OTHER
ARCHITECTURE FOR
UPLIFTING
GORMANDIZERS

BY
MATT HAGEN

A thesis submitted to the *Faculty of Graduate and
Postdoctoral Affairs* in partial fulfillment of the
requirements for the degree of

Master of Architecture
in
M.ARCH (Professional)

Carleton University
Ottawa, Ontario
© 2017 Matt Hagen

ABSTRACT

The term “underground” is used to describe a group or movement which explores alternative lifestyles or forms of artistic expression. At a moment when Ottawa’s music scene is thriving, several underground venues have closed down.

This thesis questions how an architect can covertly assist the underground performance scene without compromising its do-it-yourself (DIY) ideology.

As long as architecture exists within the boundaries of clients, budgets, and codes, it can only host the underground illicitly. However, *Other Architecture for Uplifting Gormandizers* proposes a Tricky Architecture - a venue for the underground which remains hidden in plain sight.

This thesis includes the reconstruction of a partially collapsed building in the heart of Ottawa, whose history of ongoing construction and ten-year neglect becomes a form of punk camouflage. A (seemingly) straightforward renovation is undertaken to reopen the building to serve the 9-5, while secretly leaving space for the infiltration of the *other* 9-5.

ACKNOWLEDGEMENTS

“Here’s to the fools who dream.” *

- Mia Dolan

* Yvan Cazabon, Matina Cavayas, Kristine Kim, Jonathan Ortiz Medina, and the entire Studio team.

** Michael Gammon, Mike Getz, Steve Macleod, Mark MacGuigan, Rob Wood, and the Building 22 custodial staff.

La La Land, Dir. Damien Chazelle, Summit Entertainment, 2016, film.

TABLE OF CONTENTS

Abstract	iii
Prologue I, II, III tales of three cities <i>The Capital City, The Other City, The Ytic</i>	7
Introduction	15
The Rise of The Tricky Architect essay <i>The context of the Capital City</i>	18
The Tricky Architects essay <i>Conditions of the Other City</i>	35
<hr/>	
Reconstructing the Events architectural explorations <i>A form of investigative mapping</i>	40
The Underground short essay <i>Understanding Venues</i>	54
<hr/>	
Somerset House site analysis <i>A history of fun and neglect</i>	57
Tricky Tactics theoretical precedent	70
The Back Shed trompe-l'oeil reconstruction proposal	74
The SomerProjector scale model/device hybrid	91
The Moon Shaft proposal	96
<hr/>	
Drawing Set proposal	103
<hr/>	
Post-script	118
The Tricky Glossary & Bibliography	119
List of Figures	122
Appendices	126

An unpermitted
FOREWORD
by David Byrne

Well... How did I get here?
And you may ask yourself
What is that *beautiful house*?
And you may ask yourself
Where does that *highway go to*?
And you may ask yourself
Am I right?... Am I wrong?

And you may say to yourself
My God!... *What have I done*?!

PROLOGUE I

The Capital City

She looks up from the bathroom sink; she doesn't recognize herself.

Her pocket vibrates incessantly, her forehead begins to sweat. Looking at her Twitter feed from last night she knows damage control is in order. There was another act of vandalism downtown, two house parties that got a little out of control, and a group of musicians broke into a construction site on Somerset.

This isn't anything new,^a but her shaking hands surprise her. She usually handles this with ease; it's just another day in the life of one of the world's cleanest cities - she has an image to portray and a reputation to uphold.^b

But today was different. She felt heavy, exhausted, worn out. Maybe she had a few too many last night^c - but nobody saw her, right? She didn't post anything on social media...

Maybe it's the years of maintaining this facade.^d Could she keep it up forever? The citizens want her to stay the same; she can't change, she won't.

Maybe she needs to let loose, just a little. Just a *little*. She hasn't *really* gone dancing in decades... She can't go to The Market, they'll recognize her. Centretown? They'll kick her out.

Last week she heard about a music venue at City Centre.^e It's in an old warehouse; it's open to all ages and the crowd sounded welcoming. That's where she'll go. It's probably the only place she could watch a show without being judged as The Capital.^f

a. "Ottawa has historically registered higher rates of overindulgence compared with the rest of the province."¹

b. Ottawa is the third cleanest city in the world.²

c. "The health unit has released a new paper on Ottawa's drinking habits, showing more residents are frequently binge drinking today compared to 13 years ago."³

d. She has a reputation for being a "quiet, reserved, family oriented city, where people are laid back, more into sport than nightlife."⁴

e. This location is Gabba Hey! It was closed November 2016.

f. "The City of Ottawa is trying desperately to shake its image of being unhip and stuffy while heeding concerns over relaxed alcohol restrictions."⁴

fig.2

1. Jon Willing, "Top doc struggles with Ottawa's alcohol 'crisis,'" *Ottawa Citizen*, November 4, 2016, <http://ottawacitizen.com/news/local-news/health-unit-wants-to-change-ottawas-drinking-culture>.

2. *Living in Canada*, "Ottawa," last modified 2016, <http://www.livingin-canada.com/living-in-ottawa.html>.

3. Jon Willing, "Health unit wants to change Ottawa's drinking culture," *Ottawa Citizen*, October 30, 2016, <http://ottawacitizen.com/news/local-news/health-unit-wants-to-change-ottawas-drinking-culture>.

3. *Living In Canada*, "Ottawa".

4. Jon Willing, "Boozy Ottawa wobbling through policy changes as 2017 fast approaches," *Ottawa Citizen*, November 17, 2016, <http://ottawacitizen.com/news/local-news/boozy-ottawa-wobbling-through-policy-changes-as-2017-fast-approaches>.

fig.3

The collages explore the duality of The Capital City.

Uproar occurs as underground venues are shut down; police attempt to suppress the masses.

Office workers break from routine, consuming almost unconsciously.

PROLOGUE II

The Other City

Her fingers feel nothing but cotton as she reaches into her pocket. *How much did I spend last night?*

She must've spent all her cash on drinks after her set. But she got paid, right? The owner said \$50 each^a - there's no way she spent all of it. Then again - she had to cab home since the busses stopped running at 1:30.^b Shit.

She started to feel uneasy as the convenience store clerk looking over judgingly. She knew she couldn't afford to keep this up. There's no way she could manage a full-time job and play in the band. Unless they cut down on practicing...

Last week she got paid a little more at the show, Black Squirrel usually pays pretty good - but it wasn't enough to keep her going. Sure, she could drink less and pinch pennies - but if the only thing on her mind was catching the last bus (and the only thing in her stomach was dry noodles) - her performances would be terrible.

