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THE UNIVERSITY OF CALGARY
FACULTY OF ENVIRONMENTAL DESIGN

The undersigned certify that they have read, and recommend to the Faculty of Environmental Design for acceptance, a Master's Degree Project entitled

'THE BALLET ALBERTA' - THE JOINT FACILITY FOR THE ALBERTA BALLET PROFESSIONAL COMPANY AND THE ALBERTA BALLET PROFESSIONAL COMPANY SCHOOL

submitted by CLARISA BRODSKY in partial fulfillment of the requirements for the degree of Master of Environmental Design



Supervisor, Mr. Dale Taylor



Professor Jim Andrews



Mr. Bill Chomik



Professor Doug Gilmor

Date: July 7, 1988

ABSTRACT

A preliminary design for the joint facility for the
Alberta Ballet Professional Company and the
Alberta Ballet School in Edmonton

Larisa Brodsky

June 1988

In partial fulfillment of the requirements of the
Master of Environmental Design (Architecture) Degree
in the Faculty of Environmental Design
at the University of Calgary

Supervisor: Dale Taylor

The project presented has been designed to accommodate two institutions -- the Alberta Ballet Company and the Alberta Ballet School -- in one building. This facility will house dance studios and auxiliary spaces, administration and management, a demonstration studio, and a students residence. The design for the students residence was not within the scope of the project, however the space and basic building forms have been developed. The site, chosen with the encouragement of the Alberta

Ballet School's principal, Ms. Debora Morgan, is located on the east side of downtown Edmonton.

The building design aims to resolve the duality posed by both programmatic components, (the school and the company) by maintaining each one's identity while enjoying the benefits of shared accommodation. The design concept is formed through an analysis of: the philosophy of the school and company; specifics of the building site; case studies; and the functioning of a contemporary city square. The forecourt, introduced in the building scheme, acts in the manner of a traditional city square. The public events, relevant to the life of a small community of students, dancers and art lovers, take place there. The forecourt will be a place for rituals embodied in the life of a dance facility as well as the recreational and performing space.

The Design responses are based on the principle of fragmentation of a massive building into a group of smaller forms, indicative of various programmatic functions. Such fragmentation allows a comfortable fit for the new facility within the existing urban context, and consequently, allows to a continuation of the historically developed urban streetscape.

ACKNOWLEDGEMENTS

I would like to thank my project supervisor, Dale Taylor, and my supervisory committee members, Jim Andrews from the Department of Drama, and Bill Chomik Architect, for their guidance, understanding, and feedback during the course of this project.

I would also like to acknowledge the time and assistance given by Debora Morgan, the Principal of the Alberta Ballet School, and Lambros Lambrou, the Director of the Professional Programme.

I am very grateful to J. P. Mahe, an instructor of the Syllabus Design Programme, for his assistance with the building programme for this project as well as his encouragement given to me.

I express my gratitude to: David Miller, of Jack Diamond and Associates Architects in Toronto, and Richard Forzley, the Director of Public Relations for the National Ballet School, for making available to me the information concerning the National Ballet School buildings; to Stecheson Katz Architects in Winnipeg for providing the drawings of the Winnipeg Royal Ballet project.

I would like to thank my friends who have helped me with their comments on my writing, especially Laurie Anne and Norman Goddard, Richard Lukjanec, Sandra Marshall, Terry Almond; and Geoff Hesketh for his insightful comments on my design. And finally, I would like to thank my sons Alexander and Dmitry for their computer work assistance.

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The Ballet Alberta

INTRODUCTION

I. INTRODUCTION

1.1 The Background

Rapid expansion and development of the Alberta Ballet Company in 1966 necessitated the formation of an associated school. In 1971, The Alberta Ballet School was founded. Since then, the Alberta Ballet Company and the Alberta Ballet School have been working in unison to familiarize the public with classical and modern ballet in Alberta. In order to make ballet accessible, the company is working on a versatile and exciting repertoire. Along with this, the school is geared toward educating amateurs as well as professionals. The opportunity for many students to be involved in professional productions is both an impetus and a lesson; furthermore, the professionals can use the occasion to teach the beginners. It is of mutual benefit to both.

Initially, these two institutions shared premises at Alberta College. The arrangement was convenient and mutually advantageous. Reciprocal help and

cooperation have been the rule; some of the best students were invited to participate in company performances, and company dancers and choreographers became involved in teaching at the ballet school. Certain expenses in transportation, administration and management were shared. However, the company and the school grew significantly in size, and the resulting shortage of space forced them to relocate. Considering the necessity and desirability for the two institutions to find a permanent accommodation together, I have chosen the new joint facility as a topic for my M.D.P.

1.2 The City and Ballet

This project is about the city of Edmonton and its downtown as much as it is about ballet, ballet education and professional performance. I looked at the art of ballet as a component in the complex process that can be identified as the art of living in a city.

Dance has always been a means of communication, one of the unspoken languages fostered by the arts so plentifully. Be it a mere folk dance expressive of human happiness or grief, or physically complex and emphatic contemporary ballet, dance has a narrative quality, essential to the interchange of thoughts and notions. Communication is also at the heart of the art of living in a city. During its inevitable historic evolution living in a city has lost its original meaning. It no longer encompasses the whole spectrum of functions, activities and notions inherent in the bona fide concept of urbanity. The modern idea of functional zoning instigated the social hierarchy

in contemporary urban planning.

Following the new zoning philosophy fragmentation of the existing by that time urban fabric led to encapsulating the downtown area as a showpiece, entrusted with some sporadic activities barely reminiscent of the liveliness and social vigor of the pre-modern city.

It is not, however, my intention to analyze the great number of causes and effects in this situation. Neither do I feel it necessary to disprove that such an important social and physical institution as the city is becoming obsolete in its traditional typological form, a form which is unable to concur with the goals and aspirations of modern man.

The purpose of this project is not limited to a design of a building that corresponds functionally, aesthetically and socially to a set of requirements presented by the clients, the Alberta Ballet School and the Alberta Ballet Company. The important part of the

project is to explore a city block which is in itself a microcosm of a city. This block combines the aspects of working, learning, living, socializing, attending to business and staging theatrical performances in a single activity, well-described by the expression "dwelling in a city".

Besides the programmatic functional requirements, there are certain emotional considerations difficult to programme -- a sense of good neighbourhood, of belonging to a community, and the importance of personal achievement and its public recognition. These deeply felt ingredients can potentially create a strong psychological support system, vital for the people who have chosen ballet as a professional career.

The training of ballet dancers goes far beyond attaining technical skills. It includes general education in the area of performing and visual arts and personal development skills. While

general education expands creative ability of the young dancers, personal development becomes one of a key factors to ensure the survival of an artist in the competitive artistic world.

Professionalism and maturity are achieved by encouraging self reliance and emotional security in dancers as they persevere towards their goals.

The art of ballet, similar to any other form of art including the art of living in a city, requires from a person the ability to carve out one's own space in the generic fabric of cohabitation. Like the art of living in a city, ballet requires cooperation with a group as well as the preservation of one's identity within that group. To maintain this balance of cooperation and individuality requires a conscientious, self-disciplined approach in a dancer.

1.3 The Objectives

The objectives in undertaking of this project are:

- 1) to integrate the Alberta Ballet School and the Alberta Ballet Company programmatic components into a unified building, allowing each to retain its own identity through the individual articulation of the building parts;
- 2) to find the building form which fits into transitional character of the existing urban context, surrounding the building site and is expressive of the nature of ballet;
- 3) to design a forecourt which represents the public nature of a building and is a suitable outdoor space for both ceremonial and daily life.
- 4) to explore a city block in its potential to represent a city on a small scale.

FORM DETERMINANTS

II. FORM DETERMINANTS

2.1 Philosophy of the Institutions

Philosophy of the Alberta Ballet School

The educational philosophy of the Alberta Ballet School is directed towards the fulfillment of a wide range of aspirations and ambitions responsible for bringing the students into the school.

Providing quality training for those who wish to pursue ballet as a career, the Alberta Ballet School maintains a high profile as a public educator and as an enthusiastic participant in community dance activities.

The Alberta Ballet School prides itself on making general education in the art of ballet accessible to anyone interested by offering evening classes in ballet, jazz and folk dance as recreational activities.

"We not only aim to prepare students for a professional career but to provide an enjoyable education for the parents and the audiences of tomorrow." 1

1. The Alberta Ballet School Prospectus, p. 5

In response to the variety of needs and tastes of its pupils, the school has four sections: the General Programme; the Performing Programme; the Teachers' Training Programme; the Professional Programme.

The General Programme is offered to children aged five to twelve as a sound preparation for those who will progress to serious ballet training, and for adults who choose dance for recreation.

In the Performing Arts Programme, the students, beginning at the age of ten, gain admittance strictly through auditions. In addition to training given in classical ballet, students receive instruction in modern, jazz, character, Spanish dance, European folk dance and the history of ballet.

The Professional Programme is offered after the Performing Arts Programme is completed and is open to students aged fifteen to sixteen years. It enables those students who wish for further

refinement in ballet, to make the transition to a professional status more easily. After successful completion of this programme, the students audition for the Alberta Ballet Company or for any other ballet group although admittance is not guaranteed.

Lastly, the Teachers' Training Programme is designed to educate individuals who have the aptitude to teach dance. Due to an increasing interest in dance and ballet in particular, dance has become a part of the curriculum in many public and private schools. Dance classes offered at community colleges and community leagues also attract many adults and children, increasing employment opportunities for qualified teachers. Special lectures and courses in the related subjects, such as stage management, stage make-up, costume, and principles of choreography, ensure a broad scope of employment prospects after graduation. Close contact between the students and the professional company helps to foster an understanding

of the reality of their future careers.

"Students are encouraged to take advantage of the close affiliation with the Alberta Ballet School." 2

This advantage includes the opportunity for students to watch company classes and rehearsals, as well as participate in company performances. Such exposure gives the students insight into some aspects of dancing which might otherwise remain closed until much later in life.

Of fundamental importance is the emphasis the school places on educating the public. Too often ballet institutions concentrate on their image as exclusive, professional institutions. By including the education of the public in its programme, the school deserves to be singled out from other ballet training facilities.

The school administration is also concerned with presenting to its students diverse options usually available only from a more academically inclined establishment. Unfortunately,

2. Ibid, p. 9

the experiences of the past limit the future; dancers, upon pondering their future, needlessly narrow the focus to its performing aspect.

"Physically, of course, ballet hurts -- the workout is more demanding than most sports, and dancers have to look beautiful while they are at it. But the psychological pressures are even more intense. Dancers start training as children and by the age of 12 or 13 they are preparing in earnest for their profession. With little education and scant energy for life outside the company, they live in a rarefied world surrounded by fantasies of perfection they can't possibly realize." 3

By introducing new but related fields of study to the students, the administration is widening the career possibilities for dance students.

Therefore, a primary responsibility of school teachers is the preparation of their pupils for the tough competitive life which exists in the artistic world, while at the same time stressing the availability and honour of the alternatives.

The school's all-inclusive and multifaceted approach to ballet presents a dichotomy when compared to the

3. Laura Shapiro,
"Wired in the
Spotlight", Newsweek
(October, 1986).

objectives and the philosophy of the professionally geared Alberta Ballet Company. The difference between the two could be considered purely semantic, if the functional and emotional issues were ignored.

Philosophy of the Alberta Ballet Company

The philosophy of the Alberta Ballet Company seeks to maintain a high level of professional excellence in their dance performances. The continued expansion and refinement of the artistic repertoire enables the company to attract new members to their audience.

As any professional organization, the company requires an environment sympathetic to the creative nature of ballet dancing.

Therefore, it is important functionally that the working atmosphere of the professional company is not interrupted by the traffic noise which frequently accompanies students' activities.

Emotionally, the company members wish

that the new building expresses their status as dancers.

Joint Facility

The physical setting of the joint facility has to incorporate the duality of the objectives and philosophies of the Alberta Ballet School and the Alberta Ballet Company. Physical separation of the two institutions along with individual articulation of the building parts can resolve the aforementioned issues. However, the day-to-day functioning of the school and company requires a degree of physical contact. There is always the need to have access to unscheduled studio space and to share administrative and promotional facilities. This interdependence creates a chance to fuse the two parts together, stressing the symbolic unity of the school and the company in their mutual devotion to the art of ballet.

One of the potential problems to be addressed in this preliminary design is

the internal security of the building. Because the school offers classes to the general public outside of regular school hours, the monitoring of visitors becomes difficult. Thus, in addition to the conventional monitoring routine, the design of the circulation system takes on added significance.

All these considerations are instrumental in formulating design principles, the applications of which shape the building's spatial organization and circulation.

The following discussion will clarify the metaphorical relationships which exist among the building constituents.. Further, it will indicate how the building composition is integrated into the traditionally developed pattern of the existing urban fabric.

2.2 Contemporary City Square

Considerations

The history of civilization is recorded in the history of a city by means of architecture. Among the variety of typological elements which traditionally constitute a city, the square is one which has duly recorded and expressed the evolution of thought and value.

Unlike a street which has often materialized as a response to physical and topographical requirements, a square remains a unique product of the intellectual and social nature of a human being. Intellectual because it is a purposeful creation. Social because it answers the need for social activities and communication implicit in the ceremony, the staged event, the marketplace and many others.

Western civilization is built upon principles and laws honouring communal living, which were once embodied in the physical structure of the classical square. Buildings and monuments in the civic centres of the ancient Greek and

Roman republics used to signify the power of the democratic state and to celebrate the contribution of an individual to the public realm.

To arrive at a contemporary analogy of a historic city square, one has to investigate a spectrum of socio/political, economic and cultural factors which have affected the development of public squares during the course of history.

Until the Modern movement canonized an urban void as a Village Green with little or no social programmatic content, it was relatively easy to trace the origin of each type of a city square encountered in older European and North American cities. However, the recent Post-Modernist attempt to redefine or, in some places, to reincarnate the historic principles of urban design, resulted in newly conceived squares frequently lacking in appropriate public symbolism. However, it is the symbolism which singles out the public square from

a multitude of open spaces, or courtyards. With the loss of social meaning, a square becomes only a formalistic residue of a nineteenth century urban grand scheme, wherein both the physical and metaphorical reasons are renounced in favour of irrelevant and consequently subjective aesthetics.

The design of the forecourt for the joint facility for the Alberta Ballet Company and the Alberta Ballet School reflects my understanding of how the contemporary urban square functions both typologically and programmatically.

One wonders whether a successful urban plaza can be designed without the input of a specially compiled program, and whether physical comfort and general pleasantness alone suffice to ensure the frequent use of the space by the public.

Some architects would argue that this is the case. William H. White states this succinctly in his book The Social Life of Small Urban Spaces.

"... a good new space builds a new constituency. It stimulates people into new habits ... and provides new paths to and from work, new places to house ... supply (of the new plazas) creates the demand."

Such conclusions are drawn from studies conducted in large North American cities, but may not be applicable to smaller centers with less of a population base.

It is known from the history of architecture that the function of a city square is never constant. Over a number of years, squares, like houses, were adapted and rebuilt according to the new tenants needs. Yet, squares were not designed as speculative ventures, in the hopes that someone might come along and like them. Squares were brought to life by basic social needs. The parallel may be extended to apply to a room in a house. In both cases, the design determinants of the room and the square are the activities which take place within. Aside from the physical space allocated for these activities, there is a need for the appropriate symbolic

significance inherent in a human act, especially a public one. To reinforce the symbolic expression of the communal life within a square, various architectural tactics are employed. These include the treatment of the building facades surrounding the square, (as in Athenian agora), the approach to a square (as in Piazza Campidoglio), and the disposition of formal elements in it (as in Place Royale), among other tactics.

However, when formal architectural devices are not engaged in support of communal functions of a square, they become meaningless. To avoid this situation, the initial architecture programme has to be thought out.

The institutional and public nature of the dance facility allows for the introduction of a forecourt in the design. The forecourt acts as a prototype of a civic square for a small community of dance enthusiasts. Although the forecourt does not encompass all the

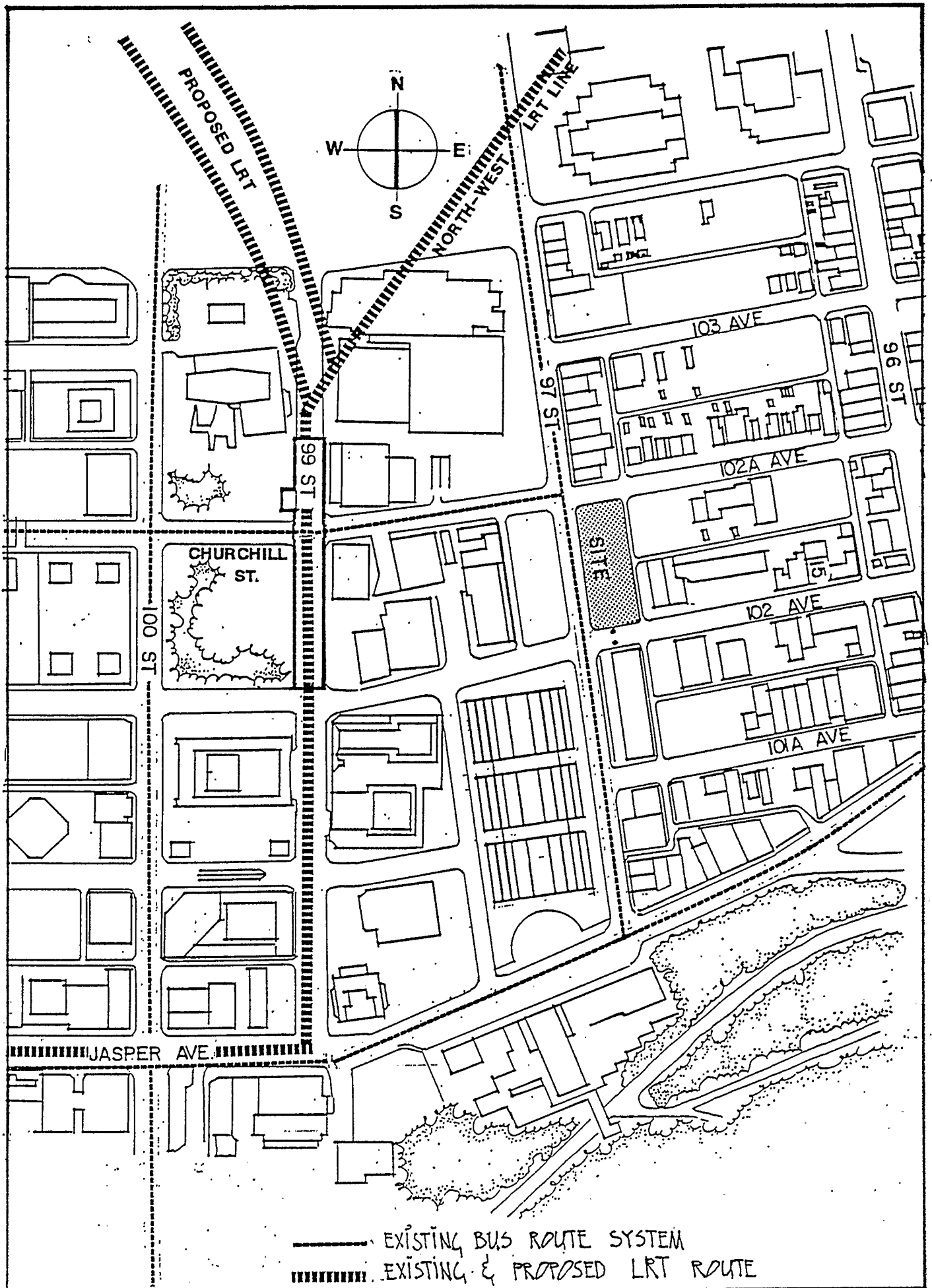
different social interactions, it does allow for a number of important dance events to take place within it. Staging of these events brings the community together inside the forecourt, giving to both the Alberta Ballet School and the Alberta Ballet Company desirable public exposure. Further, it adds interest and excitement to the existing colourful urban texture in which it is placed.

