

A DESIGN FOR CALGARY'S DANISH CANADIAN CLUB



A Master's Degree Project
Faculty of Environmental Design



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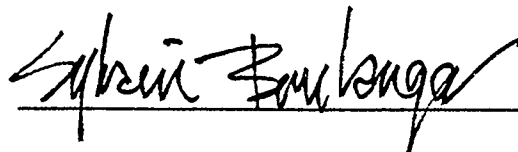
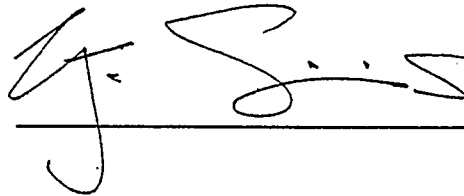
The undersigned certify that they have read, and recommend to the Faculty of Environmental Design for acceptance, a Master's Degree Project entitled

A DESIGN FOR CALGARY'S DANISH CANADIAN CLUB

submitted by CHRIS PETERSEN in partial fulfillment of
the requirements for the degree of Master of Environmental Design



Supervisor



Date 1991.02.13

ABSTRACT

A Design for Calgary's Danish Canadian Club

Chris Petersen

February 13, 1991

prepared in partial fulfilment of the requirements of the M.E.Des. degree
in the Faculty of Environmental Design
The University of Calgary

Professor Michael McMordie
Supervisor

This thesis is an exploration of the architectural expression of an ethnic cultural centre. Documented therein are research findings along with drawings and descriptions of the resulting design of a new Danish Canadian Club. The design is primarily based on and influenced by the cultural and architectural traditions of Denmark. A Danish influence affects the design at every level - urban design, landscaping, architectural expression, and interior design. A strong ethnic identity is achieved by incorporating Danish vernacular. Metaphorically, this building is expressive of Danish heritage through allusions to Viking society, particularly in the Viking ship reference of the main banquet hall. Consideration of the context, both at present and in the future, is also important. By taking the form of a European mixed-use urban block type, this building presents a vision for a future identity for the fringe zone of downtown Calgary and complements the Warehouse District. In response to the needs of its patrons and the building's location, the club consists of a variety of social spaces, both public and private.

Key Words

Denmark, vernacular, culture, context, metaphor

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TABLE OF CONTENTS

Abstract	i
Acknowledgements	ii
Table of Contents.	iii
List of Illustrations	iv
 I. INTRODUCTION	 1
The Danish Canadian Club	1
M.D.P. Overview	4
 II. CONTEXT	 7
The Site	7
The Downtown Fringe Zone	10
A New Identity for the Downtown Fringe Zone	16
Summary - a building type for the D.C.C.	21
 III. PROGRAM	 22
Formulating the D.C.C. Program	22
The D.C.C. Program	24
Facility Organization	29
Summary - D.C.C. facilities	31
 IV. VERNACULAR	 32
Cultural Expression in a Foreign Context	32
Danish Architecture	36
Summary - an architectural style for the D.C.C.	53
 V. CONCEPT	 54
Building as Metaphor	54
The Vikings	55
Summary - building as reference	59

VI. DESIGN	60
Composition - the Parti	60
Experiencing the Building	64
Summary	75
VII. CONCLUSION	76
DRAWINGS	78
APPENDIX	83
I. Site Plan	83
II. Parking	84
III. D.C.C. Activities and Organizations	85
IV. Program Outline	87
V. Structure	90
VI. Elevated Courtyard Landscaping	93
NOTES	
BIBLIOGRAPHY	

LIST OF ILLUSTRATIONS

All illustrations are by the author unless otherwise indicated in parentheses ().

<u>Figure</u>	<u>Title</u>	<u>Page</u>
Title page	The Little Mermaid	
Chapter 1		
Title page	The D.C.C. logo ("The Danish Canadian Club")	
1	Immigrants to Calgary (Mr. T.L. Ferguson courtesy Glenbow Archives)	1
2	The current D.C.C.	3
3	Design process	5
Chapter 2		
Title page	11th Avenue in the 1920s (Mrs. T. Luft courtesy Glenbow Archives)	
4	Location map (City of Calgary, <u>Core</u> - Amendment, June 14, 1989, Figure 4)	7
5	Occupancy map (City of Calgary, "Calgary Downtown" (map), 1985/86)	8
6	Buildings around the site	9
7	Warehouse study area (<u>Core</u> - Amendment, Figure 6)	11
8	Warehouse buildings	12
9	Electric Avenue	14
10	Downtown Copenhagen f) Aerial view (Kjeldsen, 1988, p. 67)	18
11	Stephen Avenue c. 1920 (Gwen Hayball courtesy Glenbow Archives)	19
12	Parking configuration on site	20

Chapter 3

Title page	People eating (<u>Denmark</u> (pamphlet), p. 18)	
13	Banquet hall arrangements	26
14	Inlet circulation	30
15	Vertical circulation	30
16	Restaurant level and banquet level circulation	30
17	Public and service access	31

Chapter 4

Title page	Hoje Tåstrup	
18	a) Danish landscape (Kjeldsen, 1988, p. 6), b) Calgary area landscape	33
19	A typical Danish house	38
20	A typical Danish church	38
21	Århus University (Faber, 1968, p. 133)	39
22	Voldparken School	39
23	Kontorhus office building	39
24	Grondeslund Church	40
25	Lynge Gymnasium	40
26	Typical townhouses	40
27	Typical townhouse additions (Kjeldsen, 1988, p. 101)	41
28	Office building	41
29	Scandic Hotel	41
30	Housing under construction	42
31	Kontorhus office building	42
32	Solbjerg Have housing	43
33	"Factory" housing	43
34	Fuglsangpark housing (Kjeldsen, 1988, p. 102)	44
35	Typical industrial Building	44
36	H.S. Hansen's Office (<u>Living Architecture</u> , no.3, p. 81)	45

37	Interior design (<u>Living Architecture, Design from Scandinavia, Design from Denmark</u>)	46
	a) Pipeline lighting, b) VIP lamp, c) Vola taps, d) Cylinda coffee pot	
38	Magnus Olesen chairs (<u>Living Architecture, no. 8</u>)	47
	a) Cylinder design, b) C-frame design	
39	Typical room interior (<u>Design from Scandinavia, 16, p. 45</u>)	47
40	Wood pieces for furniture (<u>Design from Denmark, pp. 26, 27</u>)	48
41	Public and private realms (Gehl, 1987, p. 61)	48
42	Farum Town Hall with adjacent playground	48
43	Hoje Tåstrup School with entry court	49
44	Farm courtyard (Faber, 1963, p. 105)	49
45	People sitting on a facade ledge (Gehl, 1987, p. 154)	50
46	Typical residential sunrooms (Kjeldsen, 1988, p. 60)	51
47	Access balcony and stair tower	51
48	Residential landscaping	52
49	Typical Copenhagen sidewalk paving	52

Chapter 5

Title page	Vikings (Jones, p. 237)	
50	Viking village plan (Jones, 1984, p. 361)	56
51	Thingmound (Jones, 1920, p. 11)	56
52	Viking Halls	57
	a) Valhalla hall (Jones, 1984, p. 364)	
	b) Valhalla hall section (Jones, 1984, p. 364)	
	c) Gokstad ship (Jones, 1984, plate 14)	
	d) Viking ship plan and section (Jones, 1984, pp. 184, 185)	

Chapter 6

Title page	The new D.C.C. - massing model	
53	The grid	60
54	Major expressive elements	60
55	D.C.C. Parti	61
56	Site parti - massing	62
57	Residential arrangement	62
58	Ship plan (Faber, 1968, p. 201)	63
59	The site before; and after	63
60	View down the street	64
61	Entry inlet	65
62	Waiting area	66
63	Mermaid Inn	68
64	Viking Pub	69
65	Board Room	70
66	Tivoli Room	71
67	a) Danish warehouse, b) D.C.C. exterior	71
68	Valhalla Hall	72
	a) Banquet hall structure, b) Banquet hall interior	
69	Residence courtyard	74

Chapter 7

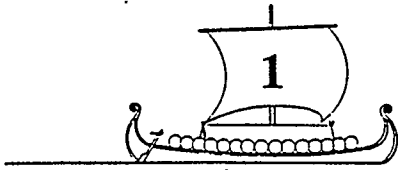
Title page	Viking ship fleet (Jones, 1984, p. 139)
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Drawings

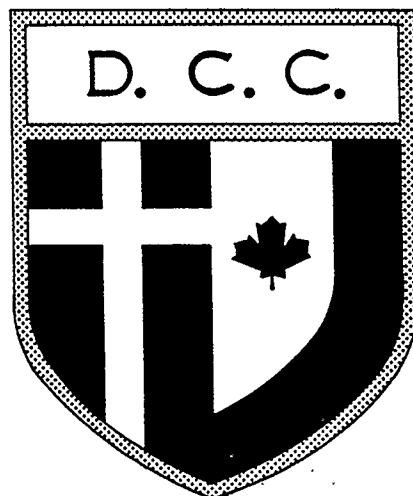
Title page	View west along 11th Avenue	
	Axonometric	78
	North elevation	79
	Floor plans	80
	Floor plans	81
	Sections	82

Appendix

70	Prefabricated building system	92
71	Tree planting (C.M.H.C., <u>Roof Deck</u> , p. 62)	94
72	Courtyard paving (C.M.H.C., <u>Roof Deck</u> , p. 60)	95



INTRODUCTION



This thesis explores the architectural expression of an ethnic cultural centre. This centre, the Danish Canadian Club (D.C.C.) in Calgary, Alberta, is a facility for socialization through its restaurant, lounge, and banquet facilities. The design objective is to create an identifiable and unique building to house these functions - to create a building expressive of the club's role as centre for cultural identity for the Danish community in Calgary.

THE DANISH CANADIAN CLUB

Danes have been part of Calgary since it was formed. The first Danish settlers arrived in Calgary upon the completion of the Canadian Pacific Railroad in 1885 (Figure 1). These people were mostly farmers. After World War II, the bulk of Danish immigrants consisted of tradesmen. Today there are an estimated 20,000 to 25,000 Danish Canadians in the Calgary area. This is a significant number, and thus their presence within the larger community is strong.



Figure 1. Immigrants to Calgary
(these are from 1908)

With the increasing numbers of Danish immigrants within Calgary, it was only a matter of time before they banded together to create an organization for the purposes of socialization and maintaining their cultural identity in a place so far from home. Three such associations were formed in 1928-29. For purposes of convenience and unity they merged in 1933 to form the Danish Canadian Society. In 1944 a permanent location was established downtown next to the York Hotel, and in 1945 the name was changed to the Danish Canadian Club. The move to their present location in the Fairmore Building, a converted retail outlet and warehouse, at 727 11th Avenue S.W. occurred in 1964 (Figure 2). Today, the D.C.C. is one of the most successful and prominent cultural organizations in Calgary. It has 1800 members, one quarter of whom are of Danish ancestry.

From the day it was formed, the D.C.C. has served to fulfill three fundamental objectives. They are as follows:

- i) **To "maintain and display Danish traditions and cultures."**
To ensure this, the club's membership consists of a nucleus of "shareholders" who must be of Danish ancestry. Other members of the club (non-Danes) cannot be "shareholders". There are also facilities or amenities within the club for the conveyance and promotion of Danish culture through activities and information.
- ii) **To "provide facilities within the Club that would allow members to get together on a day-to-day basis."**
The D.C.C. is primarily a facility for socializing. The restaurant is open most days for lunch and dinner. Banquet facilities in the club allow for special events such as parties and banquets for both members and non-members alike.
- iii) **To "be part of the community and as such contribute to the general welfare of the citizens of Calgary."**
The banquet facilities provide for social activities of all groups within the community. The D.C.C. also donates money to charities and provides scholarships for high school graduates.¹



a) From 11th Avenue



b) From 11th Avenue



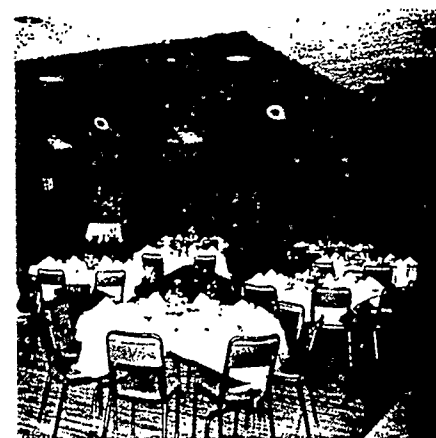
c) Mermaid Inn



d) Tivoli Room



e) Entry to Valhalla Hall



f) Valhalla Hall

Figure 2: The current D.C.C.

M.D.P. OVERVIEW

Project Background

The choice to design an alternative building for the D.C.C. was made because I am of Danish ancestry and therefore wanted to explore Danish architecture, and design a distinctly Danish building within Calgary. This project involves research into the various components of the design, most particularly of Danish culture and architecture, and the incorporation of these ideas into a design for a new D.C.C. building.

This Master's Degree Project (M.D.P.) serves several purposes for both the club and myself. For the D.C.C., it provides ideas in the event that they proceed with a new facility. For the time being, it may provide ideas for improving or altering the existing club building. For myself, the main objective of this project is to explore the possibilities of the architectural expression of a cultural centre. Specific objectives are:

- i) To explore the possibilities of using Danish architecture and design in a non-Danish context - Calgary, Alberta, Canada, North America. To this end, the key considerations are the expression of cultural identity, and compatibility with the site and context.
- ii) To gain a knowledge of Danish architecture and to identify the elements which give Danish architecture its unique character. Of particular interest are the traditional or vernacular forms and their relationship to current Danish design.
- iii) To formulate a program which:
 - a) satisfies the present and projected needs of the facility's users,
 - b) fulfills the cultural objectives of the D.C.C., and
 - c) takes advantage of the possibilities of the chosen site and the general context in so far as it makes a positive contribution to the urban design of a district.
- iv) To develop a variety of Danish references within the building.

Information about the club was acquired in consultation with the D.C.C. manager.² His knowledge of the club and its facilities was helpful in selecting an appropriate site and in generating a useful program.

The Design Process

In order to meet the design objectives, the building must be representative of or expressive of a variety of factors. These elements are combined in a process of compromise and synthesis. The final design is, accordingly, an amalgam of these factors and the designer's personal inclinations (Figure 3). As addressed in each of the following chapters, the four design criteria are:

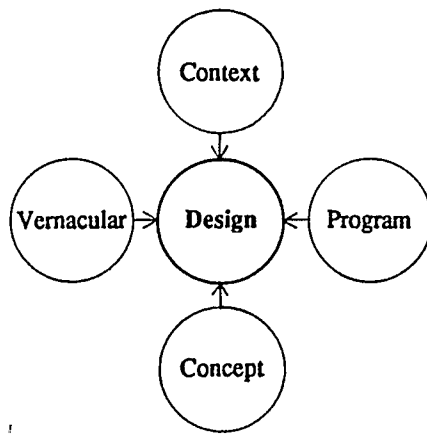


Figure 3. Design process

i) Context

This involves not only the actual site conditions, but also the local vernacular and related urban issues. From this information, the building type is determined. In this document, building type refers not necessarily to building occupancy, but to overall form - massing, size, lot coverage, and its relationship to the street.

ii) Program

The facilities within this building are based on the functional, social, cultural, and contextual requirements.

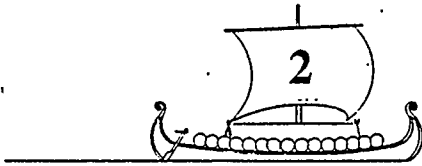
iii) Vernacular

To achieve a Danish architectural identity, the final design includes all elements of that country's environmental design and especially the traditional vernacular. This project is unique in that it is influenced by two vernaculars - one local and the other Danish.

iv) Concept

The final design has a strong metaphorical reference to a key part of Danish society.

Richness in the design, therefore, comes from the integration of these layers into a unified expression. The final building is hopefully appreciated at various levels - as an harmonious integration of a variety of influences.



CONTEXT



The physical context has a major influence on the design of any project. In this case, the urban context affects both the appearance, in both style and type, and the program of the building. This M.D.P. is a response to the local architectural heritage presented by the Warehouse District and activity opportunities presented by Electric Avenue. The design suggests a possible future type of development for this area. This chapter deals with the site and contextual issues which affect the design.

THE SITE

General Location

At the outset of this project, there was no pre-selected site. This selection was made after consideration of various factors and consultation with D.C.C. management. The considerations affecting this choice were: the proximity of restaurant patrons, ease of access, an existing infrastructure of retail - a commercial zone with pedestrian activity at street level, and the neighbourhood identity. The existing site, at 727 11th Avenue S.W., was ultimately chosen because its location near downtown offered these benefits (Figure 4).³

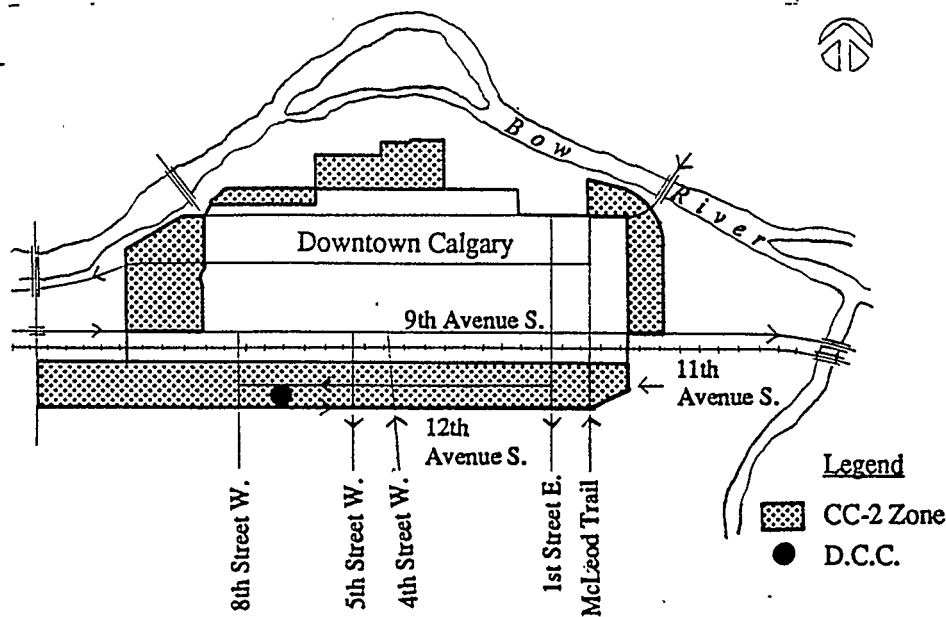


Figure 4. Location map

Near the downtown core, the D.C.C. can tap into the largest mid-day population base in Calgary. Business people can easily go by foot to the D.C.C. for lunch. This is essential for the success of the restaurant and, consequently, the club itself. The restaurant is the main source of revenue for the club and is important as a day-to-day meeting place for members and their invited guests. Furthermore, there is potential for increased business as the downtown core expands.

Area Occupancy - Electric Avenue

The site is in a CC-2, or Commercial Core fringe zone of downtown Calgary. It is also located on one of the most active streets in Calgary - 11th Avenue S. Along this avenue, there is a mix of commercial, professional, and residential occupancies (Figure 5). Commercial buildings consist specifically of retail outlets, restaurants, bars, and cultural facilities. It is because of the concentration of these types of facilities and the resulting nightlife, especially between 4th and 7th Streets W., that this area is nicknamed "Electric Avenue".

This activity is associated with a good level of business, both directly as people walk off the street for a cup of coffee or lunch, and indirectly in the form of advertising for the club. If you are in the area more frequently, you will be more aware of the existence of the

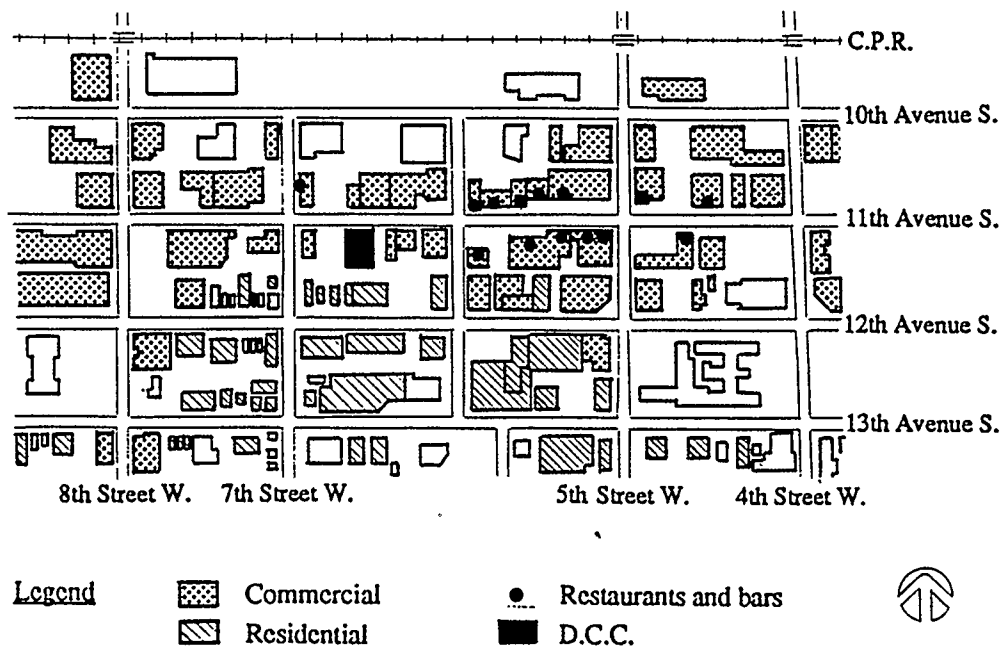


Figure 5. Occupancy map



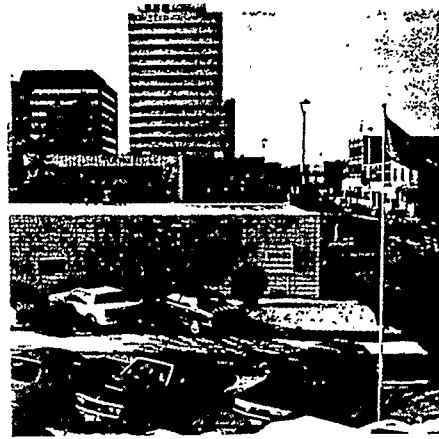
a) View to the south-east



b) South



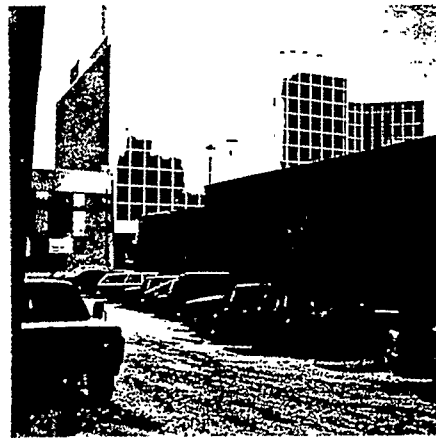
c) South-west



d) West



e) North



f) East

Figure 6: Buildings around the site

D.C.C. and are more likely to book parties or banquets there. This ensures the survival and prosperity of the club. As the downtown expands, there is an opportunity not only for the continued survival, but for future growth within a larger facility.

Site Description

The existing property occupies the northwest corner of the block between 11th and 12th Avenues S. and 6th and 7th Streets W. (Appendix I). For the purposes of this project, the site will also include the corner lot. This allows for more architectural prominence and increased retail possibilities.

The site is currently occupied by the D.C.C., related retail (Nordic Travel and the D.C.C. Deli and Bakery), and a parking lot. The corner lot is occupied by Classique Formals (clothing retail). Surrounding the site are two older buildings across the street, small retail buildings on either side, and residences to the south (Figure 6).

This site is on the south side of the road, which puts the street frontage in the shade. The back, which is oriented southward, affords opportunities for the building to capture sunlight. Currently, direct sunlight within the site occurs throughout most of the day, except that from the south-east, which is obscured by the office building. Future high-density development would block much of this direct sunlight, however.

THE DOWNTOWN FRINGE ZONE

The broader context is very influential on this project. The architectural issues associated with the area or neighbourhood have an important influence on the design and particularly on the building type to be used.

An Architectural Heritage - The Warehouse District

Within the downtown fringe (CC - 2) zone is an area designated by the City of Calgary as the warehouse study area or Warehouse District (Figure 7).⁴ This designation was established because there was, and is, concern about the future development of this area.

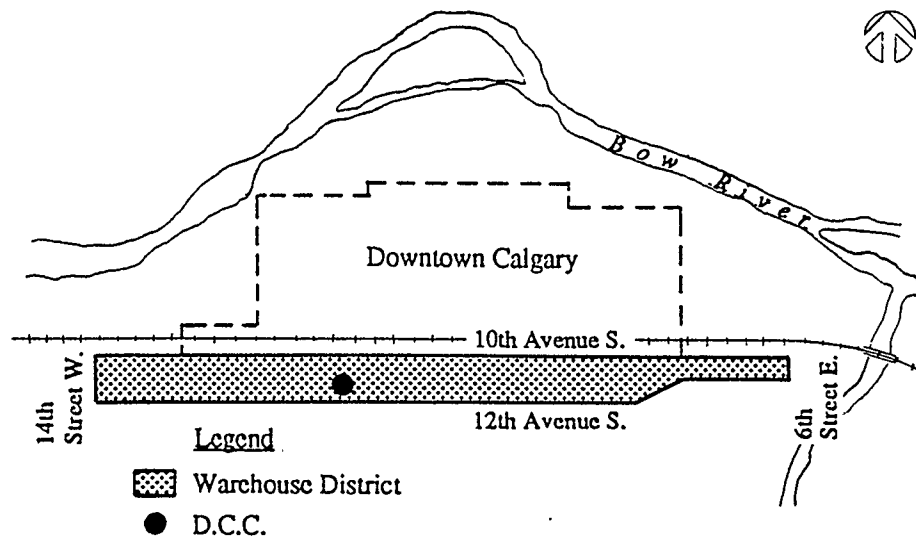


Figure 7. Warehouse study Area

The consideration of the architectural heritage is important for any district of a city. In Calgary, this is even more so. Most current buildings in the fringe area (and indeed Calgary) date from the last twenty years. There are few older buildings remaining. The ones that have survived give us a glimpse of the past identity of 11th Avenue and the fringe area and of an era in Calgary's history (Figure 8).