It's not that she doesn't *like* the Black Squirrel; it's just that it's a book store. Luke splashed some water on the crowd at the last show and they almost got banned. After The Daily Grind burned down and Gabba closed,^c it's tough to be creative or free in any sort of venue.^d

She wished that the few remaining DIY spots actually paid decently, but they're either too small or outside of downtown. Maybe she'll call up Greg; his basement was alright for shows, and his neighbours are out of town this week.^e She thought about it for a minute before realizing that it wasn't worth it; the show's cover wouldn't bring in enough cash.

a. "On a good night, a band can make about \$100-\$200, which is comparable to playing in bars. I remember playing in bars when I was a teenager in the early 90's, bands started off getting paid at least \$400 a night, and it went up from there. Nowadays, you get a band with 4 or 5 people in it, getting paid \$20-50 each isn't worth the effort of going out the door to play somewhere."
- Jonathan Edwards of Corvidae Studios.¹

b. There are no buses running between 12:24 and 7:10 am down Elgin Street.

c. In November 2016, Gabba Hey!, Ottawa's most popular low-budget venue was closed. October 21, 2015, a fire destroyed another venue: the Daily Grind.²

d. "No clubs were willing to give me a room on a weekend night without charging a hefty fee and/or imposing crap aesthetic and/or sound restrictions."
- Brent, co-founder of a DIY venue in Vancouver.³

e. Greg's basement venue, also known as K-Hole. Location unknown.³

fig.4

1. Robin Levinson King, "Notes in the underground: Outing Ottawa's 'secret' spaces," *Ottawa Citizen*, August 11, 2014, <http://ottawacitizen.com/entertainment/local-arts/ottawas-underground-music-venues>.

1. Kirstin E. Endemann, "Hot gigs this week," *Ottawa Citizen*, November 10, 2016.

2. Josiah Hughes, "The Noisy Guide to Starting an Underground (aka illegal) Venue," *Noisy*, April 6, 2015. https://noisy.vice.com/en_ca/article/the-noisy-guide-to-starting-an-underground-aka-illegal-venue.

3. Ottawa Showbox, "Holiday Hideout," December 24, 2015, <http://www.ottawashowbox.com/2015/12/holiday-hideout-w-spell-shoe-blog-more-k-hole/>.

fig.5

The collages explore a potential overlap between The Capital City and The Other City. Performers seek out new places to repurpose as venues. The infiltration into a seemingly empty office space results in an unlikely meeting.

PROLOGUE III

The Ytic^a

His red truck^b comes to a sudden stop outside of the house.
"It's a goldmine," he thinks to himself.

He's been searching for weeks, it's just the part he needed.
 His eyes work like sieves, filtering out preconceived functions
 for other people's trash. Who would've thought someone's old
 fishtank would end up as a skylight for his niece's tree-house?
 The homeowner sure didn't.

The Ytic frantically loads up his truck as the front door of the
 house swiftly opens. He hears shouts from the porch, but it
 doesn't phase him; it's typical.

He quickly drove off, his mind was dwelling on last week's
 haul. Sometimes he collects things without knowing what
 they could be used for; sometimes he hunts specifically. Last
 Tuesday he managed to find three fridges, two washing ma-
 chines, a couple mirrors, a sink, even a plastic waterwheel.^c

He's almost done his route; he's got it down to 30 minutes per
 neighbourhood, give or take.^d The same places leave the good
 stuff out; it's predictable now.

His phone rings. It's those teenagers from Centretown. Third
 time they've called this week; they're looking for scrap plywood
 and a couple couches for some "basement show."^e
 Maybe he'll drop some stuff off on his way home.

a. /yeh-tik/

noun: a persona formed on the idea
 of reorganizing the City to find other
 perspectives.

acronym: You Think I Care?

b. Witnesses have claimed to have seen
 the Ytic's red truck around Centretown.

c. See page 45, Trash Inventory.

d. See page 47, The Sites & Sights.

e. Greg?

fig.7

The collages question the result of an overlap between architect and underground.
Performers are advised of unexpected spaces; new contexts begin to inspire new artforms.
Architects gain alternative knowledge; questions of illicit post-occupancy linger in their minds.

Zoning Study on Creative and Performance Venues

- Live Music Venues are popping up all over Ottawa's urban and suburban areas
- Live music events occur regularly in all types of spaces: book and record stores, restaurants, breakfast diners, cafés, ice cream shops, places of worship, and warehouses, and even children's stores

We have the talent

We have the audience

We have the will of the local music industry

The 2014 Connecting Ottawa Music: A Profile of Ottawa's Music Industries report suggests that Ottawa is poised to become a Music City, in the same vein, though perhaps not to the same Universal renown as Austin Texas,

Less known are the all-night music and live DJ events at undisclosed locations, advertised mostly through social media and house parties that are by invitation only. As long as these remain unknown, they do not result in land use conflicts with neighbours. However, there are some live music venues that garner repeated noise complaints.

The City of Ottawa is becoming known as a significant hub in the music industry, to such an extent that the local industry is experiencing a significant lack of appropriate performance venues. Musicians and festival organizers are performing and programming in coffee shops, used bookstores and churches in addition to restaurants, bars, nightclubs and other types of indoor and outdoor venues. Local musicians/music organizations have indicated that in addition to an insufficient quantity of live music venues, there is also an incomplete range in the size of these, which hampers many emerging musicians and musical groups from having appropriately-sized venues within which to perform in a way that is consistent with the growth of their audiences, according to the Connecting Ottawa Music study.

Although the number of artists and small music companies has increased in Ottawa, along with interest in providing live music in non-traditional venues, the Zoning By-law has not kept pace. Overall, the current zoning

consider multi-purposes for existing and future live venue spaces for a variety of cultural, creative and performing arts applications some of which may be undertaken during the regular 9 to 5, while others would occur during the "other 9 to 5";

The above clippings are extracted from a City of Ottawa Zoning Study posted in January 2017 (halfway through the writing of this thesis). The study in its entirety is included in Appendix A.

City of Ottawa, *Zoning Study on Creative and Performance Venues*, January 2017, available from <http://ottawa.ca/en/city-hall/public-engagement/planning-and-infrastructure/zoning-study-creative-and-performance-venues>.

INTRODUCTION

Other Architecture for Uplifting Gormandizers^a explores the realm of Ottawa's "underground" in the context of low-budget (DIY) performance venues^b and ad-hoc architecture. The ad-hoc and the do-it-yourself ethics oppose norms of commodification by rejecting their relationship to money and aesthetics. DIY venues are not fueled by capital but by passion - becoming contexts for some of the most raw, intimate, and authentic moments we may experience.^c

In its attempt to understand this subculture^d (or accept its incomprehensibility), portions of the research are viewed through the lens of a subversive or "tricky" architect.^e Alternatives to conventional architectural practice are explored through collages, client relations, indexes, and scattered narratives; please indulge and investigate as you wish.

