exodus from the old city.36

The underlying notion is that the community is unable to ensure their own cultural preservation and that a third party must oversee it. As an exterior entity, UNESCO is unable to fully grasp the repercussions of protecting or not a specific building or area. This is further demonstrated by which sites are protected by the UNESCO, a high percentage of protected sites are located in the developing world or in contested areas.37 Ostensibly, cities lose their agency in urban development following UNESCO designation.

Commodification of Heritage for Tourism

Over the past few decades, the population of the Vieux-Québec has been steadily declining; while there were over 10 000 residents during the 1960s, the current population has decreased to under 5000 in 2017.38 Between 2006 and


2011, the population suffered a 9.3% decrease, from 4900 to 4405 people. Although central neighbourhoods losing their citizens to suburban developments can be attributed to a number of factors, the Vieux-Québec’s population change is significantly higher than other nearby neighbourhoods for the same time frame (-1.4% in St-Roch and -4% in St-Jean-Baptiste). Additionally, the amount of children and teenagers in the neighbourhood has decreased by 30% over the same four-year period - at the last census, 69% of households were occupied by a single person. Despite this population change, housing remains overwhelmingly occupied. This can be explained by a surge in illegal short-term rental units; it was estimated that during the summer of 2017, AirBnB listed 2800 units in the Vieux-Québec, three-quarters of which were illegal. It has been supposed that landlords have been evicting residents to convert their units into short-term rentals which turn a much higher profit.

A contributing factor for this rapid population change is the continuous tourification of the neighbourhood - shops aimed at a local clientele are transformed into gift-shops, limiting the availability of necessary goods:

Vieux-Québec, like many restored historical cities, represents old centers that are becoming depopulated only to have the cities’ activities later reappropriated for

40 Ibid., 3.
41 Ibid., 3.
43 Ibid.
tourism and a leisure consumption economy based on urban decoration and entertainment.\textsuperscript{44}

Indeed, the occurrence of commercial space aimed at tourists (hotels, gift-shops, restaurants) vastly outnumbers commercial space aimed at locals (childcare centres, grocery stores).\textsuperscript{45} The process of touristification can also be observed in the daily population of the

![Image](image_url)

\begin{table}
\begin{tabular}{llllll}
\hline
\textbf{Locals} & \textbf{Tourists} \\
healthcare & hotels & currency exchange & museums & theatres & restaurants \\
childcare & & & & & \\
knowledge & & & & & \\
schools & & & & & \\
grocery stores & & & & & \\
\hline
\end{tabular}
\end{table}

Frequency of tourist-serving and resident-serving buildings in Vieux-Québec

\textsuperscript{44} Martine Geronimi, “Symbolic Landscapes of Vieux-Québec.” In Landscapes of a New Cultural Economy of Space, edited by Theano S. Terkenli and Anne-Marie d’Hauteserre, (Dordrecht: Springer, 2006), 220.

\textsuperscript{45} In September 2017, the mayor of Quebec City, Regis Labeaume, suggested a series of measures aiming at increasing the resident population. Although these have not been achieved yet, the local government is advocating for such projects as the construction of a grocery store. The only grocery stores currently in the area focus their sales on “giftable” food products such as fancy local jams and preserves. Taïeb Moalla, “Labeaume souhaite ramener 500 citoyens dans le Vieux-Québec,” \textit{Le Journal de Québec} (September 24, 2017): http://www.journaldequebec.com/2017/09/24/engagements-electoraux-labeaume-devoile-plusieurs-projets-tres-locaux.
“Living City” and “Preserved City”
“Living City” and “Preserved City” - Part 1
“Living City” and “Preserved City” - Part 2
neighbourhood.\textsuperscript{46} Annually, tourists in Vieux-Québec stay in hotels for 10 102 000 nights, a number vastly superior to the 13 112 nights occupied by residents (4786 residents * 365 nights), which is compounded by the 6 651 000 yearly day trippers. As a result, tourists outnumber residents 10 to 1 on an average day.\textsuperscript{47} This begs the question: how can culture be preserved if an area which has lost its resident population? 