The warehouses, which date from the turn of the century, were built and used by mercantile, wholesale, and commodities distributors for the storage of food, clothes, farm implements, and machinery. By 1908, there were 105 wholesale houses linked by the railway networks off the C.P.R. line.⁵ Calgary was hailed by locals as "the greatest distributing city of Western Canada."⁶ With the outbreak of World War I in 1914, the discovery of oil at Turner Valley in 1916, and, more significantly, at Leduc in 1947, the coal consuming railway days and the warehouse era were over.

The warehouse style originated in British mills and factory buildings of the late eighteenth and early nineteenth centuries, spread to pre-Civil War New England and eventually throughout North America. It utilized the latest nineteenth-century technology to overcome problems of safety and scale. Most noteworthy were increased spans - from reinforced

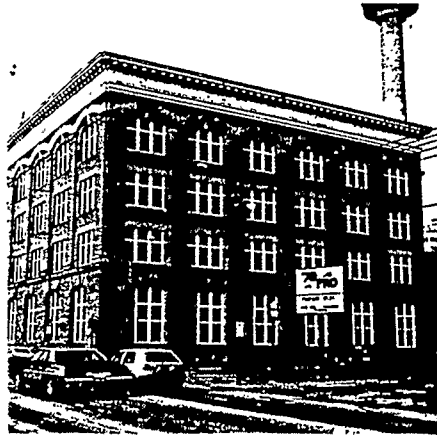
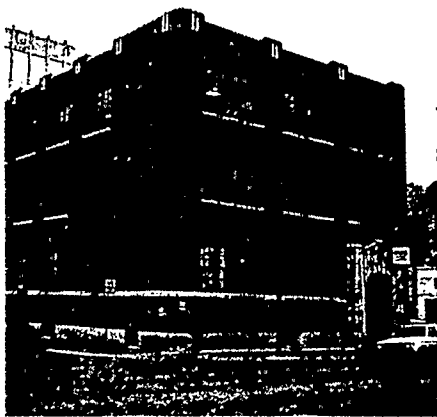


Figure 8: Warehouse buildings

concrete or iron structure, and elevators. The rich decoration, fine materials, and bold massing were symbolic of period's commercial success. Today, they are significant for their age, the quality of construction, and as an historical record of a past era in Calgary.

Typically these buildings consist of a three- to five-storey brick block with a defined cornice level. Regular bay divisions and large evenly spaced windows express externally the simple grid of the structure within. The large open interior spaces make these warehouses ideal for a variety of new uses. There has been talk, for instance, of a garment district. This could also be a new and exciting restaurant district which would complement Electric Avenue.

An opportunity now exists to respond architecturally to this heritage. Along Eleventh Avenue, there is currently a wide variety of building types and styles which, although interesting, does not contribute to a strong image for the neighbourhood (Figure 9). Besides the warehouse buildings, there are other older brick buildings, one- or two-storey retail and restaurant buildings, apartment blocks, and low highrise office buildings. A general setback of 2.1 meters (7 feet) from the property line exists, but this is not followed in many newer buildings - especially low highrises and office blocks.

There is a need for more architectural consistency - not in architectural style, but in building type. By building type I refer not so much to occupancy but to general massing, density or lot coverage, and scale. This will give the neighbourhood a stronger identity. Kevin Lynch described a *district* as:

medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters 'inside of', and which are recognizable as having some common, identifying character.⁷

Currently the area has some identity, but it is not strong. A more consistent building type would give the area a stronger sense of identity as a unique district within the Calgary context.

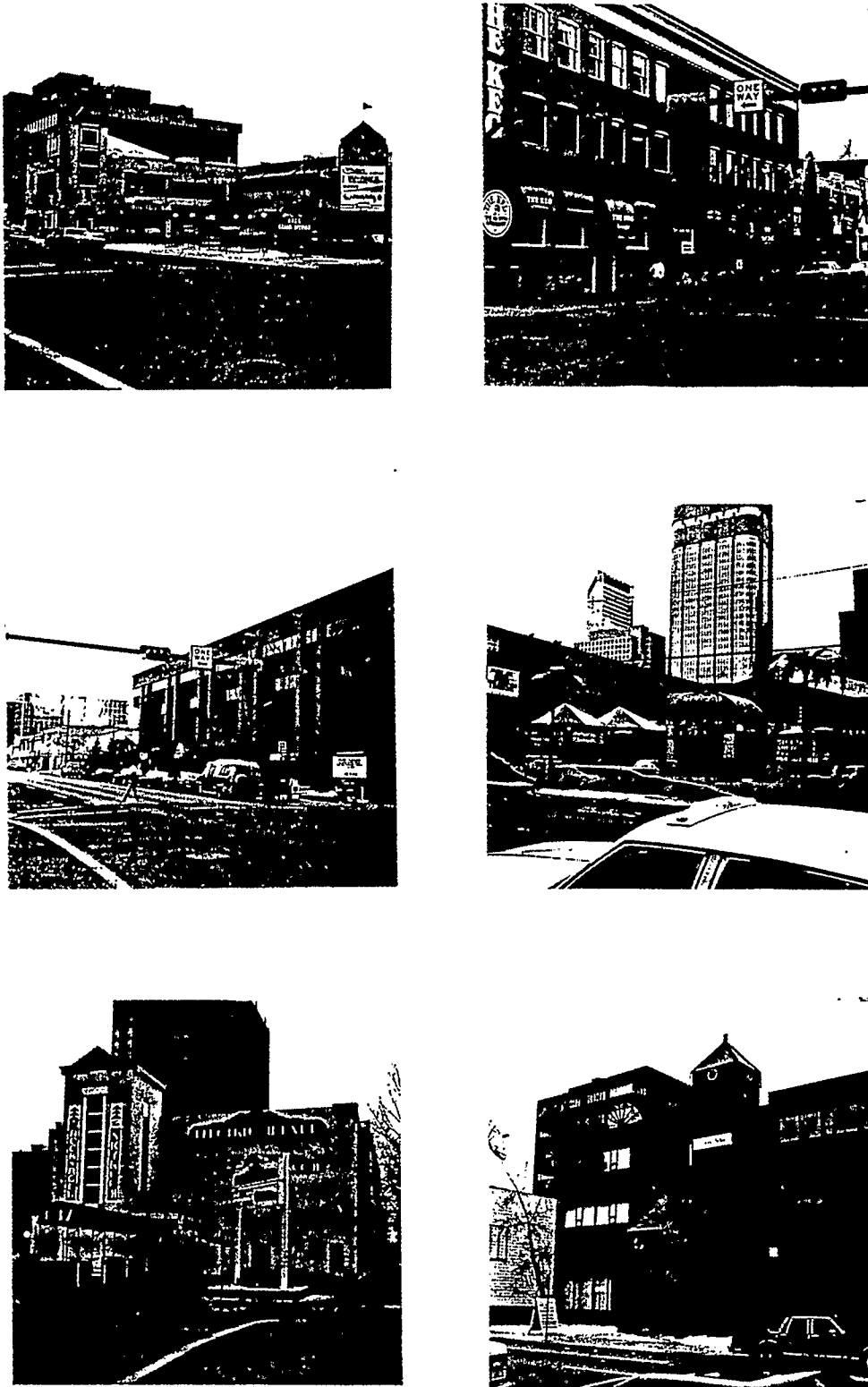


Figure 9: Electric Avenue

A Desired Urban Condition

The objective of this project is to design a building which represents a type which would be desirable for the future development of the Warehouse District. In order to do this, a general theory or framework for urban design must be considered.

The views expressed herein are by Jan Gehl.⁸ His basic thesis, with which many people concur, is that successful cities have an active street life:

In the entire history of human settlement, streets and squares have been the basic elements which all cities are organized.⁹

If the street fails, then the buildings and the neighbourhood (city) will fail. It is important, therefore, that the design of this building be responsive to the requirements of a successful street. It is important to think of streets as not merely places to move through, but as places to stay. The type of buildings in an area directly affects the quality of street life which is possible.

Human experiences are richer and more pleasant in the traditional street. Gehl states that:

a living city, [is] one in which spaces inside buildings are supplemented with usable outdoor areas, and where public spaces are allowed to function.¹⁰

In light of this statement, several things are important to consider. If a space is too large relative to the number of people who would use it, it feels empty. Human scale is essential for a successful public space. In the urban context, the dialogue between buildings and outdoor spaces is important. Blank walls do not generate interest or outdoor activity. A desired street frontage would have many entrances and these would be primarily of a retail nature. Distances between activities must be kept minimal. Where there are many entrances, distances between shops are reduced, and therefore distances between activities are reduced to a more human or pedestrian scale. Consideration of building height is also important. To allow sun to penetrate to ground level, and to avoid the wind tunnel effect which is so prevalent in downtown Calgary, buildings should be no more than six storeys high. Furthermore, within this height, there is the possibility of contact between people in

the building and those on the street. It has been shown that people prefer this:

no public opinion poll . . . has found a majority of persons favouring high-rise[s] . . . when offered an unconstrained choice.¹¹

The fringe area of Calgary provides the best potential for this type of neighbourhood as it is close to downtown and has an existing infrastructure of low commercial buildings.

In my opinion, there are too many examples of areas suffering from "desert planning" in Calgary.¹² This is especially true in the downtown core, where the streetscape, with few exceptions, is not pleasant for people to walk through. This M.D.P. design, therefore, incorporates the idea of no highrises, few vacant lots, human scale, and a pedestrian streetscape with many entrances off the street, retail activity and resultant social activity. This type of urbanity, popular elsewhere in the world where it exists, does not exist in Calgary for the most part .

A NEW IDENTITY FOR THE DOWNTOWN FRINGE AREA

Overview

In light of the above discussions, there are a number of important factors to consider for the future development of the fringe area. They are: the recognition of the potential for increased activity in the area as the downtown expands; maintaining and improving the neighbourhood identity and reputation as a desirable place to go to; exploiting the possibilities presented by resurrecting the memory of the past conditions which existed in the chosen area by preserving and glorifying the architectural heritage of the Warehouse district; and recognizing the attributes which constitute a successful urban environment - including density of retail at street level, provisions for pedestrians, and limited building heights. These issues are addressed in the design of this project.

The streetscape is currently fragmented. Street level activity along 11th Avenue is concentrated to a few blocks and is generally low everywhere else. A major reason for this are the breaks in the street frontage from parking lots. A more consistent and higher

density will give compactness to the street frontage, and will result in greater and more consistent levels of activity.

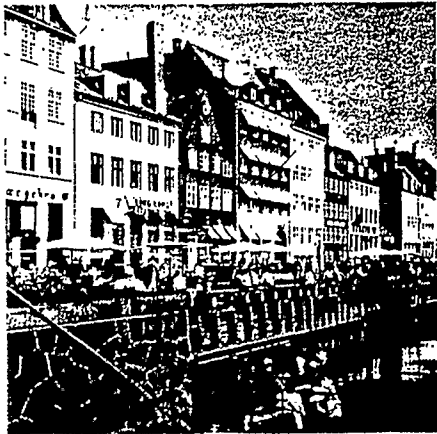
This fragmentation will be reduced with future development, but only if it is controlled. Present city policy does encourage consideration of street edges: "The building edge should help to create a comfortable pedestrian environment in terms of scale, orientation, visibility and protection from adverse weather." ¹³ It also acknowledges the desire to consider sunlight at street level and encourages the development of small sites. Enforcement of, or compliance with, these guidelines seems to be loose or poorly enforced at present as evidenced by the construction of strip malls for instance. Current building requirements in the CC-2 zone also allow the possibility for highrise construction (up to 11 F.A.R.) which is undesirable for the reasons outlines above.¹⁴ To this end, a set of guidelines which more clearly control the quality of the pedestrian environment and which control building heights would be desirable in my opinion. These guidelines would not dictate architectural style, but would control building heights or density.

A Direction for Future Development

A desirable urban form for 11th Avenue (but also for 10th and, to a lesser extent, 12th) will therefore consist of a European (Danish) urban block, as is typical in downtown Copenhagen (Figure 10). A contemporary version of this type will be used as a basis for this project.

This building type is 4 to 6 storeys high and has little or no setback. This results in a consistently strong street frontage. There is also a largely, but not entirely consistent height from one building to another, and a consistent rhythm of bay divisions and windows along the street. These buildings typically form a ring around a common courtyard within the block.

This traditional European urbanity has mixed occupancy. In general, the placement of occupancies in new buildings will be such that there will be retail at street level, with offices, residences, studios, or hotels above. For the D.C.C., there will be retail at street level, and residences and the club facilities above. This type of development is also reminiscent of Stephen Avenue (8th Avenue) in the pre-highrise era (Figure 11).



a) Harborfront (Nyhavn)



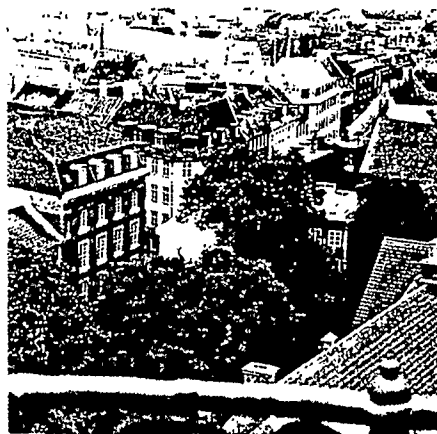
b) Stroget (Pedestrian Mall)



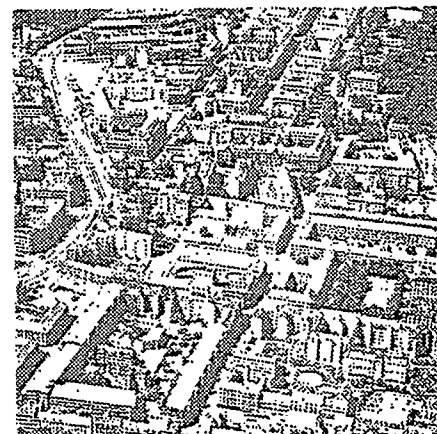
c) Old town



d) Amalienborg



e) Typical courtyard



f) Aerial view

Figure 10: Downtown Copenhagen

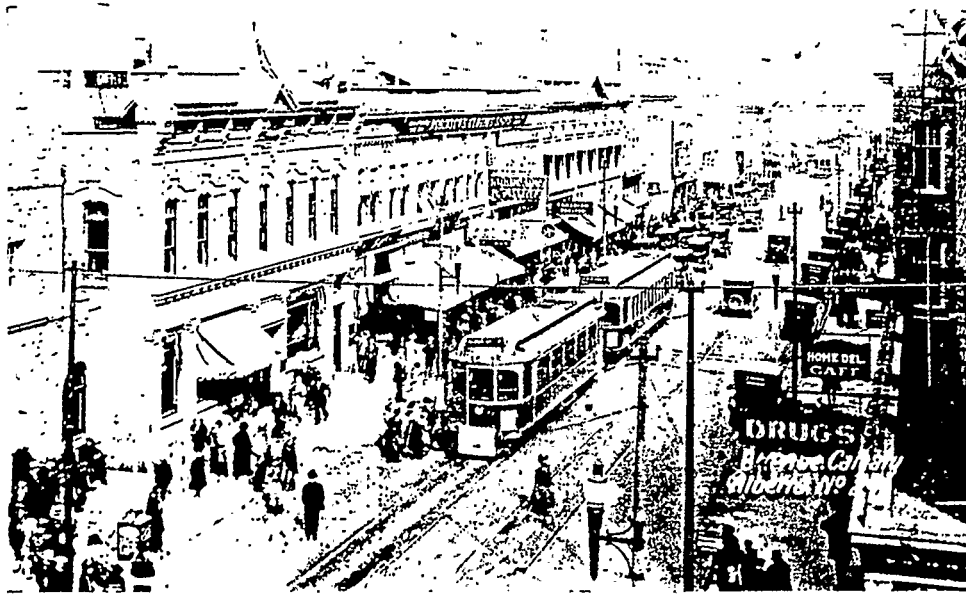


Figure 11. Stephen Avenue c. 1920

Currently, there is a clear separation of Electric Avenue from the residential occupancies to the south (Figure 5). There is an opportunity here to push the residential component northward and increase the retail on 10th and 11th Avenues. This will result in a consistently active and diverse fringe zone. The mixing of retail and residential occupancies adds to the vibrancy of the neighbourhood. The proximity of residential areas from 12th Avenue S. to 17th Avenue S. presently gives some vitality to the area, and new residences will add more.

This mixed usage is consistent with a well-established European pattern which may be increasingly adopted here for reasons of cost, convenience, and lifestyle preferred. The buildings will be occupied all day, and not just at night or during the day. Furthermore, it is more likely that people can work and live in the same building or at least the same neighbourhood.¹⁵ The D.C.C. represents a prototype for an alternative type of neighbourhood for the residents of Calgary who do not prefer downtown or suburban living. As outlined by James Lorimer:

The apartment is far cheaper but only the house offers satisfactory family accommodation. Theoretically a range of alternatives between these two forms of new housing could exist, but in fact rarely does in most cities, the choice of the suburban house is really, therefore, no choice at all.¹⁶

This type of inner city urban mix is rarely seen in Calgary, but is very vital to other North American and Canadian cities. A good example is Toronto's Kensington Market which, although of a different building type, has an identity and vitality.¹⁷

Concerns

There are potential problems associated with the introduction of this building type to this context. They include parking and problems associated with inner city neighbourhoods.

To conform to city bylaws, it is necessary to retain on-site parking to meet the needs of retailers and residents. The aim of this design, however, is to hide parking from the street and the pedestrian environment. This design will, therefore, provide grade-level parking off the lane (Figure 12). The on-site parking is therefore hidden from the street and the courtyard and an unbroken edge of retail is established. This arrangement, if used around an entire block, would result in a ring of retail with parking hidden in the middle. Cash-in-lieu is a short-term solution for the provision of additional parking near the site, but in the long run, if an entire neighbourhood of this building type were to develop, alternative solutions must be found (Appendix II).

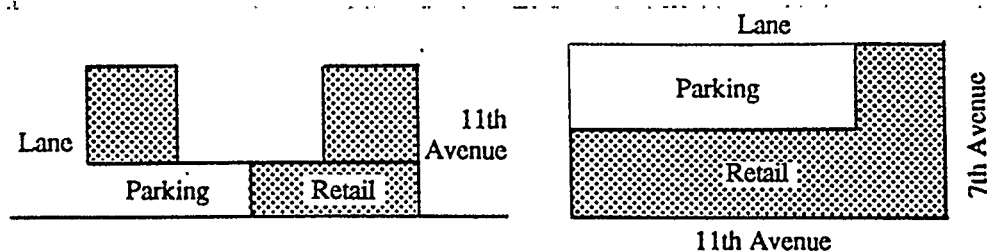


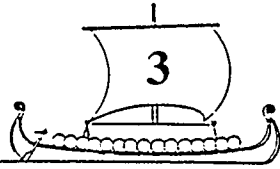
Figure 12. Parking configuration on site

A number of problems or potential problems are associated with inner-city residences, such as issues of crime and security, safety for pedestrians, cleanliness and maintenance, noise, pollution, visual appearance, and the availability of parks.¹⁸ At the societal level, it is interesting to compare Calgary and Copenhagen (or Canada and Denmark in general). Both places are generally safe. Copenhagen has many inner-city residences which are safe and clean. Crime is not a major problem in either place, due to the relatively high standard of living. A major concern at the urban level is the problems associated with traffic. Along 11th Avenue traffic is busy, but not too dangerous.¹⁹ Noise from late night partyers is a potential problem for residents, but this is concentrated more to the block east of the site. In the D.C.C., protected space is well-defined. The residents will monitor the site as a matter of course.

Inner-city living is distinct from that in the suburban areas. It is important therefore to realize that this area is only suitable for certain segments of the population. The prime consideration is the resident's demographic status. Traffic levels, and the lack of playground or park facilities at or near the site make it unsuitable for children. For this project, the target residents would be young people or couples or possibly the elderly.

SUMMARY

The chosen site for this project allows opportunities to respond architecturally to the Warehouse District and Electric Avenue. The vision for the future of this area, as set out in this proposal, calls for the use of a European urban building type which creates a vibrant, humane, and mixed use urban condition - one for people. In light of this vision for the future of the fringe area, this design will work on two levels: i) as a unique design within the present context, and ii) as a fragment of this new urban district. The D.C.C. will be a prototype for the new fringe zone - a unique and identifiable transition zone between the commercial downtown core and the residential suburban periphery.



PROGRAM



In a cultural facility the activities are as important as the architecture in promoting the culture. It is therefore essential to consider all the types of activities which will occur in the building in order to formulate a good program. Some activities are club specific, but others are responses to the social and cultural goals of the D.C.C. and to the opportunities presented by the context. This chapter provides a description of the facilities within the club and outlines the organization of these spaces within the building type established for this design.

FORMULATING THE D.C.C. PROGRAM

With the above factors in mind, the club activities can be categorized as social, traditional Danish, and contextual.

a. Social Activity

As a social facility, the current D.C.C. provides space for various types of entertainment or leisure. The specific activities include dining, drinking, games, and special events. This occurs in the specific rooms within the club.

It is important that the building also include spaces where people can just be - where they can mingle casually and socialize if they like. Social activities (*resultant activities* ²⁰) occur because people find themselves in a common, and favourable environment. A *conversation landscape* is created as people find themselves in a place with other people and they soon begin to talk and as it turns out, to socialize.²¹ Activity results in more activity, "people come where people are."²² Because of this, they stay longer and return more frequently, as Gehl observes:

The more time people spend outdoors, the more frequently they meet and the more they talk.²³

The D.C.C. is a meeting place and, as such, should have common areas which are both private (indoor) and public (outdoor).

b. Traditional Danish activity

Above all, it is essential to consider the traditional cultural activities of Danes in this program. This includes ceremonies, festivities, song and dance, and general socializing. These activities occur in the current facility. A major social event is held every third week. These events include parties, family nights, and celebrations of major holidays. The events are often linked to traditional Danish holidays or festivals. There are also organizations within the D.C.C. for specific cultural and sporting activities (Appendix III).

Socializing with others of Danish origin perpetuates some feeling of unity, identity, and association with Denmark. Members can talk about Denmark, reminisce about past experiences, and brush up on their Danish. There is also opportunity to hear the music of Denmark when in the lounge, or during banquets and traditional festivities. Sitting around a table and conversing with other people over a beer is the popular Danish activity.

Other ways of promoting Danish culture can include access to information through books (magazines, newspapers), music, and art. Merchandising (retail, trade) is a good way to promote Danish culture and the D.C.C. to the general public as well. This facility, as a consequence, includes a library or bookstore, a display area, and more retail outlets.

Danish Canadians usually do not carry on the traditional activities of their native land in everyday life.²⁴ Many who eventually settled in western Canada emigrated initially to the U.S., so Danish Canadians are for the most part not first-hand Danes.²⁵ They have, from the beginning, been assimilated into North American culture. It is therefore more important to have a complete mix of cultural opportunities within the D.C.C. This includes organized activities, informal socialization, cultural information, entertainment, art, and familiar objects.

c. Contextual activity

A programmatic response to the site accomplishes two objectives. It increases activity around the club, specifically at street level, and hopefully results in more useage of the club by a wider variety of age groups. As alluded to in Chapter 2, increased retail will attract

more people to the area and to the building. The sidewalk cafe and the street-level information facilities (library and display area) will provide the necessary cultural dialogue between the club and the average pedestrian. Because the majority of people who frequent Electric Avenue are young adults (under 25 years), the D.C.C. will begin to attract a larger user group.

THE D.C.C. PROGRAM

The program for this building is based largely on the existing facilities. The present facilities include a restaurant/lounge, a banquet room, a banquet hall, a board room, a games room, offices, and kitchen space. The new facilities include:

- i) an expanded and separated restaurant and lounge
- ii) a cafe
- iii) meeting rooms - to provide additional banquet space
- iv) cultural information - a library and display area
- v) common space - indoor courts, an outdoor courtyard and patios
- vi) additional retail outlets
- vii) residences

The following is a functional description of the various facilities within this project (see also Appendix IV).

Dining

a. Restaurant

In this dining room 130 people can enjoy lunch or dinner. The variety of spaces is both open and semi-private (booths), and includes an open central space, a green space, a quiet corner with a fireplace, and a special party room. This facility is open every day from late morning until the evening and is for club members and invited guests. It is important that the restaurant have a direct link to the lounge and to the banquet room, which acts as an overflow area when necessary.

b. Lounge

This bar holds 120 people. An adjoining games room has dart boards, a shuffle board, a pool table, video games and card tables. Space is provided for a small dance floor and "stage" area complete with a piano and a games area - with dart boards, a shuffle board, a pool table, video and card tables - to create a pub-like atmosphere. It is open from late afternoon to late evening Monday to Saturday. This, like the restaurant, is open to D.C.C. members and invited guests.

c. Cafe

This coffee and lunch house (cafeteria) seats 70 people. The menu is limited to light dining (*smørrebrød* - Danish open-face sandwiches, finger food, and fast food) and light drinking (hot beverages, soft drinks, beer, and wine). Unlike the restaurant and lounge, this is open to the general public.

Banquet**a. Banquet Hall**

This is the largest and most important facility in the building. As many as 400 people can engage in a variety of social activities. It houses most of the major club functions and events as well as activities by outside groups. The types of activities include banquets and receptions, presentations and films, theatre, dinner-dance, or lectures. The space is, therefore, open (no columns to block sight lines) and flexible for a variety of lighting conditions and seating arrangements. It has a dance floor, band stand/D.J. booth, two bars, and a built-in audio system. An elevated stage area doubles as extra seating space (Figure 13) and is equipped with a retractable projection screen.. Other amenities include a buffet area, an outdoor patio or balcony, and a storage room for chairs, tables, and presentation equipment (such as projectors, T.V.'s, V.C.R.'s).