William Gibson once wrote, "In the mirrors of our darkest fears, much will be revealed."⁴ This thesis is an attempt to drunkenly walk the line of fiction and reality; a line found in the shadows and broken mirrors of Ottawa's architecture. Therefore, this thesis asks: Can an architect's indulgence in the underground stoke Ottawa's creative fire? Can a performer's indulgence in *other* architecture inspire new forms of expression?

This exploration into the realm of *other* architectural practice is inspired by the profession's disinterest in the work of the laymen despite their position as a majority. In 1972, Charles Jencks stated in his book *Adhocism*:

"80 to 90 percent of the man-made world is reconstituted ad hoc for specific purposes. A more positive and thoughtful attitude towards this area is mandatory."⁵

a. Wait for it all to make sense - or see the *Tricky Glossary*, page 119.

b. DIY venue: a less-than-legal space for performance, with a mission to make music before profit. Typically found as live/work spaces, employees/residents may subsidize their income by working events.¹

c. These moments of raw performance may be referred to as "Rough Theatre" by Peter Brook. Rough Theatre has no limitations, style, or conventions. It is fed by the creative energy of rebellion and opposition, with a touch of lightheartedness.²

d. "The difficulty of using the term "punk" in relation to a cultural movement in general, is evident as the movement itself tends to prefer to be undefinable."³

e. See *Tricky Architect's Handbook* for information regarding the basis of the research, located in Appendix B.

Steve Baer, ad-hoc domes constructed from car roofs.

1. Matthew Strong, "The Semi-Legality of DIY Venues", *Cardozo Jurist*, November 9, 2014, <http://www.cardozojurist.com/2014/11/the-semi-legality-of-diy-venues/>.

2. Peter Brook, *The Empty Space*, (New York: Touchstone, 1968), 70-71.

3. Stacy Thompson, "Punk Cinema", *Cinema Journal* 43, 2 (2004): 47.

4. William Gibson, "The Road to Oceania" in *Distrust that Particular Flavor* (New York: Berkley, 2003), 171.

5. Charles Jencks and Nathan Silver. *Adhocism: The Case for Improvisation* (New York: Doubleday & Company, 1972), 70.

Model closed and open: displaying the concealing/revealing of the event.

fig.11

A 1:100 section model inserts a fifteen-person concert within the basement of a pizza shop. This led to a questioning of how to determine feasibility for underground events; factors such as lighting, egress, acoustic insulation, security (vulnerability), neighbours, and access to electrical hook-ups are the constraints of the underground.

Disclaimer

The research found within this thesis has been heavily influenced by *The Tricky Architect's Handbook*,^a which contains a significant amount of information regarding the underground. References to *The Handbook* have been included without permission of the compiler, despite various attempts of communication.

Quotes found within *The Handbook* can be re-verse-referenced to verify their accuracy; however we can only speculate on the reality of the events that appear to have been curated. The following essays and reconstructions ask: “What if there was a Tricky Architecture in Ottawa?” This blurring of fiction-and-fact runs parallel with this thesis’ intent to question the division between life and art.^b

It is also worth noting that this thesis has adopted its graphic style and language from *The Handbook* for visual and discursive consistency in its theme.

It is highly suggested that the reader now peruse through *The Handbook* before proceeding - included in Appendix B.

a. The Tricky Architect's Handbook was found November 15, 2016, on Somerset Avenue near Bank Street, Ottawa, Ontario. It has been scanned and included in Appendix B.

b. Oliver Double notes that the stage personas taken on in punk performances, in parallel with stand-up comedy, emphasize the personality of the performers, and blur the division between life and art. Performer is no longer an actor but an “expression of the performer’s self with varying degrees of authenticity.”¹

1. Oliver Double, “Punk Rock as Popular Theatre,” *New Theatre Quarterly*, 23 (2007): 35-48, accessed September 10, 2016, doi:10.1017/S0266464X06000613.

THE RISE OF THE TRICKY ARCHITECT

Claims from architects, artists, and musicians have made clear that the need to be a professional in the creation of art forms has come to an end...

Architecture had been elevated above the laypeople for too long; they now took it upon themselves. Technology and instantaneous information allowed the consumers to become producers. Architecture had separated itself from the people it aimed to design for.

Architects had become mere trading-cards; city planners swapped skylines - striving for increased tourism and artificial identities for their ever-expanding cities. The architecture profession was seen to the public as a mixture between whimsical form-making and “sustainability.” A quote from architect Patrik Schumacher^a resonated amongst the masses: “Architects are in charge of the form of the built environment, not its content.”¹ The citizens saw architects as icon-makers; the scale of the buildings, the advanced computer software, and the heroic personalities rendered architecture incomprehensible to the laymen. The architect’s services were seen as exclusive to the elite; the architect had become either an aesthetic luxury or a legal formality. New buildings were constructed for programs specified by city planners, all while empty warehouses remained dormant. The architect was a tool of the upper-class.

*And you may ask yourself, well
How did I get here?*

“The Rise of the Tricky Architect” is a post-architectural-apocalyptic narrative set in Ottawa, Ontario, Canada, speculating on how architects will (or will not) adapt in the not-so-distant future.

The historical context is assembled with respect to precedents and pop-historical events found in the Tricky Architect’s Handbook. Supplementary information has been added to fill gaps in the historical timeline.

a. Patrik Schumacher is the principal of Zaha Hadid Architects, practicing out of London. He is associated with the architectural movement ‘parametricism’.

Nordpark Railway Station, Zaha Hadid Architects. Completed 2007 in Innsbruck, Austria.

1. American Institute of Architects, “Terminology: As-Built Drawings, Record Drawings, Measured Drawings,” June 2007. <http://www.aia.org/aiaucmp/groups/secure/documents/document/aiap026835.pdf>.

Snippets of Mies van der Rohe, Bjarke Ingels, Rem Koolhaas, and Frank Gehry^b are scattered throughout *The Tricky Architect's Handbook*, juxtaposing the unsung architects working for and with their fellow citizens. A clear separation between client and architect had emerged.