\textbf{Urban Landmarks and Civic Assets}

Before Old Quebec became the tourist destination it is today, urban landmarks dotted the city. These buildings, significant by their form and function, became a part of the collective memory, the \textit{genius loci} of the city.\textsuperscript{48} In a previously thriving neighbourhood, these buildings were part of the collective infrastructure serving the community. While Rossi focuses on the built form of “Urban Artifacts”,

\begin{table}[h]
\centering
\begin{tabular}{|c|c|}
\hline
\textbf{residents} & 4405 \\
\hline
\textbf{visitors} & \\
\hline
\textbf{day-trips [yearly total]} & 6 561 000 \\
\textbf{overnight stays [yearly total]} & 10 102 000 \\
& 16 663 000 \\
\textbf{daily average [/365]} & 45 652 \\
\textbf{total daily population} & 50 057 \\
\hline
\end{tabular}
\caption{Daily Population of Vieux-Québec}
\end{table}


Civic Assets approach the topic from a programmatic standpoint. They argue that the intrinsic values of “Civic Assets” and their strategic placement within the city offer potential for persistent collective use. If a civic asset/urban landmark does not serve its community, it is disused.

It seems obvious that disused buildings are particularly prevalent in cities ravaged by war. In order to pursue this line of research, I spent part of the summer of 2017 in the Balkans, where a series of civil wars during the 1990s left people’s lives and cities devastated. Because the offensive strategy during these wars aimed at destroying culturally significant buildings rather than strategic military positions, scars of war are still deeply present within the urban fabric of cities all over Bosnia and Herzegovina, and Croatia.

Over the course of the past two decades, Sarajevo in particular has struggled to rebuild itself and redevelop its status as a capital city. While much of the infrastructure has been rebuilt, many buildings in the downtown core are still


In order to categorize the types of ruins and disused buildings in the Balkans, I considered notions of occupancy, scale and physical state, ultimately identifying three phases in which the decay of space and buildings manifests. The status of these buildings is changing; the uncertainty of the political situation has lead many to move from phase to phase, or to exemplify multiple phases at once.

The first and most obvious phase is the ruin; this is quite simply a building in an advanced state of physical decay which has led to its obsolescence. These ruins include many different programs; residential, commercial, institutional, etc.

The second phase is the orphaned landmark. These constructions have lost their pre-war purpose as important
landmarks within their communities. These buildings may or may not have been damaged during the war. They may have been rebuilt without the socio-political will to restore their original program, or alternatively to serve a different function due to changing demographics or to capitalize on the rising tourism industry.

The third phase is disconnection. In this phase, a building or space becomes disengaged entirely from the public life of the city. The symbiotic relationship between building and community is lost, resulting in its obsolescence. Here, while a building or space may still occupy a physical presence, it no longer plays the vital social function allowing for the mixing of people, the sharing of views, the exchange of goods or the celebration of culture.

It was therefore understood that disused and abandoned space in the city manifested itself in both physical (ruins) and figurative ways (orphaned landmark, disconnection).

When applied to Old Quebec, an additional criterion, heritage status, was added to the study. The purpose was to identify correlation between disuse and heritage status. Although fewer heritage buildings are in the ruin phase, many of them have become orphaned landmarks. Indeed, heritage homes, churches and military buildings have become museums, hotels, and otherwise unprogrammed landmarks. This type of reprogramming of space has led to Civic Assets no longer serving their community. The reuse of heritage buildings for contemporary programs is not inherently bad, quite the opposite. It is imperative, however, that a building’s new program remains a civic asset, even if the nature of the asset changes.
Evaluation of buildings within the Protected City: The Nouvelles-Casernes and Place Royale have become disconnected from the Living City while the Château Frontenac has kept its status as landmark.
<table>
<thead>
<tr>
<th>Occupation</th>
<th>Scale</th>
<th>Heritage Status</th>
<th>Physical State</th>
<th>Phase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Porte St-Jean</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Espace Cirque</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculté des arts visuels</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Evaluation of buildings outside the Protected City: where preservation laws aren't so restrictive, obsolete civic assets were rethought to provide compelling spaces for the community; an abandoned church is converted into a circus school and an important factory is transformed into the Université Laval Art School.
CHAPTER 4: REVISITING PRESERVATION

Following the war in Bosnia, the municipality of Sarajevo created a system in which locals could take over a disused building rent-free while they rehabilitated it. One such buildings is the Beledija; built as a prison during the Austro-Hungarian Empire, it was closed in the mid 20th century and converted into shops with apartment units above. Despite its proximity to the Vijecnica building which was completely and purposefully destroyed, the Beledija was still standing after the war. While the structure of the building was largely untouched, it needed a lot of repairs before the building could be put back into use.