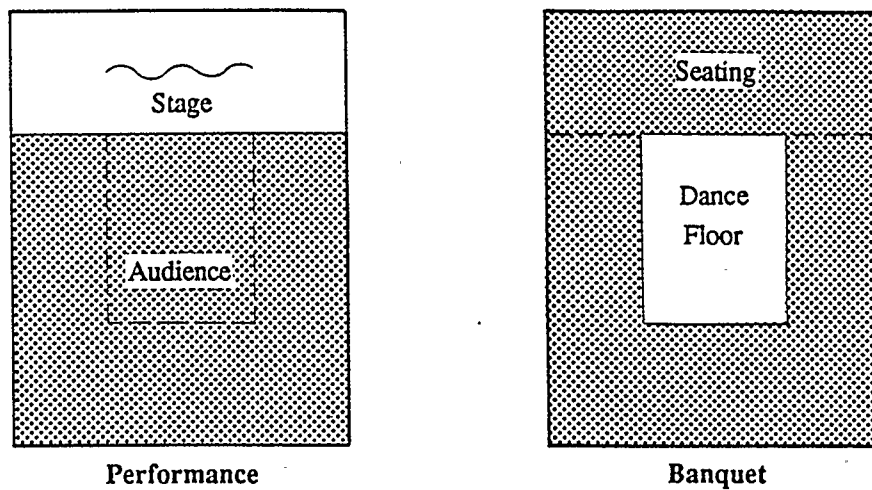


Figure 13. Banquet hall arrangements

b. Banquet Room

This is essentially a smaller version of the banquet hall. The activities are identical, but the capacity is 80 and most often consists of non-member groups. It also acts as an overflow area for the restaurant. This space includes a bar, a dance floor or stage area, and a D.J. stand. This room can be booked for club functions and private parties.

c. Meeting Rooms

This is an area where groups of various sizes can engage in a variety of social and business activities. It consists of three rooms which can be joined to form one space. The capacity is 50 for the larger room, and 30 for each of the smaller rooms. Each of the rooms is equipped with a service counter or bar, and a retractable projection screen. A common storage room services this facility and the banquet room. These rooms primarily hold private bookings.

Cultural Information

These facilities serve to educate (and entertain) both the general public and club members about Denmark. It is important, therefore, that these spaces be clearly seen by everybody as they enter the building. As such, they are part of or in close proximity to the entry foyer.

a. Display Area

Cultural artifacts and photographs of Denmark and its people are displayed here. They are to be viewed quickly as one enters or leaves the building or while waiting. This facility is part of the club's program of cultural amenities. Cultural artifacts are placed throughout the building, but will be more specialized and elaborate in this room.

b. Library

For those who wish to be better informed, this room houses stacks of books (newspapers and magazines) and recordings about Denmark or by Danes. This facility helps to convey the culture of Denmark in a direct way to patrons of the club. The items housed in this library can be accessed by anyone during regular club hours. Certain items can be signed out, and there is the opportunity to order publications and recordings from Denmark.

Administration

The administration area consists of offices, the staff lounge, and the board room. It is here that the day-to day running of the D.C.C. takes place, and where the board of directors meets to plan functions and discuss club business.²⁶

a. Board Room

This space handles board meetings for as many as 14 people. The primary occupants are the D.C.C. administration and shareholders, but it can also be booked out to non-membership groups. Facilities include a television and retractable projection screen, a

projection booth, storage shelves, and a coffee and drink stand or bar. This is the heart of the administrative core of the club.

b. Offices

Individual spaces are provided for the administrative personnel including the manager, accountant, and receptionist/secretary. It is important that the reception counter be visible and accessible to the public, and as such be located at the entry to the banquet area. For convenience, the chef's office is located near the main kitchen.

c. Staff Lounge

This is a sitting area and coffee room for the staff. It is equipped with a coffee stand and a small refrigerator. Sunlight and plants add a relaxed atmosphere to this space.

Common Space

In order to satisfy the need for spaces where casual socialization takes place, a number of areas are provided within and without the D.C.C. The outdoor courtyard is ideally suited for people to sit around on a sunny, warm day. Special outdoor events such as outdoor banquets, Stampede breakfasts, or wedding photography can occur here. Patios extend from the restaurant, the lounge, and the cafe for patrons and customers. The indoor court is essentially a waiting area where people who are coming from or going to one of the banquet facilities can meet casually. In the entry foyer is an area furnished with benches for those who are waiting for friends or a cab. In association with the display area, and the outdoor entry court, it acts as a place where people can mingle. Along the edge of the entry court, there is a covered walkway from the cab drop-off zone to club entrance.

The courtyard area above this entry court acts as a common or public plaza space. At its centre is the traditional Scandinavian barbecue.²⁷ This area becomes the central hub for outdoor activities of the club. Provision for a tent set-up is also made.

Service

a. Kitchen

A main food preparation facility services the restaurant and banquet facilities.

b. Auxiliary kitchens

Due to the vertical configuration of the building, smaller kitchen spaces service the banquet levels. These act primarily for short-term storage of prepared food and subsequent serving to patrons.

Retail

It is intended that the retail, which is leased to merchants by the club, be related to the D.C.C. in some capacity (such as the existing *D.C.C. Bakery/ Deli* or *Nordic Travel*).

Residential

Although not part of the actual club, the site has a significant housing component. In total, 30 walk-up apartments are set around the courtyard next to the D.C.C.. These consist of one and two bedroom suite and maisonette units. Each has a balcony, terrace, or sunroom overlooking the courtyard or the street. Related amenities include a rental office, a laundry room, and maintenance and storage facilities.

FACILITY ORGANIZATION

The arrangement of facilities in this building is based on a number of basic and critical relationships and associations between certain spaces. These relationships are as follows.

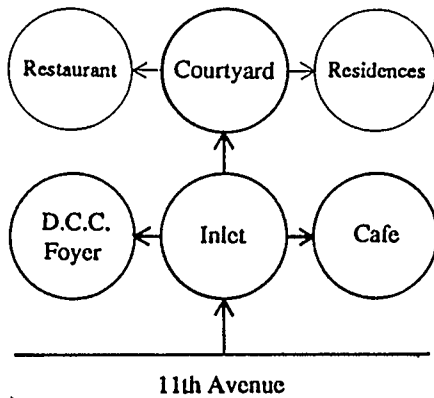


Figure 14. Inlet circulation

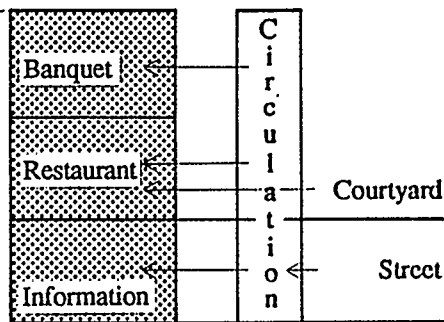


Figure 15. Vertical circulation

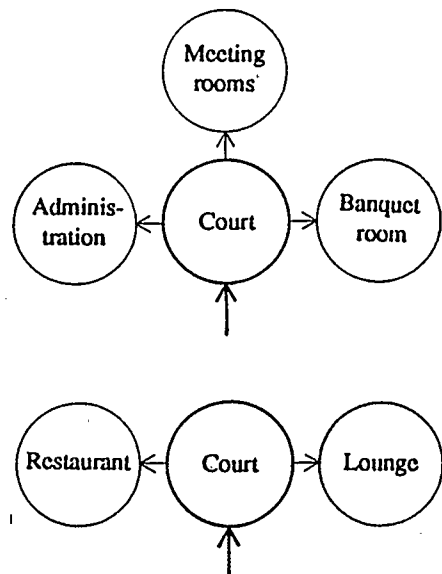


Figure 16. Restaurant and banquet level circulation

a. Public access

At street level, a node serves as the major point of distribution to other areas of site. From this area there is direct access to the cafe, the club entrance, and the upper courtyard where there is direct access to the restaurant and the residences (Figure 14). The D.C.C. entry foyer, in turn, provides direct access to the major facilities within the club.

b. Vertical circulation

The vertical arrangement of facilities is based on frequency of usership. Above the street-level retail is the restaurant/lounge, and above this, are the banquet facilities (Figure 15). Because they are used day-to-day, the restaurant and lounge should be closer to the street than the banquet facilities which are used primarily in evenings and on weekends.

Security is a key consideration in the layout of the vertical circulation. Because it is desirable to close each floor individually when it is not in use, the main circulation is separate from the activity areas. This also allows the elevator in the foyer to be used for handicapped access from the parkade to the courtyard. A special key can be issued to handicapped residents.

c. Inner circulation

In the upper levels, there are common social areas overlooking the courtyard. These spaces provide a link or transition from the main circulation area to the various facilities (Figure 16).

d. Service access

A service bay handles all incoming supplies for the kitchen and items associated with club activities (performances). It is important that the number of vertical lifts be minimized. Since the upper kitchens are for banquets, and the occurrence of performance type activities is relatively rare, a single elevator will suffice. The service access is located opposite the public access (Figure 17). Servicing of the retail outlets can occur through the parkade or directly off 11th Avenue.

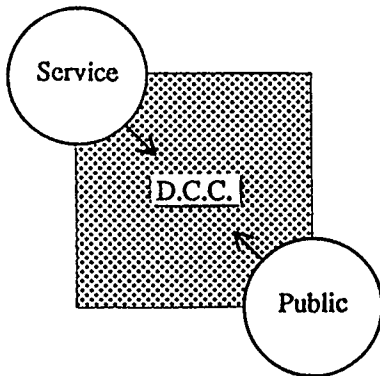
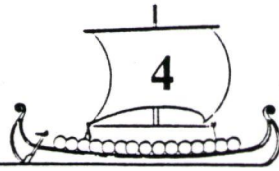


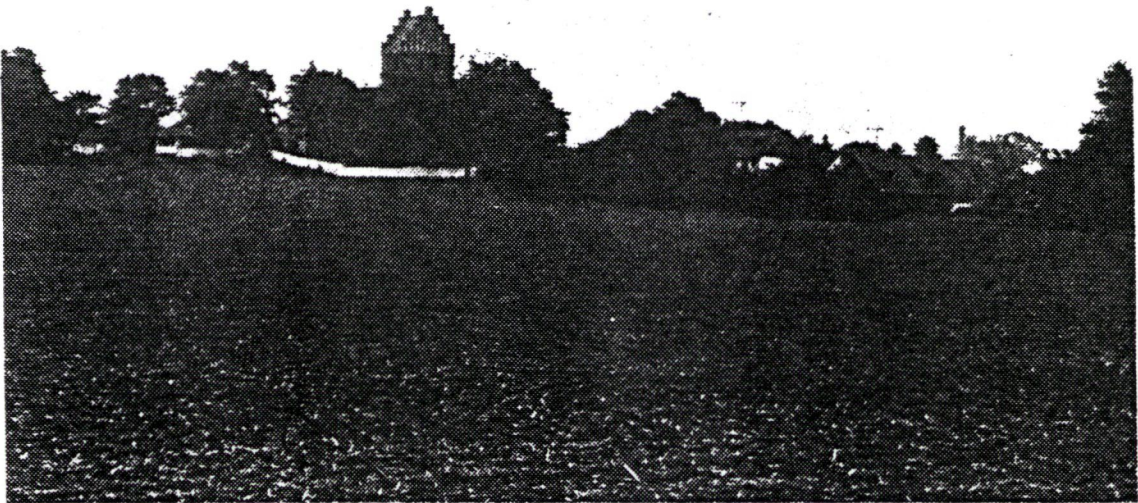
Figure 17. Service and public access

SUMMARY

The D.C.C. provides facilities not only for club functions, but also those which meet the need for casual socialization, cultural information, and contextual response. These facilities are organized in a simple arrangement on four levels.



VERNACULAR



A major objective for this design is that it evoke a sense of Denmark or to be expressive of Danish culture. It follows therefore that the D.C.C. be Danish architecturally - that it be influenced by a Danish style of building. In order to understand many of the major elements in this design, the local or vernacular architectural style of Denmark must be appreciated.

The following is a description of the Danish vernacular and contemporary variations of it. To get a more complete sense of the built environment of Denmark, this chapter will also describe interior design and exterior design - urban and landscaping - as it relates to the architecture.

CULTURAL EXPRESSION IN A FOREIGN CONTEXT

A key design issue is how to transfer a foreign style to a new context. In particular is the manner or degree in which the design imitates or replicates the particular foreign style. *Vernacular* is defined as:

[that which is] native or indigenous [to a particular place and which] employ[s] the ordinary, everyday language of a people.²⁸

Contextual similarity and architectural compatibility between the two places in question greatly determine the degree in which the design can and should imitate the foreign vernacular. The tastefulness of this design response to the vernacular affects the legitimacy and authenticity of the design. One cannot assume that mere copying or imitating of a style is going to be appropriate aesthetically, practically, or morally.

a. Architectural expression of a cultural centre

The architecture of an ethnic cultural centre can be reflective of the architecture of another place in many ways. This may include the choice of materials, forms, salient details, structural principles, spatial qualities, or the general character. It is important that this borrowing not be reduced to blind imitation. The foreign style should influence the design and make it somehow reminiscent of another place, but this should not detract from the fact that the building is in a different context or setting. If this cultural centre can capture the

architectural quality of the foreign country then the expression of that country's heritage will be richer, because the level of reference is deeper and more essential to the building. Tacked-on vernacular details present a shallow interpretation of a country's architecture and heritage.

The D.C.C. should act as a sign saying: "this is Denmark" or "this is like Denmark", but it is also "a Danish building in Calgary." The design must respond to both the local context and Danish influences. A large part of that is the integration of the local warehouse style and the Danish vernacular.

b. Denmark as Place

In order to determine the differences and similarities between Calgarian (Canadian) and Danish architecture, an appreciation of the cultural differences is useful. According to Christian Norberg-Schulz, the character of a culture and its people is a direct response to the character of the land in which they live (Figure 18). He talks about *genius loci* or the "spirit of place".²⁹ From this, he defines *place* as a space which has character. *Character* in a landscape is defined by its boundaries of enclosure - the ground, horizon, and sky. The Danish *idyllic* landscape has green rolling hills with forests and meadows, small

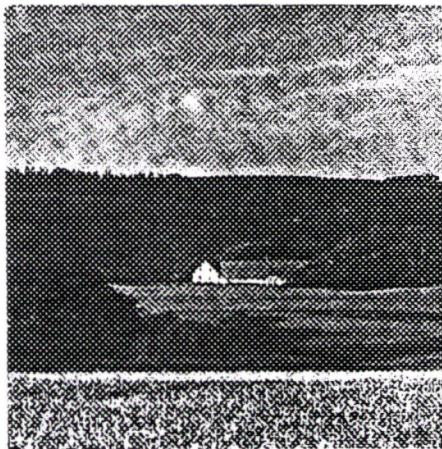


Figure 18. a) Danish landscape



b) Calgary area landscape

lakes, and rivers.³⁰ It is a consistent, moderate environment with human scale which makes one feel sheltered or protected. The Calgary landscape is both *cosmic* and *romantic*, reflective of its proximity to both the prairie and the mountains. This is characterized by the infinite, flat, dry, shortgrass prairie contrasting the pine forests, and deep valleys of the foothills and rugged mountains. It is diverse, dynamic, infinitely calm, and yet rugged, and hostile. In comparing the hazy or cloudy maritime climate of Denmark with the clear and sunny conditions prevalent in Calgary, the general differences in these two places becomes most apparent. Denmark has a different character than Calgary (and Canada).

c. Denmark and Canada - a cultural comparison

The ability of people to orient themselves within and identify themselves with an environment - experience the environment as meaningful - is the essence of *dwelling*, according to Heidegger.³¹ This is also basic to the development of a culture. In his words, *culture* is:

the sum total of ways of living built up by a group of human beings and transmitted from one generation to another.³²

This way of living develops as a means of survival in or response to that environment. This, in turn, affects how the people build on the land to create the places in which their activities will take place. The mood or character of the people is reflective of the land in which they live.

The cultural differences between the two countries are based on a number of key aspects besides the landscape. Denmark is a small country with a relatively concentrated, homogeneous population. Canada is the second largest country in the world with a diverse population, consisting largely of recent immigrants, strung across three thousand miles. Denmark, unlike Canada, has few natural resources, so manufacturing skill is more important. The small population and tight economy necessitate a capitalist system which is more socialist than that of Canada. Located in north-central Europe, Denmark is highly influenced by European culture in general, while Canada is mostly influenced by American mass culture. Denmark has over a thousand years of local history and heritage which anchors it culturally and gives it a strong identity. Canada, and particularly Calgary, has a

short history and is still building an identifiable heritage.

The following characteristics outline the relative differences between the cultures of Denmark and Calgary. These descriptions are based on the location, landscape, and people of each place.

<u>Denmark</u>	<u>Calgary</u>
near	distant (from Western cultural centres)
homogeneous	heterogeneous
old	young
established	developing
stable	dynamic
rooted (dependent)	independent
slow	fast
cautious	adventurous
socialistic	individualistic
culturally sophisticated	culturally simple
urbane	suburban
tame	wild

These descriptions polarize the differences of each place in order to make the point that despite many similarities, there are essential, although subtle, differences in the people, their culture, and their architecture.

Despite these differences, however, Denmark and Canada are essentially the same in many key respects. They are both twentieth century, Western, capitalist, industrialized countries. The shared cool climates, and common European background of the people link the two cultures. Despite recent immigration trends, a majority of Canadians are of northern European roots.

Danish architecture, being indigenous to a northern European context, is in many ways similar to that of Canada. Idiosyncrasies in Danish architecture are not often very different from those in Calgary - they are often subtle. One of the principle aims of this project is to create a unique and identifiably Danish building in the Calgary context. It is, therefore, appropriate to use a more pure Danish style, so that the building has more of a Danish identity, and so that this identity will not be lost in a subtle Danish expression.

A primary role for this building is to convey the essence of a foreign culture. For any other

type of facility, I would not draw so literally on Danish expression. This building has as one of its roles the conveyance of a foreign culture. It is essential that it suggest a foreign architectural style. The D.C.C. should evoke from its users a sense of being in another place.

DANISH ARCHITECTURE

Architectural Character

The underlying character of any architecture is as important in conveying the sense of the culture as is the actual style used. Defining what is exclusively Danish is tricky. Many of the characteristics of Danish architecture are not necessarily uniquely or exclusively Danish. Many are common to Scandinavia or indeed to much of Europe. There is a crossbreeding of styles from the continent (Germany and Holland), and the rest of Scandinavia (Sweden, Norway, and Finland).

Furthermore, there is no one style of Danish architecture. *Style*, if defined as, "a particular kind, sort, or type, as with reference to form, appearance, or character," ³³ is quite specific, particularly to a period in time. In Danish architecture there have been many styles over the centuries. This design, therefore, has an essential Danish character which is expressed through a variety of Danish styles.

According to Nils-Ole Lund, the essence of Danish architecture is in its homogeneity - its close ties to the society. He states that, in comparison to that in other western societies:

architecture in the Nordic countries is much more tied to the social fabric.³⁴

As such, their buildings are not only fashion and art, but are reflective in an essential way to the culture and the people. It is my view that Danish society, and in turn the architecture, is characterized by civility, humanity, and restraint.

a. Civility

Danes take pride in the level of quality in their work and their surroundings. This is evident in the careful and thorough approach to planning, and to the meticulous design and well-crafted construction which gives a sense of refinement to Danish products, manufactured goods and architecture. Importance is placed on developing a high standard of life through quality, not necessarily quantity. This civility is common throughout Europe, but seems to be more in evidence in northern Europe. Quality of and care for environmental design (and upkeep) is the one aspect of Denmark (and northern Europe in general) which distinguishes it from North America.³⁵ Peter Davey compares Danish buildings to their open-faced sandwiches; as he states, "on the plate it looks elegant yet simple and rich - or at worst very well considered."³⁶

b. Humanity

Danish buildings express a sense of informality which, in my opinion, makes them inviting. Danes are typically (or stereotypically) sociable, hospitable, and friendly. They like the comforts of life, and enjoy familiarity in the things which surround them. When people walk into a building, they should feel somehow as if they were coming home. This sense of informality or domesticity comes from the modest scale, warmth of materials, and functionality of spaces and amenities. The environment is designed for people. Calgary, on the other hand, is a modern city where spaces are not always friendly or comfortable aesthetically or functionally.

c. Restraint

The beauty in Danish architecture resides in its simplicity. Typically, Danes are not openly emotional or expressive. This northern reserve is reflected in the moderate or "simple" expression, and a straightforward conception to their buildings. There is a sober middle-class attitude that emphasizes logic over emotion and economy over excess.³⁷ This dictates that they approach design resourcefully and creatively. The objective in Danish housing, for instance, is to "capture the magic of the commonplace."³⁸ Since the people are reserved, so are their buildings.

In summary, Danish architecture responds to the land with its sense of pleasantness, calmness, tranquility, and certain picturesqueness. It is also reflective of the people in its informality, reserve, and quality of design and craft of construction. One goal of this design is to achieve a quiet and harmonious composition with a sense of idyllic calmness, simplicity, and warmth.

The Danish Vernacular

During the preindustrial history of Denmark, one or two basic building forms predominated. The Danish vernacular basically consists of a rectangular brick block having square or moderately rectilinear individual windows and even bay divisions (Figure 19). The pitched tile roof typically has tight eaves. This is the form given to many houses and churches (Figure 20).



Figure 19. A typical Danish house
(early 1900s)



Figure 20. A typical Danish church
(This one in Hoje Tåstrup,
18th century)

Because of the abundance of clay, brick (and tile) is the national building material of Denmark. The qualities of brick have given Danish architecture much of its character since the twelfth century. The yellow and red colour and earthy texture of brick gives the buildings a gentle surface quality. Brick also lends itself to a restrained approach to detailing. Furthermore, it gives the exterior a non-muscular or non-structural feel and a sense of lightness not achieved with stone or timber. The geometries of the massing become more apparent than the detailing and structure. The Danish architectural landscape thus has the quality of naturalness, warmth,

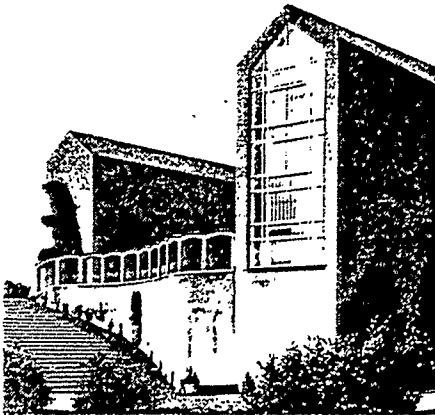


Figure 21. Aarhus University (1932)
Kay Fisker, C.F. Møller,
Povl Stegmann

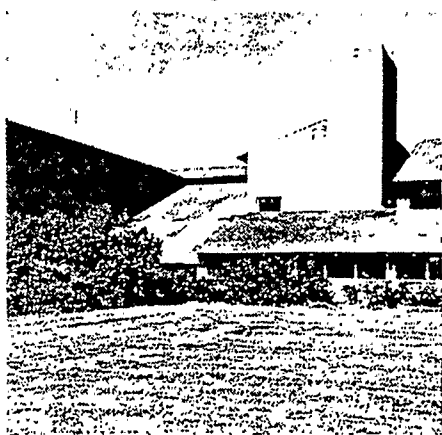


Figure 22. Voldparken School (1953),
Copenhagen - Kay Fisker



Figure 23. Kontorhus office building
(1989), Høje Tåstrup
Hvidt and Molgård

and charm with the red brick, pitched roofs, simple geometries, and modest scale.

Traditional-Contemporary Danish Architecture ³⁹

In the design of the D.C.C., contemporary Danish styles are also influential. The most popular contemporary style in Denmark is the *traditional-contemporary*. This style retains much of the traditional forms, but features new details and a more industrialized system of construction.

Århus University, designed by Danish architect Kay Fisker in 1932, is the prototype for Danish modernism (Figure 21). In these buildings, the traditional forms and materials are used in a design with cleaner lines, fewer details, and more emphasis on geometrical composition. The retention of the traditional pitched roof is important in much of current Danish architecture. It seems to lessen the apparent, visual, or psychological scale of the buildings and gives them a sense of informality or domesticity.⁴⁰ To this day, many types of buildings (houses, churches, shops, barns, town halls, schools, gymnasias, and offices) take this traditional image/form/motif (Figures 22 - 25). It is common in Denmark to exaggerate the proportion of the roof relative to the height of the building (Figure 26). This massing is very Danish.



Figure 24. Grøndeslund Church
(1970's), Copenhagen



Figure 25. Lynge Gymnasium

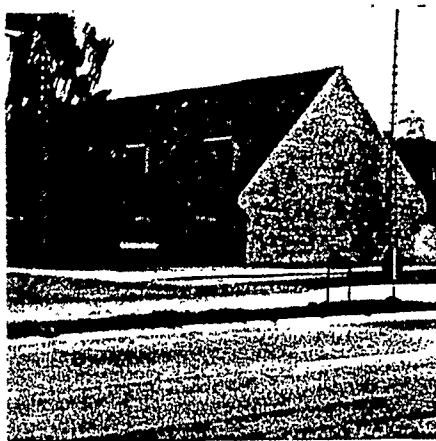


Figure 26. Typical townhouses

Characteristic of this style, and Danish architecture in general, is the relative formal/informal dichotomy between the exterior and the interior - between the warm inner face and the cold outer face. This applies, in the D.C.C., to the quality of the interior spaces and the central courtyard with its residential massing compared to the outer wall facing the street. In the D.C.C. residences, a sloped roof is used to reduce the wall height around the courtyard, giving this space a much more open character.

The building exteriors reflect an overall design philosophy which encourages the use of a few elements, and hence places more attention to details, composition, and proportions of these elements. Adding more elements confuses and clutters the design. The delight in Danish design comes from the careful use of few elements which gives it a sense of simplicity and the subtle richness. A Danish building will rarely cause excitement, but it will evoke pleasure because the architect took the time to make every aspect of it work well, look good, and harmonize with the overall design.