However, this separation between client and architect had been perpetuated throughout the 20th century, specifically in the 1950's by modernist architects including Mies van der Rohe - who in 1959 claimed: "Never talk to a client about architecture. An architect of ability should be able to tell a client what he wants."² Modernism itself can be seen as a driving force for the client-architect separation, despite its initial well-intentioned agenda. Modernist beliefs included a simplification of form, lack of ornamentation, and planning based on 'efficient' social interactions and behaviours. Modernist principles were applied to the entire spectrum of architectural projects, including social housing. Modernism was loved by the masses, quickly becoming an aesthetic symbol of wealth, prosperity, and progress.³ The modernists were starchitects; their aesthetic and rationale became commodified, and their work was seen as iconic.

And you may find yourself

Behind the wheel of a large automobile

And you may find yourself in a beautiful house

With a beautiful wife

And you may ask yourself, well

How did I get here?

Mies van der Rohe, architect of buildings such as: Farnsworth House, Barcelona Pavilion, Crown Hall, Seagram Building.

b. Architects who are deemed to be 'stars' in the public eye. Also known as "starchitects."

The hand of the architect; Le Corbusier's Radiant City proposal.

2. Moises Puente and Ludwig Mies van der Rohe, *Conversations with Mies Van Der Rohe* (New York: Princeton Architectural Press, 2008), 17.

3. Hayley A. Rowe, "The Rise and Fall of Modernist Architecture," *Inquiries Journal* 3, 4 (2011): 1, accessed December 20, 2016, <http://www.inquiriesjournal.com/articles/515/the-rise-and-fall-of-modernist-architecture>.

HOUSE SHOWS: WHERE THEY CAME FROM AND WHY THEY'RE DOMINATING THE OTTAWA SCENE

BY ADRIANA CICCONE

NO NEED TO KNOCK, JUST COME ON IN

The concept of house concerts is not a new one. From the days of Mozart, to the folk artists of the 1950s, to the Ottawa punks now, musicians have been entertaining audiences in living rooms, basements, and backyards for ages.

John Higney, a musicologist at Carleton University, said the reasons house shows exist has changed over the years.

"Rock music has always had a DIY element but more recently house shows seem to be driven more by a scarcity of places to play than economic necessity," Higney said. "This scarcity might be simply too few or unwilling venues or because fans under the age of majority cannot attend shows where alcohol is served."

House concerts are often organized by individuals using this DIY element but there are organizations in the Ottawa area devoted to organizing house concerts. Arnie Francis, co-founded a non-profit initiative for jazz artists and lovers, jazzn.ca, to help organize in-house jazz concerts.

With the help of local businesses, volunteers, and a set number of houses that have been donated by individuals in the community, Francis and his partner work out the details for every show so the host has little to do.

"Hosts get to practice the art of hospitality with little of the hassle of invitations, RSVPs, clean-up, or organization," Francis said.

House concerts also provide other things bands and concert-goers are sometimes missing from bars or concert halls. Higney said house shows serve a different crowd.

"House shows have a completely different social dynamic and tend to attract dedicated fans who behave according to the practice of the genre," he said.

Scott Terry, a guitarist for the bands The

HOUSE SHOWS

PHOTOS BY MACKENZIE SMEDMORE

Fucking Machines, Trees of North America, Camp Radio and MIG20, said the close proximity between bands and the audience at house concerts makes for a memorable experience.

"As an artist, I loved being on the same level as the crowd, sweating, dancing, and having them sing along. Worked the same way as a concert-goer for me too," Terry said. "Screaming 'fuck you' repeatedly into a mic while being entangled in its cable with the singer from Trail of Dead was a pretty memorable experience."

As an audience member, every spot in the house is a great one because of one's proximity to the band.

"An intimate acoustic guitar gathering or show will be completely different in a house show setting as opposed to a bigger venue," Terry said. "A raging punk show in a packed, sweaty basement is an ethereal experience—one that I don't think could be matched in a club or bar. It may come close, but the camaraderie of house shows is pretty impressive."

Jake Bornheimer, a member of the band Herons Wake, said he finds it more comfortable to play at a house show and with the recent loss of a few smaller venues in town, house concerts are a good alternative to try new things.

"[House concerts] are certainly a safer space to try out new sounds and songs that you might not want to do elsewhere," Bornheimer said. "With the loss of three of Ottawa's best small venues last year, there has really been a need for more safe spaces for smaller bands to play in."

Mike Kelly, drummer of Clavius Control, echoed this sentiment.

"With so many sub genres emerging, house concerts are a more accessible option for bands which play styles of music that may not have as 'marketable' of a sound," Kelly said.

Although the amount varies, house concerts usually provide guaranteed revenue for the bands.

Through jazzn.ca, Francis said artists usually get "better-than-scale compensation."

House concerts not organized in the same way still get compensated either through a set amount at the door or a pay-what-you-can (PWYC) system.

"Money-wise, house shows are better for

[small] artists. PWYC models dominate and actually end up paying better than shows I do in established venues," Bornheimer said.

Musicians often also have the opportunity to sell merchandise at house concerts, where the money goes straight to the artist.

"Artists directly benefit from the sense of community this environment fosters," Higney said. "A real sense of loyalty and personal connection exists here and many tell you that they sell significantly more merch at these shows than in bars or larger concert venues."

Another option related to house concerts is live streaming of shows. Bands can play from their gig space and with the use of streaming technology, possibly reach hundreds of people without having moved any of their gear.

Shane Whitbread, guitarist for Loviat and a solo artist, said he's become more interested in this idea as technology becomes affordable and allows his music to be more easily accessed.

"I think this is coming from no space being ideal," Whitbread said. "Bars and real venues are limited to what sells drinks and puts asses in the seats, house shows often have subpar gear, crappy power and can be incredibly clique-y. Art spaces are great but there are so few they are impossible to book. So the idea of streaming performances has become way more appealing to me."

Streaming live performances does offer the possibility of reaching a bigger audience and lessens the burden on the band, but Higney said it misses the connection made with a live audience.

"The house show's value, to both the audience and performer, in part lies in its scarcity. It will only happen once and only those in attendance will ever enjoy the experience," Higney said. "Streaming live house shows undermines the scarcity... that imparts value to the live house how and, for this reason, I see the two as somewhat at odds."

House concerts are definitely another option for bands wanting to play live in front of an audience. Not only do house concerts provide a safe and economically great place to play, they foster a sense of community.

With the number of bands currently from and outside of Ottawa wanting to play live and a lack of smaller venues in the city, alternative spaces for gigging are needed. Let house shows fill that need. ◀

10 OTTAWA BEAT - JULY 2016

The modernist belief of homes as “machines for living” assumed a correlation between efficient living and happiness – leading to their critical downfall.⁴ This modernist mantra could be seen as effective in commercial buildings as it potentially increased productivity; however, the dwelling was not the place for mechanization. In came a wave of imposed sterility; large-scale housing projects were conceived with the modernists’ ideals. However, these projects were not met without criticism.