Brodac Gallery rebuilt among the ruins of the Beledija Building in Sarajevo
A group of young artists was able to repair a small space on the ground floor and turn it into a free contemporary art gallery. They were able to carry out the repairs over a period of several years, only paying rent once it was back in working order.

The design portion of this thesis focuses on the adaptive reuse of the Nouvelles-Casernes building in Vieux-Québec. This building has been abandoned since 1963, and despite being protected by multiple heritage boards, it has been slowly decaying over the last decades. While many obsolete heritage buildings are reintegrated into the Preserved City, the aim of this project is to reintegrate the Nouvelles-Casernes into the Living City.

The Nouvelles-Casernes becomes a case study to the theory developed above. Its designation and historical significance has directly contributed to its decay - although governmental bodies do not want to destroy it, they cannot effectively restore it by following the traditional guidelines. Furthermore, its location directly on the fortification wall of the city, straddling the living and preserved cities, make it a priority for intervention considering Richard Sennett’s theory of Open Cities, where the edge condition is particularly conducive to vibrant space for exchange.51

This site is strategically placed to become a node from which people weave into and out of the historic city, where a boundary is transformed into a border and where tourists and locals interact.

I am proposing a system where, much like the Beledija Building in Sarajevo, local organizations are invited to

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become stewards of disused historic sites owned by the government in order to create cooperative spaces mixing economically viable programming with typically funded programs. These users can use the building rent free in exchange for providing space and funding to other types of programming which specifically serve the neighbourhood and community. This approach decreases the government’s involvement, and thus the bureaucracy surrounding disused heritage properties, while also ensuring the constant use of these buildings.
Principles for Design

In order for the adaptive reuse of obsolete heritage buildings to be successful, a series of architectural principles are applied at different scales throughout the intervention: “connection,” “structure,” “community,” and “activation.”

**Connection**

This refers to both visual and physical connection to the site, which allows obsolete sites or buildings to be reintegrated into the Living City. This is done by providing simple access, making the site a new destination and by allowing shortcuts through the site, thus integrating it into an existing network of places. Programmatically, the building is connected to pre-existing local institutions, both within the Preserved City and the Living City.
Structure

Structure is implemented throughout the building, stabilizing the existing elements while offering a framework for new interventions to occupy the space. In this case, a light structure contrasts with the heavy stone walls, while still following the original rhythm of the facade.

Community

Different programs expanding on local community-centered or public organizations are combined to promote collaboration and exchange. Necessary to the long-term resilience of these buildings is a habitual user-base, which contributes to the community aspect of the space. The specific programs may change over the years, yet their main focus, the local population, remains.
Activation

Active spaces are spaces where users can engage with productive work, participate in activities and directly support a variety of initiatives. This implies that while certain activities may require additional training or a special membership, habitual users and visitors to the site may all engage with the work. This requires that heritage buildings become spaces where activities happen, rather than the contemplative spaces heritage buildings traditionally become.
Site Strategies

At an urban scale, the Nouvelles-Casernes sit at the edge of the Cap Diamant, the haute-ville (upper town) of Quebec City. A steep cliff runs along the edge of the haute-ville, this grade change was leveraged during the French regime as a naturally occurring defensive system, the fortification wall was built on its edge. Today, the disconnection due to the grade change is compounded by the still present fortification walls that surround the Vieux-Québec. A series
of staircases and elevators connect the lower and upper towns, yet none serve this area. The main access point for pedestrians and vehicles is at the intersection of Côte du Palais, Rue des Remparts, Côte Dinan and Rue de l’Arsenal. Many busy streets converge at this point, making the area dangerous for pedestrians, especially considering that all these streets slope in different directions. Additionally, this access point only leads into the Parc de l’Artillerie, a mostly unoccupied historic site.

Proposed Site Conditions
In order for disused or abandoned buildings to be reintegrated into living cities, they must be reimagined as part of a network of places; access for pedestrians must be facilitated and entry points need to be created along existing paths. To provide better connection between the upper and lower towns and between the Nouvelles-Casernes and their surroundings, an urban elevator and walkway is proposed at the foot of the fortification wall, behind the atelier d’obus. This provides a safe and easy pedestrian access weaving through the wall, engaging the edge condition. The beacon-like elevator is visible from the lower-town, signaling the vertical circulation point to the locals. For tourists coming from the upper-town, the elevator is a hidden point in a larger historic site, a secret spot to discover. As these
users emerge through the fortification wall and across the walkway, they are confronted with a panoramic view of the lower town, an area of the city they would typically not visit. Additionally, pre-existing poternes (pedestrian doors through the fortification wall) are reopened, providing a faster route between the long-term care facility (Institut Nazareth) and the hospital (Hôtel-Dieu). Both these interventions activate the space by creating shortcuts through this forgotten site, providing access for tourists to explore beyond the walls and bringing local communities back into the upper town.
Building Analysis