Onto the basic massing are attached various elements which add visual interest and functional flexibility without interfering with the pure form. In the D.C.C., this includes exterior stairways, balconies, detached



Figure 27. Typical townhouse additions



Figure 28. Office Building (1989),
Copenhagen



Figure 29. Scandic Hotel (1989),
Høje Tåstrup

storage sheds and add-on rooms (Figure 27). The materials, such as wood, metal, or glass and the single-sloped roof of the rooms contrast the solid brick of the building. In the residences, the glazed sun rooms function as bay windows. Detached storage sheds near the building create a small and very private patio area between the door of the house and the walkway (a smaller version of the courtyard). This additive approach has Medieval roots yet is consistent with modernist/functionalist ideals. The purity of the main building form is also retained with skylights as opposed to dormers.

In larger buildings, such as offices or town halls, the basic massing is often highlighted by one central glazed entry element (Figure 28). This public space gives a more progressive expression to the traditional style, and adds interest by contrasting the basic form and materials of the main block. In the D.C.C., glazed elements highlight the entrance foyer, and give external expression to the indoor courts. Glazed circulation elements also separate the residences on the street side.

In the D.C.C., the cornice strip and colonnade accentuate the form of the basic block. Subtle historicist post-modern details such as shallow brick pilasters, brick or plaster moulding, and framing elements around windows and doors are becoming

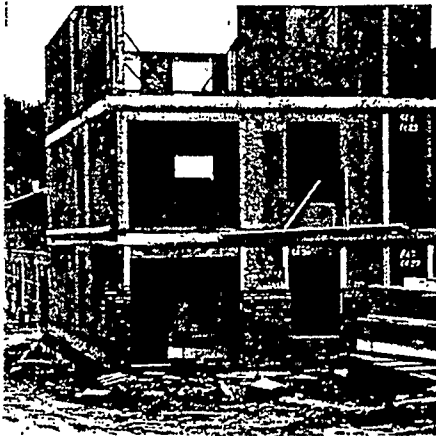


Figure 30. Housing under construction

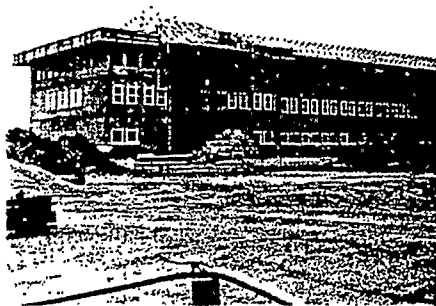


Figure 31. Kontorhus office building
(1989), Hoje Tåstrup
Hvidt and Molgård

more popular in Danish architecture (Figure 29). The Danes have always absorbed foreign influences subtly and slowly.

The D.C.C. is designed to allow for new Danish construction methods utilizing prefabricated concrete (Figure 30). Although this has not been economically feasible in the North American context, it ensures authenticity of Danishness in the design (Appendix V). This concrete structure is waterproofed in the factory, and insulated externally behind the facing brick (although it is also common to use insulated concrete/brick sandwich panels). The roofs, however, are still typically of wood or timber construction (Figure 31). The wooden structures in Denmark are light, unlike the heavy timber construction of northern Scandinavia. This approach to building combines the latest construction methods with the traditional building forms.

Contemporary Industrial Styles

The qualities of the above styles are typical of Danish architecture in general. This stylistic consistency in Danish architecture greatly contributes to a sense of place, a sense of historic continuity, and a sense of identity with the culture. However, as Reyner Banham pointed out in 1962, this has drawbacks: "too many of us respond to the mention of Scandinavian architecture with a

stereotype mental image of exquisite craftsmanship in teak and brick, harnessed to a conception of architecture so middle-of-the-road as to be entirely characterless." 41

New styles break with this tradition. As is the case in Denmark, this design will incorporate many newer elements in order to add interest and variety, and to allow for more expressive possibilities. The D.C.C. will, therefore, be an expression of contemporary Danish architecture as it mixes several distinct styles.

The more common current stylistic departures from the traditional strain reflect a trend towards industrial imagery. I have distinguished two styles: the *agri-industrial* and the *prefab industrial*. 42

a. Agri-industrial

The main distinguishing features of the *agri-industrial* style are the materials and the massing. The materials usually include whitewash and plaster over brick, plaster with wood trim, and wood siding. Durable materials such as concrete, fibrous cement sheeting and (standing seam) metal for walls and roofs alike give these buildings an industrial image (Figure 32). In the D.C.C., this is accentuated with metal details, mullions, grille stairs, chimney stacks, open

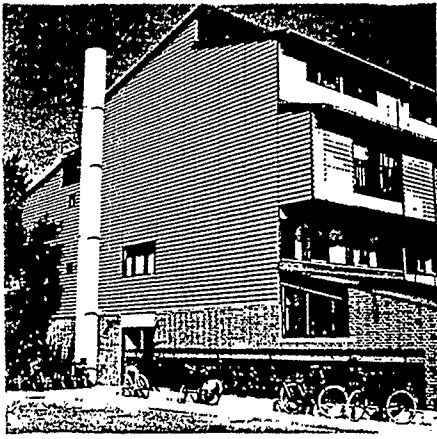


Figure 32. SolbjergHøve housing (1980),
Copenhagen
Fællestegnestuen

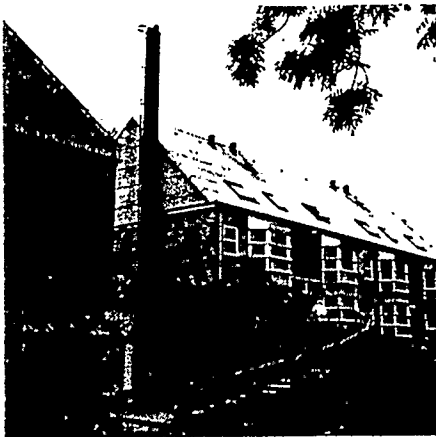


Figure 33. "Factory" housing (1987),
Copenhagen

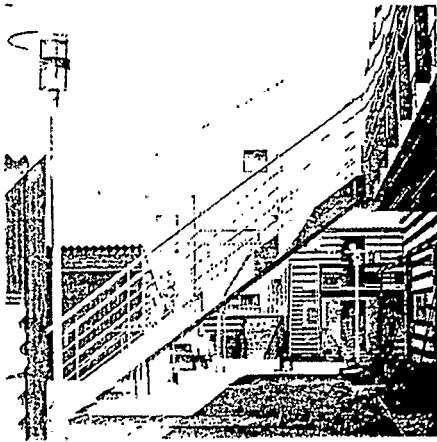


Figure 34. Fuglsangpark housing (1983),
Copenhagen - Vandkunsten



Figure 35. Typical industrial building

stair towers, and metal railings (Figure 33). An agricultural overtone is expressed in the single-sloped roofing in some contemporary Danish housing (Figure 34). This does not always result in a desirable aesthetic, however.

In this style, the Danes display their delight in the qualities inherent in pure materials. Because of the subtle details, and fewer compositional elements there is more attention focussed upon the colours, textures, and forms of the materials themselves. In this purist spirit, the juxtaposition of apparently incompatible materials is a common quality in Danish buildings.⁴³

b. Prefab industrial

A decidedly international current has affected the style of many new office and industrial buildings in Denmark. The *prefab industrial* style utilizes prefabricated panels for the structure and the exterior cladding (often in the form of sandwich panels)(Figure 35). The aesthetic is, therefore, very clean in detailing and massing. Typically this style consists of a flat-roofed block with a highlight central element, and smooth exterior finishes in concrete, enamel, or metal panels.

The D.C.C. interior takes inspiration from this style in a general characteristic way (Figure 36). This is manifest in the qualities

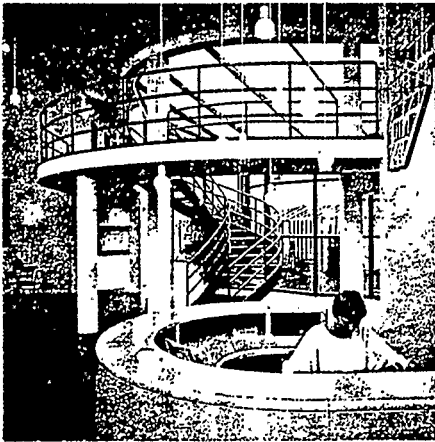


Figure 36. H.S. Hansen's Office, Lem
C.F. Møller

of lightness, in the grid-like floor and ceiling details, and in the smooth, white finishes where used.

The following comments on current Danish architecture can also apply to the D.C.C. as various elements merge, converge or collide into a harmonious and integrated whole. Peter Davey, in describing the Hoje Tåstrup School said,

[it is] the very essence of Danish; rough yet smooth; rich yet honest; elegant yet tough, consciously formal yet apparently insouciant; sensitive to need yet capable of paradoxical complicated, elegant and inventive form.⁴⁴

A more general observation is that,

[Danish architecture is] reassuring but strange, small and homely but tough and honest, unselfconscious but complex.⁴⁵

Interior Design

The qualities in contemporary Danish interior design, as with the *prefab* style, have been influenced by current international trends. This aesthetic has been evolving since the 1950's and is still identified as uniquely and distinctly Scandinavian. Danish interiors are more purely expressive of contemporary design than the building exteriors which are more tied to tradition. A better appreciation of the unique qualities of the building exteriors, however, can be achieved by

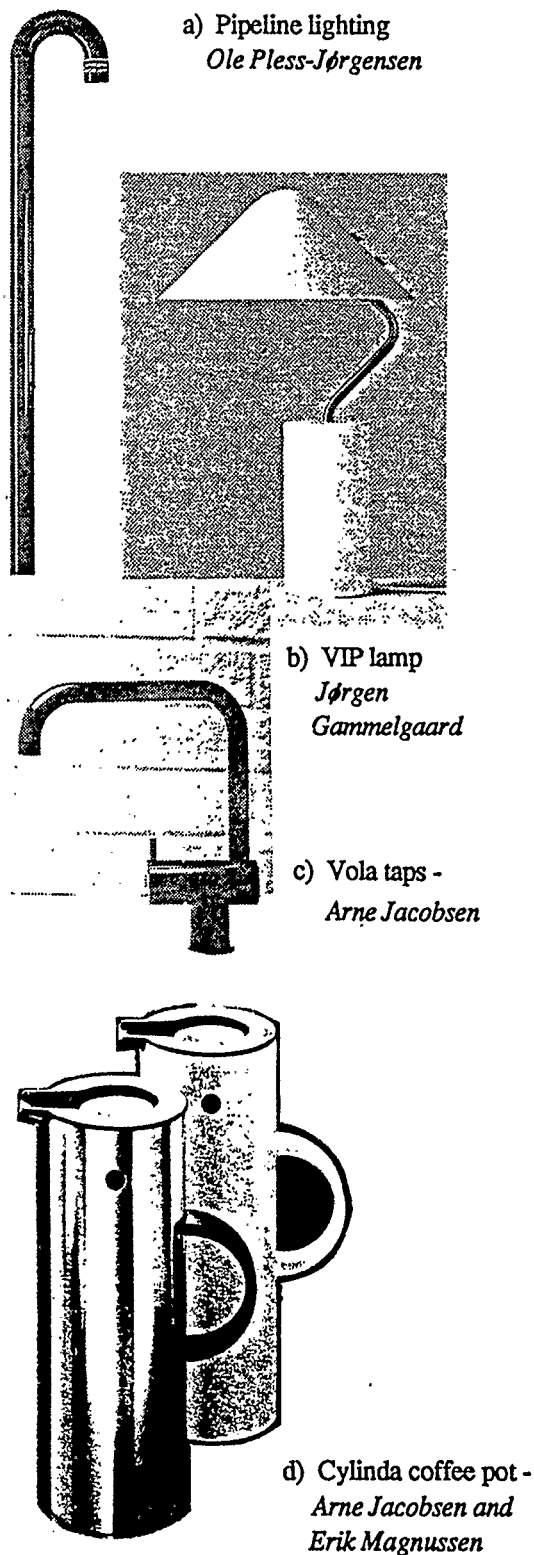


Figure 37. Interior Design

understanding what characterizes the interior design.

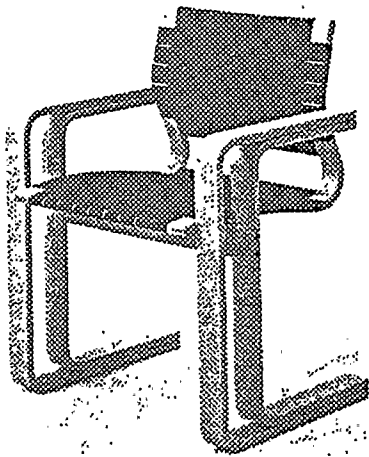
Contemporary Scandinavian design is very prominent throughout Denmark (Figure 37). In a typical house, the design scheme is consistent in everything from the architecture to the cutlery. This includes wall treatments, lighting fixtures, furniture, housewares, dishes, and plumbing fixtures. It is common for architects to also design interiors and furniture.

The apparent simplicity evident in Danish design is the result of the same design philosophy which affects the simplicity of the architecture. If one is bombarded with many visual stimuli, the result is excitation or unrest. The Danish approach is to do more with less. More importance is therefore placed on the arrangement of the composition, the proportions, and the subtle variation in shapes, colours, textures, patterns, and materials.

The dominant material in contemporary furniture is light-coloured wood such as pine, spruce, or beech. This material is moderate in tone, colour, texture, and surface pattern. It also allows for flexibility in form. The first chair shown is essentially conceived as a frame in a cylindrical geometry (Figure 38a). The potential hardness of the form is softened by rounding the edges of the wood and by



a) Cylinder design



b) C-frame design

Figure 38. Magnus Olesen chairs
*Rud Thygesen and
Johnny Sørensen*

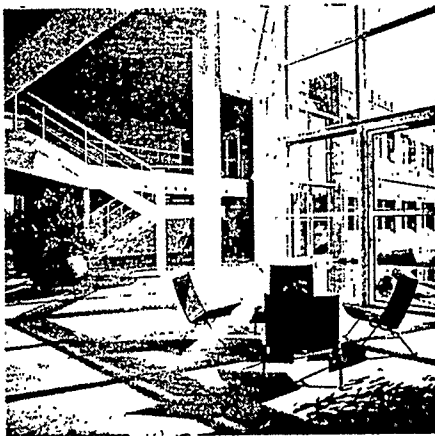


Figure 39. Typical room interior

retaining its warm and light natural colour. The brightly coloured upholstery gives it more life. The second chair consists of a rectilinear base and arm-rest element interpenetrated by a softly curving seat element (Figure 38b). The expression in this or any piece of industrial design combines the elegance of the form with the craft and precision of the details. The quality of the connections, which are commonly exposed, allows the piece to be physically strong, yet visually delicate. Scandinavians take pride in their ingenuity - in their ability to create a simple, elegant, and functional solution. The overall effect is simple and clean.

Scandinavian interior design relies on a few simple elements with clean lines, pure geometries, and planar forms. By reducing the mass of a piece, it gains more elegance and lightness. The simplicity and lightness of this design has architectural implications. Interiors of buildings are given more visual space and volume (Figure 39). They are less cluttered visually and physically. In the D.C.C., the curving lines in the partitions and roof structure are directly inspired by the soft flowing lines in Danish furniture (Figure 40).⁴⁶ There is, as a result, a visual and stylistic continuity from the general forms to the details of the building.



Figure 40. Wood pieces for furniture

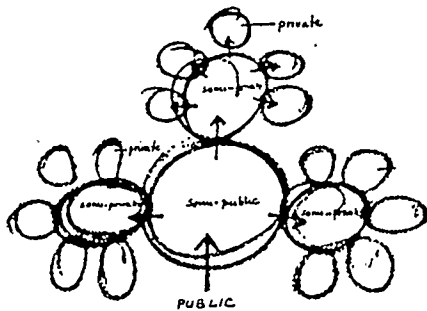


Figure 41. Public and private realms

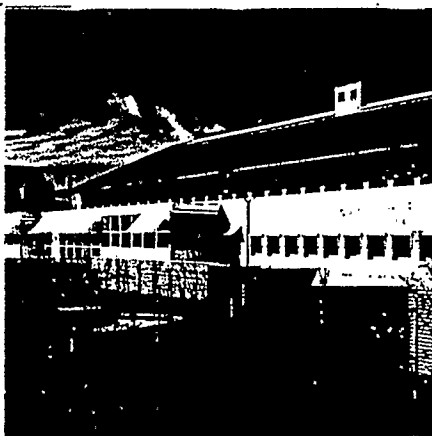


Figure 42. Farum Town Hall with adjacent playground (1989), Copenhagen

Exterior Design (urban, landscaping)

The qualities of the exterior spaces create a unique and comfortable human environment between buildings. Buildings are part of the continuum of the overall environment. As such, the spaces outside of or between the buildings must be recognized as important to the success of the architecture - urban design, site design, and landscaping are part of the design of the building.

In Denmark, these aspects are given very careful consideration. It is important that every space, both indoors and outdoors, have a meaningful or useful function. Through the architecture and landscaping, well defined realms of space are created. Physical and visual barriers and linkages define zones of public, semi-public, semi-private, and private space (Figure 41).⁴⁷ In North America, the spatial realms seem to be sharply defined as indoor and outdoor. A building is simply a block within the property. The more subtle and varied European treatment of outdoor space may seem manipulative or constraining by North American standards, but it gives the outdoor space more purpose, more character, and more life (Figure 42).

The transition from one realm to another is often subtly implied in the design. This is achieved through the change in scale of the space, its geometry, the quality of the

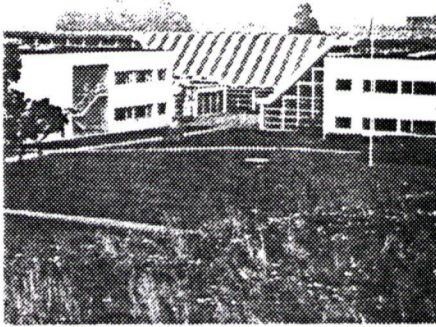


Figure 43. Hoje Tåstrup School
with entry court (1981)
Henning Larsen

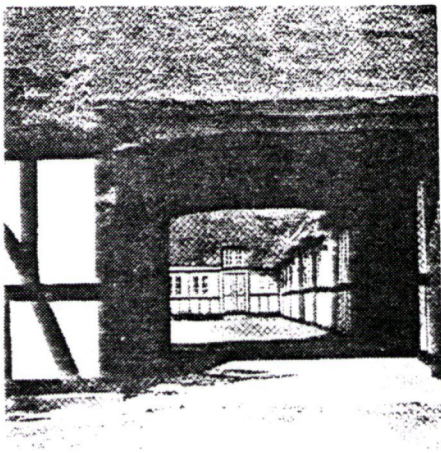


Figure 44. Farm Courtyard

landscaping (planting), provision of paths and roads, and the visual orientation of the space (Figure 43). In the D.C.C., for instance, the changes occur at the inlet, the level change to the upper courtyard, the edge of the upper plaza, and off the main path to the private residential patios. In the residential courtyard communal space exists, yet the individual property remains essentially private. There are no fences: the realms of space are implied architecturally.

The courtyard has been a very common element throughout the history of Danish architecture - from farmhouses, to castles, public buildings, and housing (Figure 44). In the D.C.C. this central, semi-private, outdoor space provides natural lighting within the building or site, provides shelter from harsh winds, and offers a view for patrons and residents. It acts as a focal point both visually and functionally. It is a desirable place to meet others or relax in an outdoor setting. Flowers, shrubs, bushes, trees, and benches will distinguish this space from the paved, urban landscape around the outside of the building. Residents, club patrons, and the general public can mingle in this space.

In the urban setting, edge conditions of any space must be considered. The importance of the *edge effect* is emphasized by Gehl where he states:

If the edge fails, then the space never becomes lively.⁴⁸

People prefer to sit or stand with their backs to the wall or edge. This gives a sense of security because the entire space can be seen at once, all activity is in front of you, and there is no concern about things behind you. In northern climates such as in Denmark and Canada, edges provided by walls also produce desirable micro-climates. A wall facing south captures the warmth of the midday sun and blocks cold northerly winds. The availability of direct sunlight increases the desirability of being outdoors. A majority of people do not want to sit in the shade.

The qualities in the architecture are also important for the utilization of these outdoor spaces. Gehl stated that,

good cities for staying out in have irregular facades, and a variety of supports for their outdoor spaces.⁴⁹

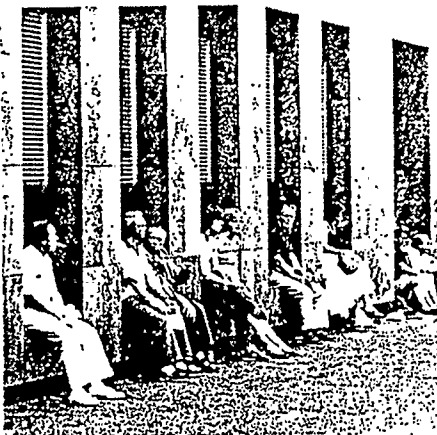


Figure 45. People sitting on a facade ledge

Buildings can be used as places for leaning or sitting, again part of a quality edge condition (Figure 45). In the D.C.C., there are ledges along the street and inlet, around the fountain, and along the residential pathway (the retaining walls for the planting).

Typical elements in Danish housing projects allow the indoor spaces to capture the sunlight. This is done with glazed elements



Figure 46. Typical residential sunrooms

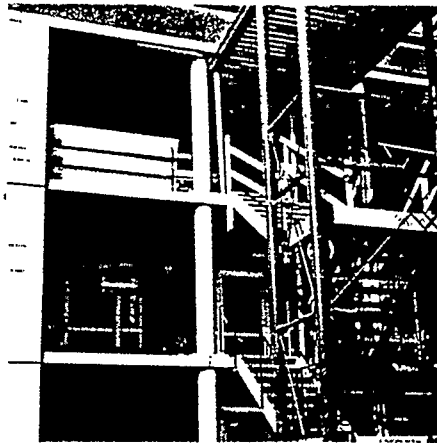


Figure 47. Access balcony and stair tower,
Rodovre Amannytige
Bolsteskals (1989),
Copenhagen -
Arkitektgruppen i Århus

such as skylights and sunrooms (Figure 46). This is especially so on south side of building. Shades, louvres, and blinds provide protection from direct sunlight when desired. The interior courts within the club are designed to capture indirect sunlight for most of the day and direct sunlight in the late afternoon and evening when it is not so intense. As in the residences, the club will have balconies and patios at each level.

In this design, there will be structures in the balconies from which plants can be hung, or temporary shading can be attached. These elements allow for the individual expression of the units by their tenants. Individual expression of units is a basic socialist/capitalist aspect of Danish housing projects. Housing can be communal, yet retain individual identity.⁵⁰

A common Danish feature is the access balcony (Figure 47). This functions as secondary fire egress/access and as a balcony for the apartment units. The corresponding outdoor (fire) stairways act as sculptural elements which divide the courtyard into more private enclaves at the edges of the courtyard.

A common characteristic in the residential areas of Copenhagen and outlying villages is an abundance of vegetation. What is not paved is planted with bushes, shrubs, or

trees. This planting seems to derive from the English *gardenesque* landscape tradition.⁴⁹ The wild, natural quality of the shrubs is accented with highlights of colour from flowers. Danish landscaping provides a rich, comfortable backdrop which is low in maintenance. Because this courtyard is elevated, there are specific limits on the type of planting, on tree location, and on drainage conditions (Appendix VI).

The abundance of foliage around the houses results in a great feeling of privacy. Many houses are barely visible from the street (Figure 48). Conversely, from the house, the street and the neighbours' property are greatly obscured. Even in town houses, detached storage sheds and thick vegetation help create a private outdoor space for the residents. In this way, the warmth of the natural Danish landscape is transposed to the man-made environment. In the case of the D.C.C., this landscaping gives its residents a suburban townhouse environment despite their downtown location.

These various residential amenities are very important and essential to the Danishness in the residences. Their humanist philosophy states that,

without some overall idea and image of how people might live together, housing becomes a meaningless collection of buildings.⁵²

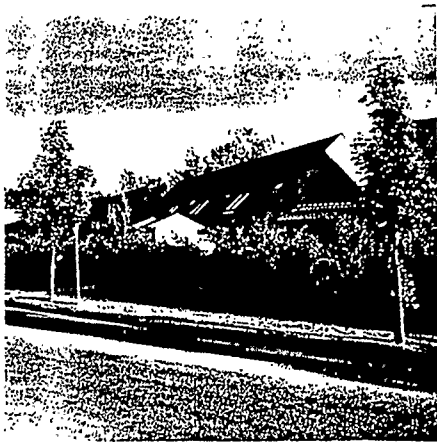


Figure 48. Residential landscaping



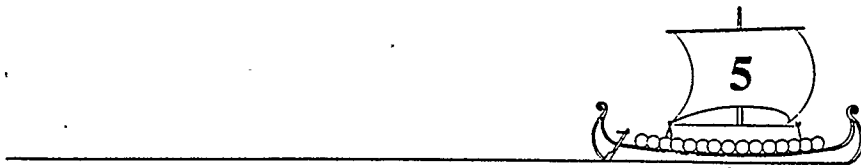
Figure 49. Typical Copenhagen sidewalk paving

In general, the natural, rustic quality of the vegetation contrasts the refined quality of the buildings. A continuum, therefore exists from the organic and natural exterior to the clean and refined interior, in the quality of space from outdoors to indoors - from the public to private realms.

The sidewalk paving is also identifiable with Denmark.⁵³ The paving in and around the urban areas is very distinct and consistent (Figure 49). Asphalt is used for roads and bicycle paths, while sidewalks consist of concrete or stone inlaid between granite edges.

SUMMARY

For the most part, stylistic compromise is not necessary for this project because of the many similarities between Denmark and Canada. This project uses a mix of contemporary Danish styles for variety, interest, and expressive possibilities. Essentially, the design employs a traditional vernacular of yellow brick with sloped roof, tight eaves, and individual square windows; combined with the contemporary industrial vernacular with single-sloped roofs of corrugated fibrous cement, glazed public spaces, and metal siding and details. A Danish style of building, for both interior and exterior design, will serve to create a unique and very Danish environment - one which is civil, humane, and restrained. These are the chief aims of this design.