According to urbanist Jane Jacobs, modernist housing strategies such as Le Corbusier’s Radiant City were inhumane in their lack of consideration for the inhabitants themselves.⁵ Friedensreich Hundertwasser also boldly opposed modernism in his 1958 *Mouldiness Manifesto against Rationalism in Architecture*, stating: “in our modern functional architecture, allegedly constructed for the human being, man’s soul is perishing, oppressed.”⁶ Hundertwasser’s manifesto compared architects to criminals, claiming that any sort of dwelling designed a-priori goes against man’s right to construct his own dwelling. Hundertwasser urged for a stand against modernism: “The time has come for people to rebel against their confinement in cubical constructions like chickens or rabbits in cages, a confinement which is alien to human nature.”⁷ And the rebellion came.

And you may ask yourself

How do I work this?

Where is that large automobile?

This is not my beautiful house

This is not my beautiful wife...

fig.15

Friedensreich Hundertwasser.

fig.16

Rogner Bad Blumau hotel, designed by Hundertwasser in 1997.

The hotel’s floors are uneven, the roofs are rolling grassy landscapes, and the building uses over 2400 windows – no two are the same.

4. Rowe, “The Rise and Fall of Modernist Architecture,” 1.

5. Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage, 1961), 32.

6. Friedensreich Hundertwasser, “Mouldiness Manifesto against Rationalism in Architecture” (presented in Seckau Abbey, Syria, July 4, 1958), accessed December 20, 2016, http://www.hundertwasser.com/english/texts/philo_verschimmelungsmanifest.php.

7. Hundertwasser, “Mouldiness Manifesto against Rationalism in Architecture.”

The death of the Modernists can be considered synonymous with demolition of the Pruitt-Igoe Housing development in St. Louis, Missouri.⁸ The housing project was constructed in 1955, and demolished on the 15th of July, 1972. The building was ridden with crime and poverty, causing many to abandon their homes, leaving the structure vacant.⁹ The citizens grew skeptical of the modernist rationale, and the architects began a search for new meaning in their profession. This was the rise of post-modernism - another stepping stone on the path towards the current condition of architecture today.

Seen as a response to modernism more than an independent movement in itself, post-modernism broke apart all that kept modernism together. Colour, curves, metaphors, symbols, and the inexplicable became the tools of the post-modernists. The Nation's Capital welcomed post-modernism with open arms and an open wallet. Angular shapes, vast amounts of glass, and swooping curves appeared throughout the city. Triangulated glass panels formed the big-bubbly curtain wall surrounding BBB Architects' Ottawa Convention Centre, in an attempt to "sit comfortable amongst its hard-edged neighbours."¹⁰ Cathedral-like forms of glass composed the postcard image of Moshe Safdie's National Gallery. Homes were clad in various shades of plywood and corrugated metal; angular awnings balanced on thin poles outside of Colliza Bruni's *American Beauty*-inspired^c Arlington apartments. Across the river, vast curves of stone brought visitors to Douglas Cardinal's Canadian Museum of History. Post-modernism embodied both provocation and fun, but in turn it altered the public's perception of the architect. The citizens became confused on the difference between architect and artist. Some thought the architecture was silly - or ugly, while others found beauty.

The demolition of Pruitt-Igoe.

Ottawa Convention Centre, designed by Brisbin Brook Beynon Architects, completed in 2011.

Arlington apartments by Colliza-Bruni Architects.

c. A scene from the 1999 film *American Beauty*: a plastic bag dances in the wind. In a 2016 lecture at Carleton University, Jim Colliza noted this scene as his inspiration for the "dramatically angled metal canopies" of the Arlington Apartments.

8. Charles Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977), 9.

9. Alexander Von Hoffman, "Why They Built the Pruitt-Igoe Project," in *Why they built Pruitt-Igoe*, accessed December 20, 2016, <http://www.soc.iastate.edu/sapp/PruittIgoe.html>.

10. BBB Architects, "What we were thinking," accessed December 20, 2016, http://www.bbbarchitecture.com/thinking_occ.php.

SMALL VENUES GIVE LIFE TO MUSIC COMMUNITIES

BY MATÍAS MUÑOZ

WITHIN EVERY LIVE MUSIC VENUE LIES A STORY. WHETHER THAT STORY IS NEW AND STILL IN THE INITIAL STAGES OF DEVELOPING ITS IDENTITY, OR LONG SINCE CARVED OUT ITS CHARACTER OVER YEARS OF PERFORMANCES, EACH MUSIC VENUE HAS A DISTINCT ROLE IN CREATING AN OVERALL EXPERIENCE FOR AUDIENCES. YES, THE BANDS ARE IMPORTANT TOO—BUT THE DIFFERENCE BETWEEN SEEING A GROUP PLAY A WARM, INTIMATE SETTING AND A LARGE, OPEN HALL IS SIGNIFICANT.

We live in a world where pop music is marketed and shoved down our throats in large, gratuitous quantities. I'm talking about the U2s, the Madonnas, the Drakes, the Rihannas, the Katy Perrys, the T. Swifts, and the J. Beibs. In essence, these musicians are a commodity and only part of a grand scheme, and their music is meant to be consumed in mass so that the machine stays well-oiled and running smoothly. Not to mention the scale of the tours for some of these artists, which are behemoths unto themselves.

Yes, these big shows can be fun. Yes, they are really expensive. Yes, getting out of the parking lot can take hours.

There are tens of thousands of smaller, relatively unknown bands in North America alone who perform on small stages in front of only a few dozen people. This "underground" music culture is the backbone for music scenes in cities all over the globe, and has drastically contributed to the rise and proliferation of independent labels and artists as digital media facilitated the distribution of music to audiences in the early 2000's. While these music scenes tend to pump out incredible musicians, they also support a network of small businesses that offer their space up in return for patronage.

There is a microeconomy that exists surrounding a music scene, and it grows and thrives as small and unconventional venues open their doors to artists. The more musicians there are to perform live, the more places they need to play shows. These spaces are often not venues at all—they are cafes, bistros, legions, basements, warehouses, bookstores, parking lots, rehearsal spaces, and other weird spots that a lot of people

ILLUSTRATION BY DAN METCALFE

might not consider to be ideal for music.

For small venues, usually live music isn't their primary business. A cafe sells coffee, and bookstores sell books. However, when the PA gets hooked up and the instruments plugged in, the space is converted into a venue where audiences congregate to not only see live music, but drink alcoholic and non-alcoholic drinks, eat food, and check out the store's merchandise. A lot of these show-goers are potentially new customers who will come back and spend money later. Thus, the microeconomy grows.