2.3. The Site

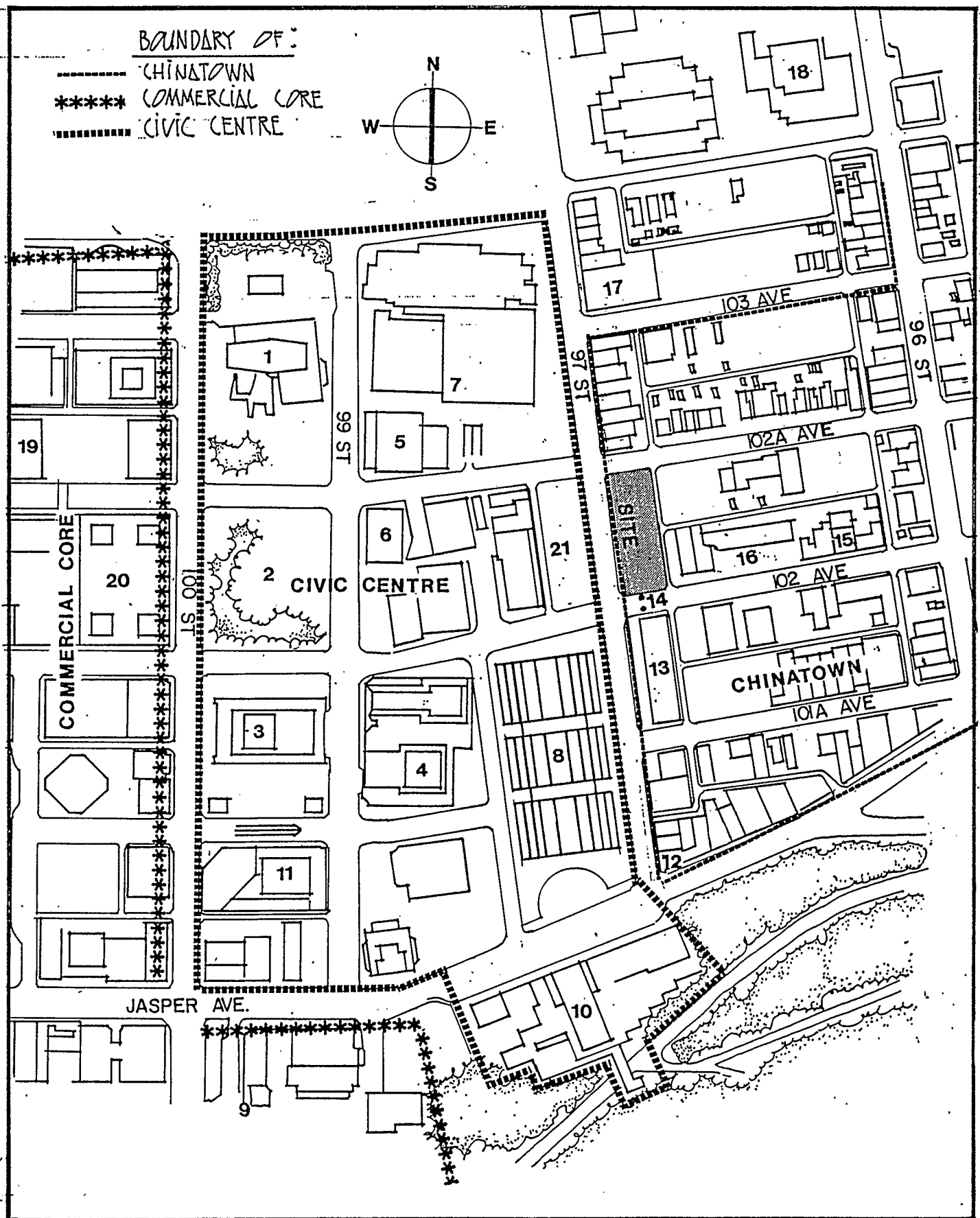
The site chosen for the proposed joint facility occupies a city block between 102 Avenue and 102A Avenue, east of 97 Street, (fig 1). This particular site was selected due to the following considerations:

1) The accessibility to the downtown area by means of public transportation. This part of town is connected to the north and east by an existing L.R.T. system. In the near future, expansion of the L.R.T. is expected to reach the south side, an area of Edmonton where a large amount of the population resides. Furthermore, the network is augmented by a far-reaching system of city bus routes (fig 1).

2) The site is located on the boundary of the Civic Centre and Chinatown to the east. The Civic Centre traditionally houses culturally oriented amenities and performing arts establishments (fig 2). Here is found the Citadel Theatre, the Edmonton Art



TRANSPORTATION SYSTEM DIAGRAM. FIG. 1



KEY MAP FIG. 2

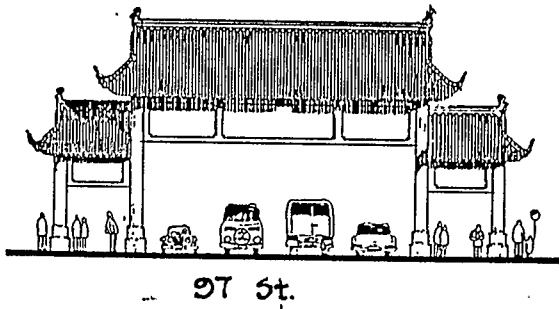
BUILDINGS AND SITES

1. City Hall
2. Churchill Square
3. Centennial Library
4. Citadel Theatre
5. Art Gallery
6. Chancery Hall
7. Courthouse
8. Canada Place
9. MacDonald Hotel
10. Convention Centre
11. Edmonton Plaza
12. Eastern Block
13. Farmer's Market
14. Chinese Gate
15. Chinese Senior Citizen Building
16. Chinese Garden (Proposed)
17. Department Store
18. Police Headquarters
19. Four Seasons Hotel
20. Edmonton Centre
21. Concert Hall (Proposed)

Gallery, and the Centennial Public Library. A provision for a new concert hall has also been made. Some of the performing spaces available in this district have been used by the Alberta Ballet Company and the Professional Ballet School alike for their ballet performances.

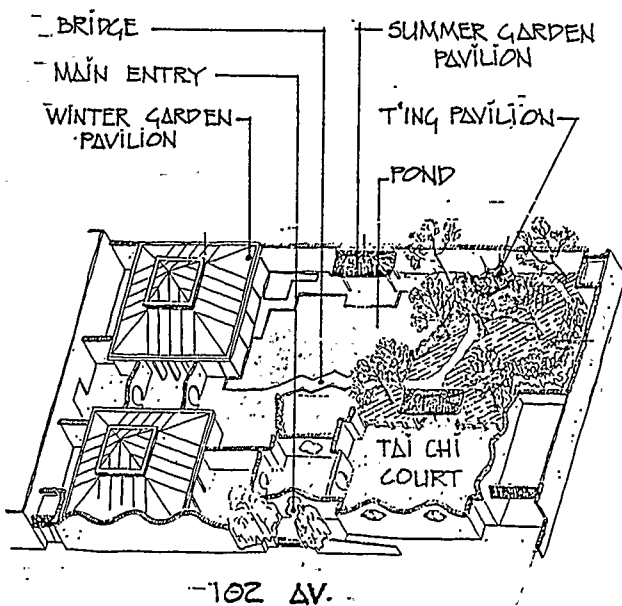
The position of the facility on the edge of the Civic Centre is not solely a functional convenience. It offers the dancer a range of emotional and psychological stimuli necessary to a life of artistic expression.

Considering, that teachers and students may spend up to fourteen hours each day at school, almost every day of the week, means that it is imperative the breaks they take between classes have some interest and variety. Catching a movie, or a lunchtime show, shopping or strolling in the Chinese Garden, may all provide the ballet dancer with the desirable equilibrium in an otherwise physically strenuous and psychologically exhausting day.



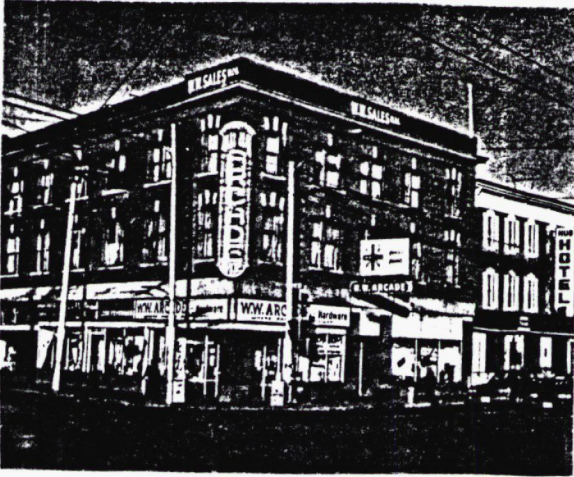
THE CHINESE GATE. FIG. 3

The location of the site is such that it serves as a marker for the formal entry into Chinatown, along with the newly built Chinese Gate (fig 3). The Chinese Garden will eventually be laid out immediately behind the proposed facility, contributing to a sense of picturesqueness and serenity suitable for a place of contemplation (fig 4).



THE CHINESE GARDEN. FIG. 4

To the south of the site, the Farmers' Market is situated. This juxtaposition hearkens back to a tradition now lost -- that of the established relationship between marketplaces and the performing arts. The vitality and colour of the Farmers' Market adds a new dimension to the streetscape while at the same time bringing informality and the atmosphere of nonchalance into its surroundings. The variety in the urban context in this particular district is quite unusual. A sense of continuity and tradition is emphasized in the street collage by one of Edmonton's earliest urban developments -- the Old Town Eastern Block (fig.5), which is being restored



THE OLD TOWN EASTERN BLOCK

FIG. 5

and rehabilitated for commercial and business mixed-use.

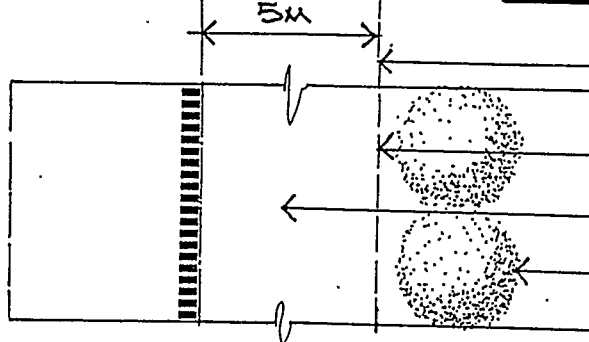
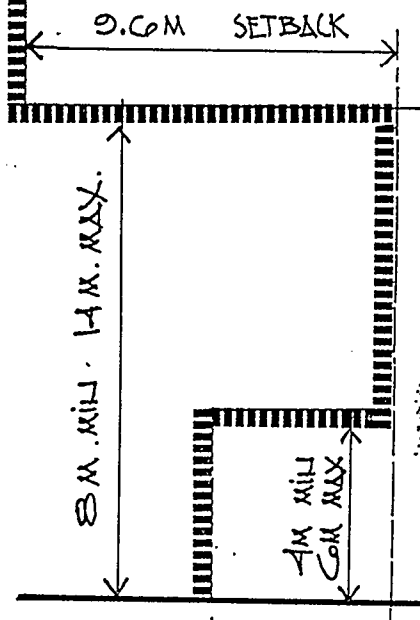
All these building types and forms furnish the site with a simplicity and poetic ambiance which, in conjunction with the existing rich, visual texture, creates a tempered yet invigorating environment for the students and members of the company.

Along with many positive forces acting upon the site, the existence of certain negative influences must be noted. At the present time, the area attracts the less fortunate in our society, people such as derelicts, vagrants, and drunks. The problem is being alleviated by the City of Edmonton; a new police station has recently been constructed two blocks north of the site. This will considerably enhance the security of the area; furthermore, the development of Chinatown into a tourist area will increase the amount of pedestrian traffic and make the streets more secure at night.

DOWNTOWN AREA REDEVELOPMENT PLAN BYLAW

(JASPER AVE., 97 ST.,
102 ST.)

SECTION



STREET LEVEL PLAN

However, the safety of the students must be addressed in the design scheme.

Security considerations are reflected in the circulation system of the new facility, based on the idea of constant control by crossviewing and by the visual openness of the building from within.

Finally, discussion of the concept cannot begin without defining the constraints stipulated by the downtown redevelopment plan bylaw. The site is located in a mixed-use area, where the building envelope is described by the following diagram (fig 6).

BUILDING ENVELOPE DIAGRAM. FIG. 6

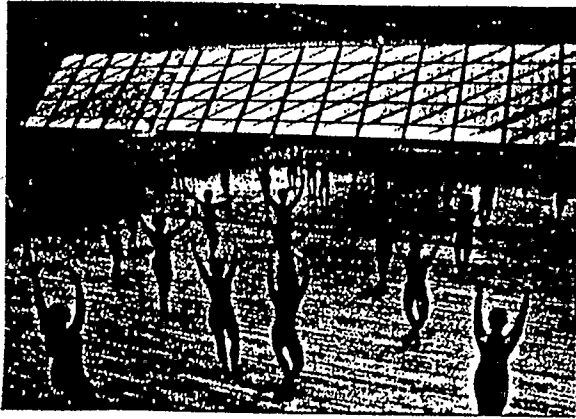
The assessment of the social, cultural and physical contexts of the site, along with the acknowledgement of the required building envelope has influenced development of a building form, related to this specific site. The number of ways in which the building form sets a dialogue with the existing context is discussed further in the chapter "Conceptual and Design Responses".

2.4. Case Study



A BALLET STUDIO AT
THE NATIONAL BALLET SCHOOL
IN TORONTO. FIG. 7

As part of my research on the subject of ballet training facilities, I visited several schools in Canada and the U.S. These were the National Ballet School in Toronto, the Ontario Ballet School, the Julliard School of Ballet in New York, and the Dance Institutional Facility at the State University of New York in Purchase, New York. I was also able to obtain for study the drawings for the Royal Winnipeg Ballet project, recently completed. Some of the buildings were designed and built specifically for dance training, others were older structures converted into dance studios, (fig 7). In contrast to the halls and buildings which were adapted for dance, often warm in character and rich in history from previous usage, the new facilities exhibited an extreme austerity and starkness. Neither pictures on the walls, nor even game lines on the floor (which usually enliven gymnasiums) were present. With no identifiable scale of its own and no spatial quality, excluding that of a



A STUDIO AT S.U.N.Y.
IN PURCHASE, NEW YORK.

FIG. 8

concrete bunker, a contemporary dance studio, I perceived, was a transitory space, devoid of architectural attention, a brutally functional enclosure where "asceticism of the environment" became a euphemism for "lack of design". Nevertheless, certain design aspects, such as daylight, were given considerable care, and the results were often impressive, as in S.U.N.Y. (fig 8, 9).



LOUNGE AREA AT S.U.N.Y.
IN PURCHASE, NEW YORK.

FIG. 9

It was interesting to note that for whatever reason, views out of the studios were never attempted. Architectural design frequently devalues the importance of a view, perhaps due to its physiological insignificance compared with daylight. Views are referred to as a bonus of the building rather than an essential item. Through conversations with ballet dancers and personal observations, the conclusion was reached that a controlled view from the studio window is not only a desirable, but also a necessary feature. In addition to qualities commonly

associated with a view, it often serves as a link connecting the emotionally and physically exhausted dancer, confined in a visually inescapable space for hours, with the reality of the outside world.

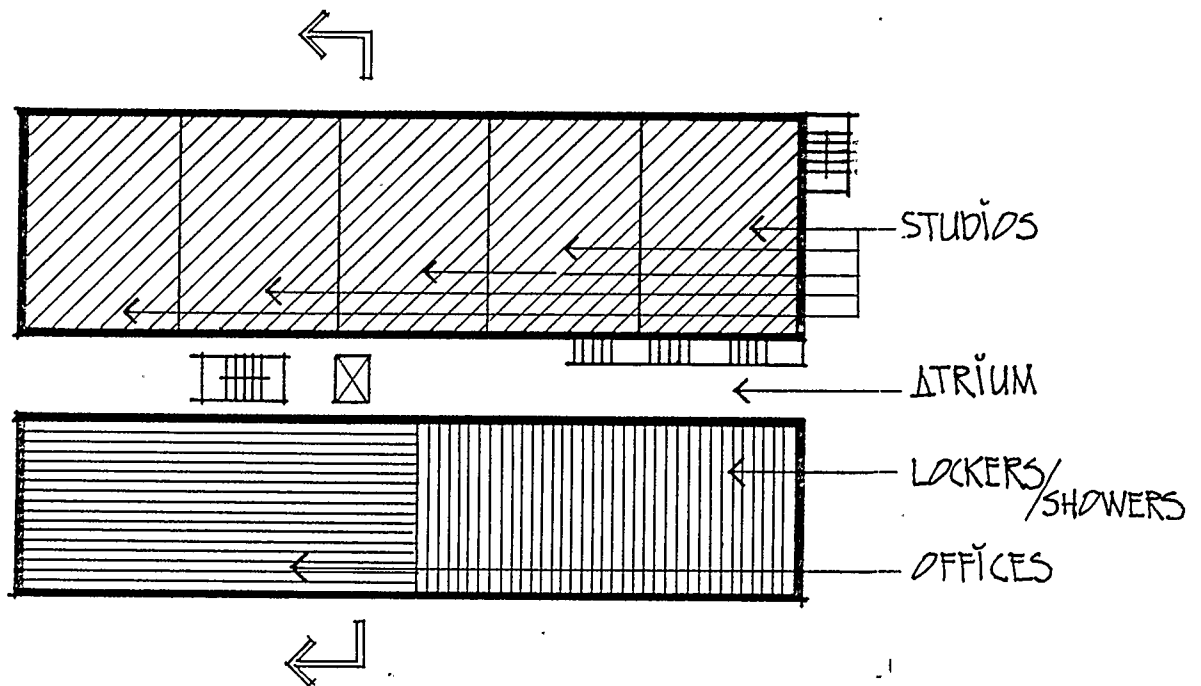
Keeping in mind that studio spaces are quite standardized dimensionally and functionally, limiting the number of design variants, it is not difficult to tentatively classify ballet training facilities under the few following generic types:

- 1) Studios arranged along the corridor, single or double loaded, e.g. Juliard School of Ballet, Kirov's Opera House Ballet School in Leningrad.

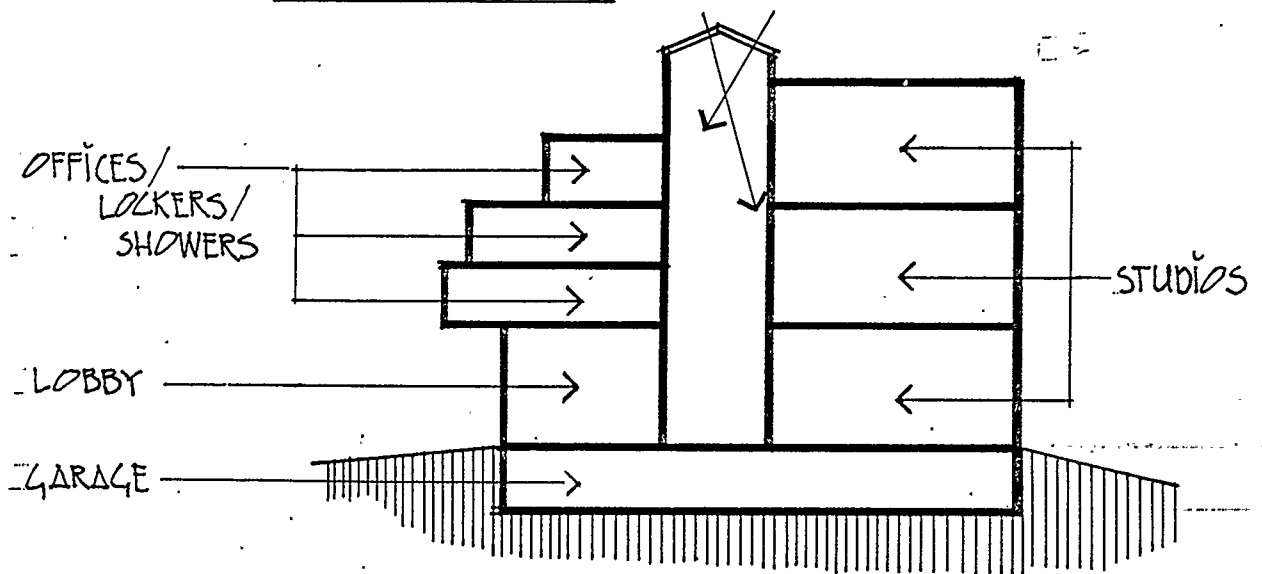
- 2) Studios arranged around a courtyard or atrium, e.g. the Royal Winnipeg Ballet School (fig 10).

- 3) Studios positioned along the core of the building, with support spaces, such as lockers, showers and offices, located around the perimeter.

THE ROYAL WINNIPEG BALLET

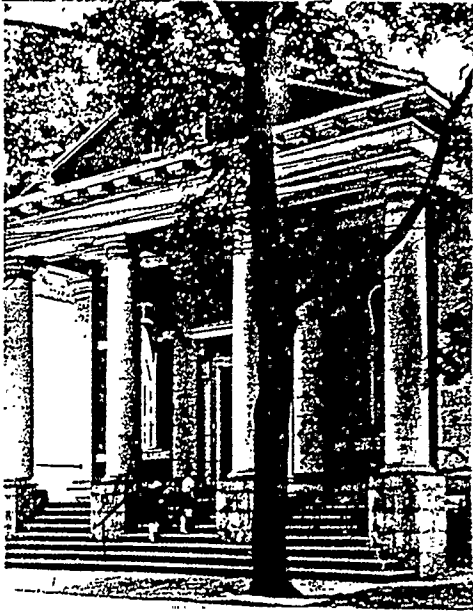


SCHEMATIC PLAN



SCHEMATIC SECTION

e.g. Dance Institution S.U.N.Y., (fig 11).

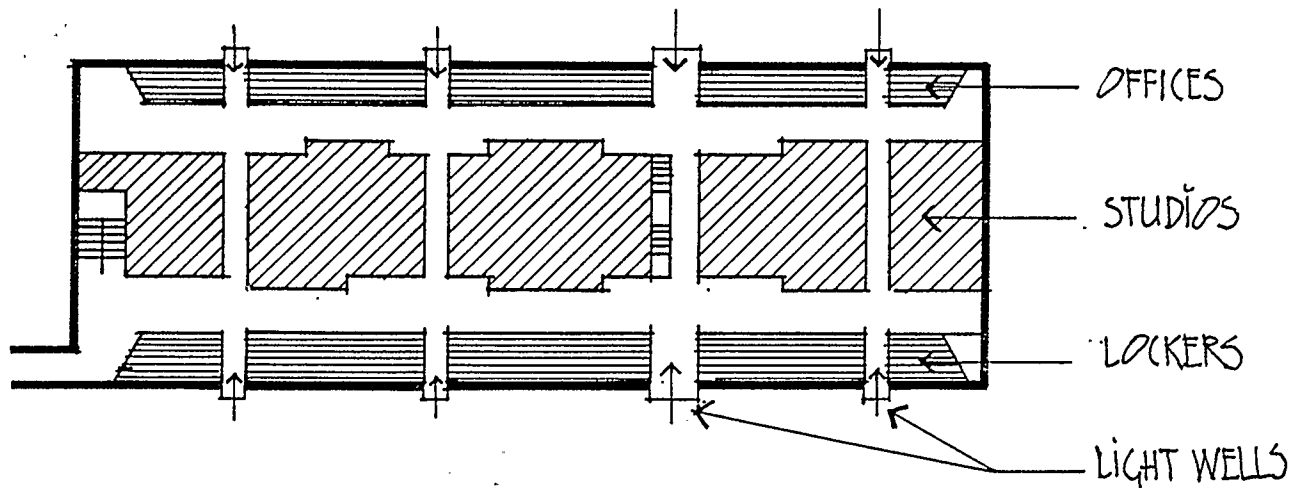


THE NATIONAL BALLET SCHOOL
IN TORONTO. QUAKER HALL.