CONCEPT



One of the major intentions of this design is to create a unique and identifiable building within Calgary. As an ethnic cultural centre, the building must project a sense of enjoyment and entertainment, and a sense of identity and pride. It must represent some fundamental aspect of Danish heritage - reflective of some essential aspect of the people, the society, and their history, and must do so in a unique or novel manner. A strong metaphorical element can do both.

BUILDING AS METAPHOR

The design issue at this point is how to express a non-architectural idea in an architectural manner. Such an expression is a *metaphor* ; as defined in the dictionary:

the application of a word or phrase [building element] to an object or concept it does not literally denote, in order to suggest comparison with another object or concept.⁵⁴

Certain basic rules (ideas) must be followed in order to successfully carry out such an architectural expression.

First, to be suggestive of another idea, it must have the same character or sensitivity. The qualities inherent in this idea must be replicated in the qualities of the building metaphor. In this case, representing national or ethnic pride requires a bold gesture which captures a feeling of history and drama.

Second, to be architecturally compatible, it must work with and complement the architectural style and character of the building. It cannot be a separate and distinct element, but must be an essential component in the overall conception and design expression. The metaphor should be but one component in the totality of design influences.

Third, to be expressively valid, it must be non-literal. Literalness can trivialize the expression and undermine its integrity by becoming too trite or too kitschy. It is more important that the metaphor relate to the character of the idea first. On the other hand, too vague a reference will be unreadable by the user and therefore pointless. A balance must therefore be achieved between the two extremes.

THE VIKINGS

The Viking legacy is very important to the identity of Denmark. Many aspects of Viking culture have been handed down to the present, in often subtle ways. It is an important part of Danish heritage.

a. Viking society

The Viking Era (800 - 1050) was a proud and fruitful one in the history of Denmark.⁵⁵ The Vikings were essentially farmers and fishermen - they had the sea at their doors and the farms at their backs. It is for their exploits on the seas and in other lands that they are best known. Vikings were primarily merchants seeking trade with foreign peoples, but were known more for pillaging and occupying foreign lands.⁵⁶ The Scandinavian word *vikings* literally means pirate or raider in Norse.⁵⁷ Through their aggressive nature they occupied large parts of Europe in these centuries. That legacy continued throughout the middle ages as Denmark controlled Norway, southern Sweden, Iceland and Greenland.

When they did occupy foreign territory, however, they left a legacy of civil order on those cultures. In folklore, it is stated:

With law shall the land be built up and with lawlessness wasted away.⁵⁸

In Viking society, there was a sense of order and direction. At the root of Viking society were rules to govern conduct. The northern ethos was not so much based on morality as on the use of common sense and resourcefulness in the handling of daily affairs. This ensured survival in a somewhat harsh environment. This pragmatic approach to life has been carried forth to the present.⁵⁹ At a societal level, there was a well-defined class system. They demonstrated a sense of democracy very early in their history by electing their royalty (the nobility did this). Due to the advanced state of their society and strong leadership, Denmark emerged as one of the first nation states.⁶⁰

Their crowning achievement was to be the first Europeans to land in and settle (temporarily at least) North America.⁶¹ It was a time of adventure, expansion, and the birth of the country.

b. The village

The concept of the village is at the heart of Denmark's very formation. Villages were mainly Viking trade ports which gradually merged into kingdoms, and finally a country. Within the villages a sense of community was recognized early. Vikings valued their freedom, but also appreciated the advantages of the group.

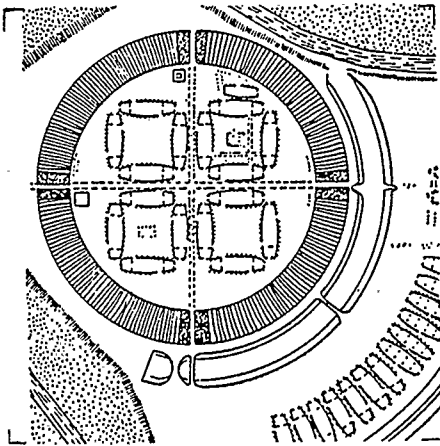


Figure 50. Viking village plan

The arrangement consisting of four blocks surrounding a common courtyard in the D.C.C. is similar to the form of a Viking village (Figure 50). This courtyard arrangement has implications of a more community oriented lifestyle. It also functions as a village in that the various facilities can be operated by people who live on site. This relates also to the urban concept of mixed usage.

c. The thing

In Viking society, the village was the area where men rode to the same thing. The *thing* (*ting*) was a political assembly having both legislative and judicial functions. Even after national unification, communal units (*herads*) undertook local administration. At the *tingvoll* or "thing place" (the parliament field), the leader spoke to the people and decisions were made.

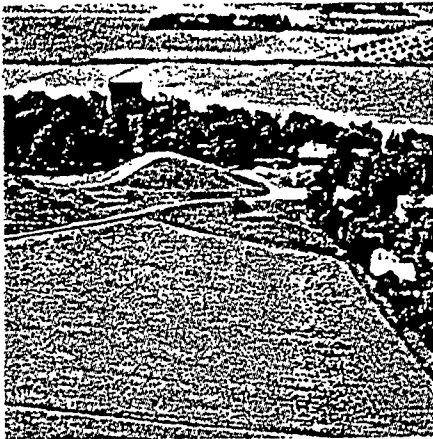
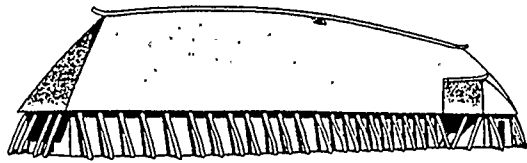
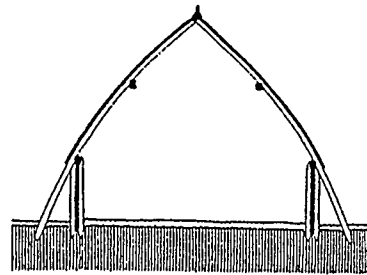


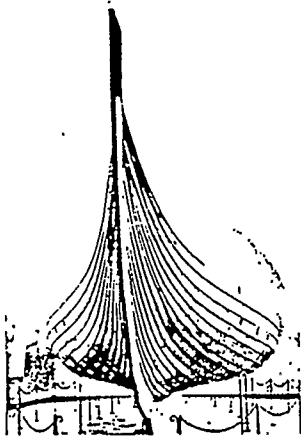
Figure 51. Thingmound



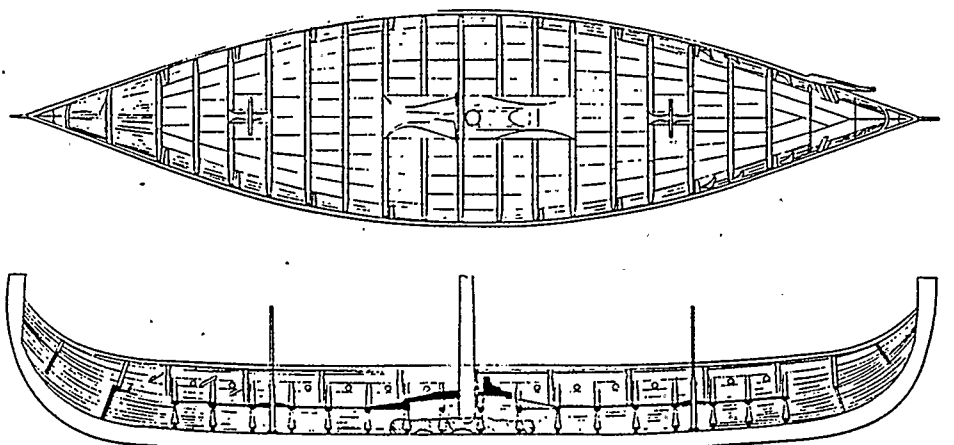
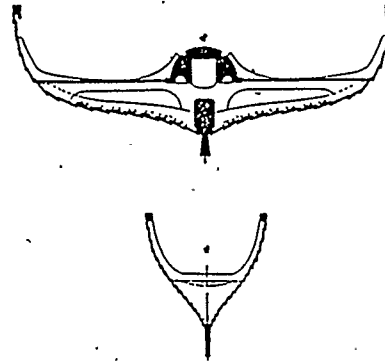
a) Valhalla hall



b) Valhalla hall section



c) Gokstad Ship



d) Viking ship plan and sections

Figure 52: Viking Halls

The boardroom is the heart of the administrative core of the D.C.C. Its circular form is somewhat reflective of a *tingshog* or "thing-mound" (Figure 51). These manmade formations marked the place in each village where the thing was located. The circle, in this case, suggests a place where decisions are made, but is also representative of the democratic or committee legislation of D.C.C. shareholders' meetings.

d. Valhalla

According to Teutonic myth, *Valhalla* was,

The hall of Odin into which the souls of heroes slain in battle and others who have died bravely are received.⁶²

It was a Viking temple or banquet hall where a sacrificial animal and a libation were offered to a particular god in time of need.⁶³ The idea of Valhalla is manifest architecturally in the banquet hall (*Valhalla Hall*).

e. The Boat

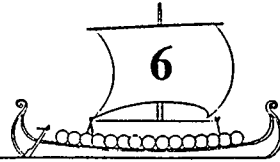
One of the most powerful and identifiable forms associated with the Vikings is that of their boats. The Viking ship or *drakar* is distinguished most by its double prow design. It is also unique due to the height of these prows, the narrowness of the hull, and the deep keel (Figure 52c).

The structure and form of Viking halls were inspired by the drakar hulls (Figure 52a). The arrangement of timber beams in the club replicates the construction of banquet halls in Viking villages (Figure 52b). The form of the Valhalla Hall, however, is more directly inspired by the shape of the Viking ship as it picks up the form of the distinct double prow and dominant keel (Figure 52d). The curve of the hull, only slightly alluded to in some Viking halls, is highlighted in the grand curved ridge of this club structure.

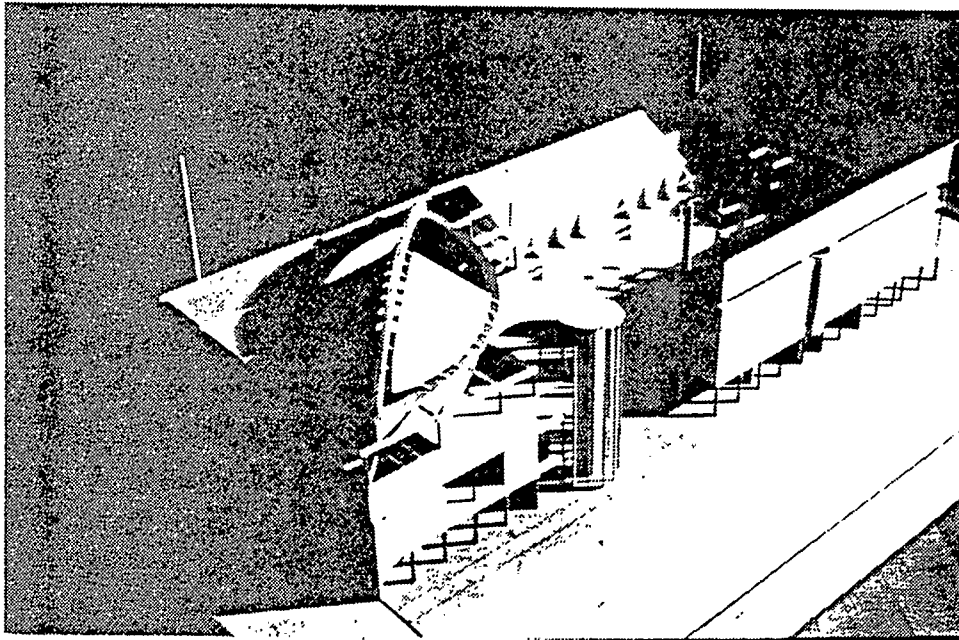
This Viking ship reference is the dominant expressive element of the D.C.C. In this case a quite literal interpretation of the form is used to distinguish this specific reference as a Viking boat, not just any boat. This unique form gives a simultaneous sense of architectural drama and novelty for a cultural and entertainment building.

SUMMARY

The D.C.C. will refer to Viking society in a variety of ways, but particularly with a strong metaphorical reference to the drakar (the Viking ship). The powerful and bold image of the boat will recapture the glory of the past, and to add interest and uniqueness to the building.



DESIGN



The goal of this project is to achieve a design which has a unique Danish expression suitable for the context. The design is, as such, an amalgam of the ideas and images presented in previous chapters and a few new ideas as introduced in this chapter. The following discussion will describe the D.C.C. building both as a design and as a set of experiences (see Drawings pp. 78 - 82).

COMPOSITION - THE PARTI

This project manipulates the play between contrast and harmony. Harmony is the overall sense of integration and unity in a design. A basic Danish quality is to achieve this with simplicity. Contrasts give a design interest and variety as opposing elements heighten or strengthen the qualities of that which they oppose.

An essential unifying element in this design is the structural grid. This grid, at 25' square, is reflective of the lot widths of downtown Calgary and is modified in places (half and quarter units) to suit functional requirements (Figure 53). Along with similarities in materials and details, this grid establishes a geometric consistency or harmony throughout the project.

A functional advantage to this structural grid is that the interior partitions, and consequently the spaces, are flexible. It would be easy to change the floorplans to suit future needs of the club or, as the case might be, to convert the building to another function

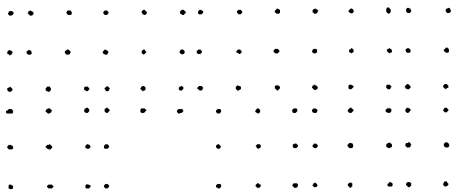


Figure 53. The grid

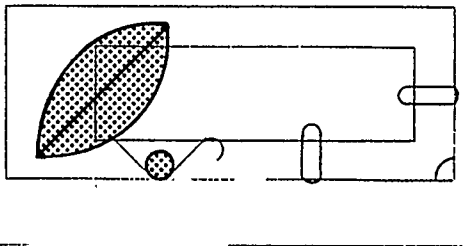


Figure 54. Major expressive elements

entirely. That is one advantage of a warehouse-like building style. As well, the residences could be converted to other uses such as offices, hotel suites, or additional club facilities.

With their curved geometries, the major expressive and metaphorical elements of the club work in contrast to this grid (Figure 54). The most prominent form is that of the Viking ship. In plan, it consists of two giant arcs. This shape is reflected in the plans of all the levels. Together with the long sweeping curve of the roofline, these arcs give the pitched roof its boat-like geometry.

In the metaphoric sense this appears as an overturned boat on a drying rack. This image suggests that this viking ship is not in use or is no longer in use which suggests the passage of time. A boat imagery on the prairies reinforces the idea that Calgary, unlike Denmark, is landlocked.

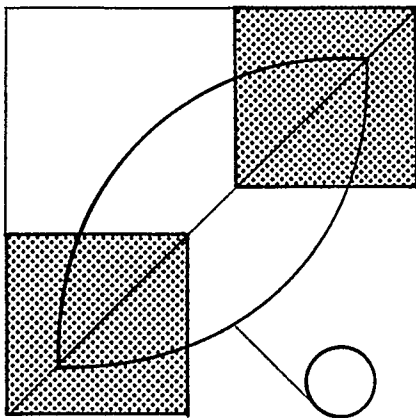


Figure 55. D.C.C. parti

From street level, the most prominent element in the club is the stair tower. Its round shape is reminiscent of castle turrets. It is separated from the boat form by walkways which allude to gangplanks on ships. This idea is coupled with the image of a boat tied to a moor.

These major metaphoric elements work together to give the building a unique

expression. They also serve to guide the visitor. At street level, a plaza or inlet gives focus to the entry. From here, the tower directs attention upwards to the major feature of building - the banquet hall.

The *parti* for the D.C.C. is, therefore, a simple interplay between the ship form and two blocks in the main mass of the building (Figure 55). The boat form is skewed at 45° to give it further emphasis and separation from the rest of the building, and to allow the glazed wall of the inner courts to address the courtyard and the street simultaneously. The *parti* for the entire site integrates this with the basic concept of the courtyard enclosed by blocks on all four sides (Figure 56). The residences in the north and west blocks are arranged for access both off the street via internal hallways and off the courtyard via the stair tower and access balconies (Figure 57). The south block is accessible off the courtyard only.

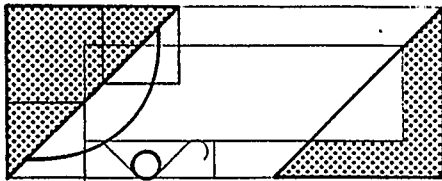


Figure 56. Site parti - massing

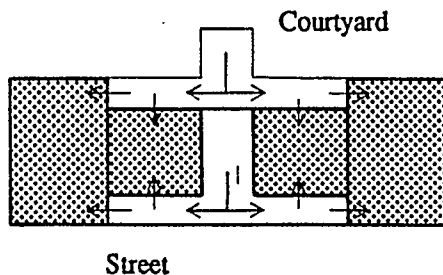


Figure 57. Residential arrangement

Architecturally, it becomes clear from the compositional elements that there is a decidedly nautical flavour to the building (Figure 58). This idea is carried down to the details. The elevated courtyard, especially by the inlet, has the quality of the deck of a ship. The upper patios within the club reinforce this feeling. In the architectural quality, of the interiors especially, there is a sense of influences from contemporary Danish



Figure 58. Ship plan

interiors, early Corbusian modernism as evidenced in the Villa Savoye for instance, and Art Deco. The curved corners of the interior partitions and the curved lines of columns, the white walls, the smooth surfaces of plaster and metal, the glazing, the patches of bright colour, and the overall smooth flowing lines evidenced in their plans suggest this quality. The idea is carried to details such as glazed tile, railings, metal grille stairs, and ship-like lamps. This nautical theme, with its vocabulary of shapes and moving lines, plays against the rigid, static nature of the grid. This nautical flavour is also consistent with contemporary Danish and international design and therefore places this building in a definable point in time.

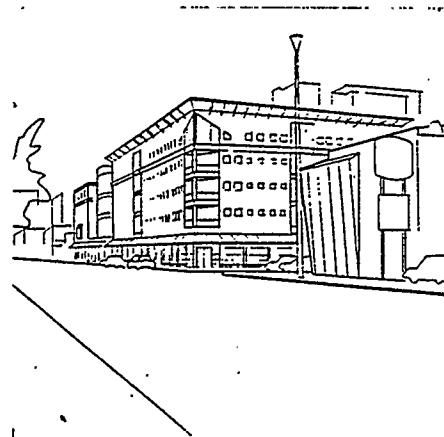
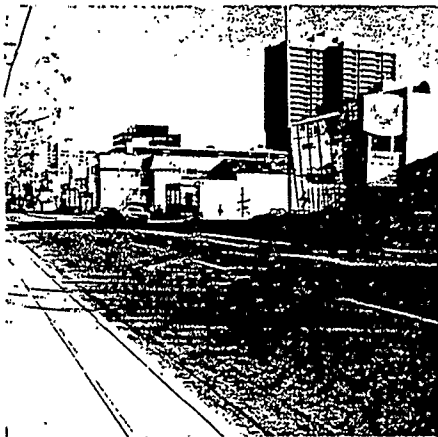


Figure 59. The site before; and after

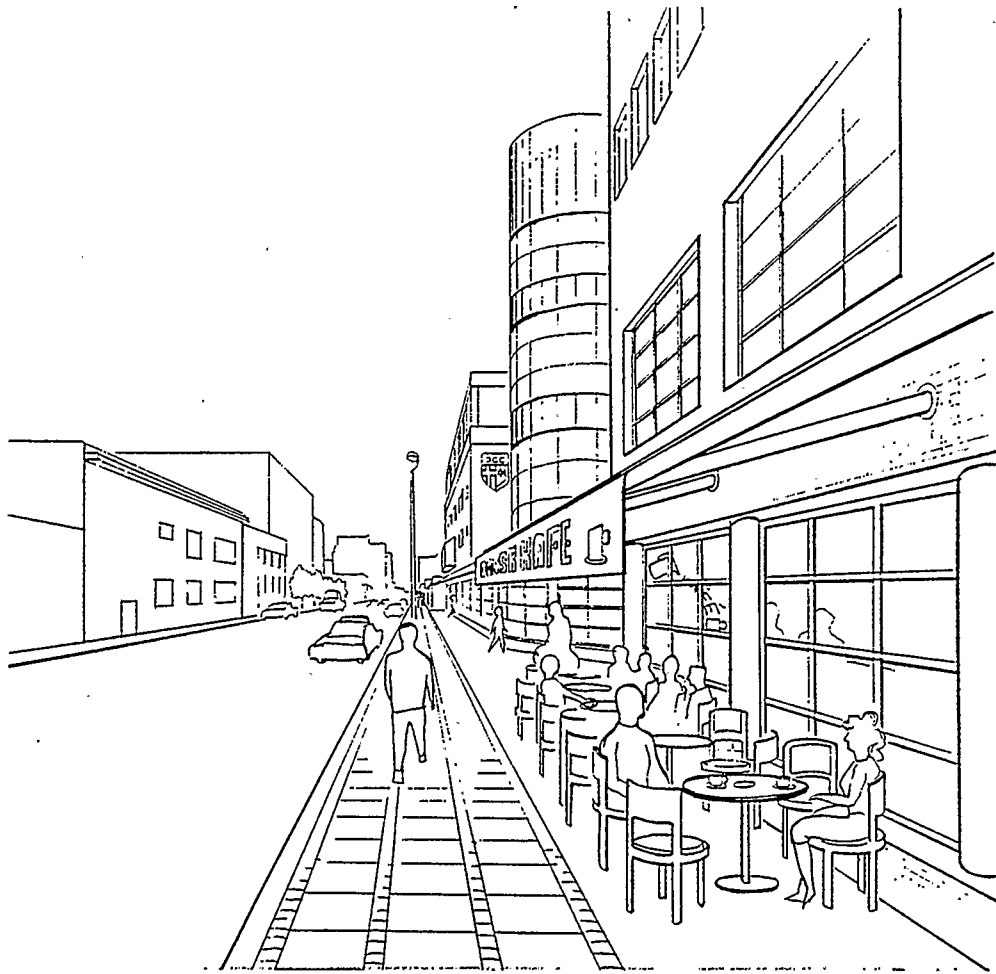


Figure 60. View down the street

EXPERIENCING THE BUILDING

The main objective in the design of the D.C.C. is to achieve a totality of Danish expression from the structure to the details. The experience of Danishness occurs at every level in the design. From previous discussions this includes the building type, the building style, the spatial qualities - both architectural and urban, and the metaphorical references (Figure 59).

Reference to Denmark can only be complete if the smallest of details is included. In this case there is an important contribution of interior design elements to the overall expression. This includes furnishings and objects. To immigrant Danes, familiarity with home was most expressed with the display of small objects of art or artifacts from their native country. In this building, this familiarity is also conveyed, in a small way, with allusions

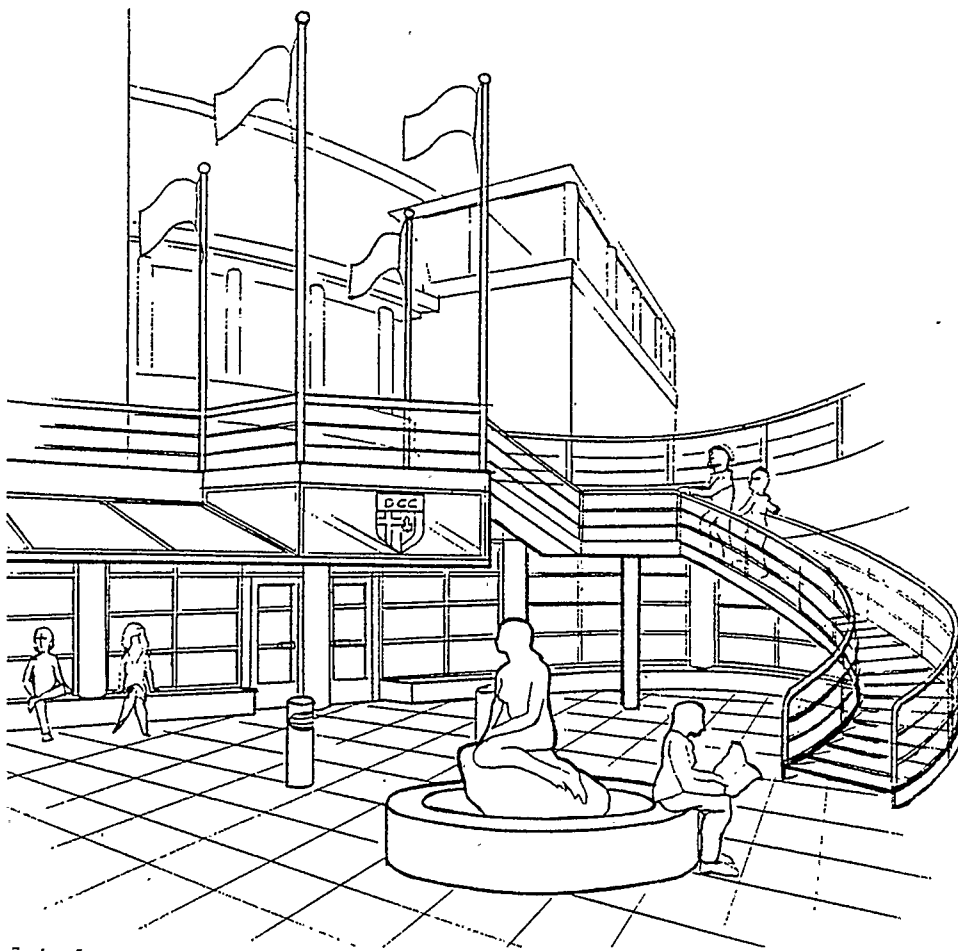


Figure 61. Entry inlet

to places in Denmark and with the names of the facilities. These ideas should be kept in mind when going through the building.