Smaller bands also appreciate when the setup isn't too extravagant and the sound tech doesn't cost \$250 like at some larger venues. A lot of bands aren't trying to "make it" in the music industry, and just want a low-maintenance place to play fun gigs once in awhile. DIY culture is pervasive in a lot of local music communities, and having spots that are more flexible about your buddy doing sound, or providing a tech for a reasonable price relative to the size of the show. While some larger places require a fee or take a cut from bands, the smaller businesses just like getting people through the door and will let artists take the entire cut of the door and merch.

For musicians, it also feels good to play to a room that feels full. While bigger venues can house more people inside, it can feel pretty damn lonely if the place isn't full. Smaller venues offer a more intimate space for bands to play, and break down the artist/patron barrier. Going back to the showgoer experience, some memorable moments can happen when a group of 50 or 60 people come out and surround the stage. Because without a green room, artists can't run away and hide backstage, leaving you with a perfect opportunity to buy them a beer and get your forehead signed.

The importance of small or unconventional venues to the overall health of a music scene cannot be understated. Places like Mugshots, Pressed, Raw Sugar Cafe (now Bar Robo), and Black Squirrel Books have been crucial to the expansion and diversification of Ottawa's music community over the last several years. Places like this have more of an impact on the cultural and economic vitality of neighbourhoods and cities than one might expect, bringing people closer to the music, artists, and small businesses that enrich our lives at the local level. ☐

OTTAWA BEAT - NOVEMBER 2016 15

And you may ask yourself

What is that beautiful house?

Where does that highway go to?

Am I right?... Am I wrong?

My God!... What have I done?!

However, modernism and post-modernism should not be seen as the sole causes of the current condition; modernism and post-modernism were inevitable moments in history that propelled the profession forward, questioning the role of the architect in the context of new technology and materials. Modernists and post-modernists were simply pieces of the architectural narrative – albeit pieces that should have warned the architects of their increasing volatility.

Throughout the profession's history, few architects searched for alternatives. The ideas of these few architects critiqued and questioned the norms, but were often restrained to architectural theory. John Hejduk's work entitled *Victims* took architecture out of the hands of the architect; the client and the site's history became the generators of architecture. Hejduk removed the architect's heroic hat, seeing architecture as an expression of humanity. In *Victims*, Hejduk sketches sixty-seven structures amongst a vast site in Berlin. The structures are given names as if characters in a play – the names referencing past events of the site. The decision to build the structures (and in what order) is left in the hands of the citizens, who will determine both the future of the site and in turn, their own.¹¹ Typically, architects saw citizens as the consumers of architecture – yet Hejduk questioned their ability as producers. Was this the conceptual alternative that architects had not considered?

Top: Site plan for John Hejduk's *Victims*.

Bottom: Sketches for the sixty-seven architectural characters.

0:54 / 4:31

11. John Hejduk, *Victims: a Work* (London: Architectural Association, 1986).

Auburn University in Alabama embodied Hejduk's approach in their formation of the Rural Studio program. Samuel Mockbee founded the design-build Rural Studio in 1993 in an attempt to return architecture to the community. Every year, the program constructed a building in an underserved West Alabama town. The students lived, designed, collaborated, and built with the citizens. Through the discovery of recycled materials local to the towns, the structures were not only resourceful, but took on a sense of place. The students became part of the communities; the stories, desires, and daily routines of the citizens began to inform the designs.

In 2003, Rural Studio built a home for "Music Man", a Greensboro, Alabama resident with a love for sound.¹² The Greensboro community initially rejected Rural Studio, claiming that "architecture is for the rich people", in suspicion of being exploited for "humanitarian architecture". However, after many nights around the fire, the relationship between the students and the citizens grew. Through their collaboration, the "Music Man House" reflected both Greensboro and the resident himself. The Rural Studio was a unique opportunity for students - it provided a chance to oppose architecture's confinement to the elite. Unfortunately, the Rural Studio was an oddity in architectural education; the majority of schools confined education to the classroom, producing deliverables to satisfy certification boards. The separation between client and architect became ever-so-distant...

Same as it ever was...

Same as it ever was...

Same as it ever was...

Top: Music Man with instructor Jay Sanders.

Bottom: The *Music Man House* in Greensboro.

3:40 / 4:31

12. Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio, directed by Sam Wainwright Douglas (Auburn Alabama, 2010), DVD.

FOLKED OVER?

Changing landscape of the corporate folk festival

Elizabeth Gordon

I grew up on folk music festivals, the grassroots events that turned muddy on the occasional rainy weekend. I began volunteering with Ottawa Folk Festival (OFF) in 2011 when the Bluesfest team started running the show. That is when I felt the corporate atmosphere grow.

By 2013, management no longer trusted volunteers with a full weekend bracelet and made mandatory daily check-ins. That year's theme of "freewheelin'" felt anything but. Some longstanding volunteers and crew chiefs were replaced. Sure, the OFF brought in big names (like Great Big Sea), and even started a shift away from folk (with artists like Kendrick Lamar), but it began to feel a bit

less like a community event and more like a source of free labour from students, such as myself, who can't afford concerts otherwise.

That year, after the festival moved from late August to September to bring in student patrons (and money!), I decided to throw in the towel, right before the 2014 name and location change. The timing was bad during my studies and it didn't feel like the special, independent, hippie community I knew.

Now, there are no more free areas with dance lessons or community organizations offering eco-friendly and nonprofit info sessions and union displays. Long gone are the afternoon jam "workshops" with multiple acts collaborating. ¡Adios! went the giant mural painted

by everyone. They now have Harvest (musical harvest) with free shows hosted by various businesses around the Glebe, allowing for late shows but replacing those casual afternoon jams where kids would run over the hill to a little tree filled with wind chimes.

Bigger is not necessarily worse but it certainly is different. The festival is now CityFolk and has since moved to the more accessible haute strip mall that is Lansdowne. Stages continue to be named for businesses, as is the VIP area. Locations are branded.

Private security checks bags while volunteers scan tickets. Craft brewers are with the artisans in lieu of the community organizations I remember. Many more beer

tents with big brands and walking beer salespeople meander through the crowd, logo flags reaching high in the air to get caught in pictures of the stage.

The corporate creep can be subtle but inexorable — is this the price we must pay to experience art in a crowd?

One can sit and grumble and refuse to participate in the system, try to change OFF from within or take it as-is. I stepped back for a while as great volunteers continued to make the system just a little bit better and this year I returned. One of the changes I especially like is the involvement of Project SoundCheck, a long overdue addition that addresses bystander intervention to sexual violence.