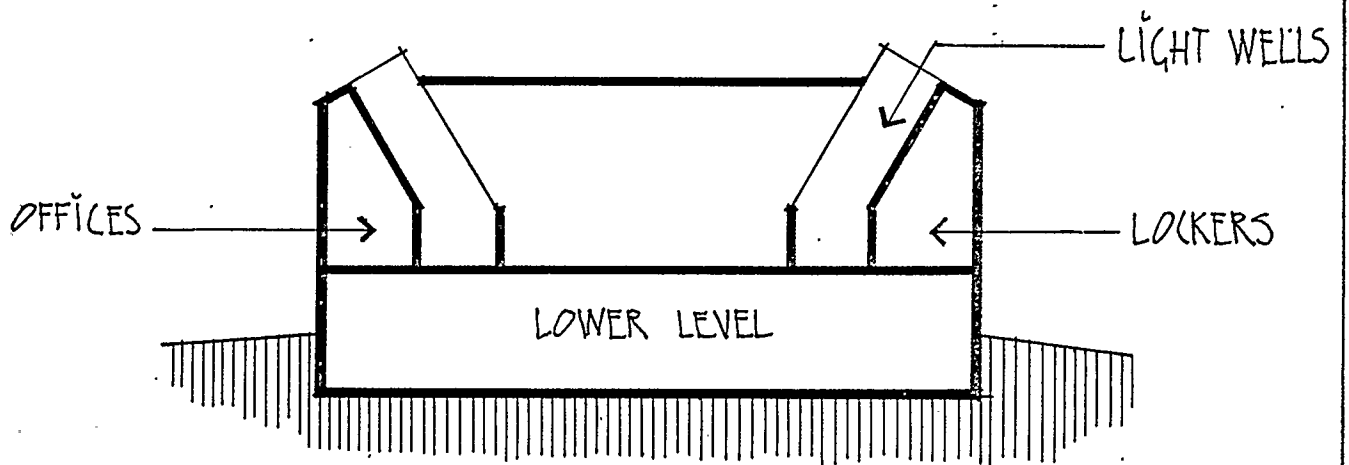
FIG. 12

However, there are different forms to these generic types. The National Ballet School in Toronto (fig 12), has been developing along different lines, partly by accident, partly by intention. In a unique approach, the school began in the old Quaker Hall in a quiet residential block. Gradually over a period of twenty years, the school has expanded, acquiring within that block, more land and buildings; renovating some, demolishing others and erecting new ones. The grand finale to this "organic" growth was the construction of the School Theatre in a neighbourhood block, using the historically designated house as a foyer to the theatre building, located in the middle of the older housing development. The entire complex of the National Ballet School's studios, residences and support spaces is a collection of small-scale buildings and structures which over time have grown together into a coherent family, fitting

DANCE INSTITUTION AT S.U.N.Y., IN PURCHASE, N.Y.



SCHEMATIC PLAN



SCHEMATIC SECTION



THE NATIONAL BALLET SCHOOL
IN TORONTO. NEW STUDIO
ADJACENT TO THE OLD ONE

FIG. 13

comfortably into the existing residential district. The massing concept of this ballet school appealed to me the most. Potentially destructive to a small-scale city block, the studio spaces were skillfully distributed over the whole site, (fig 13) resulting in a building complex which manages to maintain a low profile in the community.

Both the school and the community benefit -- the former's security concerns are being addressed, and the latter's desire for retaining its residential character is met. The whole setting of the school is non-urban, making the transition for younger students in residence, who often come from remote regions of Canada and abroad, a less difficult process.

The general approach of the National Ballet School toward dance education is similar to the Alberta Ballet School educational philosophy. Although there are significant historic and environmental differences between the schools, there is an important quality

captured in the physical structure of the Toronto school which the Alberta facility should possess. This is a sense of humaneness transmitted by all the buildings on site -- old ones and new ones alike.

The Toronto school was not built overnight, but presented a patient and careful assembly of old and new, fitted together in a distinct manner, reminiscent of the city-growing phenomena. Thus the accumulative virtue of a city was expressed in a single city block (fig 14).



THE NATIONAL BALLET SCHOOL IN TORONTO. VIEW FROM THE STREET

FIG. 14

Dealing with the architectural programme for Edmonton's dance facility, it was important to recognize the diversity of the programmatic components. Spaces to be allocated for living, working, studying, performing and meeting communally, if formally expressed in the building massing, would constitute a building composition generated from a number of identifiable and comprehensive parts. Thus the concept of the city as a growing organism may be applied to the city block, bringing human scale, individual character and unity to a building which could have had a tendency to become a large, undistinguished institutional mass.

*CONCEPTUAL AND
DESIGN RESPONSES*

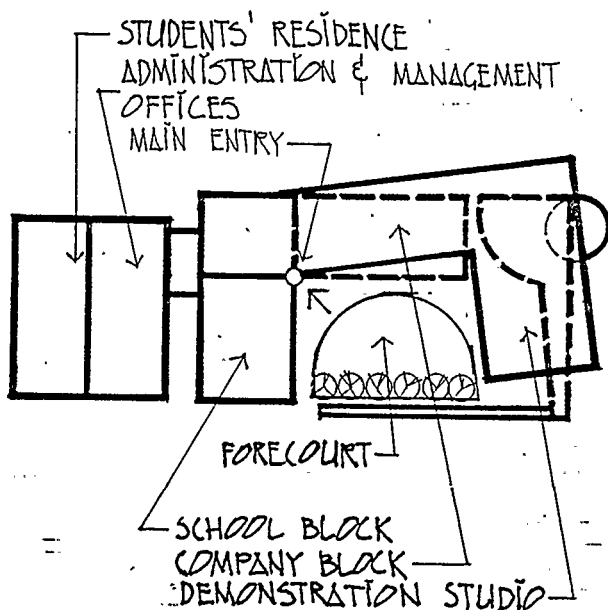
III. CONCEPTUAL AND DESIGN RESPONSES

3.1. The Building

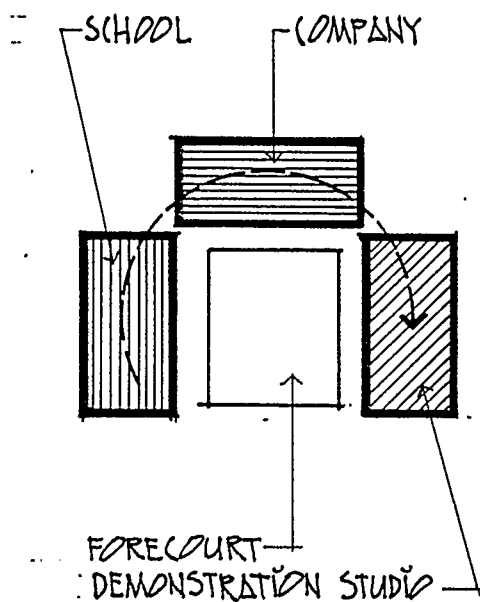
The accumulation of the following parameters contributed to the development of the concept: the physical data; the site and the climatic conditions; the philosophy of the institutions; the significance of public urban space in a city; and finally, the benefits of cohesive placement of a new city block into the existing urban context.

Analysis of the architectural building programme led to outlining the functionally interdependent groupings of rooms, which in turn find their expression in building forms (see appendix I). The basic components are -- the school block, the company block, the demonstration studio, the administration and management building and the students' residence (fig 15).

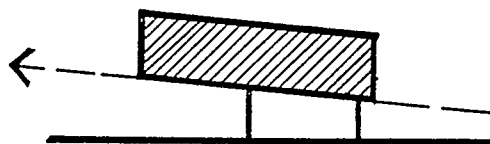
To meet the restrictions imposed by the downtown development plan bylaw, the proposed structure is to be four stories



KEY PLAN FIG. 15



CONCEPTUAL PLAN I. FIG. 16



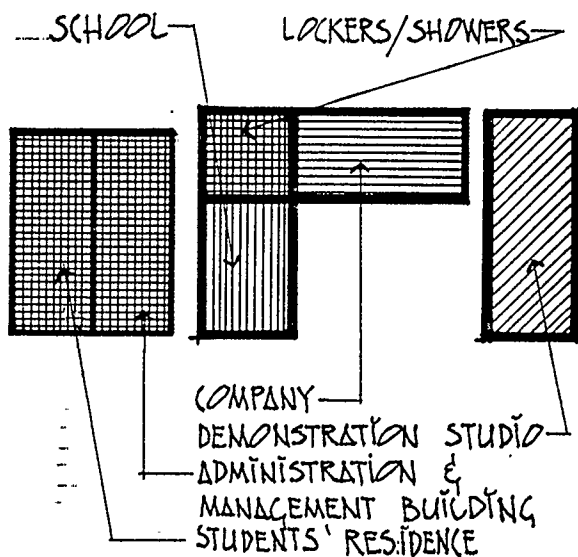
CONCEPTUAL SECTION THROUGH
DEMONSTRATION STUDIO

FIG. 17

high, (each studio is two stories high), with a mezzanine above the Administration Building. In order to comply with the building envelope prescriptions the mezzanine is set ten metres back from the property line.

Conceptually, the building is viewed essentially in a sequence comparable to that of a dancer's progress (fig 16). Beginning with specialized education, a student eventually becomes a professional able to express himself in ballet. A dancer's physical progression in time is metaphorically translated into the building's progression in space, around the forecourt. In like manner, the dance performance -- the highlight of a dancer's life -- is mirrored by the demonstration studio

placement in the architectural composition. The raised studio with its upward thrust is symbolic of the creative freedom of the dancer which can only be obtained through routine training, patience and discipline (fig 17).



CONCEPTUAL PLAN II FIG. 18

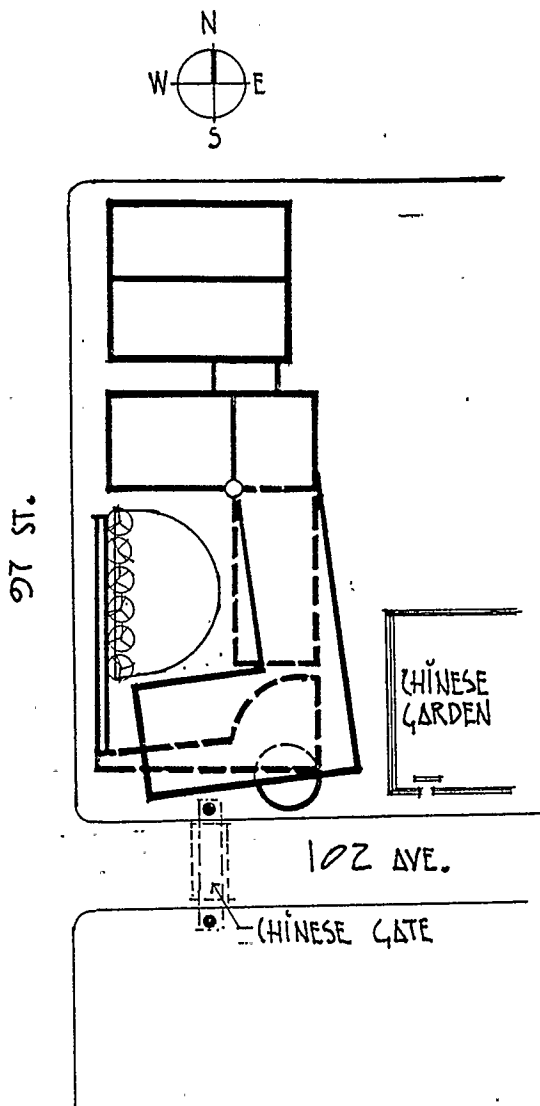
The relationship of the building parts to the street reflects the varied degrees of the general public's involvement with the routine function of these components. The school, with its all-inclusive philosophy of dance education, belongs to the street. Along with the administration building the school wing delineates the existing street edge and consequently, bonds the street with the building composition, (fig 18).

The company block, central to the composition, forms a backdrop to the forecourt. In addition to its remote placement, the company block is also screened from the street by a row of trees, hence, taking a subordinate position in its relation to the street. The trees assist in maintaining the visual continuity of the street border. The demonstration studio occupies the most prominent corner on this site. The entry has a formal stair which imposes a slower pace, helping to create a special atmosphere for the event of arriving at

a theatre.

The school wing is perpendicular to 97 Street; the company block sits parallel to the street, but only at the first two levels. The second two levels of the company block are rotated around a central column 7.5 degrees away from the street. This column accentuates the main entrance into the joint facility at the point of junction of the school wing to that of the company block. Like a gigantic lever, the upper part of the company block pulls along the demonstration studio, opening and expanding the avenue. By positioning the studio so, a visual "bottle-neck", a narrowing of the street at this location, is avoided. Furthermore, the building visually leads the viewer down the street and into the proposed Chinese Garden. Although the stairtower of the demonstration studio obscures the initial view of the Chinese Garden at the pedestrian level, the shift of the studio alludes to something of special significance behind, and thus,

introduces an element of surprise
(fig 19).

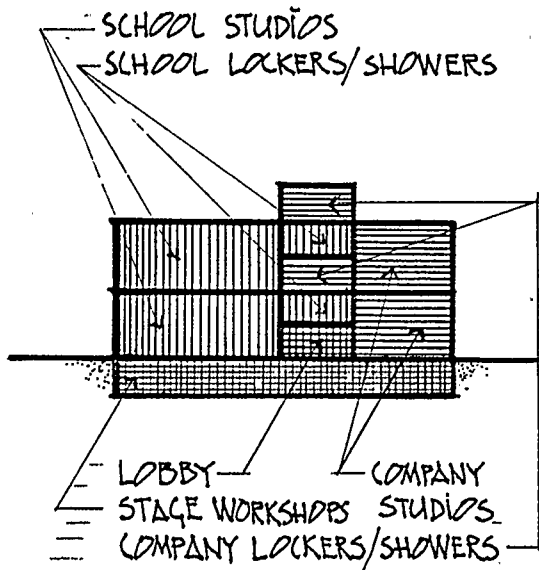


SITE PLAN

FIG. 19

The rotation of the studio wing serves yet another purpose. The corner of 97 Street and 102 Avenue has become the official entry point in Chinatown, set off by the Chinese Gate installed there. The authentic form and intricate design of the gate necessitate that additional space be made around it. The swing of the studio then provides this additional space. The school wing, the company block and the demonstration studio delineate the forecourt, a versatile space which takes upon itself the role of the meeting place for a small community, consistent of people who are directly involved with the company and the school, and the art admirers. The interior layout of the facility clearly separates the school studio spaces from those of the company. All support spaces such as lockers, showers, washrooms and change rooms are stacked in a four story space that is formed by the intersection of the school wing and the company

block. Stage workshops, and mechanical and electrical rooms are located in the basement (fig 20).



SCHEMATIC SECTION

FIG. 20

The administration and management offices are placed in a single building adjacent to the school wing from the north. This isolation of the office spaces from the studios affords the administration block a functional independence and channels the visitors' traffic.

The last building on the north side of the complex is the students' residence block, that has a separate entry off of 102 Avenue. In addition to the students' residences, the block also houses the V.I.P. suite for the ballet company.

Circulation

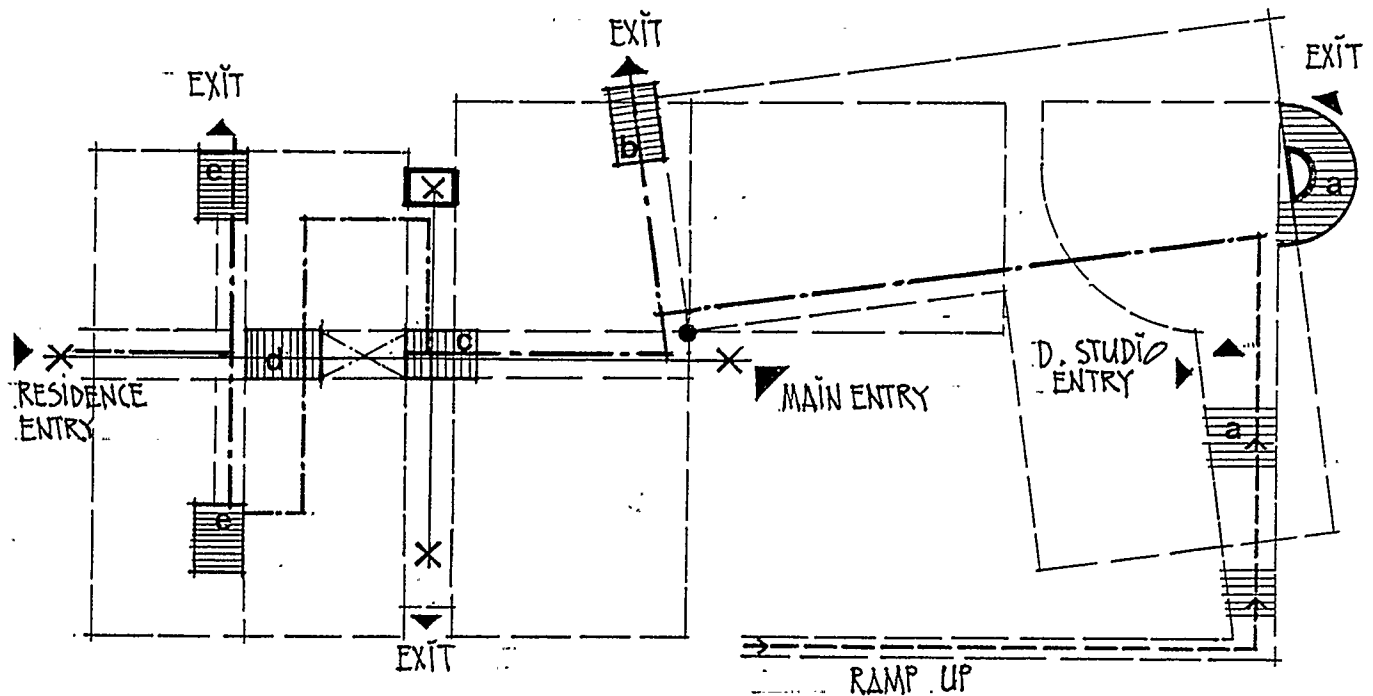
The vertical circulation system is spatially specific to each building component. Both the school wing and the company block are served by separate staircases, which are used correspondingly by the company members on one side, and by the teachers and students on the other. The administration building has its own open formal staircase, located adjacently to the four story high atrium. The atrium and the staircase together provide an interior source of light, enhancing the spatial quality of the administration block on one side and of the students' residence on the other (fig. 21).

The demonstration studio is accessible by the semicircular staircase which symbolically continues the procession initiated by the exterior formal stairs.








Both vertical and horizontal building circulations are open for visibility from a number of key points of the

building. However, maximum visual openness is achieved where most needed for security purposes -- in the school wing. The other staircases are visually open partly to the outside of the building and partly within.

SCHEMATIC BUILDING CIRCULATION DIAGRAM FIG. 21



LEGEND:

- | | |
|---|--|
|  | STAIRCASES FOR % - DEMONSTRATION STUDIO; COMPANY; SCHOOL |
|  | ELEVATOR |
|  | VISUALLY ACCESSIBLE CONNECTIONS |
|  | PHYSICAL CONNECTIONS BETWEEN BUILDINGS |
|  | PUBLIC ACCESS TO DEMONSTRATION STUDIO |
|  | ADMIN. OFFICES |
|  | STUDENTS RESIDENCE. |

3.2. The Forecourt

As previously mentioned, the forecourt is derived from the need for formal space in front of a dance institution.

For a passerby, the forecourt is an external foyer, the size and formality of which corresponds to the importance the dance institution has in the art community. At the same time, the inhabitants and users of the building will find a wider range of uses and meanings within.

Primarily, it is a gathering place for a small community of people whose similarity of interests and aspirations brings them together in this space, similar to that which Hannah Arendt calls "the space of appearances". "It is the space of appearance in the widest sense of the word, namely, the space where I appear to others as they appear to me."⁴

Formal ceremonies as well as casual interactions require a comfortable

4. Hannah Arendt,
"The Human Condition",
New York: Doubleday
Anchor Books, 1959, p. 176

6-5

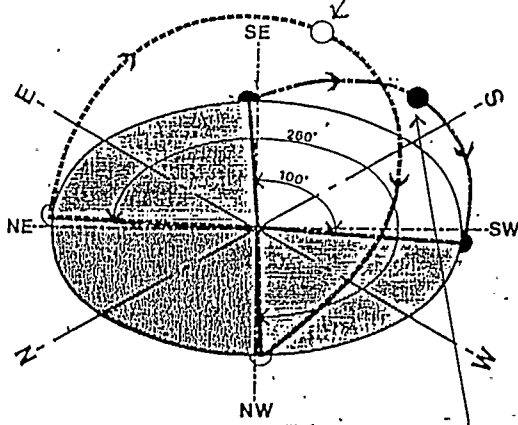
outdoor space still possible to achieve in northern climatic conditions. In order to accommodate a sunlit open-air area, protected by the buildings around it from the northern winter winds, the traditional perimeter block was disrupted. If it were not for this consideration, the east side of the 97 Street building pattern would have been logically continued. The "microclimate" of the forecourt is achieved through the climatic site planning in combination with the materials used on the exterior of the building and on the forecourt "floor".