As you proceed down the Danish paving of the sidewalk, passing the retail under the glass canopy, you come upon a break in the facade (Figure 60). This is the entry inlet or *Lillehavn* (Little Harbour) so named from its influence, the harbour inlets of Copenhagen (Figure 61). Its scale is kept small - public, yet intimate. Surrounding this mini-plaza is the *Dansk Kafe* (Danish Cafe) with its sidewalk patio, the club entrance, and the stairway to the courtyard above. In this space one can sit on the ledges on the building or on the lip of the mermaid fountain - a copy of the Little Mermaid which sits in Copenhagen Harbour. There could be a *pølser* (hotdog) stand, so common in Copenhagen and further down Electric Avenue, which could serve lunch and nighttime passers-by. This space is also

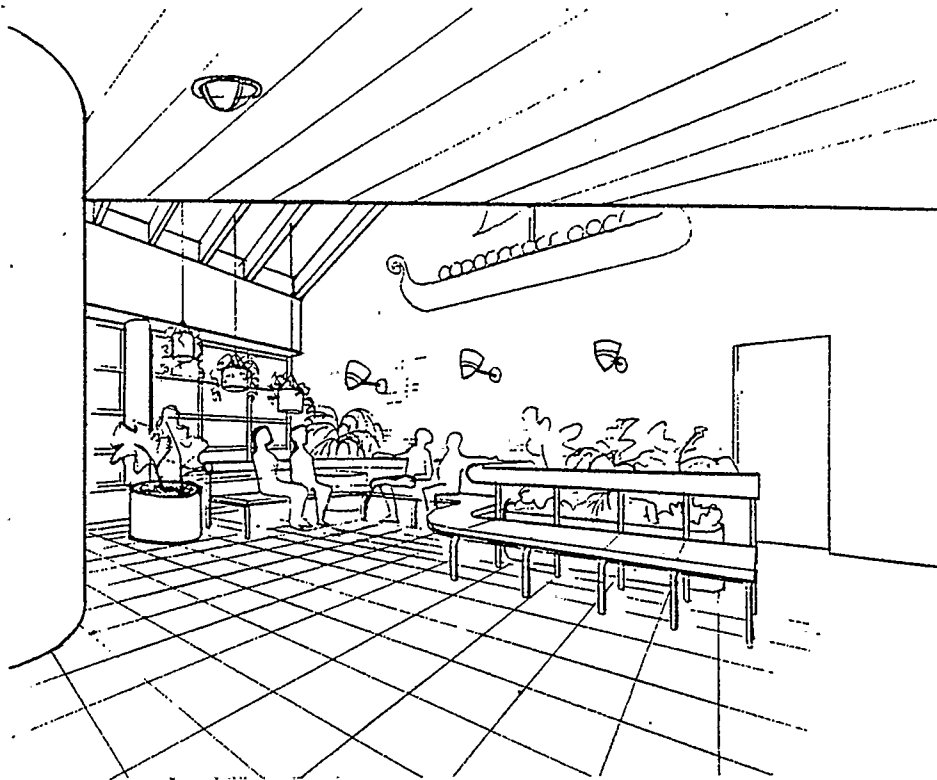


Figure 62. Waiting area

allows one a glimpse of the activities in the courtyard above and a view to the roof of the banquet hall.

The D.C.C. entrance is distinct for having two doors separated by a column. In the paving is the greeting: "Velkommen til den Dansk Kanadisk Klub". This entrance is framed by the stair tower to the left, the curving stairway to the right, and the upper landing of the stairs above which forms a canopy. The lighting bollards in front and the flags above complete this composition. Like the main glazed wall of the club, the entrance is skewed at 45° to address the street and inlet simultaneously. Inside the entry foyer, you circulate around the elevator tower, past the library and display area, to the waiting area (Figure 62). The benches and plants signify a place to stay and sit. The nautical flavour of the entry foyer is expressed with its curved glazed and white plastered walls, metal ceiling and trim, and tiled floors.

The *Dansk Bibliotek* (library) is nestled quietly behind the outdoor stairs. The curtain glass wall provides this space with natural lighting and visual dialogue with the inlet. The

interior of this space, as with others in the club, captures a Danish quality in the woodwork. The wooden slats in the ceiling divide the space and pick up the grid of the building. This wooden motif is carried through to the shelving and the furniture. Hanging lamps, so common in Scandinavian design, are used to illuminate specific areas and give intimate scale to these areas.

The *Klub Galleri* (display area) consists of two areas. The open side is visible behind the colonnade from the foyer. This area can spill out into the foyer space as needed. The remainder is enclosed by three walls which allows for more lighting control and better security for special displays. Lighting, hanging displays, or partitions can be suspended from the ceiling structure. On the wall below the skylight is a mural depicting a Viking ship at sea which foreshadows the banquet hall. The idea of art as cultural expression is very important for the club. Through the visual arts, specific images of Denmark - Danish landscapes/cityscapes, royalty, the sea, Vikings or mermaids - can be depicted, and specific memories can be recalled by the patrons. Pictures, as well as objects, are very important part of the cultural program within the club.

The curve of circulation continues up the stair tower. As one steps up the spiral staircase, with pictures or plaques on the wall, the experience of climbing up a turret is recalled. The view is ever-changing - street, inlet, courtyard - during the ascent or descent, and orientation to the rest of the building is not made until the landing is reached. From outside, the spiral stairs are seen as a sculptural element encased in glass. At night this can be illuminated to great effect.

The *Mermaid Inn* (restaurant) consists of a square volume enclosed by white-washed brick walls (Figure 63). The whitewashed brick with its hard rough texture is suggestive of the solidity and permanence of an old warehouse, as opposed to the hanging wooden slats of the ceiling. The floors consist of a mix of tile for open areas or circulation areas, and carpeting for more quiet and private areas. This expression is repeated in the *Viking Pub* (lounge), the *Tivoli Room* (banquet room), and to a lesser extent, in the meeting rooms.

In each of the social facilities, the details and furnishings are suggestive of a particular theme or set of themes. Within the Mermaid Inn for instance, the ideas of mermaids, the sea, or the home are expressed. The lamps and furniture here are the most elaborate in



Figure 63. Mermaid Inn

the club. The wall lamps have an elegant seashell motif and the hanging lamps have a delicately curving three tiered design reflective of flowers or clouds. Objects such as bottled ships, fish netting, mermaids or fisherman figurines, little anchors, or round portal-style picture frames add to the theme of the sea. Fine porcelain plates and vases add a domestic touch and are reflective of the fine craft tradition of Danish china.

The curve of the beam and columns is used to separate the main area from the subsidiary spaces in this facility, as well as in the Viking Pub and Tivoli Room. The point or prow of this form directs attention diagonally through these spaces. The variety of spaces within this restaurant include private cubicles which are dark and intimate, a cozy fireplace corner, a green space with plants and sunlight, and an open central zone conducive to flexible socialization. The party room has direct access from the restaurant entrance and the courtyard, and therefore can be used for community get-togethers by tenants. It is separated from the restaurant by stained or frosted glazing which allows light penetration into the restaurant while retaining the privacy within the party room.

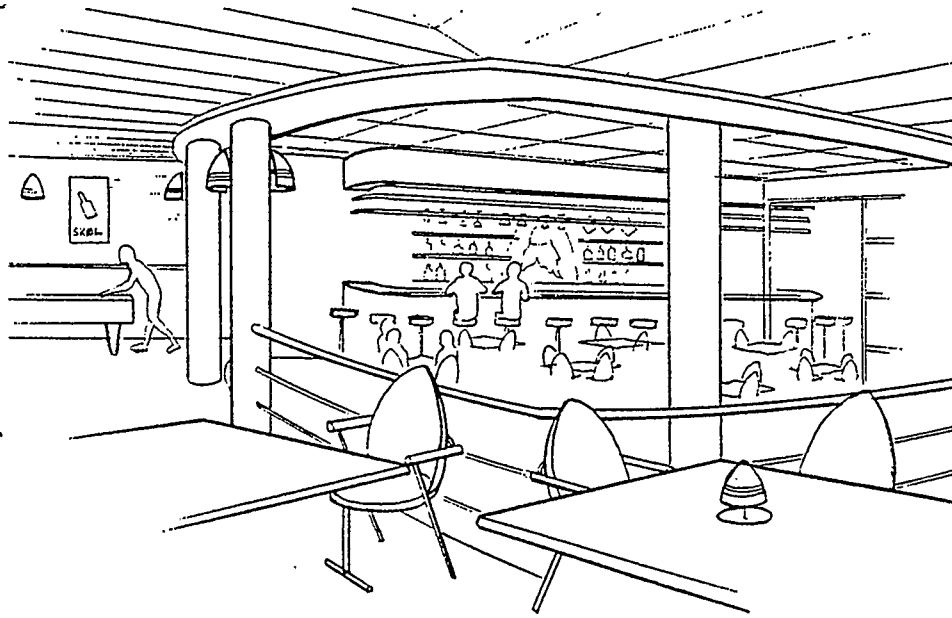


Figure 64. Viking Pub

A Viking helmet motif is used for both the lamps and the chairs in the pub (Figure 64). The variety of spaces in this facility consists of a main open area with the stage or dance floor, surrounded by the games area, private cubicles, a balcony to address the street and an "outdoor" patio in the indoor court. There is an open relationship between the pub and the indoor court. The bar, in fact extends into this common space and with the trophy case frames the entrance passage to the pub.

In the court there is a sense of being outdoors. It acts as an extension of the courtyard outside. The floor tiles and brick walls are extensions of the exterior expression of the building and the glazed curtain wall provides total visual continuity. Within this space is a sidewalk type of furnishing including tables with umbrellas, and street lamps. The ceiling features a semi-translucent hanging fabric membrane which is reminiscent of clouds or sails as it diffuses the light throughout the space.

The board room is distinct not only for its round shape, but for its interior treatment (Figure 65). The walls and ceiling consist of white plaster which gives it a cleaner, more formal air. Accents in wood and the fabric of the seating give warmth to this space.

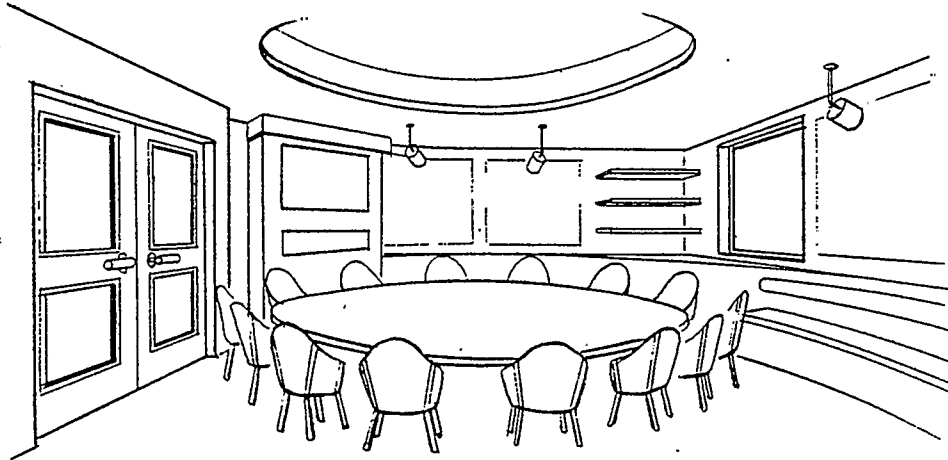


Figure 65. Board room

The meeting rooms are arranged such that the smaller rooms can act as subsidiary spaces to the main meeting room as required when the partitions are opened. Clerestory lighting gives the main room emphasis.

The *Tivoli Room* (banquet room) gets its name from the popular amusement park in downtown Copenhagen (Figure 66). It features (as does the administration area) a skylight with a view to the prow of the banquet hall above. This glazed rooftop element adds to the effect of separation between the hall and the main block of the building. The walls in the Tivoli Room are mostly unarticulated except for column lights. It is intended that larger pieces of art adorn these wall surfaces, which is unlike the smaller artifacts found in the restaurant or pub. The apparent scale of this space can be manipulated by lowering or raising the hanging lamps.

The highlight of the D.C.C. is the *Valhalla Hall* (banquet hall). It began conceptually as the attic level of a Danish warehouse type building (Figure 67a). The emerging boat imagery eventually transformed it into a separate and distinct rooftop element which, although still of timber construction, was quite different expressively (Figure 67b).

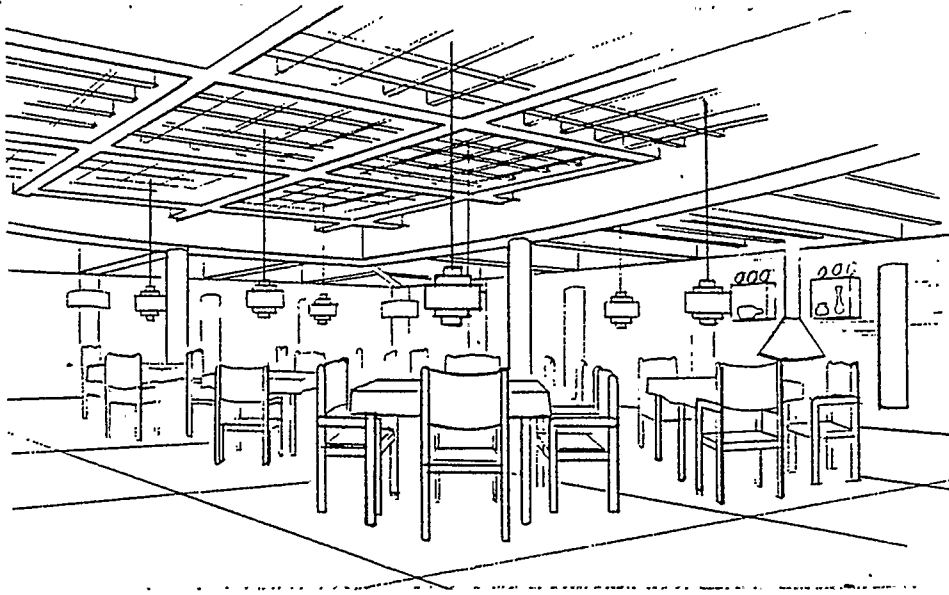


Figure 66. Tivoli room

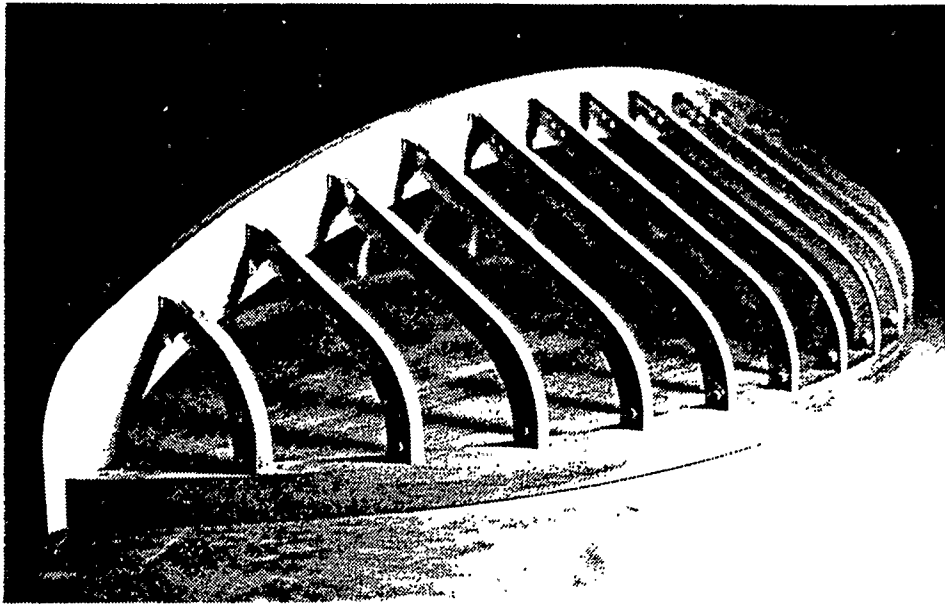
The hall itself is a pure volume (Figure 68a). The subsidiary spaces are situated outside the structure of the boat form. From the outside there are glimpses of the hall at street level, and more from the courtyard, but this form is not experienced in its entirety until you are actually in it (Figure 68b).



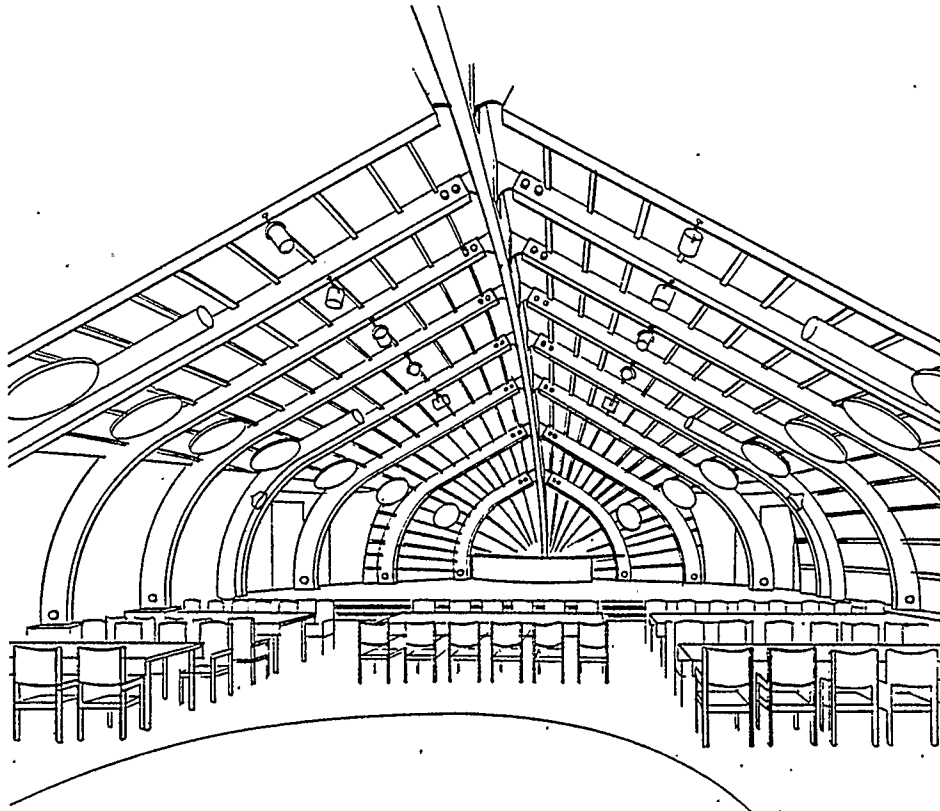
Figure 67. a) Danish warehouse



b) D.C.C. exterior



a) Banquet hall structure



b) Banquet hall interior

Figure 68: Valhalla Hall

The geometry of this form consists of sections of pure circles. The gentle curve from prow to prow is accentuated by the rows of perkins running from beam to beam (and by the horizontal metal external cladding). The curve of the metal connections to the main beam mimic the corresponding joints in Viking boats and enhance the organic quality of the hall. The large fastening pins are intended to replicate the connections common in Scandinavian furniture. The entire banquet hall can be appreciated in the same sense as fine furniture with the softly curving forms of laminated wood pieces connected in a simple yet artful manner.

These forms work together with dark interior finishes in brick and fibre board to create a dramatic and mysterious space. Along the sides of this hall are shield-like plates behind which light will emerge is a soft mysterious glow. Lining the sides of the ships with shields protected Vikings in battle. These lights can serve as a reminder of the Vikings which sailed this ship. Behind the stage area a tapestry (possibly adorned with images of the three Nordic gods) can be raised to provide a backdrop for performances or to provide a focal point for banquets (the head table). Adjustable spot lights and exposed ducts complete in hall decor.

The Club and the Residences - Summary of the Exterior Expression

In reviewing the exterior of this building it is interesting to compare and contrast the D.C.C. and the residences. The common elements give the entire design unity and harmony and the unique elements give each identity through contrast.

The entire building is based on one structural system, which results in a similar overall tightness of massing and the continuity of the colonnade at street level. The cornice line, which is more or less continuous throughout, psychologically suggests a roof-line. Elements above this, in blue metal, light concrete and cement sheeting, blend with the sky. The entire project is, therefore, characterized by a three level facade treatment with the glazed street level, the brick middle level, and the metal roof level. Window treatments, the 30° roof slope curved at the eave, and the irregular or stepped courtyard massing are also similar throughout.

The two halves of this project are distinct in that the club has a more pure warehouse

expression. Its massing is square and bulky while the residences are in a linear form. The basic storey heights and window sizes are greater in the club and the nature of the roof lines is such that in the club, the pitched roof is expressed as an element on top of a flat roofed building. This curved metal roof is distinct from the flat corrugated sheets on the residences.

Transition and Transformation - Summary of Experience

Overall, moving through this building suggests a transformation from one world to another - from one set of experiences to another. In a sense, it provides an experience which is the opposite of immigration to Calgary in that it takes you back to Denmark. There is a vertical transformation in time - from the modern ship to the drakar, and a transformation in place - from the Calgary streetscape to a variety of Danish interior spaces.

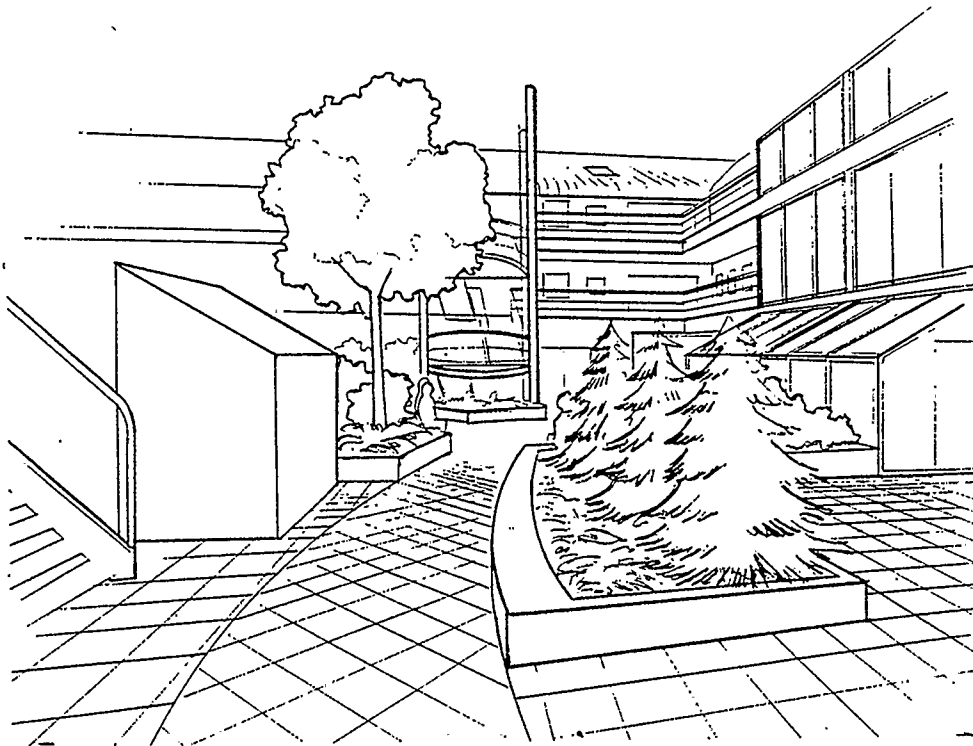
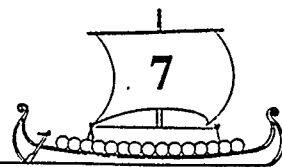


Figure 69. Residential courtyard

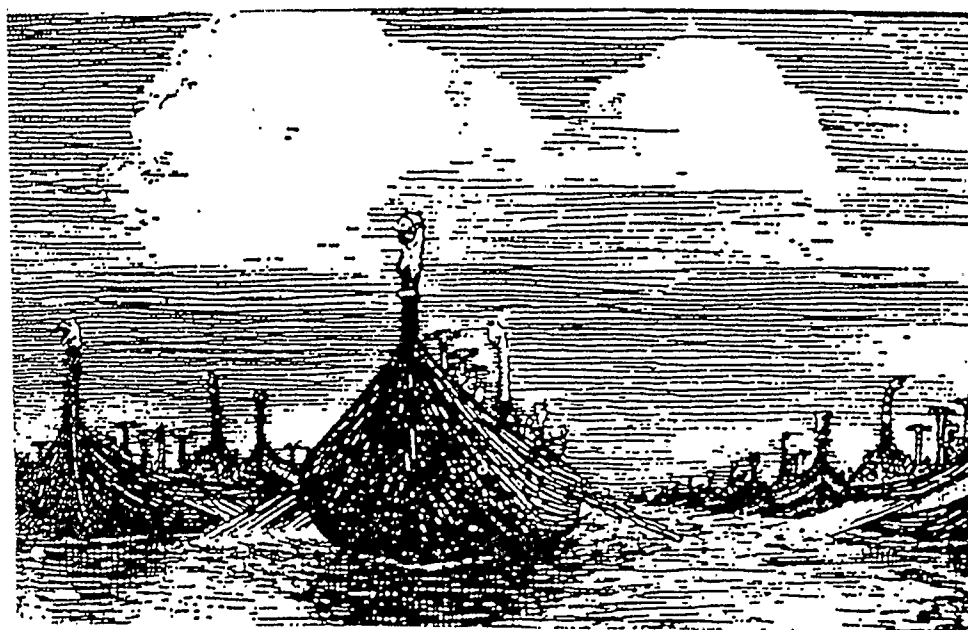
In an urban sense, there is the transformation from 11th Avenue to the courtyard. A noticeable difference exists between the street or urban face with its formal, wall-like expression in 4 or 5 storeys, to the suburban face with the informal multiplicity of balconies, terraces, sunrooms, and stairways (Figure 69). There is also the contrast between the hard, paved urban space and the soft, green suburban space. This contrast is also reflected in the difference in noise level, the presence and absence of cars, and the amount of direct sunlight.