Thankfully, the music fest feel that I missed is not en-

CityFolk
Folk Festival

The corporate creep can be subtle but inexorable — is this the price we must pay to experience art in a crowd?

tirely lost. The early shows in the buildings felt intimate, as did the wonderful Dan Mangan show in the rain with the crowd singing along to his "bummer rock" style. As someone who doesn't remember names, Saturday

felt a little like my "suggested songs" autoplay on youtube when Vance Joy performed "Riptide." Maybe that's the point. The big numbers, big names, big community? Somehow popular and indie yet corporate and folk?

Elizabeth Gordon, "Folked Over?", The Charlatan. October 2016. Hybrid collage by author.

The citizens began to turn up their noses at the idea of hiring an architect. Despite being the majority, the citizens' techniques of building, constructing, and repurposing went unnoticed by the professionals. Beneath the radar of the architectural world was an entire subculture composed of "laymen" and "do-it-yourself-ers". Ready-made items and materials not deemed "architectural" were being used to construct and modify the Nation's Capital.

The future of architecture looked grim. However, some practitioners took to Other Architecture. In 2007, architect Michael Reynolds released the documentary *Garbage Warrior*, set in the outskirts of New Mexico where he experimented with off-grid architecture. Reynolds purchased a large amount of land on which he planned to build a community of off-grid, self-reliant homes constructed entirely out of found materials. Reynolds grew weary of the profession's stagnancy, and took it upon himself to restructure the architect-client relationship.¹³ The homes were built and designed by the client with the technical advice and construction assistance from Reynolds.

Santiago Cirugeda, also known as the "Guerilla Architect," structured his practice in response to economic struggles in Spain. Frustrated with planning and political guidelines that restrict citizens from transforming their environments, Cirugeda aimed to become a subversive architect of the people. By advising citizens on how to navigate around regulations and bylaws, Cirugeda empowered the locals to claim space through installations and small buildings. Cirugeda launched a website in an effort to reveal abandoned land to those looking for shelter.¹⁴ With Cirugeda's kit-like construction recommendations, the citizens would be able to build on the abandoned plots themselves. To Cirugeda, architecture was seen as a radical tool of the people; the architect was no longer the sole author.

Top: Two homes on Reynold's development. Rammed earth and tire walls surround the properties.

Bottom: Construction in the Andaman Islands. Tsunami relief housing built and designed with the assistance of Reynolds and his crew.

School of Fine Arts of Malaga, a product of Santiago Cirugeda's guerilla architecture.

13. *Garbage Warrior*, directed by Oliver Hodge, USA, Open Eye Media UK, ITVS International & Sundance Channel, April 2007.

14. Ana Naomi de Sousa, "How Spain's 'Guerrilla architect' is building new hope out of financial crisis," *The Guardian*, August 18, 2014.

Despite their efforts, Cirugeda and Reynolds' techniques were considered unconventional by architects. Their practices weren't appreciated by the profession; Reynolds was stripped of his architectural license and Cirugeda faced constant battles with the legality of his work. In response, Reynolds left North America to practice in third-world countries, assisting in the construction of low-cost disaster relief housing. Most of Cirugeda's projects were forcefully deconstructed; however, he might agree with architect Bernard Tschumi, who claimed in 1998: "...the necessity of architecture is its non-necessity. It is useless, but radically so."¹⁵

Architecture's return to the people may have gone unnoticed by the profession, but academics saw the issue looming overhead - as evident in University of Edinburg professor Richard Coyne's *Even More Than Architecture*:

"As a further indicator of architecture's esteem, consider the proliferation of architectural commentary, analysis, and images generated by amateurs and professionals on the Internet. Architecture's security as a high-profile asset in the public imagination is indicated by the popularity of 'architecture' as a search tag in crowd-sourced image repositories such as Flickr and Pinterest. Here architecture is in the elevated company of 'weddings', 'health' and 'travel' in the popular imagination."¹⁶

Same as it ever was...

Yeah, the twister comes

Here comes the twister

fig.27

Bernard Tschumi, architect, writer, and educator, commonly associated with deconstructivism.

Tschumi currently works out of New York and Paris.

fig.28

3:01 / 4:31

15. Bernard Tschumi, "The Architectural Paradox," in *Architecture Theory Since 1968*, ed. K. Michael Hays (Cambridge: MIT Press, 1998), 214-228.

16. Richard Coyne, "Even More Than Architecture" in *Design Research in Architecture: An Overview*, ed. Murray Fraser (Farnham: Ashgate Publishing, 2013), 186.

2017 Ottawa
VENUE INDEX

fig.29

Central Ottawa Map, bounded by the Ottawa River, Rideau Canal, and O-Train line.
Venue locations noted by letters - accompanying index is on following page.

Red: Closed **Black:** Auxiliary Venue **White:** "DIY" Venue

Venue listing compiled via word-of-mouth, online forums, and recent event schedules found in the Ottawa Beat newspaper.

fig.30

Venues without images are still “underground”; their locations are uncertain.

Images by author or via Google Maps.

an exploration:
THE MINIATURE
*a form of mimesis*¹

*"Today the unity of onlooker and player is acquiring a new significance."*²

H-G Gadamer, *The Festive Character of Theatre*

Initial investigations into the realm of punk music led to a questioning of the role of the producer and the consumer. As Stacy Thompson notes in *Punk Cinema*, for events to be deemed "punk", performers "must be capable of producing, distributing, and performing it with little or no specialized training, without prohibitive financial investments, and without ties to corporate investors."³

To further understand the power of consumers becoming producers in the current condition of the Capital City, a "miniature" was constructed. This miniature is a scaled-down room within the Azrieli School of Architecture at $1/8" = 1'$. Furniture and characters are arranged within the miniature to reconstruct the room in which it is placed. A screen is fitted within the wall of the miniature, in place of the large projection wall in the full-scale classroom.

A live-feed video plays on the screen inside the miniature, fed from a camera attached to the wall in the classroom. The camera and miniature are placed at a calculated distance apart within the space; when a viewer approaches and peers into the miniature, they appear scaled down to $1/8" = 1'$ on the screen inside.

The viewer becomes the performer - a scale figure - within the space they currently exist within.

fig.31

Wall mount for video recording device, with screen cover removed.

fig.32

View looking into the miniature from above, with roof flap open.

1. Mimesis: an imitation of the real world, as by re-creating instances of human action and events. Dictionary.com, "Mimesis," accessed December 28, 2016, <http://www.dictionary.com/browse/mimesis>.
 2. Hans-Georg Gadamer, "The festive character of theatre" in *The Relevance of the Beautiful and Other Essays* (Cambridge: Cambridge University Press, 1986) p.63.
 3. Stacy Thompson, "Punk Cinema", *Cinema Journal* 43, 2 (2004): 47.