The majority of the building materials possesses the quality of a large thermal mass, allowing the heat from the winter sun to accumulate during the day and to be slowly released at night, when the temperature is cooler. The building materials used on the exterior are precast concrete, stone and slate. Due to the thermal property of these materials, winter temperatures inside the forecourt will be slightly higher

SOLAR NOON - JUNE 21 ST.
62° MAX. ABOVE HORIZON

SUNRISE 5³⁰ SUMMER TIME

SUNRISE 8³⁰ WINTER TIME



SOLAR NOON - DECEMBER 21 ST.
14° MAX. ABOVE HORIZON

SUNSET 4³⁰ WINTER TIME

SUNSET 9³⁰ SUMMER TIME

SUN PATH DIAGRAM

FIG. 22

than the surrounding streets. In the summertime, cooling winds from the south ventilate the forecourt by passing through the south wing of the building and by flowing through the pedestrian walkway at the southeast corner.

Penetration of sunlight into the building is enhanced by the presence of the forecourt, since the angle of the sun's rays is very low in the winter-time (fig. 22). The forecourt also brings daylight inside the studios, and provides a view out of every studio space in the building.

Similar to the residential squares developed by baroque planning, the forecourt can be identified as a semi-private exterior space still accessible to the public, but controlled by the prime tenant. Precedents of such exterior spaces can be found in London (Bedford Square, 1775) and Bath, England. The line of demarcation between the public street and the semi-public forecourt is formed by a single row of

trees and reinforced by the ramp which goes to the demonstration studio.

The forecourt is modelled on the contemporary square, a square that has grown into an amalgamation of everyday reality with past and present symbolism of special events. The public domain, epitomized in the square, comes to life during celebrations, holidays and public ceremonies. The formality of the civic square is needed precisely to furnish solemnity and dignity to the occasion.

In my attempt to design a traditional, enclosed space with ties to the past, I examined those activities of a contemporary dance institution which gather numbers of people in a socially significant action. Such ceremonies as graduation and awards become publicly recognized, appreciated and participated in within the forecourt. Individual or group achievements in the art of ballet are hence celebrated publicly. On these occasions, the forecourt acts as a civic square. The trees form a backdrop to the

inwardly oriented plaza, and the sculpture becomes a focal and geometric centre for the building composition. Perceived only from the inside of the forecourt, the sculpture also lends a symmetry and formality to this otherwise informal arrangement. Turning its back to the street, the sculpture entitled "The Dancing Fawn" addresses the forecourt. Since the sculpture can be appreciated from within the forecourt, it draws people in; but from the viewpoint of the building it acts as a reference mark for the facility users.

One other major activity of the forecourt which has originated in the medieval marketplace, is its use as a stage for outdoor dance performances.

The potential employments of a contemporary square are quite extensive. However, it is important to recognize the necessity of defining the major programmatic components which eventually become the design determinants of the urban space.

The adaptability of the forecourt to diverse public activities combined with its suitable climatic orientation, enhances and encourages communal life, as well as emphasizes the presence of a public building in the urban context.

3.3. Conclusion

The complexity and extensiveness of the architectural programme for the joint facility for the Alberta Ballet School and the Alberta Ballet Company provides a unique opportunity to design a building in the form of a city block. This block is modelled on the city which existed before the modern zoning theory interfered with urban planning. At that time, dwelling, working, studying and performing were inseparable parts of one whole experience -- that of living in a city.

As a microcosm of a city, this block has to include a public open-air space. In the proposed design for the joint facility, this space takes upon itself different roles and also helps staging of different events in the community of the dance institution.

By the treatment of its boundaries and its formal design elements, the forecourt suggests an affinity for a number of historic precedents of urban

squares (see Appendix II).

The urban setting chosen for the facility near the city Commercial Core and city Business Centre is a pragmatic decision. Promotion and advertising of the Alberta Ballet School and the Alberta Ballet Company benefit from the exposure gained from such a prominent position. Further, the dance institution's proximity to the Edmonton Civic Centre contributes to the aesthetic and cultural education of ballet dancers, and to their personal growth and maturity.

DESIGN DRAWINGS

APPENDIX

APPENDIX I

1) Programme

The architectural programme for the joint facility for the Alberta Ballet Professional Company and the Alberta Ballet Professional Company School is based on a programme for a similar facility in Winnipeg, the Royal Winnipeg Ballet School. After the Winnipeg programme was adjusted, it became a fairly accurate description of nature, size and quality of spaces, needed for the successful operation of the Edmonton joint facility.

2) Area Requirements:

Professional Company

Studio Space	
Two Large	650
Two Small	340
Women's Change Room	
(Includes W.C. facilities)	64
Men's Change Room	
(Includes W.C. facilities)	64
Green Room	35
Ballet Master Change Room	10
Ballet Mistress Change Room	10
Male and Female Sauna/Whirlpool	40

Lunch/Dining Area (w/kitchen for self prep.)	100
---	-----

Professional Company School

Studio Space	
(One medium)	170
(One small)	80
Men's Change Room	
(Includes W.C./Showers)	120
Women's Change Room	
(Includes W.C./Showers)	150

Professional Company Management

Artistic Director	35
Assistant Director	15
Company Manager	15
Library/Boardroom	40
Secretary/Waiting	30
Staff Room	20
Office Storage	20
Projection Room (Video, etc.)	10
Vault (Storage of VHS, Film, etc.)	20
Muscial Director	30
Rehearsal Room	30
Piano Room	20
General Office w/Secretary	20

Professional Company Administration

Director of Publicity	15
Director of Audience Development	15
Director of Audience Promotion	15
Accounts Management Office	15
Accounting Office	25
Publications and Promotion	50
Darkroom	20
Staff Washroom	**

Ticket Sales

General Manager	10
Secretary Reception	10
Assistant Manager	10
Ticket Sales Counter/Office (Includes Vault)	30

Professional Company Support

Wardrobe Director	15
Wardrobe Workshop	50

Wardrobe Paintshop/Laundry	20
Fitting Rooms	20
<u>V.I.P. Suite</u>	100
<u>School Administration</u>	
Professional School Director	15
Principal	15
General Office	15
Office/Waiting	30
Storage	50
<u>Scene Construction</u>	
Shop (for Professional Company and In-House Student Productions)	80
Carpentry Shop	40
Paint Storage	20
Metal Shop	30
Electrical Shop	30
Production Stage Manager	20
Production Room	35
Storage	40
<u>Shipping/Receiving</u>	
Loading Dock (Interior)	45
Freight Elevator	**
<u>Building Maintenance</u>	
Supervisor	20
Staff Room (3 people) includes W.C./Locker/Shower	30
<u>Building Services</u>	
Mechanical Room	50
Electrical Room	20
Telephone Room	10
<u>Public Facilities</u>	
Dance Shop	65
Confectionary	65
(Public Waiting Area as Required)	**
TOTAL AREA	+ - 4,000 m ²

APPENDIX II

Square -- A Historic Overview

PREFACE

City block is a forming element, that the overall infrastructure of a city is dependent upon. Building forms and building types found in a city block are often essential to the identification of a city as an entity.

The interrelations of built and void urban spaces in a city usually bear more meaning than the circumstantial convenience of planning or even the aesthetic considerations. For instance, the shapes, sizes and types of urban squares built during different periods of time are closely associated with political, social and economic systems attributed to these periods.

The ability to identify and analyse the historic precedence for various types of urban spaces, in my opinion, contributes to the achievement of a design that is time conscious and socially responsive.

The essay, I present below, is the result of a study undertaken in order to design a contemporary urban open space, a forecourt, that although in a small scale, represents a "town square" in its historic tradition.

The image of a "town square" seems to be appropriate in this context because the space is surrounded by the group of buildings which house an identifiable community -- people who directly or indirectly participate in the creative art of ballet.

The character of any urban development known in the history of human society has always been reflective of an coincidental with the pace of economic, political and social growth, unique to every social group.

"The word 'civilization' derives from the Latin civitas, which means to be urban; civilization, in the strict sense, is 'the art of living in towns'." 1

A city is a living organism where the public realm is interwoven with the private so that the autonomy of the constituents creates the necessary balance for a meaningful existence of man as a social being and as an individual.

The evolution of the city produced a public square as an environmental phenomenon. A retrospective view on the square and the role it has played in the course of civilization gives the historian and architect ground for theorizing on the future of urban design while attempting to rectify some mistakes of the past.

Formality and symmetry in urban design is deeply rooted in the manifestation of autocracy. The moment a monarch or an autocratic government becomes an absolute power, it imposes a system of rules and regulations which invariably require a city to be systematically built around the usurper, and to conform to his rules and regulations. A public display of power honouring and elevating the ruler is needed. Strong axes and monumental buildings, processional roads and squares, allocated for special rites are imperative ornaments for reinforcing the glory of the ruler in the minds of his subjects.

However, monumentality had initially been employed as the expression of a certain form of democracy in ancient Greece. The mixture of business and politics was the active force that created and sustained the squares in the agorae of big cities. (fig. 1) Monumental public buildings with large open spaces in front came to symbolize democratic power and authority ascribed to a large commonwealth. The agora was the public realm where democracy was actually practiced. A democratic government was based on a tripartite system, comprised of a legislature, an executive and a judicature. In accordance with this functional subdivision, a Greek agora included a number of public buildings to facilitate the aforementioned activities. The council chamber (bouleuterion) housing the legislature; the town hall, the executive (prytaneion) and the law courts for the judiciary (heliae) were necessary parts of the agora. In addition, because agora is "a place where people gather",⁴ stoas, these covered colonated galleries for shopping, and walking, and socializing, accomplished the formal arrangement. The agora provided ample space for 5,000 - 10,000 citizens, to gather and be addressed by a single speaker. The citizens, usually adult males, comprised a political community capable of forming a collective political opinion. Later when the Greek City grew in size and population, the more numerous assemblies moved out of the agora to a theatre-like area on the hillside. The public squares then became available for more spontaneous meetings, public retributions, and other special occasions. Of particular interest is the

commemoration of distinguished citizens.

"The organization of the polis is a kind of public remembrance ... The polis -- if we trust the famous words of Pericles in the Funeral Oration -- gives a guarantee that those who forced every sea and land to become the scene of their daring will not remain without witness and will need neither Homer nor anyone else who knows how to turn words to praise them; without assistance from others those who acted will be able to establish together the everlasting remembrance of their good and bad deeds, to inspire admiration in the present and future ages." 5

The polis found its counterpart in the square of agora in the assembly of citizens. The architectural vocabulary of the agora, which served the Greek democracy so well was further exploited in later times to serve the authoritarian governments and rulers in their political pursuits.

In Roman forums, public squares surrounded by monumental buildings entered a new era of their development -- a square became a symbol of an individual ruler's power, rather than a utilitarian space where the collective mind would determine the course of political actions (Fig. II). A Roman forum was "the centre of civic life for both the Republic and the Empire, leading eighteen centuries later to a confusion of symbolism."⁶ What was a sign of democracy and the sovereignty of a state in Attica became a petrified expression of personal authority and domination in Rome. Each new emperor would attempt to surpass his predecessors by building larger and more elaborate forums.

The public square in a forum was a combination of meeting place and market, and was surrounded by monumental structures such as the senate (council chambers), the basilica (courthouse) and the temple. Lavishly decorated with emperors' statues and

triumphal arches, erected in honour of military conquests, forums were transformed into memorials for the still living.

According to Vitruvius, Roman squares, mostly rectilinear in shape to accommodate gladiatorial games, were larger and more formalized than their Greek predecessors. The tendency toward formality and ostentatious grandeur was aggravated by the gradual downfall of the Republic into a tyranny.

With the advent of Christianity, a new component was introduced into the medieval town scape: the church square (Fig. III). Originally a monasterial courtyard surrounded by a cloister or a church forecourt meant for worshippers entering or leaving the church, the church square progressively expanded, acquired a number of different secular activities such as shopping, public announcements, and social gatherings, and by the early fourteenth century, had become an integral part of the ecclesiastic architectural ensemble.

The medieval town cathedral was a determining structure which organized public space around itself. However, "open places of the medieval city, even the big marketplaces and cathedral places were anything but formal squares."

"In towns of organic growth, the marketplace would be an irregular figure, sometimes triangular, sometimes many-sided or oval, now sawtoothed, now curved, seemingly arbitrary in shape because the needs of the surrounding buildings came first and determined the disposition of the open space."6

And again as had happened once before, in agorae, the medieval square served as an official space for public retributions and punishments of criminals and heretics.

It is important to mention here that during the Middle Ages, the town square had appropriated one of its most exciting, long-lived and internationally accepted functions, that is, it became an open stage for theatrical spectacles performed by itinerant actors.

The public function of squares was further extended with the coming of the Italian Renaissance, brought about by strengthened trade, the formation of independent city-states, and the growth of merchant guilds (Fig. IV). The guilds, which gained tremendous power in state politics, had forged close ties with municipal governments, and hence the location of guild halls next to the town hall in the town hall square. Every new member to the community of buildings in a town hall square introduced new public activities into the already lively atmosphere of the Italian city square.

Continuing to function as a marketplace, the square provided a good setting for public ceremonies and rituals connected with guild enterprises. Certainly the square maintained its medieval tradition of being the performing auditorium where religious plays were staged by guild members; and seasonal carnivals and parades continued to enchant and entertain the crowds. This type of civic square would often include a belfry tower, built "to the honour of a powerfully united, greatly spirited and freely ... sovereign people."⁷

Another type of formal square arrangement was developed by Michelangelo Buonarroti in his design for the Capitoline Hill in

Rome (Fig. V).

"It began, characteristically enough, with placing of (sic) the antique bronze statue of Marcus Aurelius there in 1538 ... where the statue stood in ancient Rome, is not known. In the Middle Ages it had been placed projecting from a corner of the Lateran (Church) a setting characteristic of the period. At that time sculpture was treated as part of the building and if it stood alone, it was placed as though under the protection of this building, close to its walls. With the erection of Marcus Aurelius on Capitoline Hill a new practice was inaugurated. Michelangelo placed the statue so that it would stand in the centre of a new piazza to be laid out there.

"Michelangelo's square consists of a number of elements, each of which derives its value from its relation to the rest. Like a stage, the piazza has an opening and a background. There is a crescendo, rising from the base of the approach to the top of the Senate tower ... The piazza has front (sic) and back just like equestrian (sic) statue with which it is identified. The buildings are akin to the sculpture ... the piazza merges into the palace and the colonaded house emerges onto the square."8

This prototype of a baroque monument square has been adopted ever since by almost every city in the world. A century later the concept was found ideally suited to the aims and aspirations of the French monarchy. Piazza Campodoglio was redesigned under Paul III in honour of the impending visit of the Monarch Charles V; however, Michelangelo's original intentions were, perhaps, to glorify Rome as a holy city, rather than to glorify the pope who commissioned the design, or the king in whose honour the Capital Square remodelling was commissioned.

Another innovation in the public square was the introduction of a drinking fountain. The reparation of the ancient Roman aqueducts meant that an abundance of drinking water was available in a city. This resulted in a proliferation of public fountains adorning a large number of city squares. Some squares, such as

the Piazza Navona, would have had several fountains.

The piazza Navona is an interesting example of the adaptive re-use of an urban square (Fig. VI). Built over the remains of an ancient hippodrome, it retained its character as a place for entertainment, where wandering actors and magicians performed during the day; at night, the local aristocracy would fill the piazza with coaches and cabriolets to compete in races. In the summertime, the entire pavement of the Piazza Navona was flooded by plugging the drains, enabling battleship performances to be staged.

Some of the later baroque squares were embellished with obelisks. Plundered from Egypt during Roman military campaigns, the obelisks were brought into ancient Rome by legionnaires. Originally Egyptian emblems of reproductive power, the obelisks when placed in forums, acquired a new symbolism manifesting military glory and world domination by Rome. Baroque architects further modified its meaning by functionally using obelisks as guideposts in the layout of new, straight streets.

Another type of urban open space came into being as a result of land speculations. These, coupled with the aesthetic outlooks associated with baroque urban design, were responsible for the invention of the residential square in France and England.

"It (residential square) performed a new urban purpose, that of bringing together, in full view of each other, a group of residences occupied by people of the same general calling and position The new squares, in fact, met a new upper class need, or rather a whole series of needs. They were originally built for aristocratic or merchant families with the same standard of living, the same habits of life." 9

The spacious back garden, that once belonged to a country house is transformed into the residential city square, retaining all the aesthetic and functional properties of its predecessor except one -- the privacy of the individual garden had been replaced by the communal ownership of the square. Examples of residential squares are the ones of Bedford and Bloomsbury in London, England; and Place Royale in Paris, where housing developments were laid out around an open space, covered with grass. In the designs like these, the facades of the apartments were given more importance than the living spaces behind them. The emphasis was on the approach, entrance and climax of the square.

During the reign of Absolutism in Europe (17c - 18c), the form of a city, especially a capitol, was distinguished by the demand for a visible unity symbolically representing a new centralized authority. Many squares of that time in Paris owe their existence to the everlasting desire of autocrats for immortality in the annals of history. For instance, generally honoured in Paris building development was the rule that no one can build on unbuilt land. However, this rule was waived if a developer would include a monumental square complete with royal statue in his design. Of course, government subsidies were readily available for such ventures.

At first, the French monarchy, and later, the Napoleonic autocracy, were responsible for rebuilding Paris as a capital of Absolutism, supported by an extensive bureaucratic apparatus. Their creation of the city image was so impressive that the Haussemann/Burnham urban redevelopment proposals were adopted by

a number of European and North American cities.

Among all the European countries only Holland resisted the advance of formalistic urban design tendencies by adhering to its own cultural and architectural traditions, appropriate to its concept of self-governing and its guild system.

"The canal was Holland's response to the French (sic) boulevard or the baroque diagonals lunging through space ... This simple principle, combined with the traditional grid and the concept that all public buildings have equal prominence, was refined into workable theory and had an early impact on the new towns that were being built in the rival kingdoms of Denmark and Sweden."¹⁰

Unfortunately, this sensible approach had little effect on the rest of Europe, where political ambitions steered clear of the ideals of a self-regulated society.

The twentieth century Modern Movement theorists in their attempts to bring into existence a better environment as a eugenic tool, recognized the negative effect that formalistic new-classicism had on traditional urban design. Needless monumentality, and the carelessness about spatial qualities in buildings instigated the Modernists' revolt against existing urban quarters.

The preoccupation with open space and its environmental continuity led the apologists of the Machine Age to a conscientious disruption of one form of the environmental continuum in favour of the other. The flow of urban structures was substituted by the ubiquitous urban void (Fig. VIII and IX). Dwelling in Acropolis has become the modernists' ideal of a contemporary city. It was logical then, that neither the existing

building forms nor the existing street network were found satisfactory to the newly formulated conditions. The revision of the nineteenth century city was inevitable. The slogan "Get hold of picks, axes, hammers, and demolish without pity the venerated city" ¹¹ indicates the anxiety which fueled the destruction. The square as a formal element of the urban landscape ceased to exist in the architectural dreams of futurists, avant-gardists, and later in the projects of those who carried the banners of the International Style. An enclosed square was considered to be a static element, incongruent with the idea of spacial continuity and the growing speed of travel and communication.

However devastating were the consequences of this attack on the centuries-old historic districts, yet out of this came positive results.

The City Beautiful Movement which had thrived on the Hausemann/Burnham baroque monumentality was brought short by the City Industrial -- a pragmatic and essentially business-oriented movement. In this revolution, the basic values of all the existing city planning principles underwent scrutiny. A deliberate search for the appropriate symbolism to be embodied in contemporary urban solutions sprung from the negation of the past.