At the building scale, a study of the façade over time makes apparent the constant evolution of the Nouvelles-Casernes, from their construction in 1749 to their current state. While the original Nouvelles-Casernes was made of six sections divided by party walls, a fire in 1851 seriously damaged Casernes 4, 5 and 6. Casernes 4 and 6 were partially rebuilt shortly after the fire, but at this point, the Nouvelles-Casernes weren’t fully connected anymore, a large section was removed from the central section. Two new buildings were added to the Nouvelles-Casernes in the late 19th or early 20th century, recreating the long continuous building of the past, now subdivided into seven sections. While Caserne 6 was rebuilt following the original rhythm of the façade, Caserne 5 was underbuilt causing a break in the circulation at the third level. Several other additions to the site were added in the 19th and 20th centuries, which have since been demolished. In elevation drawings from 1975, some major changes in form become evident: Caserne 1 has been extended, and has lost its gabled roof. Caserne 3 is completely changed, with a new concrete structure, different roofline and different floor levels. Current photos show new dormers on this section of the building; this suggests

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54 The exact construction dates are unknown, but predate the early 1920s. These additions are both stylistically different and have a different roofline.
Evolution of the Nouvelles-Casernes (from Jacques Guimont et Mario Savard, 2002; Affaires indiennes et du Nord, 1974; Steve Deschênes, 2012, “Ruins of the Palace Gate Barracks, 1852.”)
Evolution of the Nouvelles-Casernes (from Jacques Guimont et Mario Savard, 2002; Affaires indiennes et du Nord, 1974; Steve Deschênes, 2012, “Ruins of the Palace Gate Barracks, 1852.”)
that pastiche elements were rebuilt following the building’s abandonment.

In addition, the building currently shows advanced decay. Caserne 1’s façade is held up with an exterior bracing system, its roof no longer follows the general shape of the building. All along the building, stones seem to be coming loose and falling out of the façade. This is especially noticeable at Caserne 7, which has been covered in chain-link fencing, preventing more stones from falling on passersby. Photographs of the interiors suggest that some of the stone structure is collapsing, and that most wooden elements are beyond repair. This is not surprising as the building has been abandoned for almost 60 years.

With so little of the original building intact, a careful preservation of the existing would actively impede the preservation of the life of the building and its constant evolution. Because of its advanced state of decay, the priority for intervention is to stabilize the existing and establish the opportunities the building offers. An interior structure is added throughout the entire building to anchor the existing façade into the fortification wall, preventing further decay. These HSS frames are repeated throughout following the original rhythm the building. This structure serves as a scaffolding to support a CLT circulation mezzanine which weaves throughout the subdivided sections of the Nouvelles-Casernes. In turn, this mezzanine acts as a diaphragm laterally stabilising the building.

Although most modifications to the building have positively contributed to its form, Casernes 3 and 5 create divisions within the space because of their discontinuous floor levels, roof heights, and pastiche additions. The removal of these
two sections provides an opportunity for new engaging spaces to be built in a contemporary manner. Both new additions remain as exterior spaces, to be further built upon in the future, yet a continuous circulation system and raised roofline reconnects these spaces to the overall building.

Nouvelles Casernes 1975 (from Commission de la Capitale-Nationale, 2014)

Nouvelles Casernes, 2017 (from Google Earth, 2018)
Section through Caserne 1, including structural frames, raised roofline and CLT mezzanine.
Program

A museum ought to have its own didactic voice in order to become a ‘true’ museum, something living, and not a ‘museum’ in the superannuated sense of the term.\textsuperscript{57}

In the Vieux-Québec, heritage buildings tend to be transformed into monuments to themselves, or pseudo-museums with static installations without any engagement with the public, whether local or tourist.