SUMMARY

In order to achieve a unique Danish expression in a foreign context, this design takes inspiration from a variety of sources. These include the local warehouse style, European urbanism, Danish vernacular - both traditional and contemporary, Viking ship imagery, nautical imagery, and an overall village or community concept. As a consequence, the visitor to this facility is engaged in a variety of simultaneous experiences and a sensation of transformation to another place. The Danish Canadian Club is a unique building in Calgary, which combines an elegance and harmony with a sense of enjoyment.



CONCLUSION



This thesis explores the architectural expression of an ethnic cultural centre. Through research and design, this project aims to address the following objectives: to explore the possibilities of using Danish architecture and design in a non-Danish context; to gain a knowledge of Danish architecture; to formulate a program which responds to the needs of the facility's users, to the cultural objectives of the club, and possibilities presented by the chosen site; and to develop a hierarchy of Danish references. In order to meet these goals, the design considers a number of factors - the context, program, vernacular, and concept. These various components are integrated into one unified expression in the building.

The D.C.C. is located within the Warehouse District of Calgary. The Warehouse style is a major influence in the architectural expression of the club - particularly in the massing, open structure, and facade treatment. In an urban sense, the D.C.C. takes precedence in the European urban block which is typical in downtown Copenhagen. Its scale, street frontage, and mixed occupancy provide an alternative to the building types prevalent in Calgary today. This design, therefore, responds to the architectural heritage of both Calgary and Copenhagen. The D.C.C. can be seen as a prototype for a vision of a future identity for the fringe zone of downtown Calgary - a neighbourhood where the Warehouse District acts as an identifiable transition zone between the downtown core and the periphery of the city.

The D.C.C. is a facility for fun and entertainment - for socialization among members and non-members alike. The major activities within the club are banqueting and dining. The design also includes common spaces - places where casual socialization can occur both indoors and outdoors. The cultural mandate is addressed with the library and display area, and through the display of art and artifacts throughout the club. The program responds to the pedestrian activity along Electric Avenue with the inclusion of retail outlets, a streetside cafe and cultural information facilities, and outdoor public spaces.

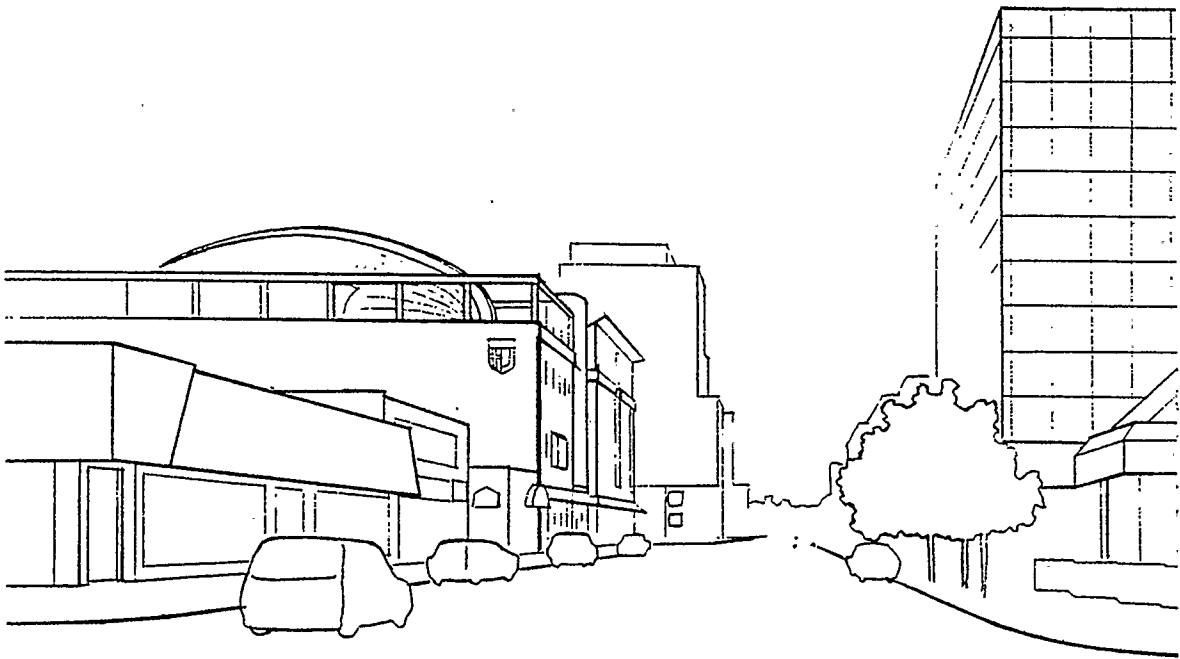
The most significant way in which this club conveys Danish culture is by utilizing a Danish style of architecture. The traditional vernacular in brick with a pitched roof, is supplemented with a contemporary Danish style consisting of industrial materials (metal, glass, corrugated fibrous cement), single sloped roof, and an open, curvilinear and geometrical sense to forms and partitions. This gives the overall expression at once a Danish and a nautical quality. A Danish aesthetic is also used in the gardenesque landscaping and the light elegance of the Scandinavian interior design.

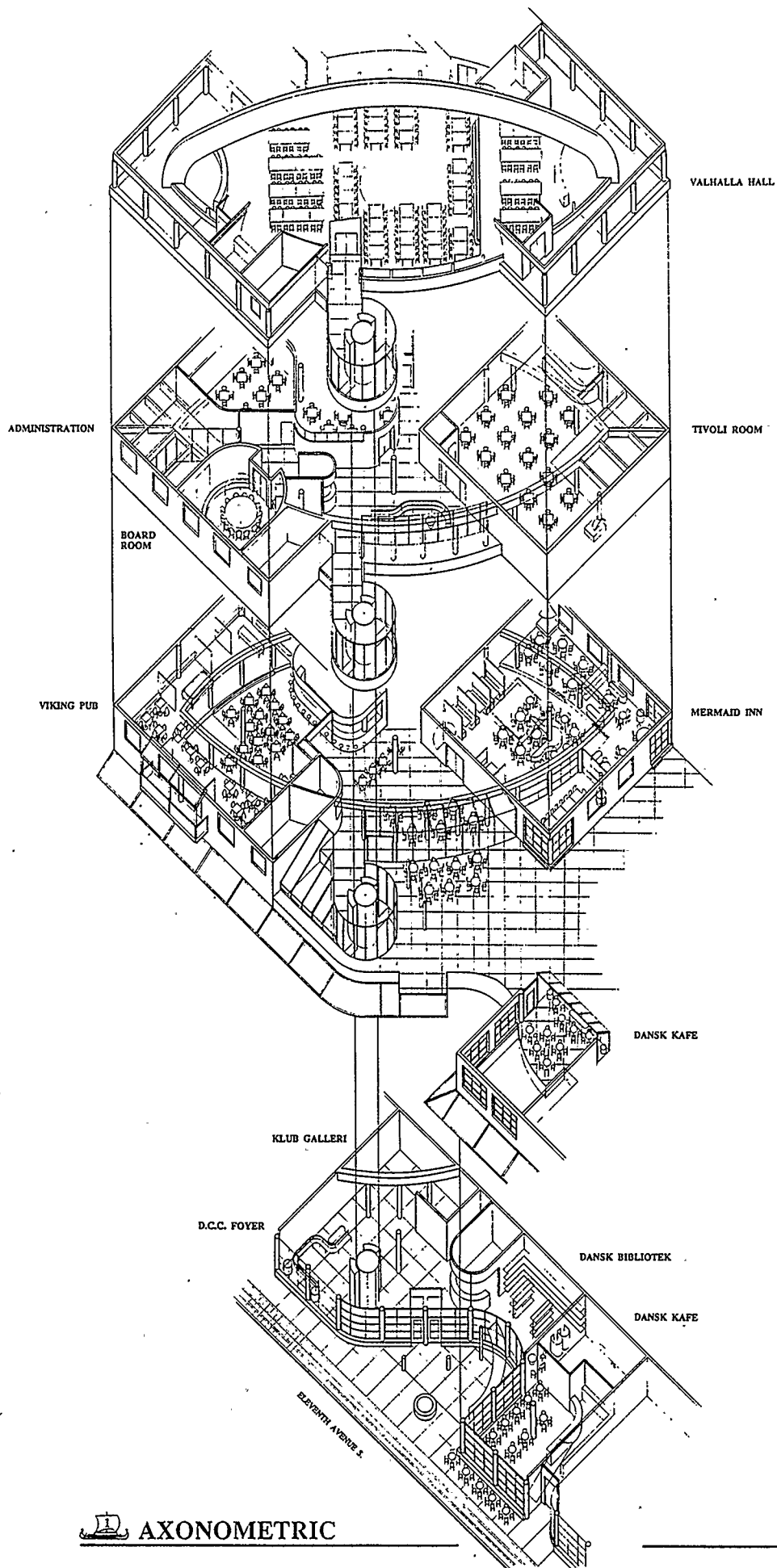
Conceptually, this building captures some aspects of the Danish heritage through allusion to Viking society. This is subtly done with the arrangement of blocks around a courtyard as in a Viking village, the centralized round boardroom, and most directly and dramatically with the boat form of the main banquet hall (Valhalla Hall).

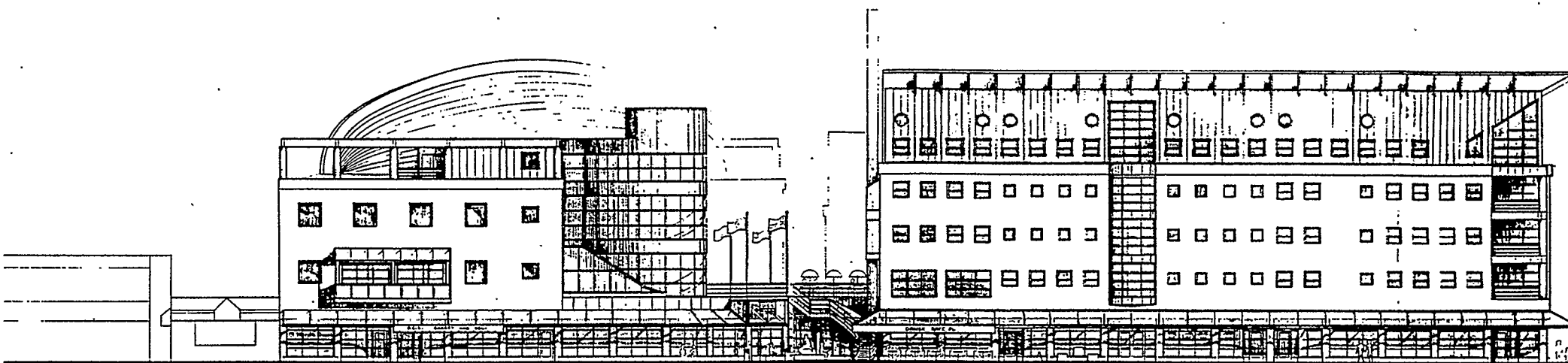
The design manipulates the play between the basic structural grid and tight warehouse or Danish massing and the looseness of curved (nautical) forms. The *parti* of the club consists of the boat form cut diagonally through the block-like building mass. The variety of metaphorical elements, including the overturned Viking ship, the stair tower, the gangplank, and the deck, accentuates the uniqueness of the building expression.

A sense of Danishness is achieved on many levels in this building. This includes the urban design, the landscaping, architectural expression, and interior design. In order to achieve a unique Danish design in a foreign context, this design takes inspiration from a variety of sources - the local warehouse style, European urbanism, Danish vernacular, Viking ship imagery, and an overall village or community concept. The Danish Canadian Club is a unique building in Calgary which conveys a sense of Danish pride and a sense of enjoyment.

DRAWINGS







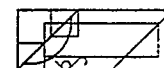
NORTH ELEVATION



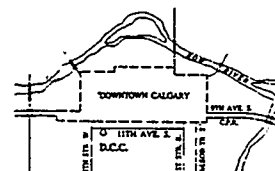
A DESIGN FOR CALGARY'S DANISH CANADIAN CLUB

A MASTER'S DEGREE PROJECT (EVDS)
UNIVERSITY OF CALGARY

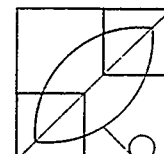
FEBRUARY 13, 1991
CHRIS PETERSEN



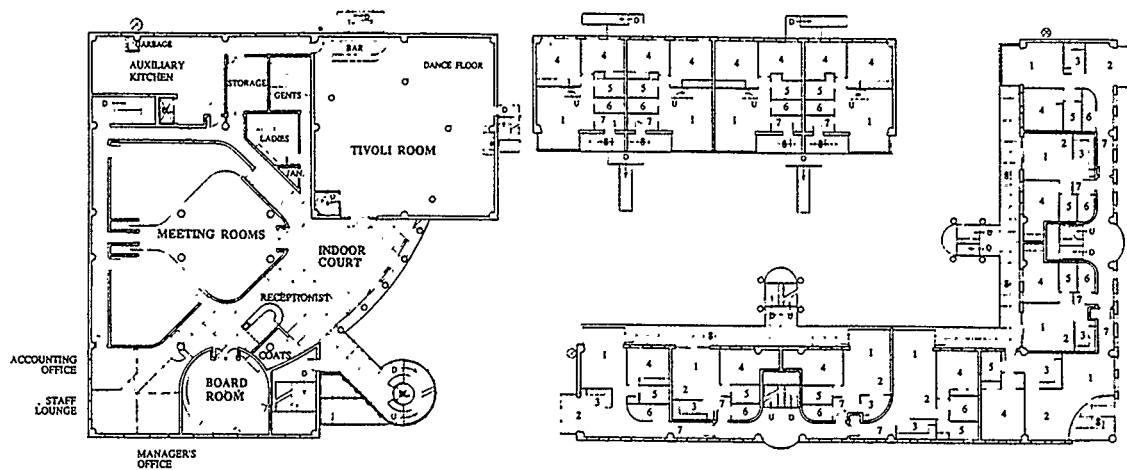
SITE PLAN



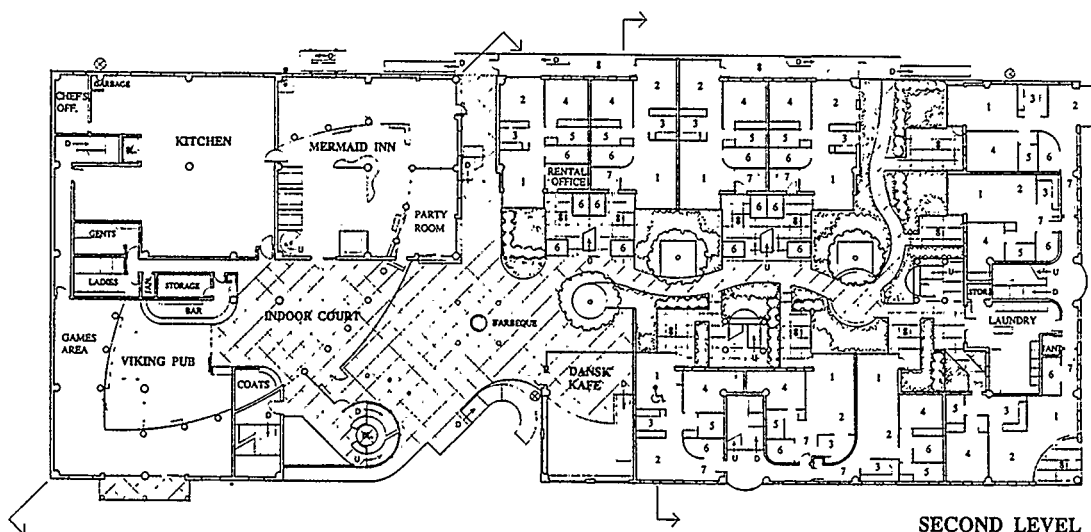
LOCATION MAP



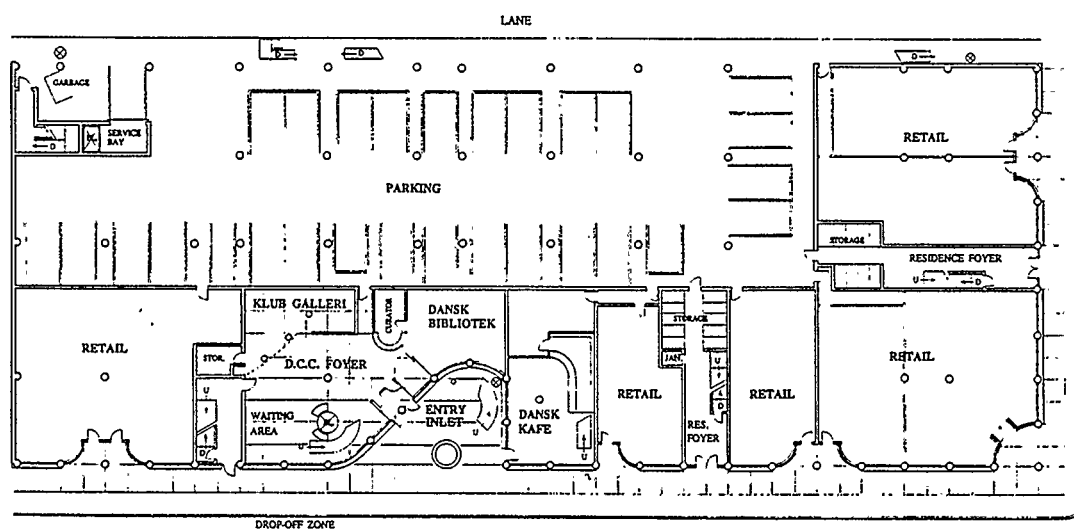
D.C.C. PART



THIRD LEVEL



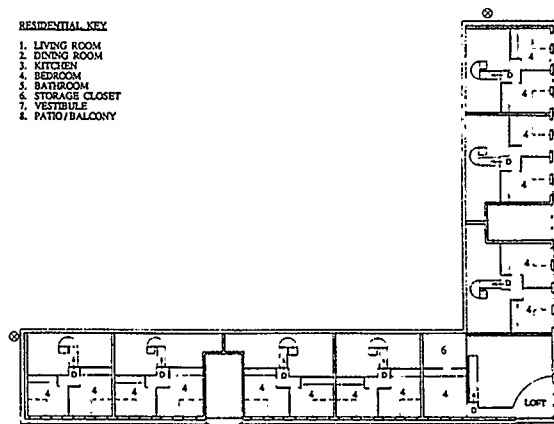
SECOND LEVEL



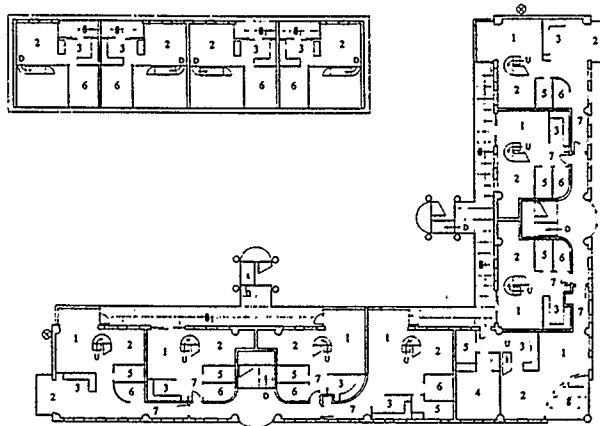
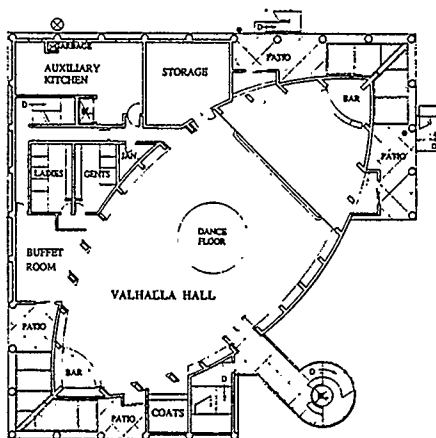
MAIN LEVEL



RESIDENTIAL KEY
 1. LIVING ROOM
 2. DINING ROOM
 3. KITCHEN
 4. BEDROOM
 5. BATHROOM
 6. STORAGE CLOSET
 7. VESTIBULE
 8. PATIO/BALCONY

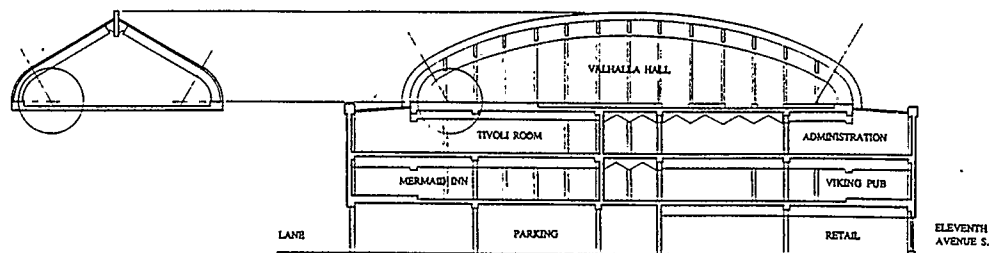


FIFTH LEVEL

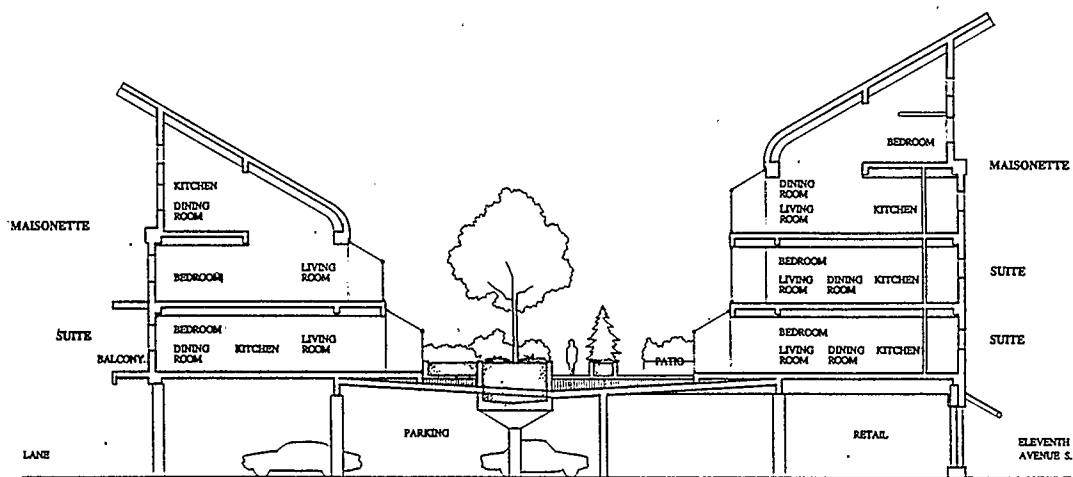


FOURTH LEVEL

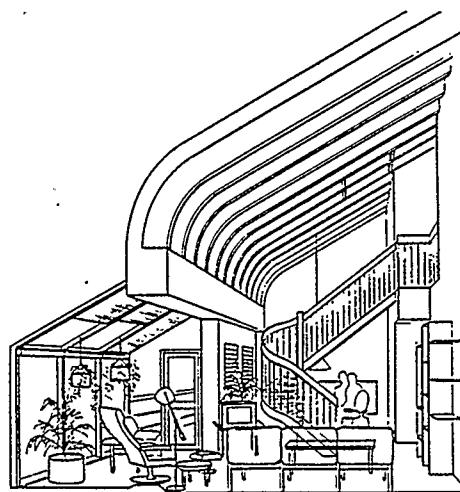




D.C.C. SECTION



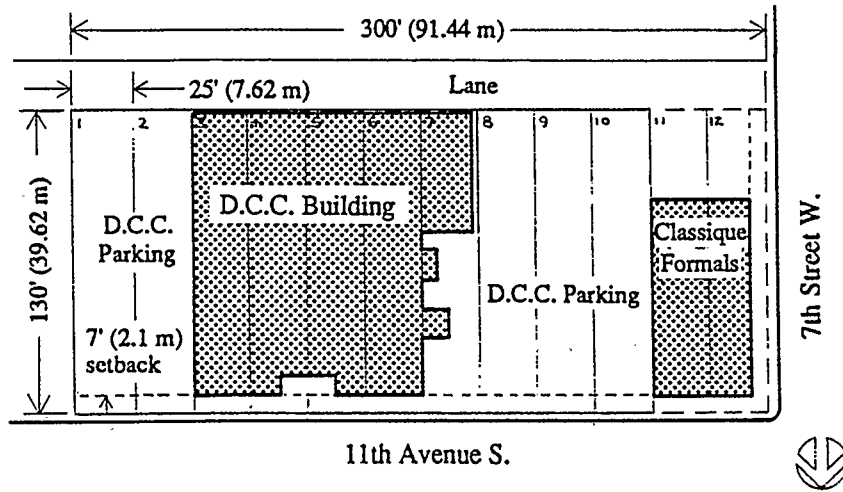
COURTYARD SECTION



RESIDENCE INTERIOR

APPENDICES

APPENDIX I: SITE PLAN



APPENDIX II: PARKING

The City distinguishes between short-term (street) and long-term parking (on-site).⁶⁴
The requirements for on-site parking in the CC-2 zone are:

-Office commercial: maximum 1 stall per 140 m ²	for 958 m ² - 7
-Restaurant, entertainment, and theatre: none required	0
-Residential: 0.5 - 1 stall per unit	for 30 units - <u>15</u>
Minimum total required:	22
Total on-site parking provided:	28

-Underground parking could be one solution to the problem. This does not disrupt the street level activity, but is unfeasible for smaller buildings.

For off-site parking, the city recommends:

- Cash-in-lieu for parking corridors - both sides of 4th and 5th Avenues S., between 9th and 10th Avenue S., and 10th Avenue S. west of 6th Street W. and east of 2nd Street E.
- In general, there are plans for more parking garages for public use

Other factors to consider are:

- Retail activity on some streets may be sacrificed to provide adequate parking for others
- Street parking is vital to the area, especially for customers. For this reason it is important that it remain as one or two hour parking only.
- One solution would be to convert the streets between 11th and 12th Avenues S. to one-way (alternating from block to block) which would allow room for angled parking. This will add to the capacity of street parking in the area. This approach has been employed in Kensington.