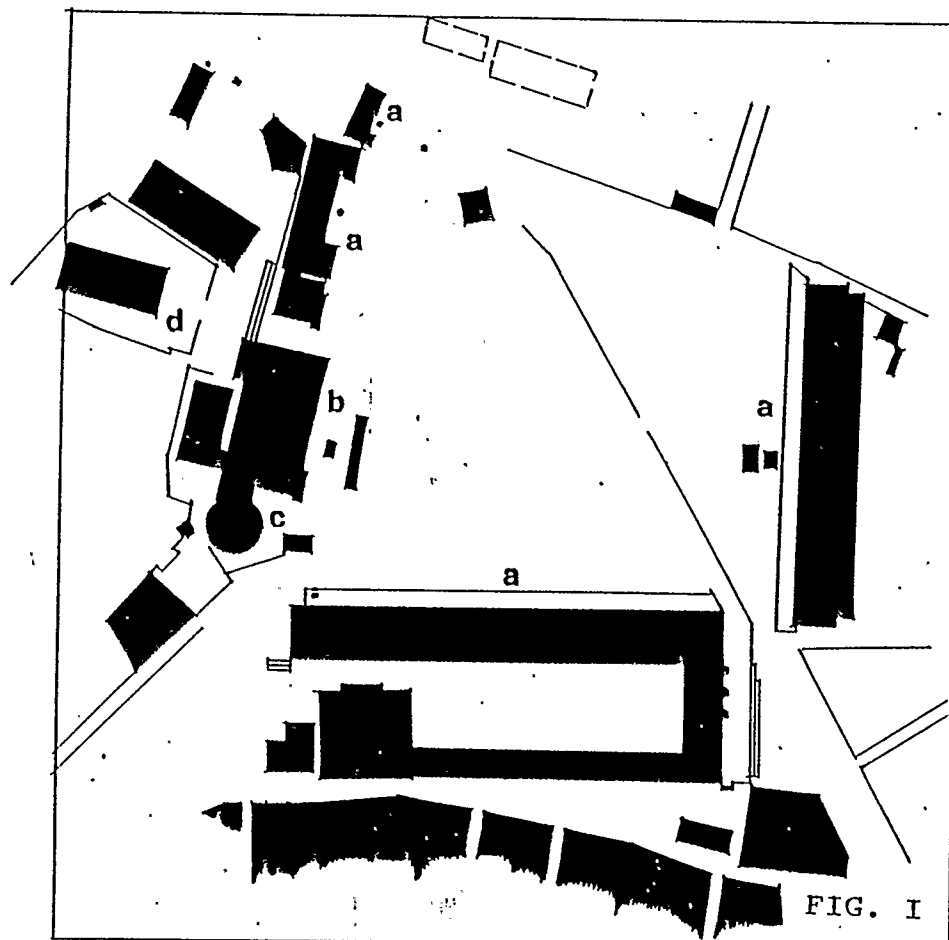


FIG. I

FIG. I THE AGORA, ATHENS, MID-2ND CENTURY B.C.
a. Stoa, b. Bouleuterion, c. Prytaneion (Skias), d. Temple

FIG. II FORA OF THE CAESARS, ROME, 6C B.C.
a. Senate, b. Basilica c. Temple, d. Triumphal Arch

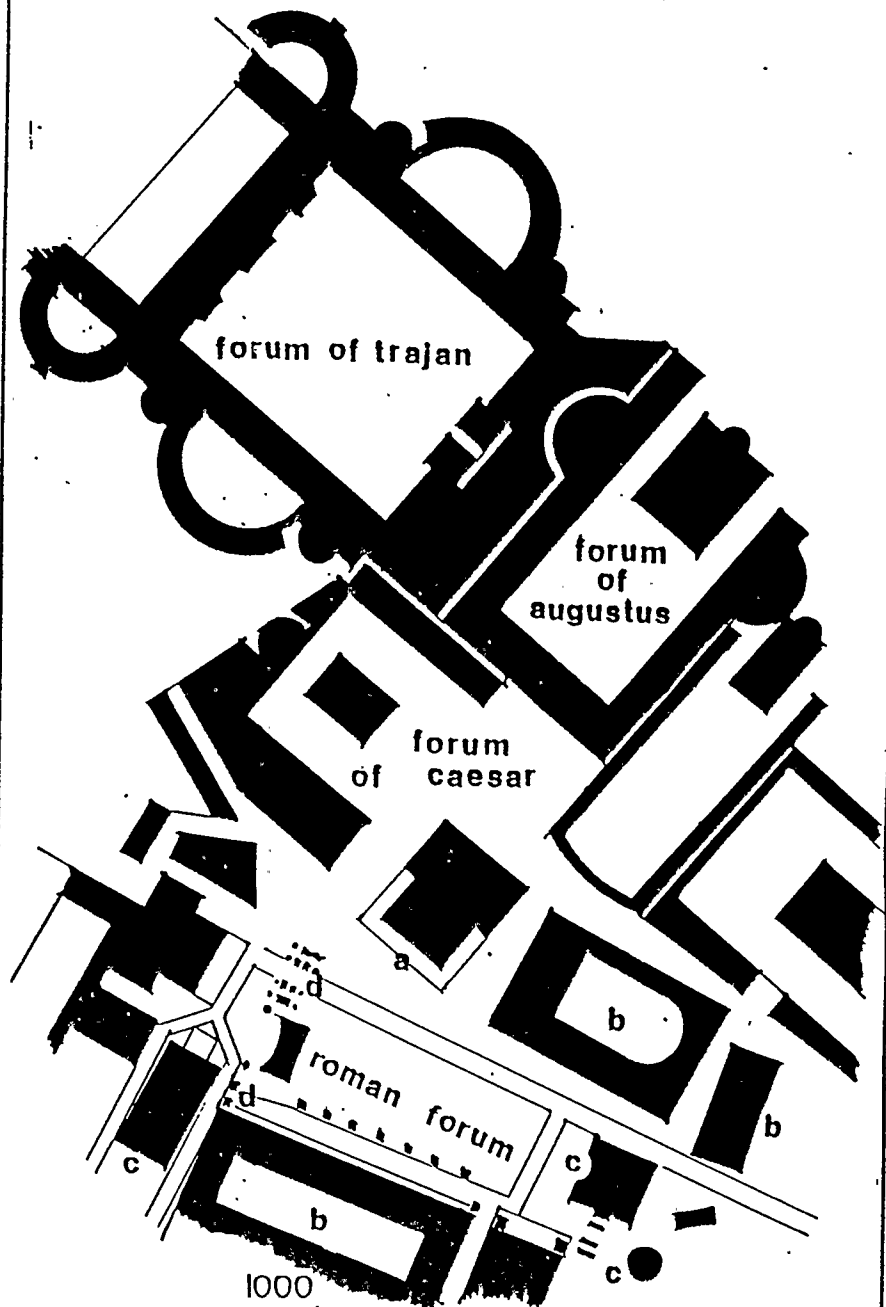
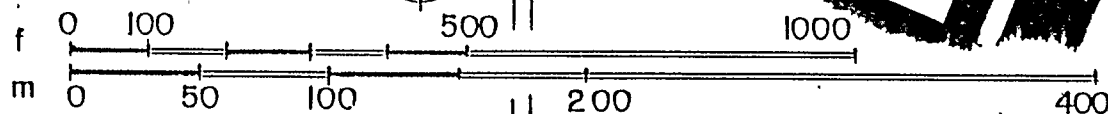


FIG. II



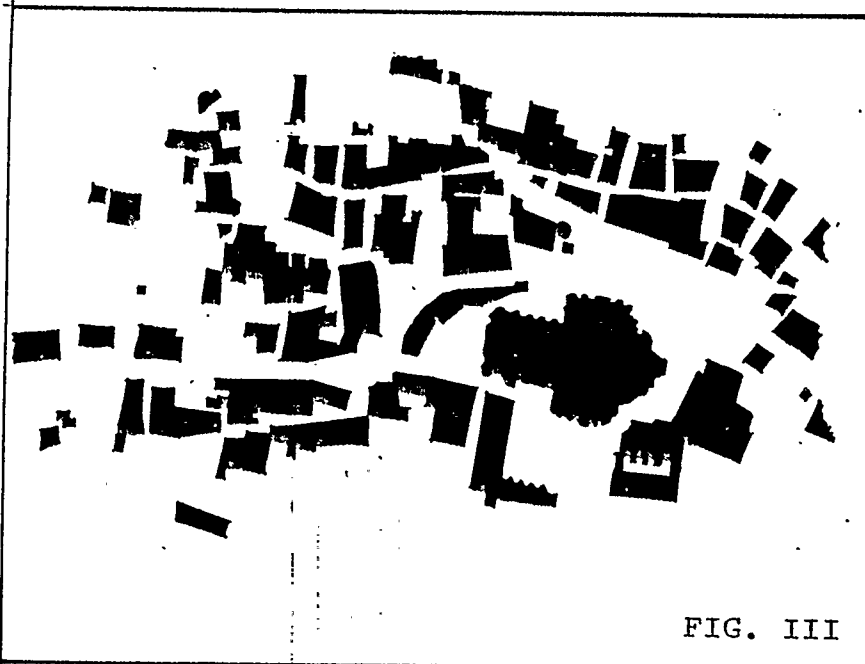


FIG. III

FIG. III THE TOWN OF CONQUES, FRANCE, 12C

- FIG. IV
- PIAZZA DELLA SIGNORIA,
FLORENCE, (END OF 16C)
- a. Palazzo Vecchio
(The Seat of Government)
 - b. Loggia della Signoria
(Built for elections and
proclamations of the City-
State)
 - c. Uffizi (Offices of the
Magistrate)

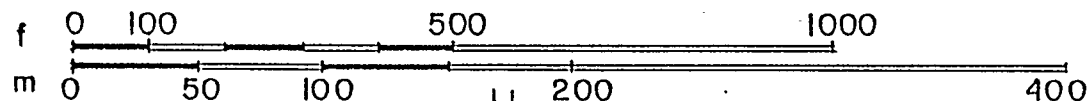
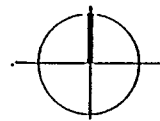
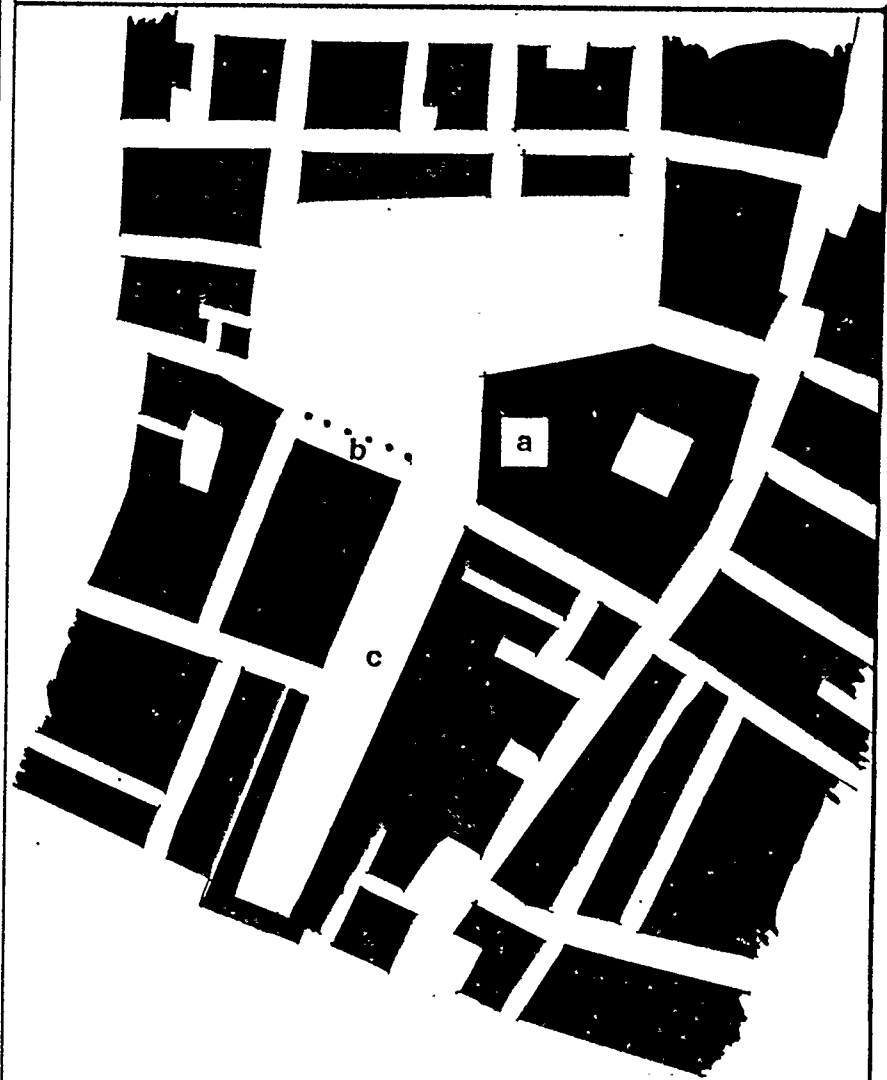


FIG. IV

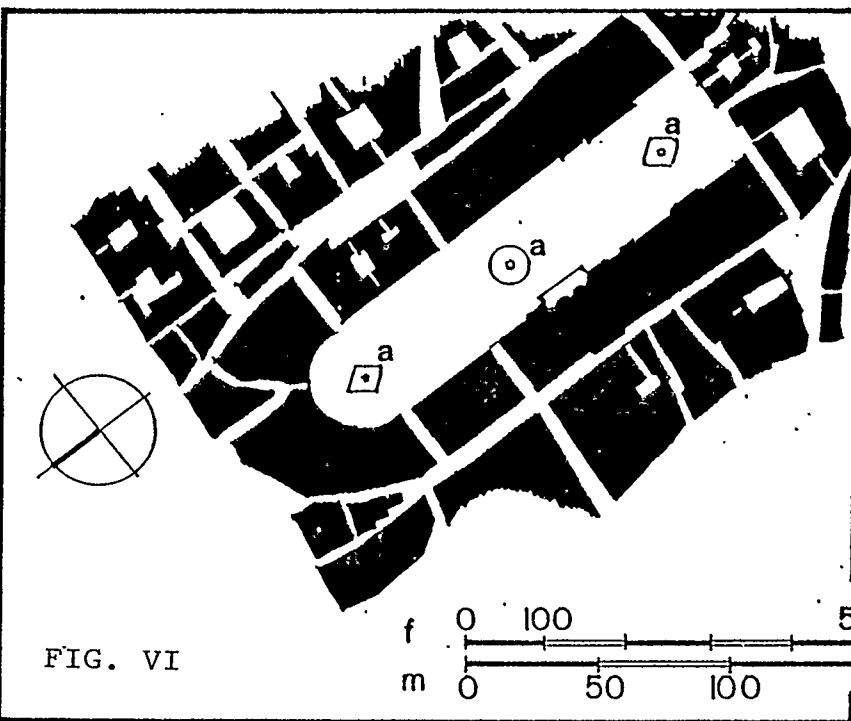
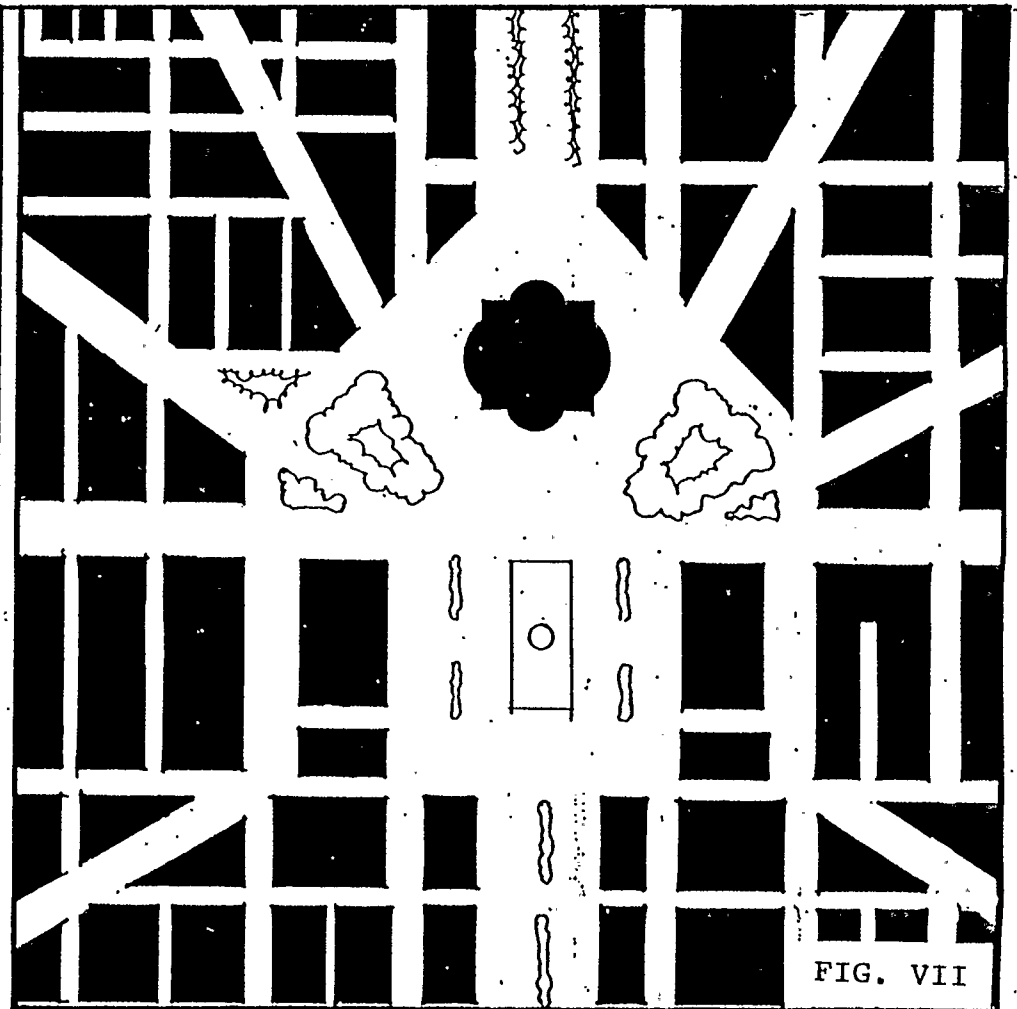
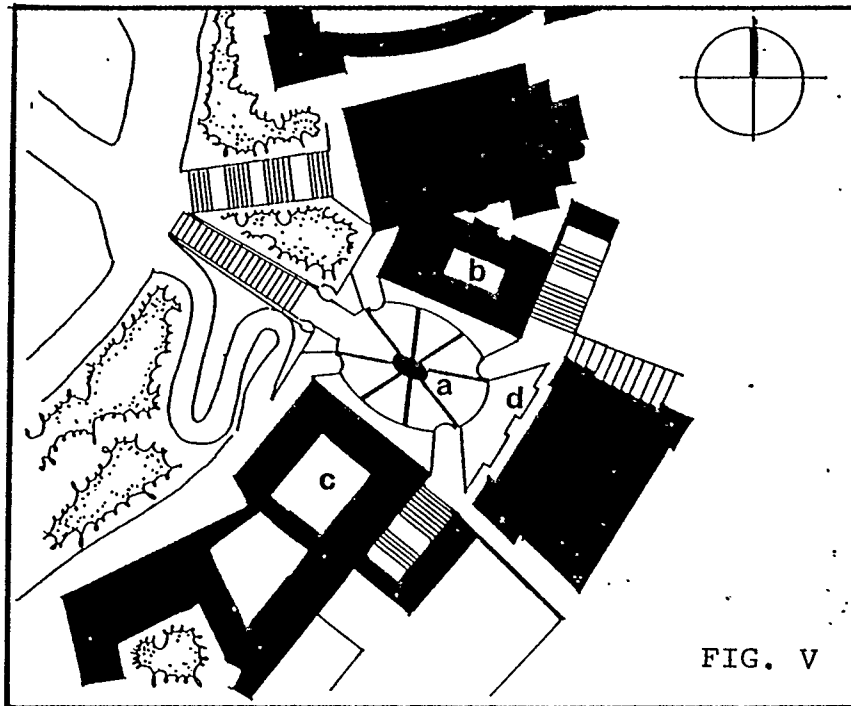
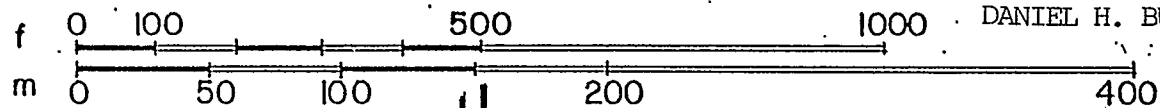
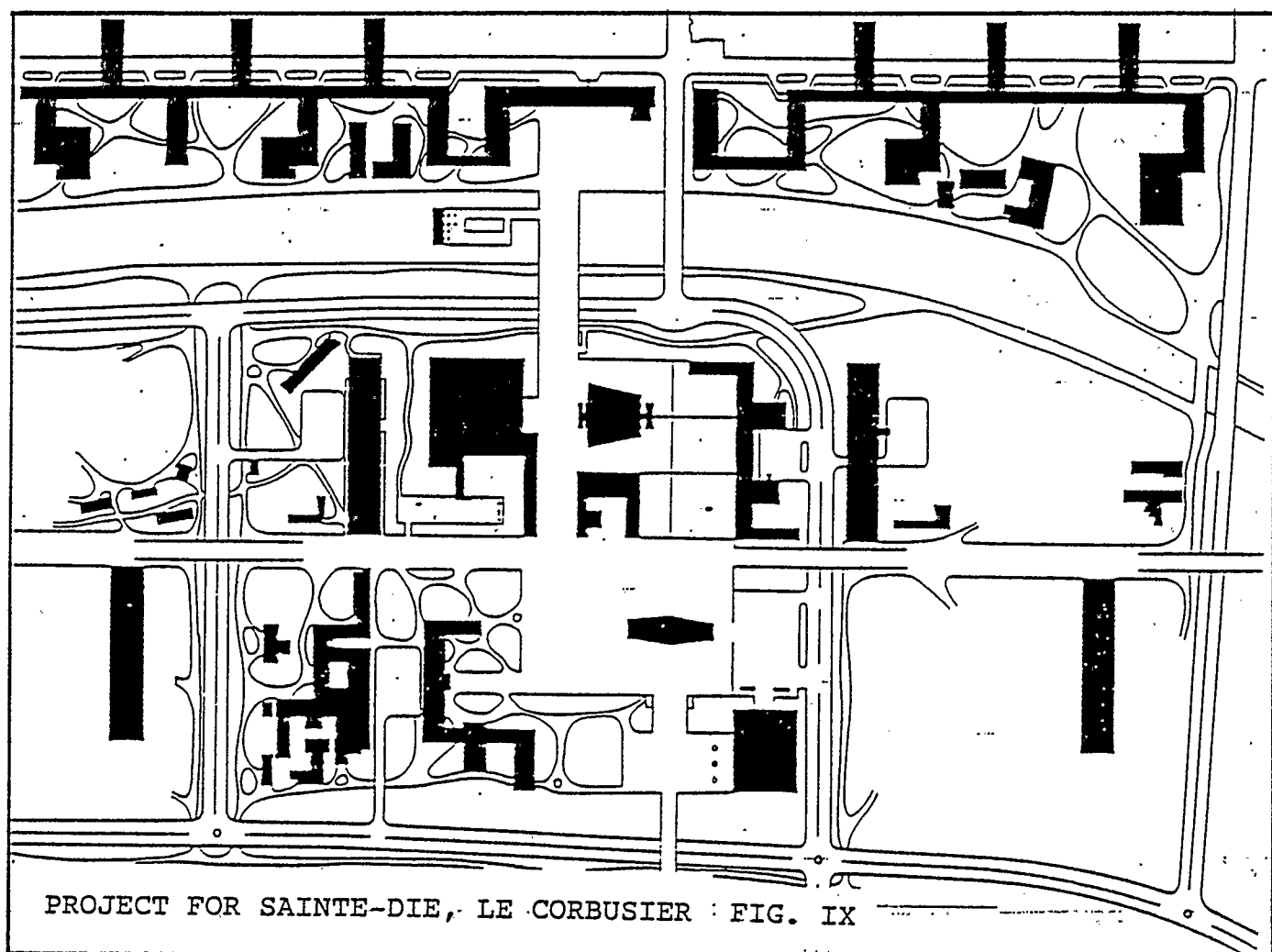
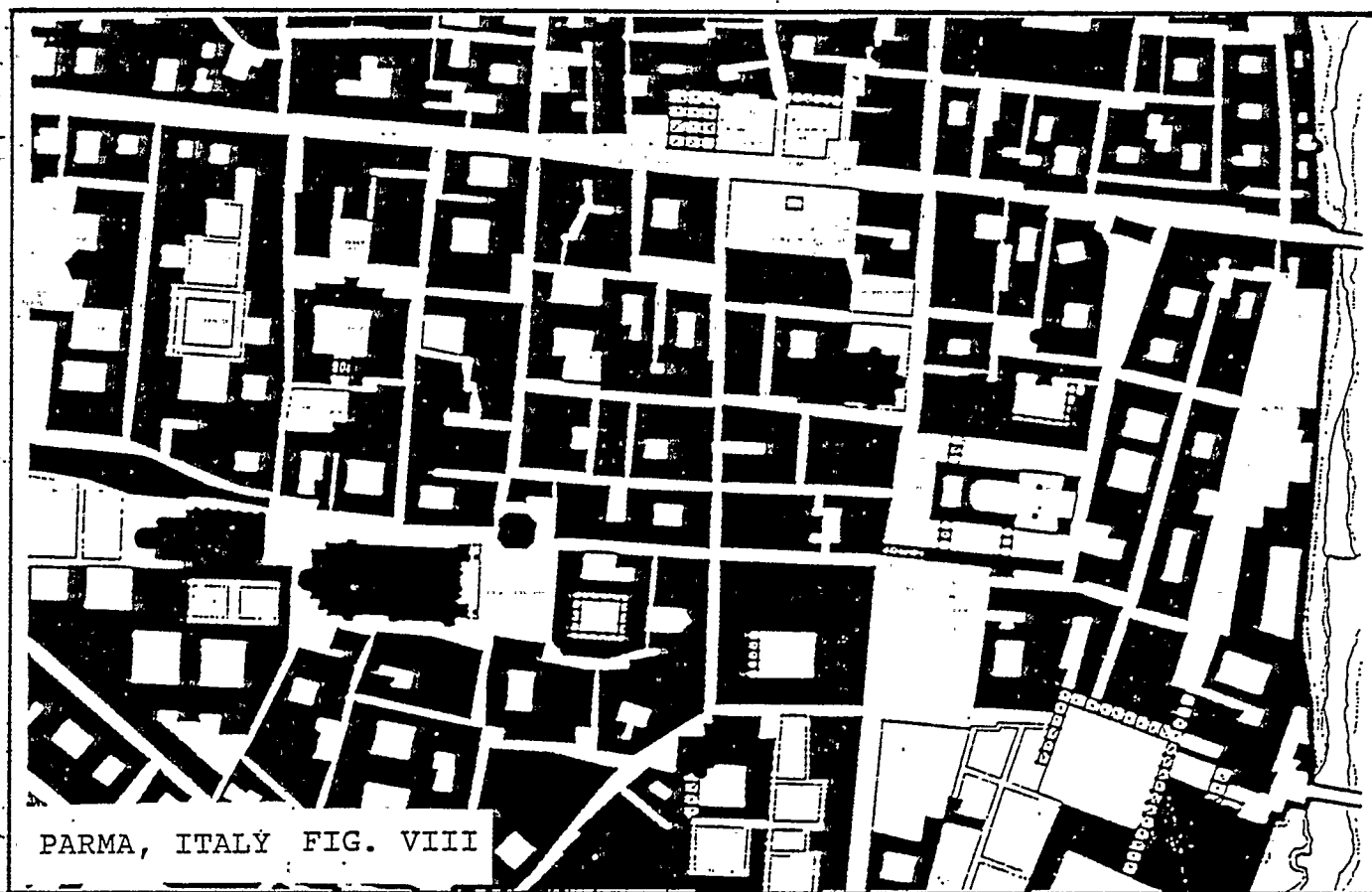