As a counterpoint, programs proposed for the Nouvelles-Casernes expand on activities already present within the community by connecting with local institutions and offering spaces for exchange and collaboration between them. Such existing institutions include the Lauberivière and Dauphine shelters, community gardens, the Art and Architecture Schools of Université Laval, the Hôtel-Dieu hospital and the Emmaus second-hand store\textsuperscript{58}. The Nouvelles-Casernes will focus on providing space for programs that can benefit the local population directly by activating the space with productive work opportunities and skill development facilities. Some of these institutions provide user-bases (shelters, hospital), while others (Emmaus, community gardens) adopt an organisational role within the new complex. All these spaces are visually or physically connected to an overhead pathway from which visitors can engage with the work.

\textsuperscript{57} Lina Bo Bardi, \textit{Architecture Words 12: Stones Against Diamonds}, (Architectural Association, Kindle Edition), 709.

\textsuperscript{58} Emmaus is an organization that collects discarded furniture and household items. These items are repaired and resold or distributed to locals in need. Appliances are repaired on site, but damaged furniture remains as is. This type of institution has a strong financial backing (creates income by selling items acquired for free, excess income is distributed to local non-profits) while providing services to the local population (by creating jobs, decreasing waste, distributing goods to people in need).
Program Axonometric of the Nouvelles-Casernes
Local institutions and connections to Nouvelles-Casernes

- Emmaüs
  - Used furniture and appliance collection and distribution centre

- Urbainculteurs
  - Urban agriculture, public landscaping, garden centre

- Maison Dauphine
  - Youth shelter

- Maison Lauberivière
  - Shelter, soup kitchen and social services centre

- Hotel-Dieu
  - Hospital

- Centre Nazareth
  - Temporary housing for hospital patients

- École d'Architecture
  - Université Laval architecture faculty

- École d’Arts
  - Université Laval art school
Caserne 1

Caserne 1 becomes an urban greenhouse; a year-round expansion to the nearby Urbainculteurs and Lauberivière Gardens. The ground floor vaults are transformed into potting sheds, which open directly onto the open courtyard in front of the Nouvelles-Casernes. The underbuilt roof is raised and replaced by a polycarbonate roof, which lets the sun into the growing area of the second floor.

Caserne 2

The produce grown in the greenhouse is then brought into the community kitchen in Caserne 2. This space provides a kitchen large enough to hold lessons and community gatherings as well as a dining area. The facilities are designed in such a way that the access to the kitchen portion of the space can easily be closed off to the public, depending on the particular event. The second floor is occupied by a larger flexible space, where rooms are rentable, either for larger community gatherings or for smaller groups in need of a work space.
Caserne 3

Caserne 3, in converted into an open-air amphitheatre, which offers a direct view on the massive stone wall at the back of the building. This area either serves as an exterior gathering space, a small venue, or a contained space where children can play. Food sold in Caserne 2 can be brought to this area during the warmer months. A roof covers the space, which is protected on three sides, making the exterior space comfortable even during the colder months.
Caserne 4

Caserne 4 provides administrative space on the ground floor, in direct relation to the pedestrian entrance through the site, and a textiles studio above. Facilities include large pattern drafting tables, laundry facilities, sewing machines and looms. Excess clothing donations received by Emmaus can be woven in traditional “catalogne” blankets or mended using the sewing machines. This type of facility providing access to a large loom would have been common in decades past, when farmer’s wives would gather to weave the large catalognes.

Caserne 5

Caserne 5 becomes a public plaza, the main entry point to the Nouvelles-Casernes. A large public stair weaves into the space, inviting visitors to the upper floors of the building and offering select views along the way. At this point, a throughway weaves into the back wall of the building, providing pedestrian and small vehicle access to the courtine and atelier d’obus beyond.
Caserne 6

Caserne 6 houses a woodshop where furniture donations from Emmaus can be repaired and discarded building materials can be repurposed to suit the needs of the building, institutions or population. A series of lockers are built up against the back wall on two floors, where different groups can store projects, small tools, etc.

Caserne 7

All finished products are brought to Caserne 7 where a café doubles as retail space. Users can navigate through finished goods created on site. As Caserne 7 leads onto
Côte du Palais, facing the Hôtel-Dieu, this section acts as a storefront for the entire Nouvelles-Casernes.