APPENDIX III: D.C.C. ACTIVITIES AND ORGANIZATIONS 65

Social Functions

*not on site

- Seafood Smorgasbord
- Valentine Party
- Fastelavn - "Katten af Tonden"
(Hitting the Barrel)
- Hawaiian Nights
- Western Jamboree Night
- Sports Banquet
- Garden Party
- Mother's Day Brunch
- Roaring Sixties Night
- Scandinavian Smorgasbord
- St. Hans Festival
- Father's Day Brunch
- Family Nights (4 times annually)

- Stampede Parade Luncheon
- Stampede Whoop Up Dance
- Stampede Danish Visitor's Day
- Midsummer Night Party*
- Midsummer Night Party*
- Harvest Dance
- Stag Night
- "Touch of Class" Fall Banquet
- Halloween
- Grey Cup Party
- Duck and Goose, Bingo and Dance
- Children's Christmas Party
- New Years Eve Party

Other Activities

- Danish lessons
- Scandinavian folk dancing

D.C.C. Organizations

- Over 55 Club - Bingo (every Tuesday)
- Viking Sport Club - soccer* - consists of 3 senior men's teams and 1 women's team; they sponsor 21 community teams and supply coaches.
- Danish Canadian Golf Club*
- Danish Canadian Bowling Club*
- Danish Canadian Curling Club*
- Naver Club - has 50 members; trade apprentices from Denmark help tradesmen find work (there are only two other such clubs in North America).
- Royal Danish Guards Association - 40 members; this is one of 200 such associations in North America.
- Danish Businessmen's Association - has 30 members; engage in information exchange and trade between Denmark and Canada.

APPENDIX IV: PROGRAM OUTLINE

The following is an outline of the spaces provided in the D.C.C.

<u>Facility</u>	<u>Area.(m²)</u>
Dining	
Restaurant	230
Dining room	197
Party room	33
Lounge	250
Seating	220
Bar	21
Storage	9
Restaurant (lower) court	160
Seating area	117
Coatcheck	10
Restrooms	33
Cafe	146
Seating	95
Service (incl. storage)	51
Banquet	
Banquet Hall	450
Seating area	380
Dance Floor	50
Bars (2 @ 10)	20
Auxiliary spaces	130
Buffet room	30
Coatcheck	14
Washrooms	41
Storage	45
Banquet room	246
Seating area	175
Dance floor	43
Bar	13
Storage	15
Meeting rooms	177
Small (2 @ 48)	96
Large	81

Common Areas

Entry foyer	128
Display area	49
Exhibition space	40
Storage	9
Library	68
Stacks	55
Curator	13
Banquet (upper) court	125
Waiting area	84
Coatcheck	8
Restrooms	33

Administration

Board room	49
Manager's office	18
General office/reception	12
Accounting office	15
Staff lounge	16

Service

Main kitchen	220
Chef's office	15
Auxiliary kitchens (2 @ 65 m ²)	130
Janitorial (3 @ 5 m ²)	15

TOTAL NET D.C.C. AREA	2649
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Retail	950
Residential	2313
Suites (18 @ 68 m ² average)	1224
Maisonettes (12 @ 83 m ² average)	996
Laundry	47
Storage (at grade)	40
Janitorial (2 @ 3 m ²)	6

TOTAL NET AREA	5912
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TOTAL GROSS AREA	8578
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(basement storage and mechanical included)

Additional Programmatic Considerations

Additional considerations are mechanical systems and residential amenities.

All furnaces are below grade. Hot water heating will service the entire building, and a forced air system will provide ventilation for the club portion only.

Amenities for the residences include:

- access to the garbage bin by the lane; bike storage at grade for the north and west blocks; and mail delivery which is to the foyer of the south blocks and directly to the residences in the south block.

APPENDIX V: STRUCTURE

Prefab Construction in Denmark ⁶⁶

Denmark leads the world in prefabricated concrete technology and design. Lime is plentiful in the sandy Danish soil, therefore production of concrete is high (the largest cement plant in the world is in Århus) and construction is almost exclusively structural concrete.

Around 1960, collaboration was started between various parties in the building sector and the government to lay down a set of basic principles for the industrial development of housing in Denmark. This Danish Open System Approach met the needs of: an increased demand for housing (not met conventionally), an increased demand for industrial quality, and an increasing gap between production costs in building sector and industrially produced consumer goods.

The basic philosophy was, "to create an open market for factory produced - dimensionally coordinated - building components that could be combined in a variety of individual building projects." ⁶⁷ The government, therefore, legislated countrywide building regulations (uniformity), a 5-year development plan, and a policy that all subsidized housing be designed according to a set of modular principles to ensure the possibility of applying individually manufactured building components of modular sizes. This system ensured architectural freedom. The government also sponsored research at the private and public sectors. Housing production tripled in 10 years, and Denmark now leads the world in industrial production of housing (including places like Saudi Arabia and Africa).

Prefab Construction in North America ⁶⁸

Prefab construction is used extensively throughout the world, but not in North America (90% in Sweden versus 11% in Canada). Why do we not take advantage of this technology in our buildings? Prefabrication has the benefits of quicker construction, early structural strength, relatively easy rejection of imperfect pieces, and in the right circumstances, lower costs.

In Canada, a different set of economic and geographic conditions exist compared to these other countries. The building industry is controlled by the big developers and the big banks. Ownership of land is largely private, therefore, government control is very low. Planning for and implementation of public (subsidized) housing on a large scale is therefore difficult. Because of Canada's size there exist varying markets. Supplies and demands for housing and the general economic health varies from region to region. Furthermore, the labour unions resist mechanization for the purposes of increased productivity.

The size of the country is also a problem in this respect. The Canadian condition is such that there are large distances between suppliers and job sites. Proximity of precast suppliers, which reduces transportation costs, is important in keeping prefabrication economical. In addition to size, there are also variances in terrain and climate from one region to another. With these varying conditions, and provincial building codes, nation-wide standardization essential for the viability of prefabrication, is almost impossible. In North America there is also the luxury of plentiful natural resources. In particular, wood is affordable and, therefore, popular for most house construction.

A nation-wide program of prefabricated construction is therefore not feasible in Canada (or the U.S.). This project would more likely employ in-situ concrete and concrete block construction. The design is such, however, that prefabrication could be used. This would further contribute to Danish authenticity.

Prefabricated Construction in the D.C.C.

The prefabricated components are set in a 7.62 m (25') grid, which is subdivided into 3.8, and 1.9 m modules as required. They are held together with metal ties and the joints are sealed or caulked. The panels consist of post stressed core slabs of concrete. The structure is fire-rated and the panels are weatherproofed in the factory. The exterior panels are attached externally to the structure to provide an overhang above the street-level colonnade. Exterior walls, and party walls in the residences, provide additional lateral stability to the structure.

This prefabricated system basically consists of (Figure 70):

- floor plates: 200 mm post-stressed core slabs
- beams: 200 x 500 mm
- columns: 200 x 200 square base size, or 500 mm diameter round, freestanding or partially exposed

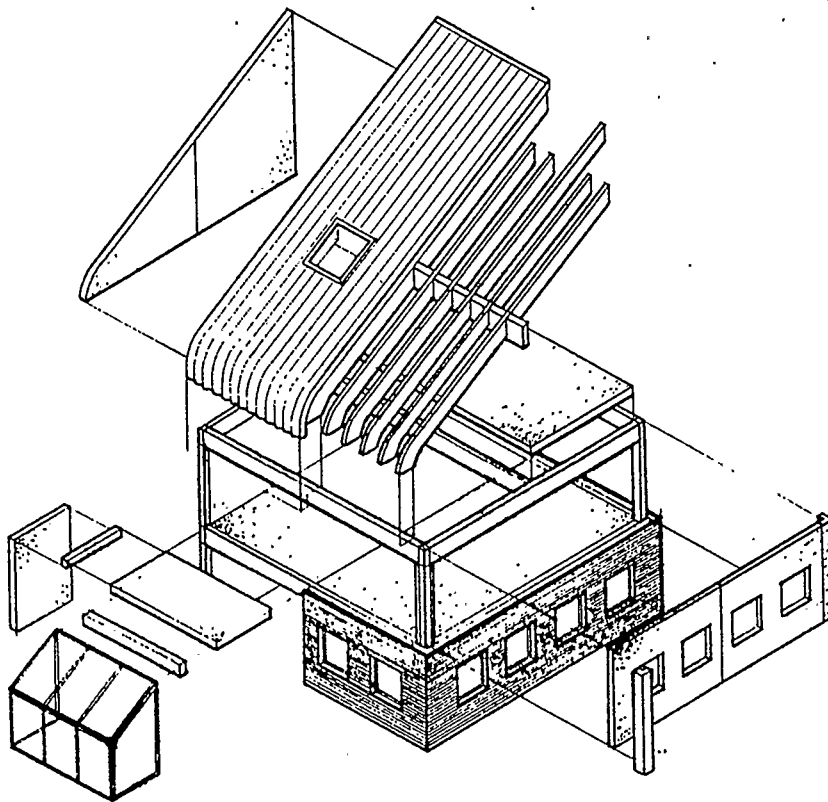


Figure 70. Prefabricated building system

APPENDIX VI: ELEVATED COURTYARD LANDSCAPING 69

The courtyard landscaping consists of paved areas, gardens, shrubs, and larger trees. A major technical consideration in this design is the structure and drainage of elevated or rooftop terraces.

The basic structure consists of a layer of precast concrete with reinforced concrete poured over top to cover joints and provide the necessary slope for drainage (an exclusively cast in place system can also be used). For the landscaping, additional or "overburden loads" must be accounted for in the structure. This includes: the topping slab, polystyrene insulation, drainage material (gravel), planters, soil, and trees. Typical loads are:

- 1450 - 1600 kg/m³ (or kg/m² for 1m depth) for heavy soil, or 650 - 800 kg/m³ for light soil loads
- 2721.6 kg for a 1.1 m diameter, 1.2 m deep box
- a range of possible weights for 6 m high trees of 1200 - 3600 kg.

The weight of mature trees are especially critical in structural planning. Because of the huge loads they impose, they must be situated over columns. Smaller trees and larger shrubs can be situated over beams, and small planting can be carried by the slab.

Two types of planters will be used in this design. For larger trees, planting boxes will penetrate the slab (see "Cross-section" in Drawings p. 82). These planters will have a self-contained drainage system (Figure 71). Other general planting will be placed above the slab and will drain over the slab as do the paved areas.

In planter boxes an "inhibited growth" condition exists. This means that, compared to natural conditions, the root systems are smaller relative to the size of the trees and that the crown fills in at a certain point rather than growing larger. The structure of the planters consists of a standard retaining wall reinforced to resist the outward push of the roots. Weeping holes and gravel along the sides of planters reduce water pressure within.

For larger trees, the minimum soil depth must be 1.2 m. A heavy soil mix will anchor these more effectively and provide more fertility. Deciduous tree species most suitable for

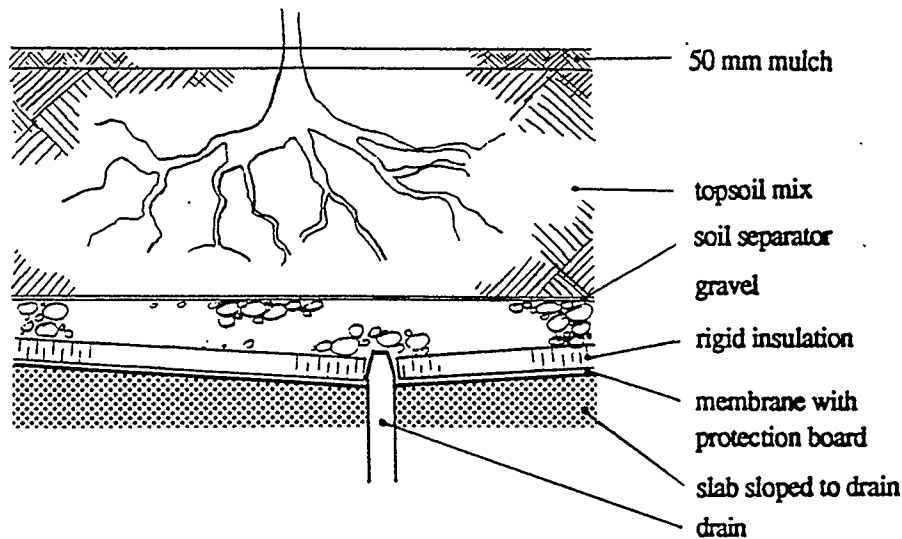


Figure 71. Tree planting

this conditions are ash, crabapple (with its vertical crown), or chokecherry. For smaller trees and shrubs, a more shallow 0.6 - 0.7 m bed of lighter soil will be used.

Recommended species include a smaller multistemmed variety of trees such as *Sutherland caragana*. or small conifers (2 m) such as *nest spruce* . The absolute minimum soil depth for any planting is 150 mm. This is suitable for flower gardens. Generally, due to drainage conditions, rooftop plants need more frequent irrigation and fertilization than those in natural conditions.

As in a rooftop, this courtyard will have an inverted roof assembly (Figure 72). The water-proof membrane in this arrangement is applied directly to the structural slab and insulation and gravel are placed on top.

The most common problem with rooftop landscaping is insufficient drainage. Inadequate drainage can result in water pooling, leakage into the building, frost heaving of pavers, or shallow root development and "wet wilt" of plant materials. The pitch of the slab should be no less than 3%. The decking in the courtyard will utilize an open joint system. In this arrangement, precast concrete paver slabs are laid on a level gravel drainage bed. Water drains through the pavers and gravel and along the top of the insulation and the concrete slab to a large sump "plaza" or "promenade" drain. This is equipped with screens and filter

62 From the Icelandic term *valholl* : *val* = slaughter, *holl* = hall.

63 Jones, Vikings, pp. 317 - 22. In the ritual feast (*snørrí*) with the convival sacrifice (*blót*), "worshippers [would] collectively eat and drink the nourishment consecrated to the gods." The festivities included singing, dancing, divination, and the enactment of mythological scenes. The heathen gods were: Odin - represented by arms, he was the god of the gallows, god of war, god of occult knowledge, and imparted men with strength against enemies; *Thor* - represented by the sceptre, he was the god of thunder - presiding over air, and governed lightning, thunder, wind, rain, fair weather, and crops; and *Frey* - represented by the phallus, he was god of fruitfulness and sexuality, and bestowed peace, and pleasure on mortals.

Appendix

64 City of Calgary, Core, pp. 47 - 51.

65 "The Danish Canadian Club" (pamphlet). Johanna Wenzel, "Calgary's Danish Canadian Club," Heritage, 9/3 (May - June, 1981), pp. 6-7.

66 The Danish Precast Concrete Federation, Danish Quality in Precast Concrete, p. 2. Arius Kjeldsen (ed.), Industrialized Housing in Denmark, (Copenhagen: Dyva Bogtryk/Offest aps., 1987), pp. 8 - 11.

67 Kjeldsen, Housing, p. 8.

68 Mark Fintel (ed.), Handbook of Concrete Engineering 2nd ed., (New York: Van Nostrand Reinhold Company, 1985), pp. 799 - 800.

69 Kenneth Labs, "Technics: Roofs for Use," Progressive Architecture, (July, 1990), pp. 36 - 42. Central Mortgage and Housing Corporation, Roof Decks Design Guidelines, 1979, pp. 39, 57, 60, 62. Additional technical information was provided through consultation with Leonard Novak, landscape architect, on June and August, 1990.

fabric flashing to prevent migration of gravel, sand, and soil into the drains. It is also important to consider the total runoff area which in this design includes the courtyard and the rooftops of the residences.

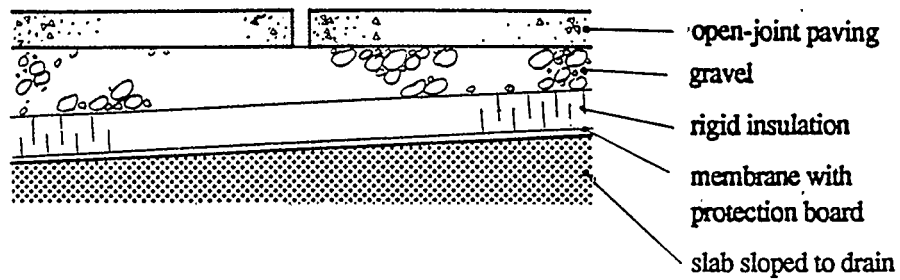


Figure 72. Courtyard paving

NOTES

NOTES

Introduction

1 "The Danish Canadian Club, Calgary, Alberta - The Place to Meet" (D.C.C. pamphlet, current).

2 Paul Hebelke, D.C.C. manager. Interviews were conducted in January, 1989 and November, 1989 to discuss the facilities of the D.C.C., its objectives, past plans for a new facility, current status and future goals. This information was central in formulating a program for the new building.

Context

3 Other sites considered were Kensington, Inglewood, 17th Avenue S., Bridgeland, and suburban locations. Various other sites in fringe area along 10th and 11th Avenue were just as acceptable as the existing one, but none was better.

4 City of Calgary, Core Area Policy Brief, (October 1982), p. 43. The Warehouse district is acknowledged in this document, but no specific recommendations are made. City of Calgary Planning Department, "Calgary's Warehouse District" (poster, 1980s).

5 City of Calgary, "Warehouse".

6 City of Calgary, "Warehouse".

7 Kevin Lynch, The Image of the City, (Cambridge: The M.I.T. Press, 1985), p. 66.

8 Jan Gehl, Life Between Buildings - Using Public Space, (New York: Van Nostrand Reinhold Company, 1987). Jan Gehl is the senior lecturer of Urban Design at the School of Architecture, Royal Academy of Fine Art in Copenhagen. His studies of people in public places span over twenty years.

9 Gehl, Life, p. 91.

10 Gehl, Life, p. 35.

- 11 William Michelson, Reversing the Inevitable Trend: High-rise Housing in Sweden and Denmark, (Centre for Urban and Community Studies, University of Toronto, May 1976), p. 2 .
- 12 Gehl, Life, p. 48. This term was coined by Gordon Cullen.
- 13 City of Calgary, Core, p. 44 - 45.
- 14 City of Calgary, Core, p. 14. The current zoning for the CC-2 or Commercial core fringe area is 5 F.A.R., with additional 3 F.A.R. commercial and 3 F.A.R. (residential only) possible with bonuses for a total of 11 F.A.R.
- 15 With new communications technology (fax, computers), a new lifestyle where one can work at home and not have to be in an office so much, is more possible. This lifestyle offers a desirable alternative to commuting, which wastes gas and time.
- 16 James Lorimer, "Consequences of the Corporate City," The Developers, (Toronto: James Lorimer and Company, Publishers, 1978), p. 220.
- 17 Annabel Slaight (ed.), "Kensington," Exploring Toronto, (Toronto: Toronto Chapter of Architects, 1972), pp. 52 - 59.
- 18 Donald Appleyard, Livable Streets (Berkeley: University of California Press, 1981), pp. 243 - 317, "Livable Streets and Protected Neighbourhoods." This chapter, and this book, deals with traffic problems and solutions for inner-city neighbourhoods. A check-list of common problems appears on pp. 194, 195.
- 19 The maximum legal speed, as in typical residential areas, is 50 km/hr. and this is generally enforced. Electric Avenue is a "cruising" strip at night, therefore traffic generally moves slowly because drivers know that there are many pedestrians. Furthermore, because 11th Avenue is a one-way street and there are lights at major intersections, traffic passes in waves as opposed to a continuous flow. There are uncontrolled cross-walks at several points along 11th Avenue near the club.

Program

- 20 Gehl, Life, p. 15.
- 21 Gehl, Life, p. 171.
- 22 Gehl, Life, p. 27.
- 23 Gehl, Life, p. 15.
- 24 Frank M. Paulsen, Danish Settlements on the Canadian Prairies Folk Traditions, Immigration Experiences, and Local History, (Ottawa: National Museum of Canada, 1974), pp. iv - vii. "Danishness" is preserved not in traditions, but in the cuisine and decorations in houses. Most immigrants failed to observe even Danish holidays.
- 25 Kenneth O. Bjork, "Scandinavian Migration to the Canadian Prairie Provinces, 1893 - 1914," Norwegian American Studies, pp. 3 - 30. Francis Hardwick, The Return of the Vikings - Scandinavians in Canada, (Vancouver: Tantalus Research Limited, 1978), p. 41.
- 26 The Calgary D.C.C. is part of the Federation of Danish Canadian Clubs throughout Canada. The club itself operates day-to-day under the control of the manager. Under the manager is the office and restaurant (banquet) staff. The club activities are organized by the elected executive council voted on by members. Ideally, library and display duties will be performed by someone who is either a resident (senior citizen), or an elected club member. This could be a part employment and part volunteer position. The residential component will be operated by a resident landlord in conjunction with D.C.C. management.
- 27 Mary Wilhelmine Williams, Social Scandinavia in The Viking Age, (New York: The MacMillan Company, 1920), pp. 151 - 152.

Vernacular

- 28 Jess Stein, ed., "vernacular", The Random House College Dictionary, (New York: Random House Inc., 1984).

- 29 Christian Norberg-Schulz, Genius Loci - Towards a Phenomenology of Architecture, (New York: Rizzoli International Publications, Inc., 1980), p. 18 .
- 30 Norberg-Schulz, Genius Loci, p. 42. He describes various landscape types.
- 31 Norberg-Schulz, Genius Loci, p. 10.
- 32 Stein, "culture", Dictionary.
- 33 Stein, "style", Dictionary.
- 34 Nils-Ole Lund, "Denmark From the Inside," Architectural Review (hereafter AR), (173/1035, January, 1983), p. 13.
- 35 In rural Alberta at the turn of the century, one person noted that he came upon a Danish farm. The buildings were the same style as any other, but the farmstead was unique for its state of repair which was immaculate. He said that this was typical of Danish farms in the area. Francis Hardwich, The Return, p. 41.
- 36 Davey, "A Taste of Denmark," AR, (January, 1983), p. 12.
- 37 Ole-Lund, "Denmark From the Inside," AR, (January, 1983), p. 13 .
- 38 Davey, "Danish Idealism - Two Housing Schemes in Denmark," Architectural Review, 183/1095 (May, 1988), p. 78.
- 39 *Traditional-contemporary* is my term and is associated with titles like *contemporary vernacular* or *rat.-trad.* (rationalized traditional). This latter term is commonly used in Britain.
- 40 The overall modest scale of building is a very Danish (and European quality). There is a humanness to this scale which is not present in larger building projects such as highrises, which are very rare in Denmark. It is a small country and activity is at a local scale. A smaller scale suits the landscape the buildings fit into the landscape and do not

dominate or compete with it. This scale helps to retain a sense of charm and quaintness in Danish buildings.

41 Davey, "The Taste of Denmark," AR, (January, 1983), p. 13.

42 *Agri-industrial* (agricultural industrial) and *prefab industrial* (prefabricated-industrial) are my terms.

43 Davey, "A Taste of Denmark," AR, (January, 1983), p. 11. This discussion compares the qualities in the preparation of *smørrebrød* (Danish open-faced sandwiches) and the treatment of materials in Danish buildings.

44 Davey, "Cutting the Danish Cake," AR, (January, 1983), p. 41.

45 Davey, "On Odder," AR, (January, 1983), p. 37.

46 A potential problem with this type of design is what can be called the "show-room effect." The design becomes too clean, too sterile, and too cold. Furthermore, actual physical comfort can be jeopardized for the sake of the visual appeal of the design. The appearance can assure precedence over performance. It is important to consider the basic functional requirement for comfort. Chairs that cannot be sat in comfortably for several hours should be avoided in banquet and restaurant facilities.

47 Gehl, Life, pp. 60, 61.

48 Gehl, Life, p. 152. "Edge effect" is a term coined by Derk de Jonge.

49 Gehl, Life, p. 154.

50 Davey, AR, (May, 1988), p. 78. "Taming the Machine," AR, (January, 1983), pp. 48,49.

51 Richardson Wright, "Gardening in Eighteenth Century England," The Story of Gardening, (New York: Dover Publications, Inc., 1963), pp. 297 - 323. "Gardenesque" refers to the anti-formalist English romantic garden developed in the eighteenth century.

52 Davey, "Taming the Machine," AR, (January, 1983), p. 48.

53 Norberg-Schulz, Genius Loci, p. 21. Paving is important in the recognition of place. Norberg-Schulz returned to Berlin after World War II to find that the buildings in his childhood neighbourhood, including his home, were gone. Upon recognition of the sidewalk paving he immediately felt at home.

Concept

54 Stein, "metaphor", Dictionary.

55 Steward Oakley, The Story of Denmark, (London: Faber and Faber, 1972), pp. 29 - 41.

56 Williams, Social Scandinavia, forward. The extent of Viking territory and influence at its height included much of present-day Denmark, Sweden, and Norway; all of Iceland; most of present-day eastern Europe (almost as far as Moscow); parts of England, Scotland, Ireland, and Wales; Normandy; and the tip of Italy and all of Sicily. There were also settlements in Greenland and Newfoundland.

57 Gwen Jones, A History of the Vikings, (New York: Oxford University Press, 1984), pp. 75,76.

58 Jones, Vikings, pp. 219 - 24, 421 - 4. The extent of Danish-occupied territory in England (793-1070) was called the Danelaw. The Vikings left behind a legacy of civility and order, and a lasting influence on the language and blood ties (racial mix).

59 Jones, Vikings, pp. 349 - 3.

60 The first use of a national flag (*dannebrog*) was by Denmark in 1218.

61 Hardwick, Scandinavians, p. 9. The story of, Leif Eriksson (Erik the Red) is well-known. He explored *Vinland* (Greenland), *Markland* or *Vinland II* (Newfoundland) and *Helluland* (Labrador). Viking settlements of c.1000 at L'Anse-Aux-Meadows, Newfoundland have recently been excavated.

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