FIG. V PIAZZA CAMPIDOGLIO, ROME, 16C
a. Statue of Marcus Aurelius, b. Palazzo del Conservatori, c. Capitoline Museum, d. Palazzo del Senatore

FIG. VI PIAZZA NOVONA, ROME, 17C
a. Fountain

FIG. VII PLAN OF THE CHICAGO CIVIC CENTRE, 1908, DANIEL H. BURNHAM





Footnotes to Appendix

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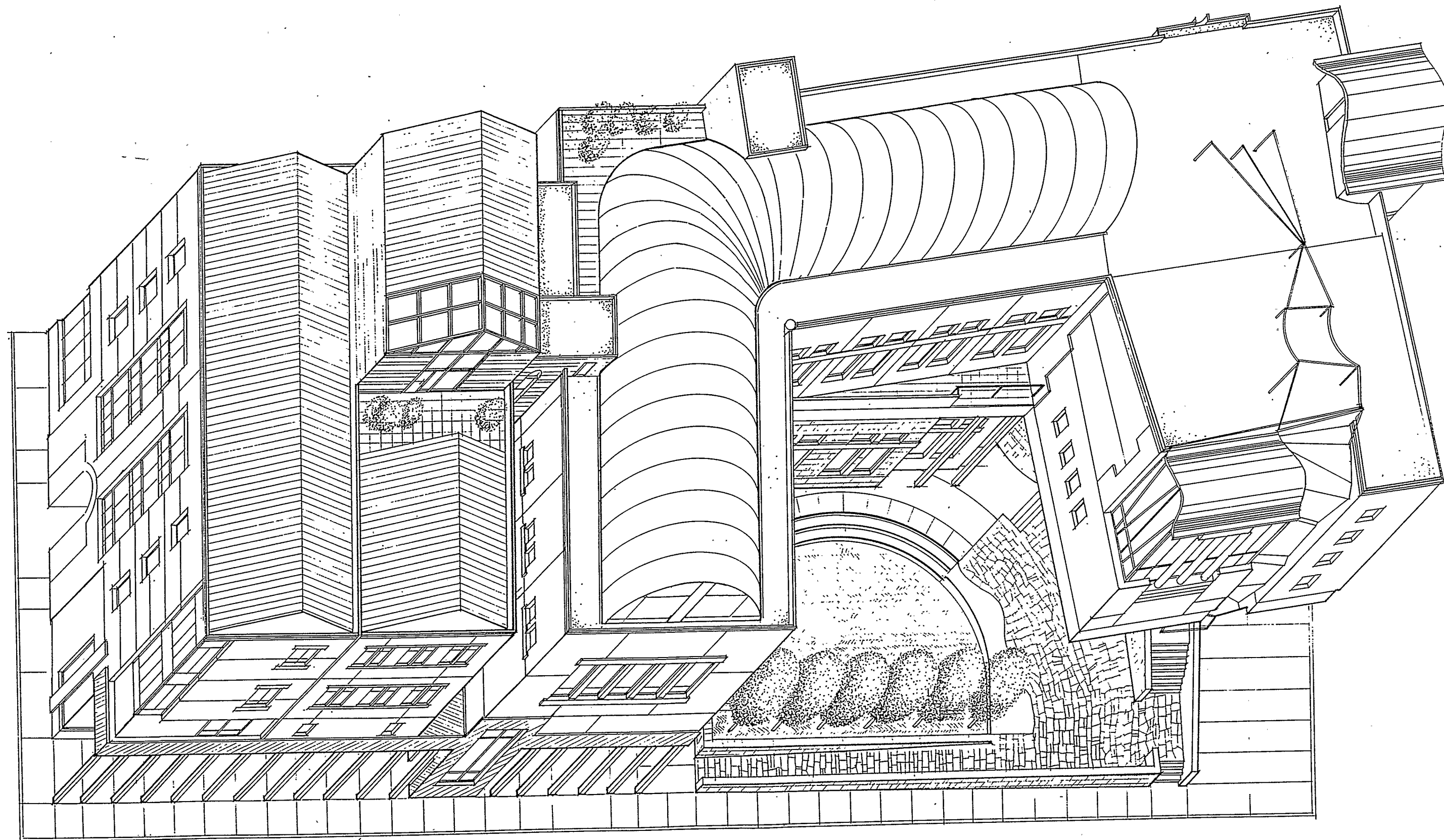
Fig. 18 Conceptual Plan II

Fig. 19 Site Plan

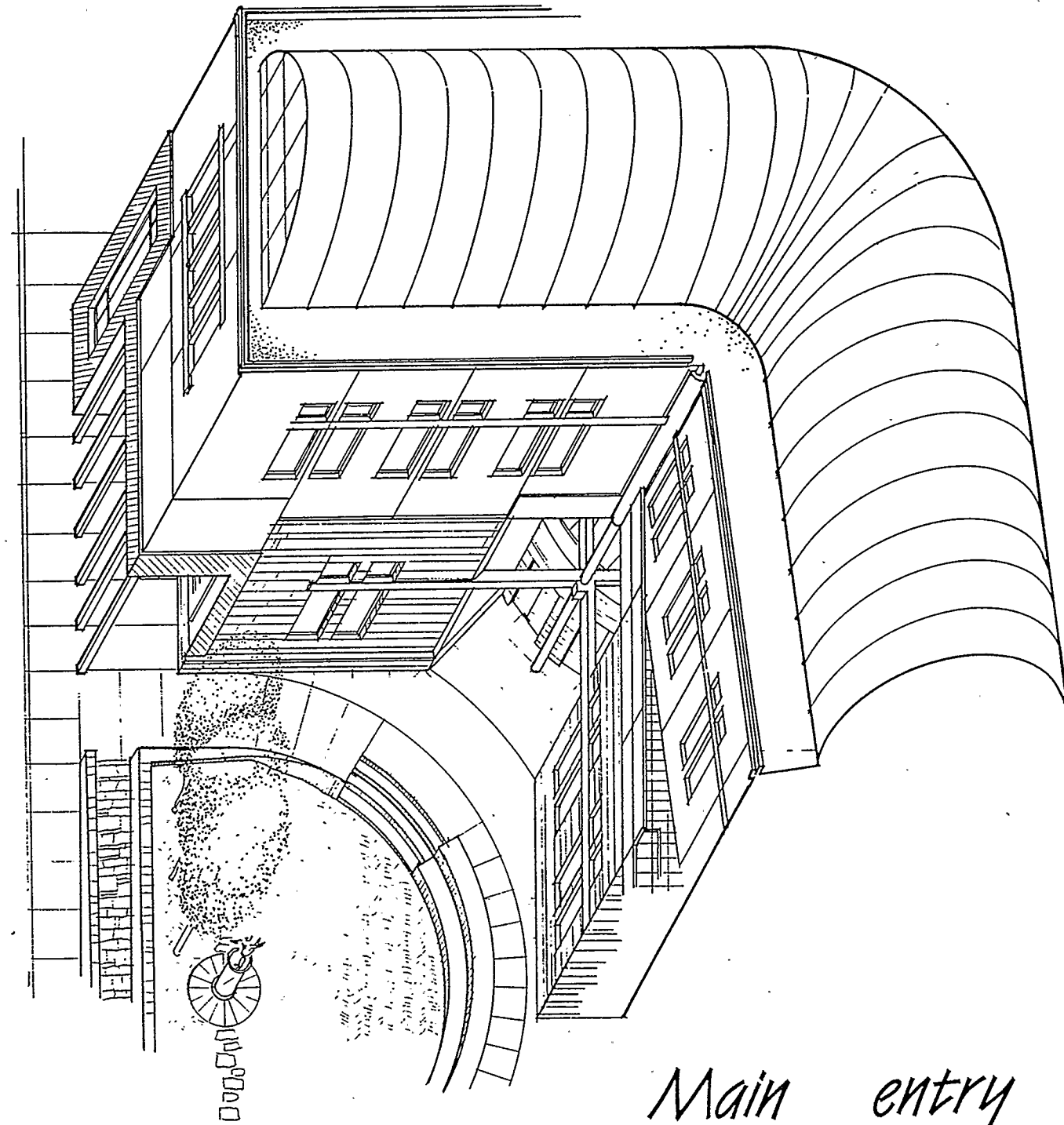
Fig. 20 Schematic Section

Fig. 21 Schematic Building Circulation Diagram

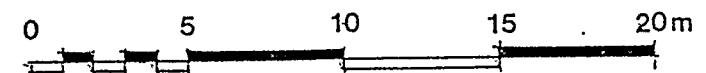
Fig. 22 Sun Path Diagram



0 5 10 15 20m



Main entry



MAIN FLOOR

- 1 STUDIO
- 2 STUDIO
- 3 STUDIO
- 4 STUDIO
- 5 MAIN LOBBY
- 6 RECEPTION
- 7 OFFICE

school administration

- 8 GENERAL OFFICE
- 9 WAITING AREA
- 10 GENERAL OFFICE
- 11 DIRECTOR
- 12 PRINCIPAL

ticket sales

- 13 TICKET SALES OFFICE
- 14 GENERAL MANAGER
- 15 ASSISTANT MANAGER

- 16 GARDEN
- 17 BUS SHELTER
- 18 LECTURE HALL
- 19 PROJECTOR ROOM
- 20 VIDEOTAPE STORAGE
- 21 LOBBY
- 22 CLOAK ROOM
- 23 LOADING DOCK
- 24 SUMMER STAGE
- 25 GARBAGE CONTAINER
- E STUDENTS RESIDENCE (N.I.C)

SECOND FLOOR

- 26 BOYS' LOCKER ROOM
- 27 LUNCH ROOM
- 28 ACCOUNTS MANAGER'S OFFICE
- 29 ACCOUNTING OFFICE
- 30 SECRETARIAL
- 31 OFFICE
- 32 STAFF ROOM
- 33 CONFERENCE ROOM
- 34 SUPPLIES
- 35 STORAGE
- 36 STUDIO LOBBY
- 37 BOX OFFICE
- 38 DANCE SHOP

THIRD FLOOR

- 40 STUDIO
- 41 STUDIO
- 42 DEMONSTRATION STUDIO
- 43 GREEN ROOM
- 44 MEN'S LOCKER ROOM
- 45 WOMEN'S LOCKER ROOM
- 46 STORAGE

professional company management & admin.

- 47 RECEPTION/SECRETARIAL
- 48 ASSISTANT DIRECTOR
- 49 ARTISTIC DIRECTOR
- 50 DARK ROOM
- 51 STORAGE
- 52 DIRECTOR OF PUBLICITY
- 53 DIRECTOR OF AUDIENCE DEVELOPMENT
- 54 DIRECTOR OF AUDIENCE PROMOTION
- 55 PUBLICATIONS & PROMOTIONS
- 56 COMPANY MANAGER

FOURTH FLOOR

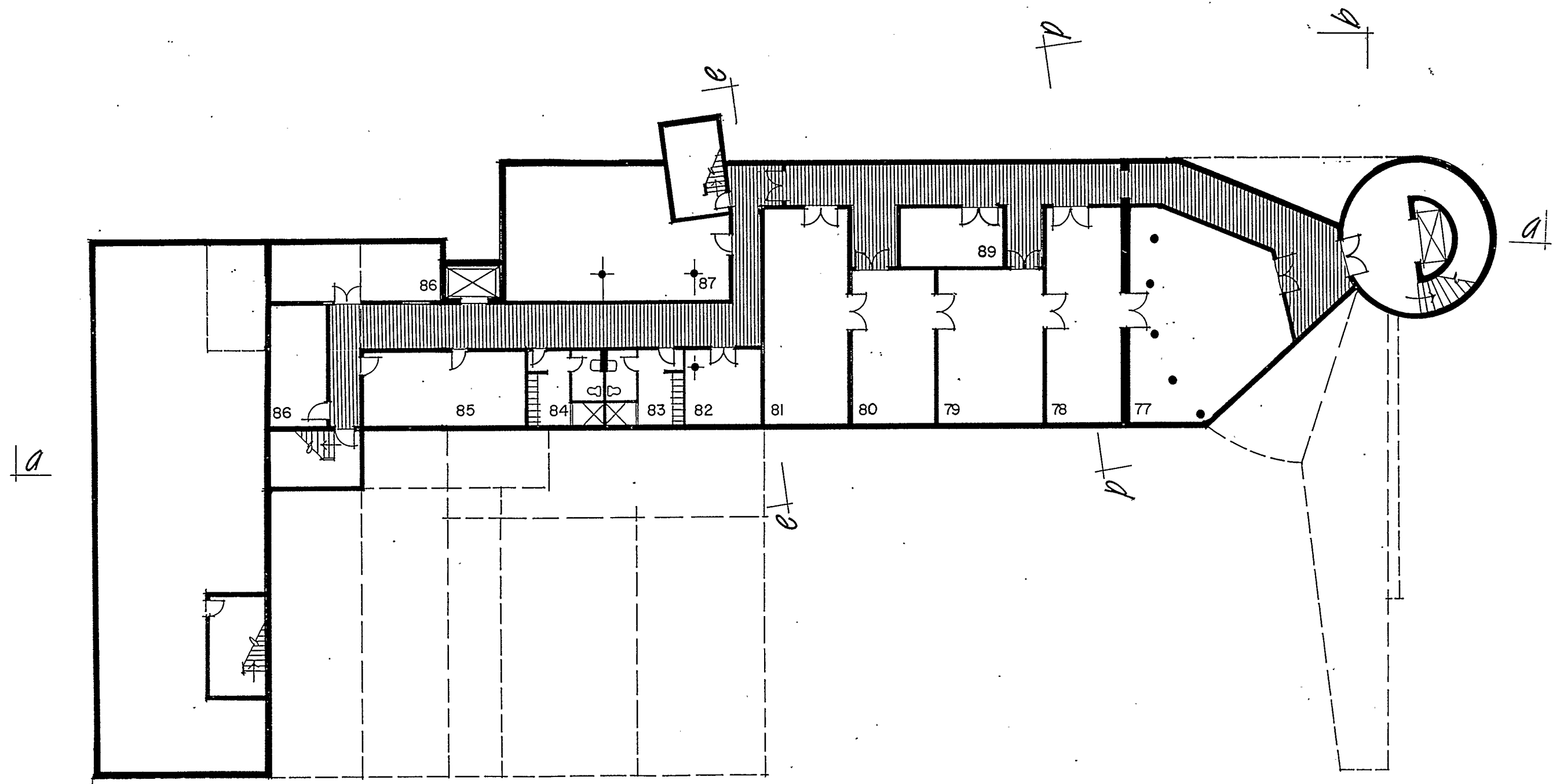
- 58 GIRLS' LOCKER ROOM
- 59 BALCONIES
- 60 LIGHTING BOOTH
- 61 LOUNGE
- 62 PIANO ROOM
- 63 REHEARSAL ROOM
- 64 PAINT SHOP
- 65 WARDROBE WORKSHOP
- 66 WARDROBE DIRECTOR
- 67 PHYSIOTHERAPY
- 68 MUSIC DIRECTOR

FIFTH FLOOR

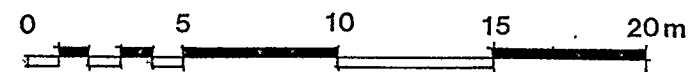
- 70 BALLET MASTER'S CHANGE ROOM
- 71 LOUNGE
- 72 BALLET MISTRESS' CHANGE ROOM
- 73 CAFETERIA
- 74 KITCHEN
- 75 ROOF TERRACE

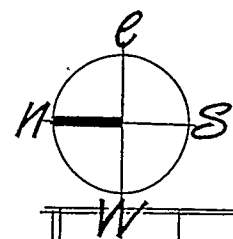
BASEMENT

- | | |
|---------------------|------------------------|
| 77 SHOP | 83 MEN'S LOCKER ROOM |
| 78 METAL SHOP | 84 WOMEN'S LOCKER ROOM |
| 79 CARPENTRY SHOP | 85 STORAGE |
| 80 ELECTRICAL SHOP | 86 ELECTRICAL ROOM |
| 81 PRODUCTION SHOP | 87 MECHANICAL ROOM |
| 82 MANAGER'S OFFICE | 88 PAINT SHOP |