Finally, the space is activated by an overhead circulation system weaving through the building. This space follows the different programs and provides opportunities for people to engage with the work being done below. Vertical circulation cores jut out of both extremities of the building, while Caserne 5 features a public stair, clearly demonstrating the open access to the building. This system of circulation engages both the locals and tourists into the living building, without impeding its functionality and safety. The facilities can also be rented out on a membership base to anyone wishing to use them.
1:200 model of the Nouvelles-Casernes
View of the public walkway
Caserne 5 visible at the end of rue de l’Arsenal

View of Caserne 5 - the public plaza
Courtine between the Nouvelles-Casernes and the Atelier d’obus
Model of the Nouvelles-Casernes

Elevation of the Nouvelles-Casernes
Section through Caserne 3 showing the relationship between the upper and lower town
First floor plan

1. Vestibule
2. Potting Area
3. Kitchen
4. Dining
5. Reception
6. Amphitheatre
7. Workspace
8. Office
9. Public Plaza
10. Workshop
11. Café
12. Growing Area
13. Washing Area
14. Weaving
15. Sewing + Drafting
16. Storage
17. Vertical Circulation
Second floor plan

Third floor plan
Throughout the world, but particularly in the economically advanced countries, fragments of an obsolete physical environment are lovingly preserved, or restored so that they may be preserved, as relics of time gone by. Such preservation is costly not only because it involves direct outlays of money and time but also because piecemeal retention causes endless difficulties for new development.\textsuperscript{1}

Our cities reflect their constant evolution and the changing local population they house. Yet, society has deemed certain areas and buildings to be monuments to memory. These are designated as historic sites and “protected” from change; they become untouchable. Often civic in nature, heritage buildings occupy strategic positions within cities; their public nature is reflected in their locations at busy intersections, in city centres, etc.. While the intent behind preservation is good, it can result in an inactive building whose sole function is to exist. By removing the ability for a building to evolve, it becomes orphaned from its purpose and disconnected from its surroundings, eventually leading to its obsolescence.

The Nouvelles-Casernes epitomize the damaging effects of overly protecting heritage buildings. While no protection might have led to its destruction decades ago, the current situation is hardly better: a crumbling shell without a purpose, completely disconnected from the city in which it sits. This thesis has suggested a different approach to preservation. Heritage buildings are leveraged into productive spaces supporting an evolving everyday culture which is embedded in the practices of the local population. The preservation

\textsuperscript{1} Kevin Lynch, \textit{What Time is this Place} (Cambridge: MIT Press, 1972), 29.
of the object becomes secondary to the preservation of the activity present within it.

Ultimately, the essence of UNESCO’s mission must be followed, but the intangible aspects of culture need to be the focus of any city. Heritage cities must be provided with opportunities for constant evolution and thus remain Living Cities.
APPENDICES

Appendix A: Nouvelles-Casernes

Palace Gate Barracks, 1771. (from Marr, 1771)
Nouvelles Casernes, 1823, 1852, 1972.
(from Affaires indiennes et du Nord, 1974)
Côte de la Potasse half-bastion. (from Guimont and Savard, 2002)
Nouvelles-Casernes circa 1852.
(from Passages Historiques)
Nouvelles-Casernes circa 1800 and 1970
(from Parcs Canada, 1976.)
Plans of the Nouvelles-Casernes circa 1972
(from Parcs Canada, 1976.)
During this research trip, I understood that militarized destruction of cultural landmarks and buildings is not the only way in which buildings may die. In Sarajevo, the four year siege did not stop locals from enjoying the arts, from creating a film festival or from helping the homeless and neighboring. The resilience of Bosnians and Croatians during the war is well documented.

Rather, it is during a time less wrought with desperation that buildings and sites are left to die. The corruption, uncertainty and political vacance which is left following a war leads buildings to further deteriorate until no one cares if they are erased.

Some ruins have been fully restored, others with international involvement, while others are neglected. It is these ruins which are reborn by and for the people that truly have potential to be reborn from their ashes.
In the evening, in front of the Cathedral, the plaza is full of life. From this point of view, there are no signs of war except one or two patched-up shell marks on a building. Yet there is a direct line of sight towards the hill on the south side of the city; a vantage point favored by snipers during the war. This spot, on the parvis, would have been directly exposed to fire.

Today, it is bustling with energy. Cobblestone and granite stand are set up along the perimeter of the square. The two corner buildings house bakeries and specialty retail stores, the remaining landmarks. People are meeting in groups, children run around as their parents watch from the Cathedral's steps.

Walking around the Cathedral, a very different picture emerges. The terraces at the base of the building are filled with luxurious bed and breakfasts. Now (2017), a boarded-up plot of land—the spot which had stood bare since the end of the war was finally demolished, 20 years after being abandoned.