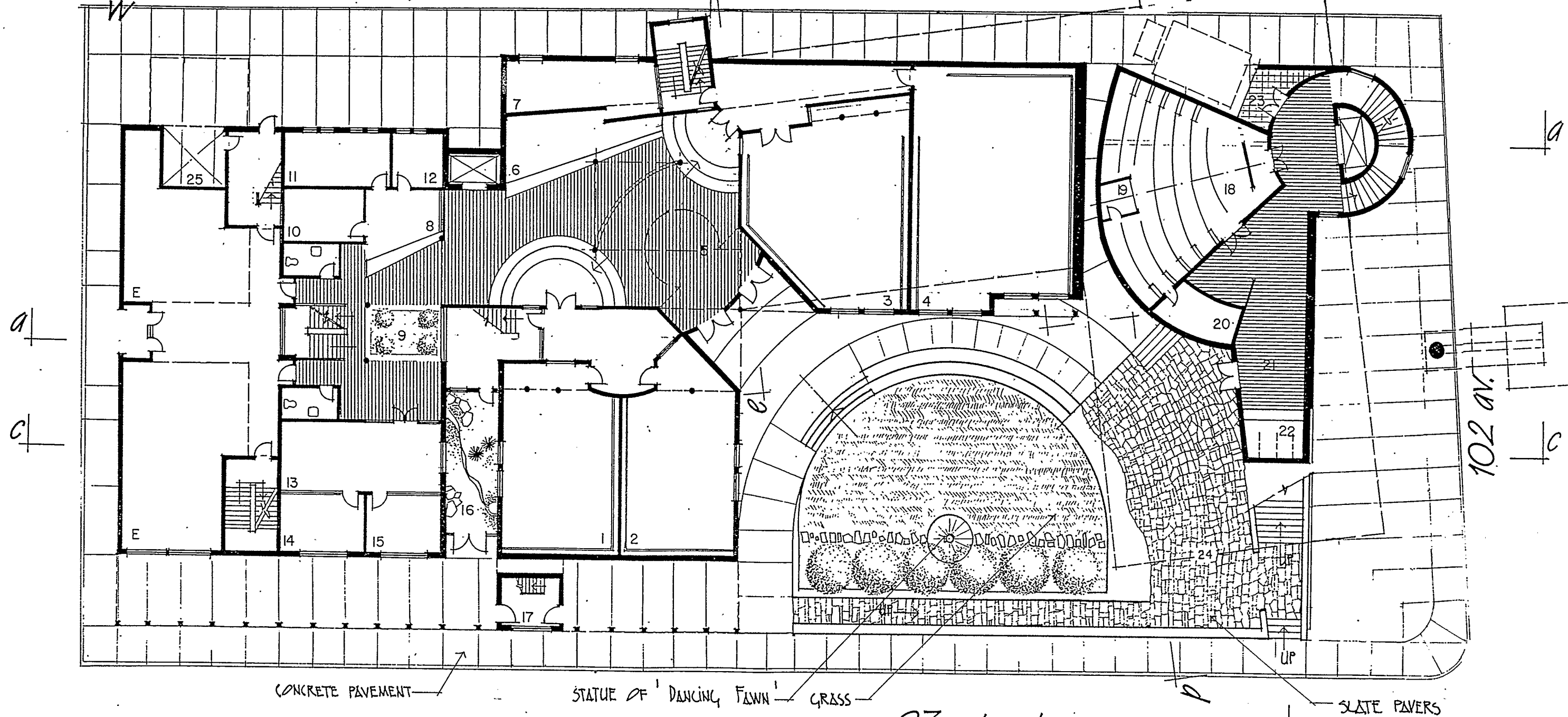


Basement floor plan

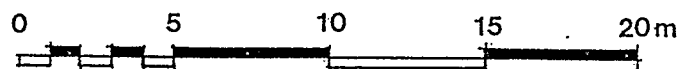


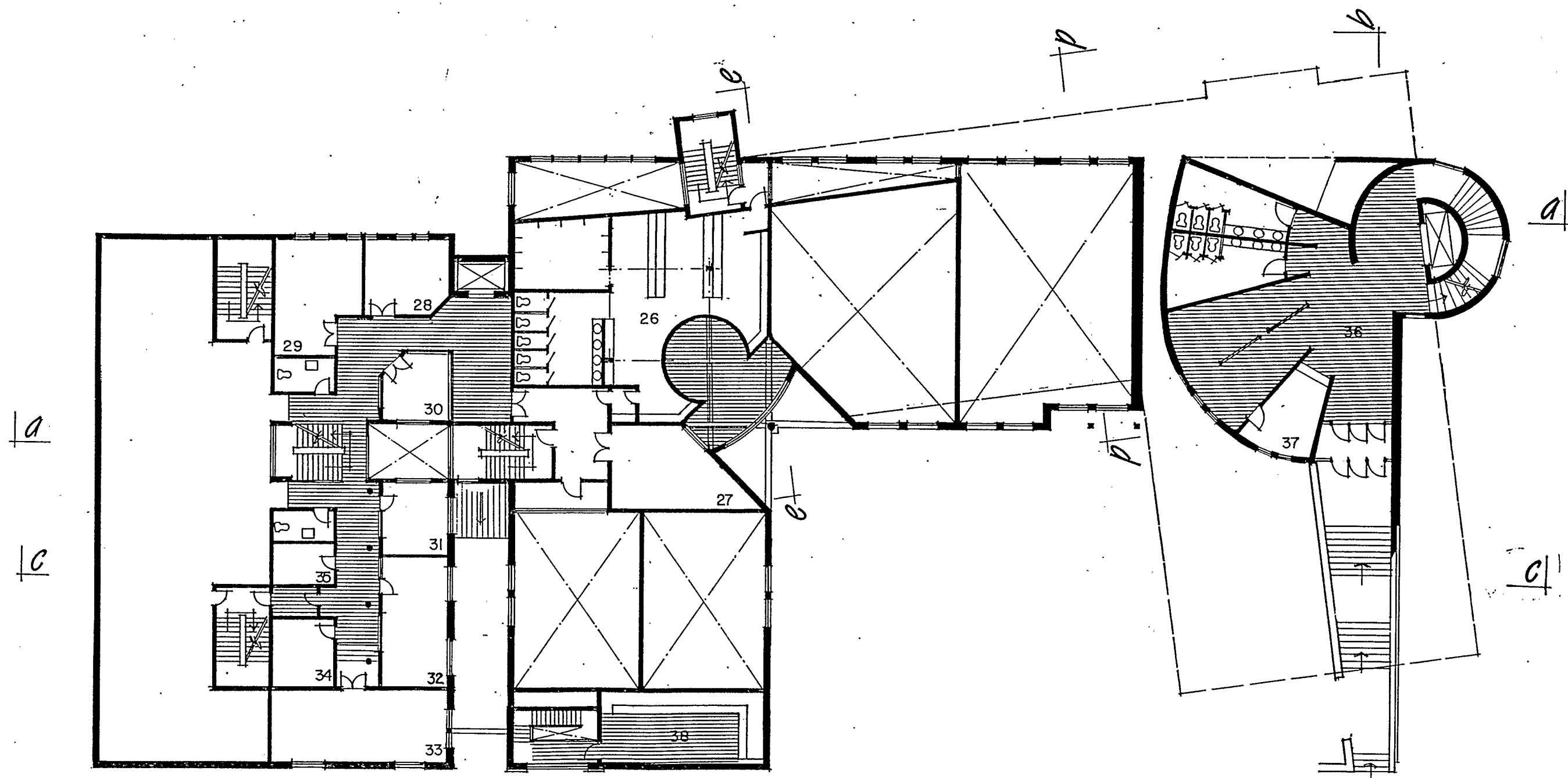


back lane

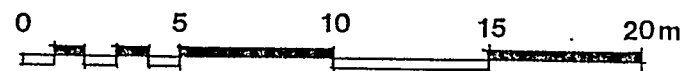


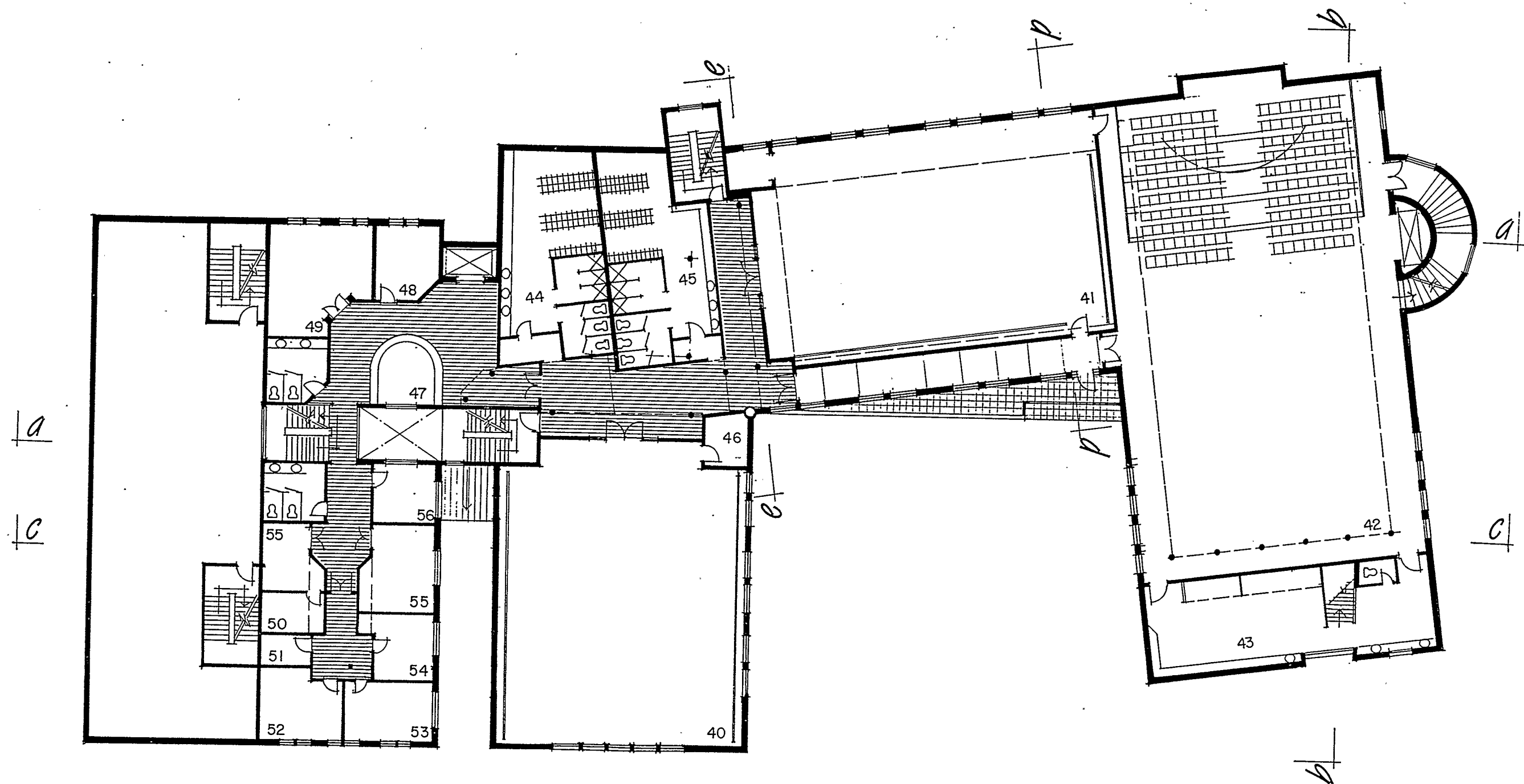
Main floor plan



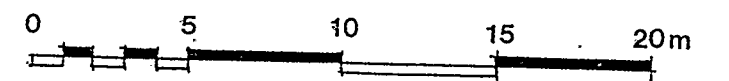


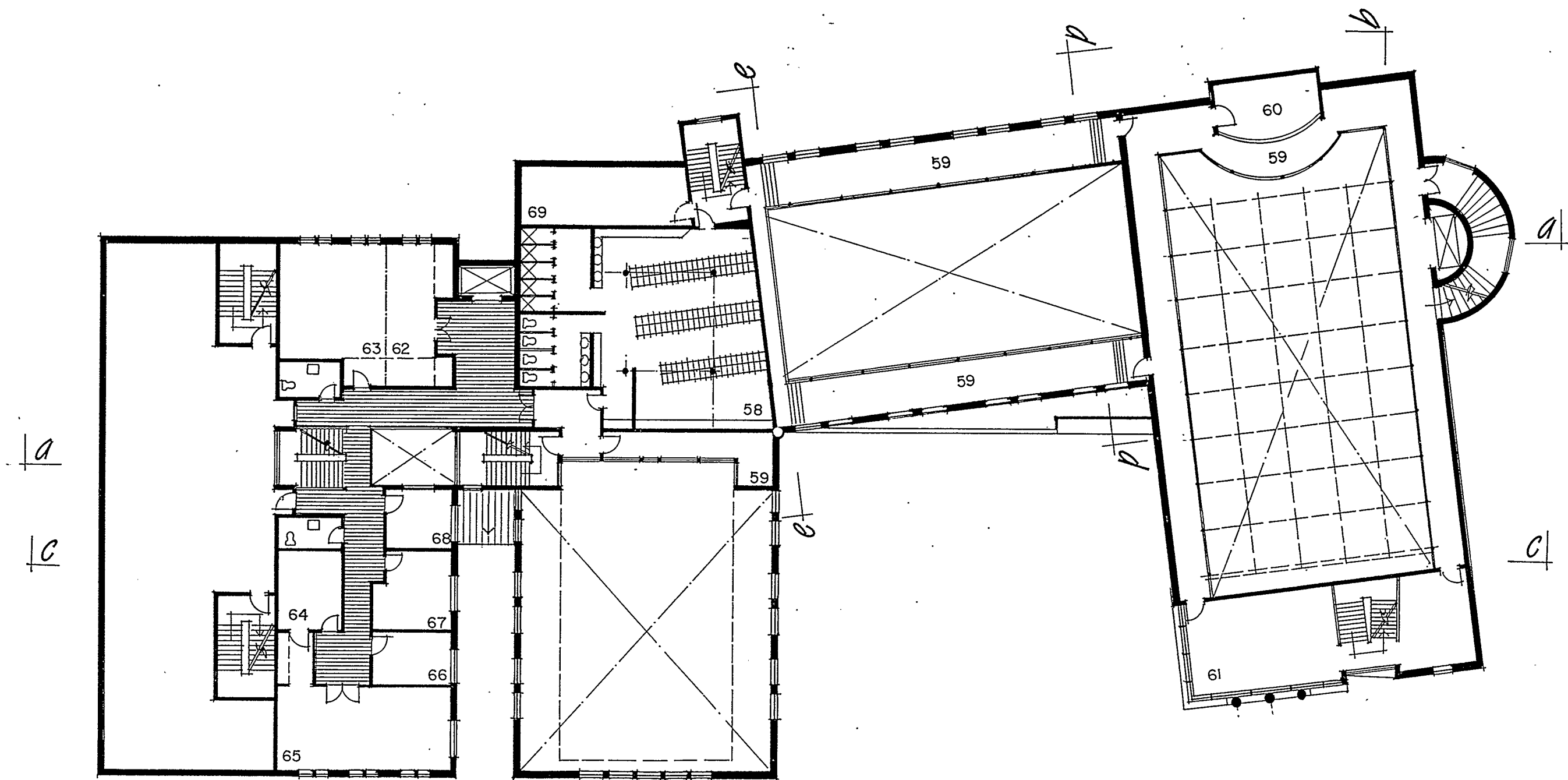
Second floor plan



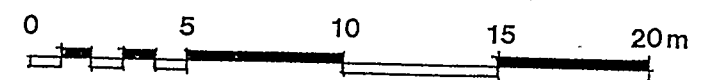


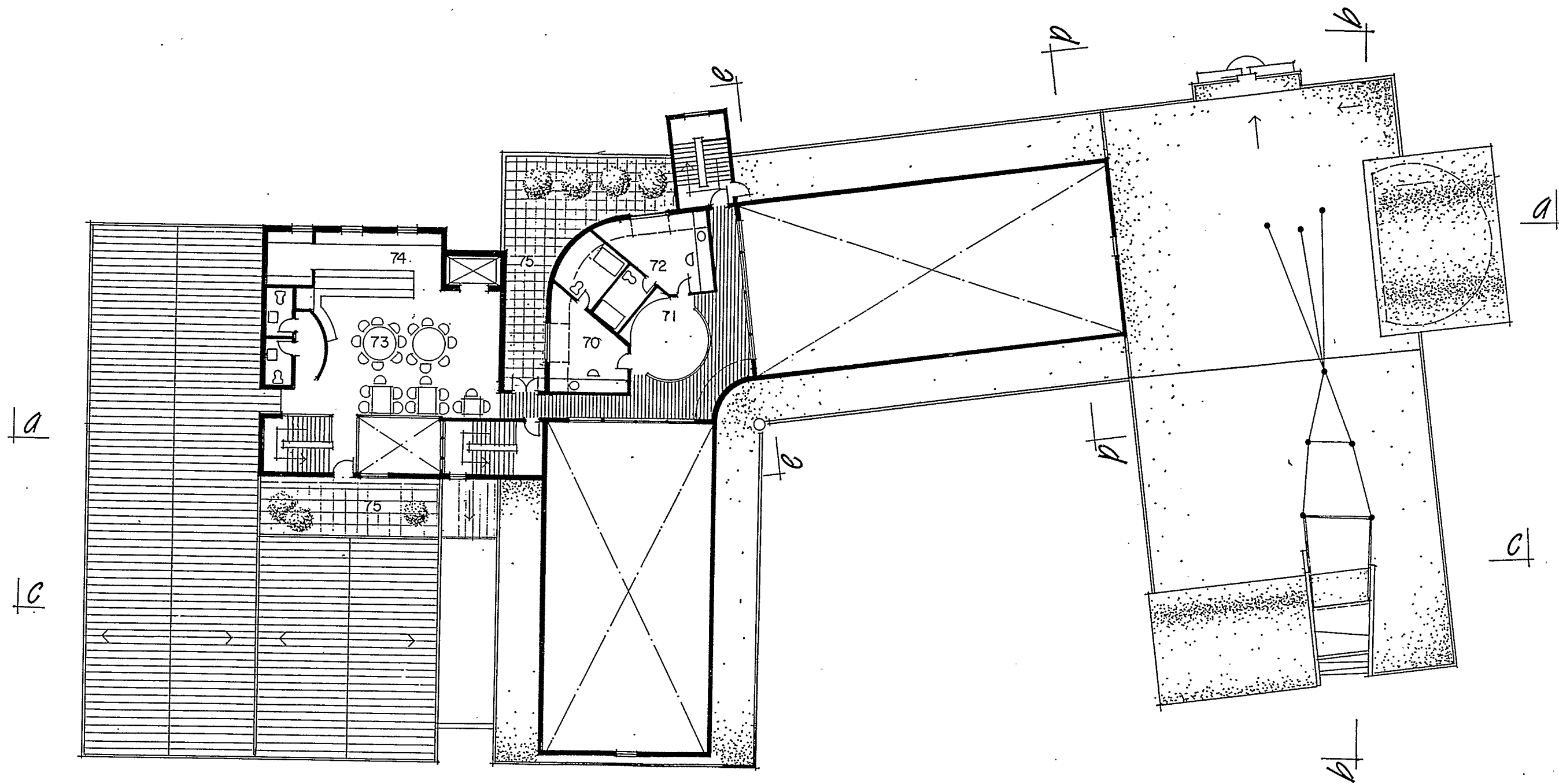
Third floor plan



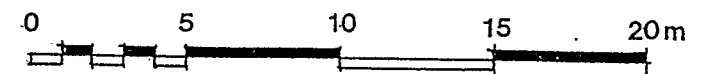


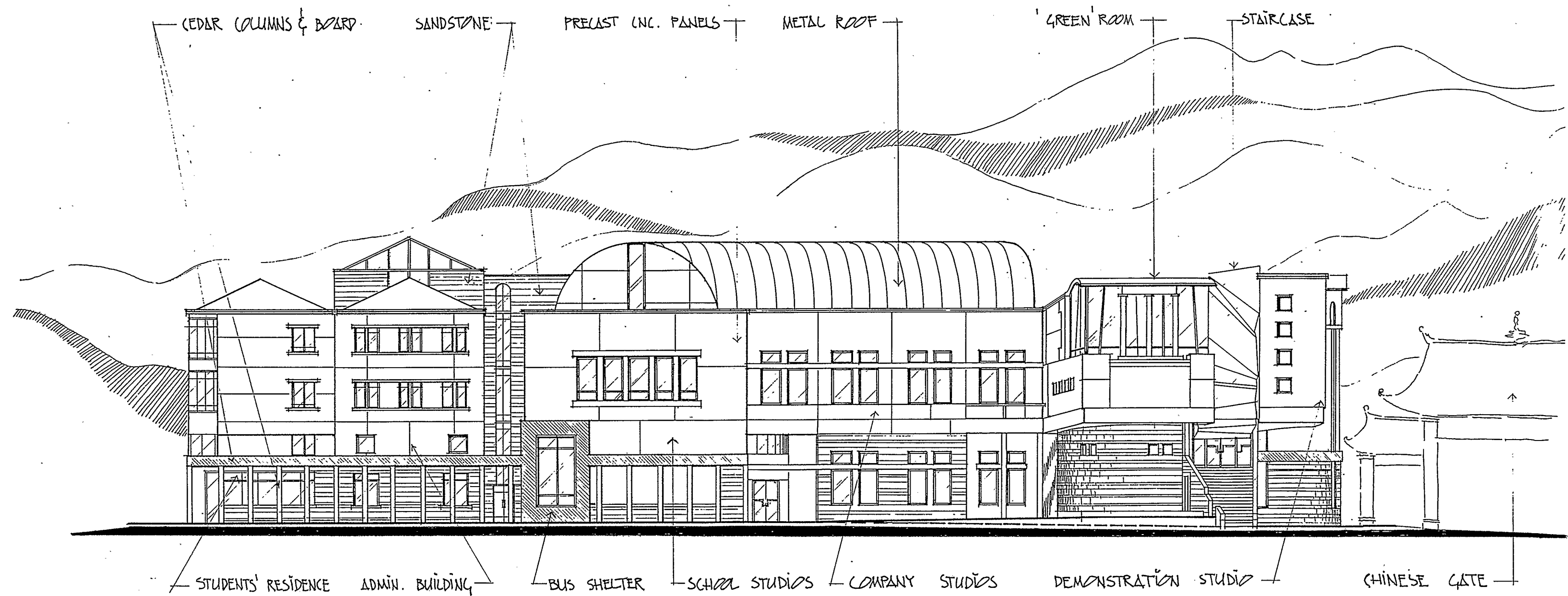
Fourth floor plan



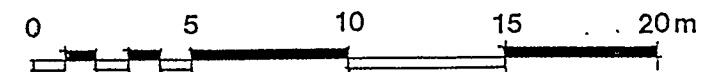


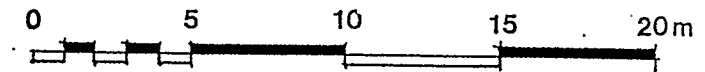
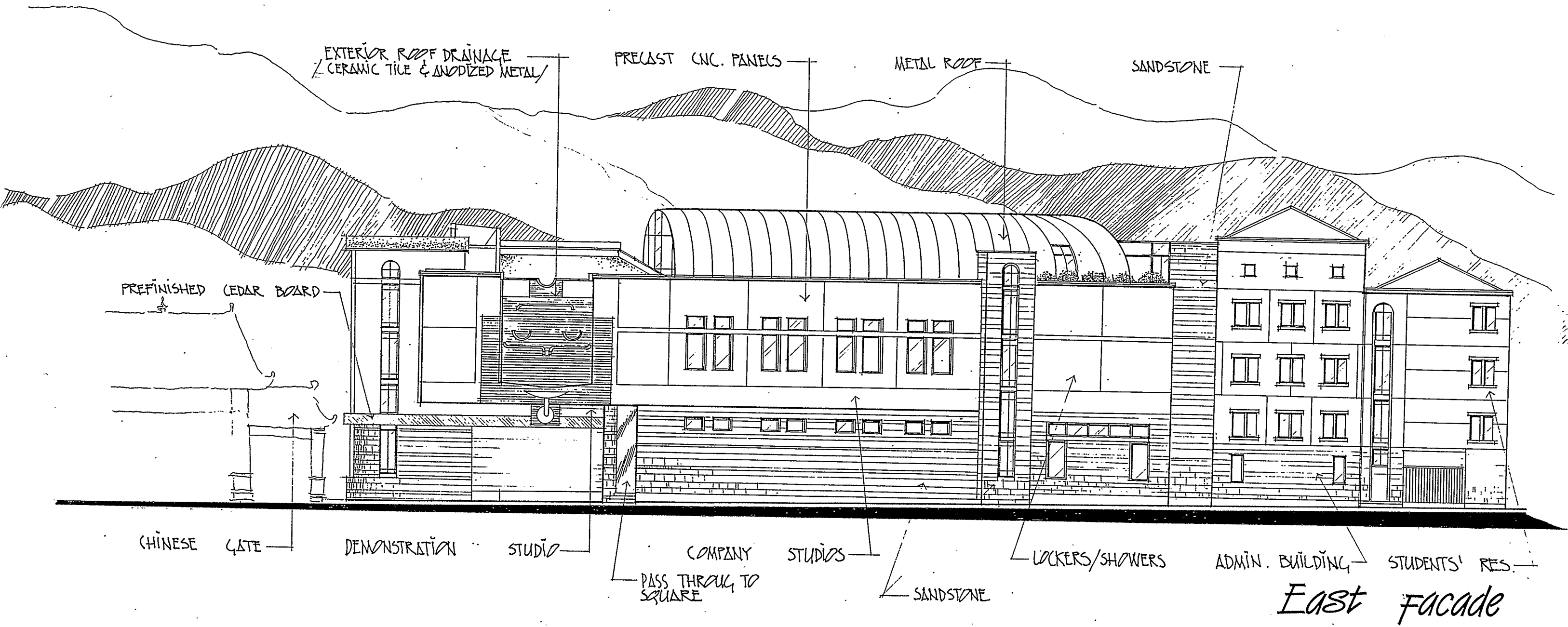
Fifth floor plan