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On the Eastern shore of the Neretva River, the Imams’ call to prayer are blasted from the top of the minaret, awaking Copper workers and Turkish coffee shops line the embankments across the main bridge. Hundreds of people walk down the narrow street along the bank of the river, going from shop to shop or following an ice-cream vendor to see the Eastern and Western traditions collide.

When one side purposefully destroyed the bridge in 1993, the city became divided. There are many other bridges, but the atmospheric connection was lost; it has not come back.

On the Western side of the Neretva, right across from one of the bigger bridges, a mosque has been converted into a clinic; a “Coca-Cola” sign adorns its roof.

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Dubrovnik

We line up to get into Dubrovnik – a few cruise ships have just anchored and thousands of day-trippers are coming in to visit the historic city, causing a major pedestrian traffic jam.

Much like Sarajevo, Dubrovnik was under siege during the wars in the 1990s. The rapid reconstruction of Dubrovnik, funded over the course of ten years, provides the city with the opportunity for meaningful repair. Today, a new rule exists, but they are determined to rid the middle taken area, giving the impression of much older ruins.

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**Methodology**

The focus of this research can be distilled into two main elements: the study of the pressing problems of urban and underused buildings and the impact of the scars of war on the urban fabric. To achieve this, I developed a system to identify underused buildings and sites. I used criteria such as occupancy, scale, physical state to eventually establish three phases of urban decay: ruin, orphaned landmark, and disconnection.

### Table

<table>
<thead>
<tr>
<th>Occupancy</th>
<th>Scale</th>
<th>Physical State</th>
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</thead>
<tbody>
<tr>
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<td>original state</td>
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<tr>
<td>unused</td>
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#### Ruin

This phase is quite simply a building in an advanced state of physical decay which has led to its obsolescence. It has been in a state of ruin for a long time. The structure may have been abandoned intentionally or accidentally. Some buildings may have undergone different purposes: residential, commercial, institutional, etc.

#### Orphaned Landmark

These constructions have lost their primary purpose or sense of place, yet, their physical presence can be reutilized or restored to serve a different function due to changing demographics or to capitalize on the rising tourism industry.

#### Disconnection

In this phase, a building or space becomes disengaged socially from the public life of the city. The building or space may still occupy a physical presence, as no longer plays the traditional function allowing for the mixing of people, the changing of views, the exchange of goods or the celebration of culture.

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Red Cross Building

The Red Cross Building is a Red Cross site in Sarajevo, Bosnia and Herzegovina. It was the first building to be reconstructed after the 1992-95 Siege of Sarajevo. The building was designed by the American architect John S. Allen in 1939. The building was used as a community center for the Red Cross and included a soup kitchen, baths, and a school. It was later designated as a National Monument of BiH.

As of February 8, 2017, the building was in a state of decay with scaffolding covering the major holes in the facade. The building was used as a community center for the Red Cross during the siege of Sarajevo. It was designated as a National Monument of BiH.

Site Observations & Analysis

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Stari Most

The Stari Most is the bridge for which the name of Mostar was named. In reconstruction to the 16th century under the Ottoman Empire and named after the river Neretva flowing, as a bridge between the East and the West.

On November 9, 1993, the bridge was destroyed under the fire of the Croat forces, themselves residents of Mostar. After the war, numbers of the Bosniak (Muslim) and Croat (Catholic) communities remained divided, each on their side of the Neretva river. Although the bridge was reconstructed in 2004, it appears in more diverse than it was before.

Physical State

<table>
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<tr>
<th>Phase</th>
<th>Scale</th>
<th>Occupancy</th>
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</thead>
<tbody>
<tr>
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<td>Building/Monument</td>
<td>Orphaned Landmark</td>
</tr>
</tbody>
</table>

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Dubrovnik Fortifications

The fortifications surrounding the old city of Dubrovnik were built between the 13th and the 17th century, as defense of the city from many enemies such as Venetian. The fortifications and buildings were designated as a UNESCO World Heritage Site in 1979.

During the Yugoslav wars, the city of Dubrovnik was under siege, most of the buildings within the old town were damaged, some beyond repair. Because of the heritage value of Dubrovnik and because it in essence is a major contributor to the Croatian economy, it was fully restored.

Today, the historic buildings in Dubrovnik are a major draw for tourists, and attract many fans of Game of Thrones. Because of this, the Old City is losing its residents.

Site Observations & Analysis

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BIBLIOGRAPHY