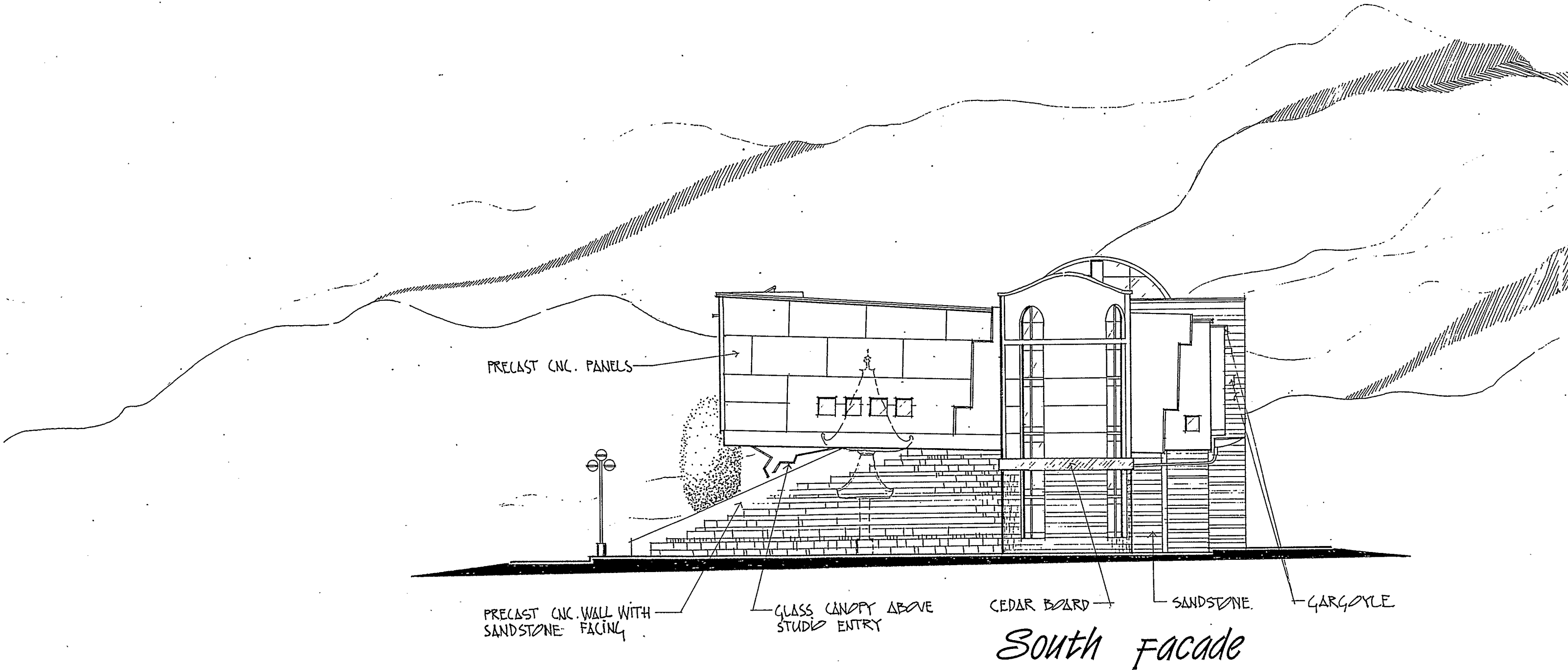




West Facade







PRECAST CNC. PANELS

PRECAST CNC. WALL WITH
SANDSTONE FACING

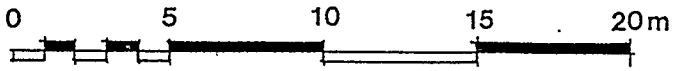
GLASS CANOPY ABOVE
STUDIO ENTRY

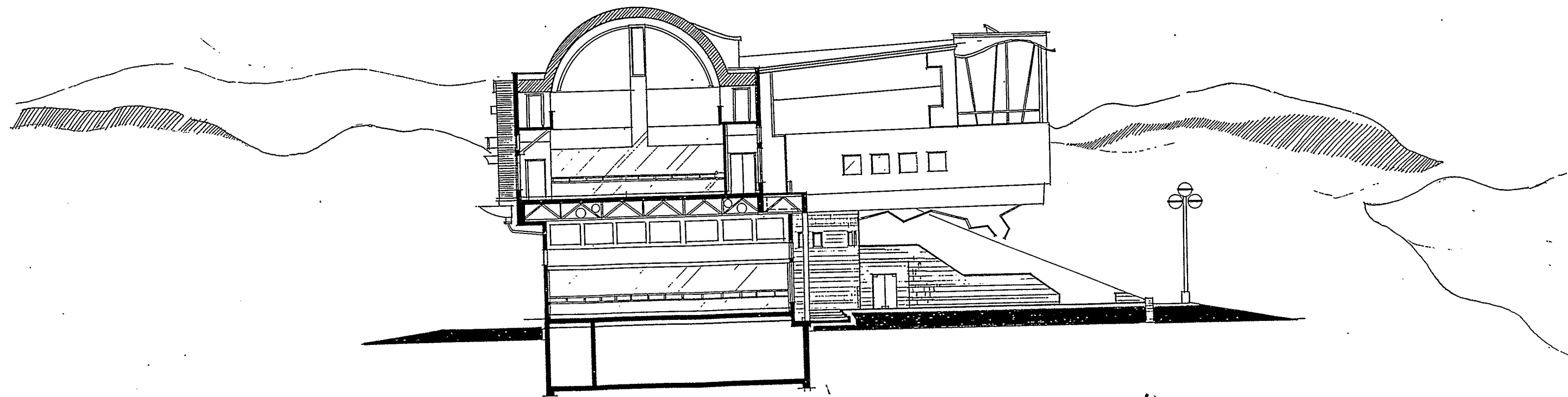
CEDAR BOARD

SANDSTONE

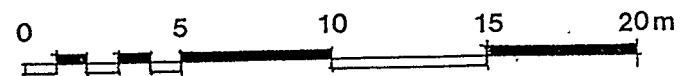
GARGOYLE

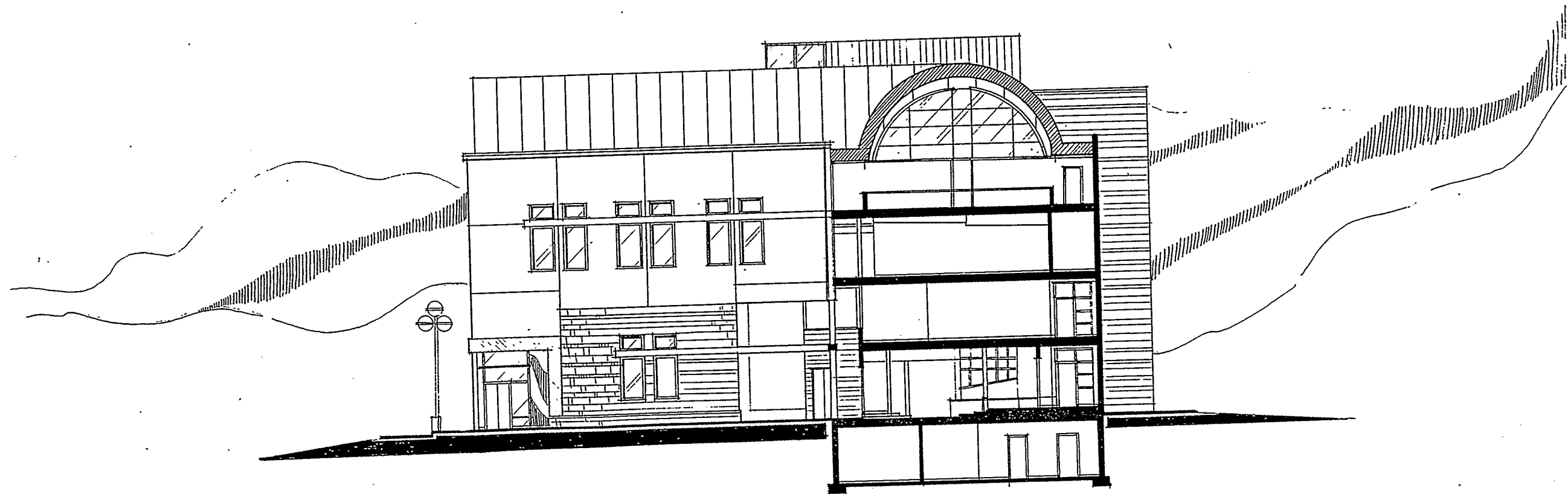
South Facade



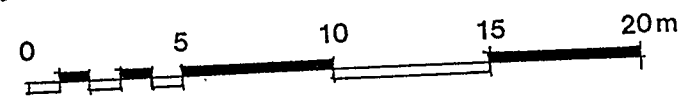


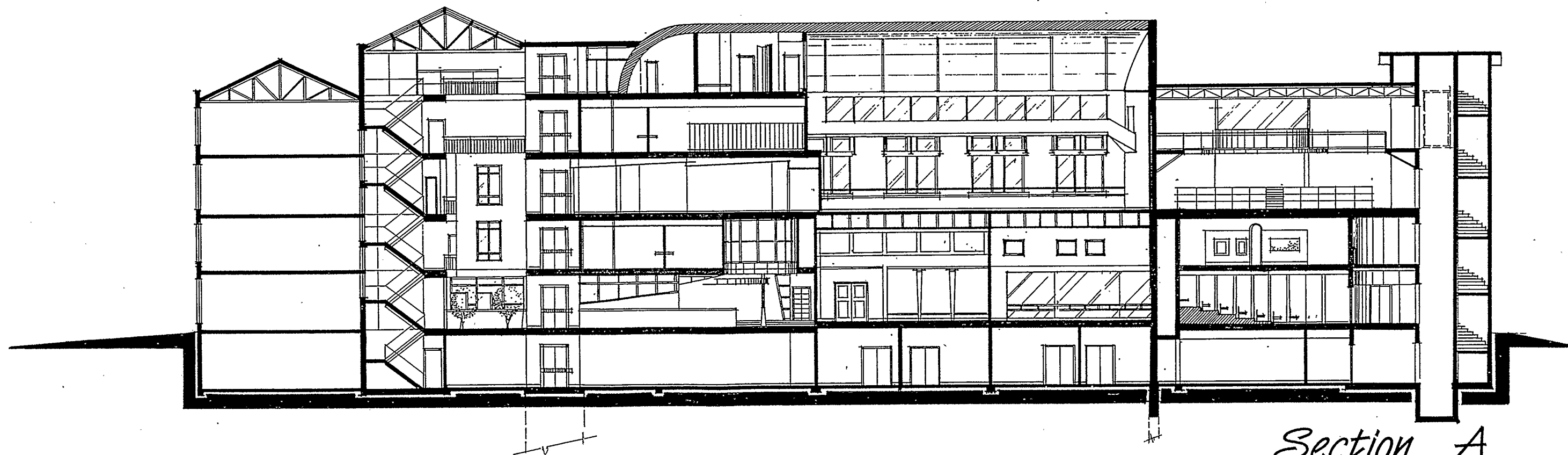
*Court facade, North
& section D*



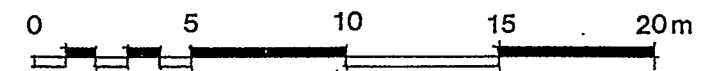


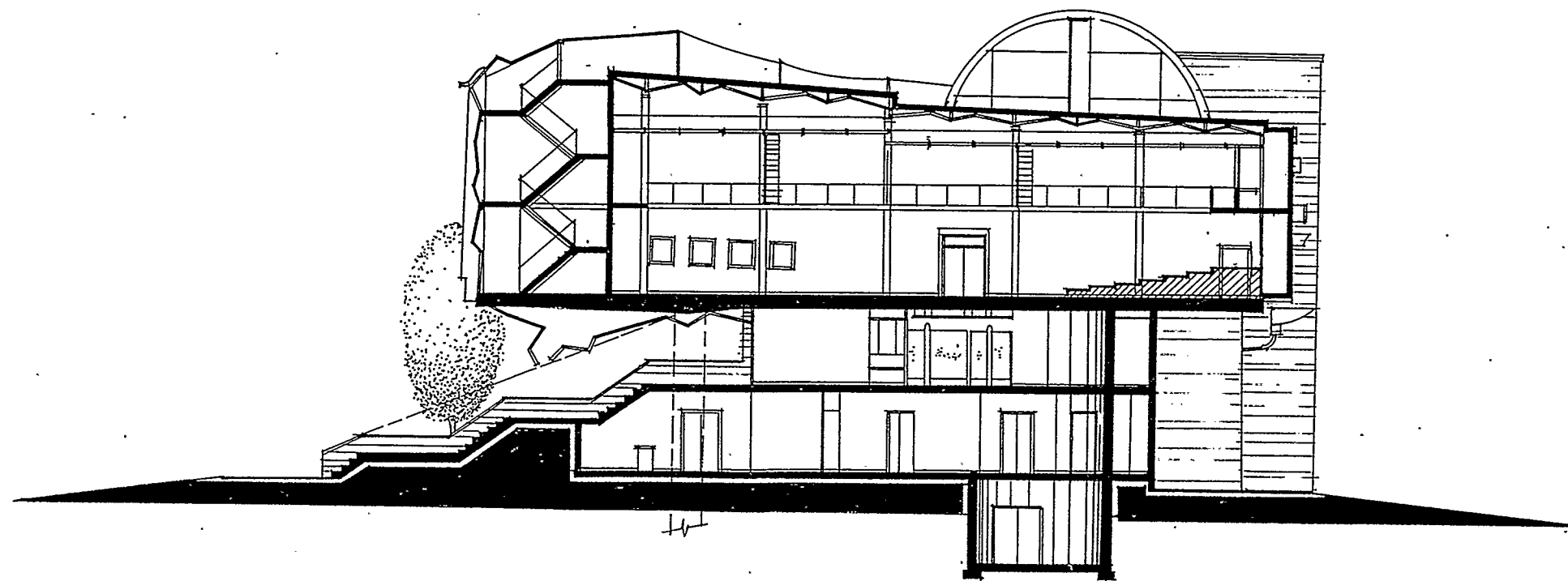
*Court Facade, South
& section E*



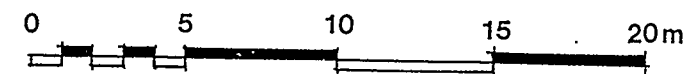


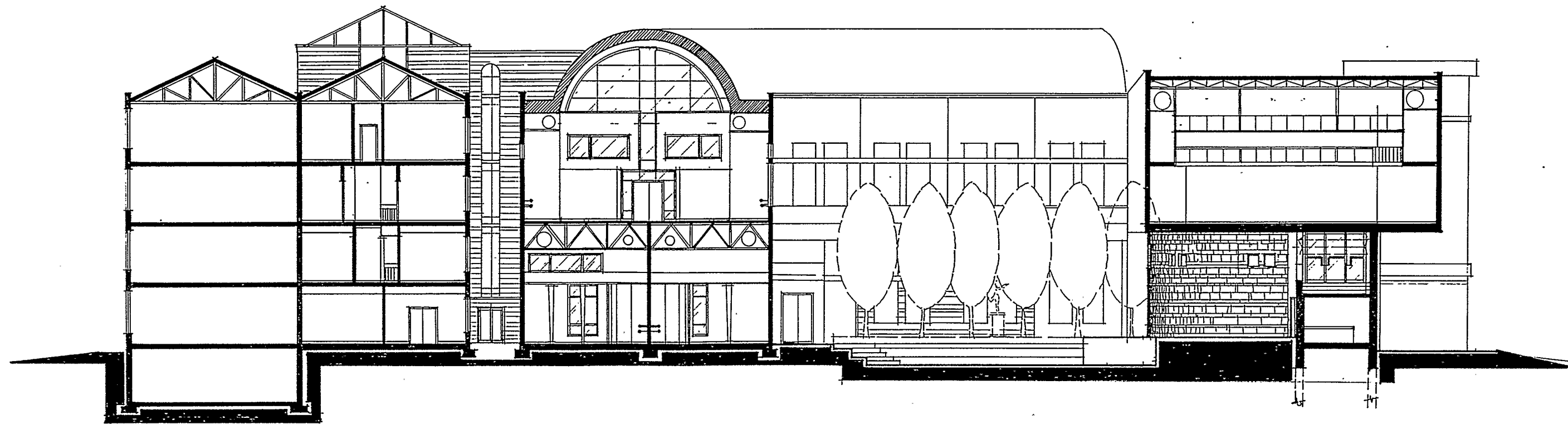
Section A





Section B





Section C