Viewer v. Viewed *Viewer as Viewed* *View + Viewer + Viewed*

fig.33

Miniature constructed using 2mm cardstock, plastic figures, foam-core, iPhone 4.

fig.34

A hybrid collage combines images taken through the doorway and window of the miniature, juxtaposing a live scale figure (the performer) with the silhouette of an onlooking plastic scale figure (right).

"AFTER THE LAST PREGNANCY SCARES SHOW, NICK MARTIN SAID TO ME, 'A REGULAR SHOW IN MONTREAL IS LIKE THAT.' HOWEVER, A SHOW IN MONTREAL, ESPECIALLY ONE ON AN EVENING SUNDAY, HAS YET TO MATCH THE SHAMELESS ALL-CONSUMING HAPPINESS GABBA HEY SHOWS GAVE ME."

- Mack

OTTAWA BEAT - NOVEMBER 2016 11

Zoë Agripoulos-Hunter, "Goodbye Gabba Hey," *Ottawa Beat*, December 1, 2016, accessed December 20, 2016, <http://ottawabeat.com/2016/12/01/goodbye-gabba-hey/>.

THE TRICKY ARCHITECTS

Twenty shades of green wallpaper, frames filled with sports memorabilia, wooden tables engraved with couples' initials, and layers (on layers) of stickers were the characteristics of the watering holes that the citizens felt to be their own. These were characteristics *not specified*. These unpredictable characteristics were not measured in the architects' post-occupancy evaluations.

Naturally, the citizens found alternatives to the architect-designed city. They indulged in the voids; dive-bars, abandoned structures, friends' basements, and closed-down pizza shops offered themselves as canvases for the people. They believed that poetics could occur anywhere, if you were willing to submit to the city as a stage. Their idea of "sustainability" was the re-purposing of space. Their desire for alternatives was predicted by Andrew Todd in his 2016 work *Common Sense*: "...grit, presence, uncertainty, and incompleteness in spaces: they want to feel part of an ongoing story, and want to be able to engage with the space to shape it to their needs, to enter into a temporal communion with it..."¹

It was their only option; Ottawa's citizens took responsibility for shaping and engaging their environment. They found empty, forgotten, abandoned, or closed spaces - modifying and adding to them ad-hoc. Many of these spaces were used for performances and artists' residences, being referred to as "DIY venues." They weren't necessarily legal, but they were places of emotion. These venues were spaces of equality, expression, and creation; they were the Other City.^a

Country BlueGrass and Blues, also known as CBGB's. A venue in New York's East Village.

CBGB's closed in 2006.

An exploration by Studio Andrew Todd, investigating concepts for a recycled theatre. Scaffolding, bamboo, bales of recycled paper, ratchet straps, and re-used circus tents are the principal materials.

a. "The basement was stuffed to the brim and there was a never-slowing moshpit, people throwing couch pillows and crowdsurfing galore."²
-Eric Scharf of Ottawa Showbox

1. Andrew Todd, *Common Sense* (CreateSpace Independent Publishing Platform, 2016), 70.

2. Eric Scharf, "Pregnancy Scares, Roomrunner and Multicult @ 614 Gladstone," *Ottawa Showbox*, February 21, 2014, <http://www.ottawashowbox.com/2014/02/pregnancy-scares-roomrunner-and-multicult-614-gladstone/>.

As the citizens claimed the city as their own, the amount of local artists rapidly grew. Despite the city's reputation as a "buttoned up town",³ 2016 was the high point for its underground music scene.⁴ An old warehouse space was repurposed by artists as an all-ages venue, named "Gabba Hey!", which quickly became loved amongst the underground:

"Gabba Hey was the first place I went to a show in Ottawa and didn't feel invisible. It was a place where I knew I could be loud, where I lost my shoes moshing, where I always took toilet paper. It was simply the best."

*"Playing at Gabba Hey was the first time I felt like I was among my people."*⁵

The underground began to outgrow the shadows. This issue wasn't exclusive to the Capital City; there was a demand for low-budget venues all across North America. As the demand grew, so did the risks taken by the citizens. In December of 2016, tragedy struck the DIY community; a fire ignited a venue called Ghost Ship in Oakland, California.⁶ Ghost Ship was a two-storey warehouse; the first floor was used as a communal living space for approximately twenty residents, and the second floor offered itself as a performance space, music studio, and other living quarters. The fire occurred mid-show with nearly one hundred people in attendance. The Ghost Ship fire claimed thirty-six lives - the deadliest structure fire in California since 1906.⁷ This tragedy shocked both the Nation and underground music communities worldwide.

Technical Kidman show at House of Common - one of the few remaining DIY venues in Ottawa, Ontario.

Top: Interior of Ghost Ship before the accident.

Bottom: Aerial view of the Ghost Ship warehouse after the December 2016 fire.

3. Robin Levinson King, "Notes in the underground: Outing Ottawa's 'secret' spaces for live music," *Ottawa Citizen*, August 11, 2014, accessed December 20, 2016, <http://ottawacitizen.com/entertainment/local-arts/ottawas-underground-music-venues>.

4. Apartment613, "Future of Ottawa, What's the future of our music scene?" *Apt613*, April 25, 2015, accessed December 19, 2016, <http://apt613.ca/future-of-ottawa-what-is-the-future-for-local-musicians>.

5. Zoë Agripoulos-Hunter, "Goodbye Gabba Hey," *Ottawa Beat*, December 1, 2016, accessed December 20, 2016, <http://ottawabeat.com/2016/12/01/goodbye-gabba-hey/>.

6. Katy Steinmetz, "The Ghost Ship Warehouse Fire Prompts Official Soul-Searching in Oakland," *Time Magazine*, December 7, 2016, accessed December 19, 2016, <http://time.com/4593151/oakland-ghost-ship-fire-warehouse-schaaf/>.

7. "Ghost Ship, What we know about the Oakland warehouse fire," *San Francisco Chronicle*, December 14, 2016, accessed December 20, 2016, <http://www.sfchronicle.com/bayarea/article/Oakland-warehouse-fire-ghost-ship-what-we-know-10796688.php>.

BY ZOË AGRIPOULOS-HUNTER

PHOTOS COLLECTED FROM THE COMMUNITY, CURATED BY ZOË

IF THERE'S ONE THING I HAVE LEARNED IN LIFE, IT'S THAT GOODBYES SUCK. BITTERSWEETNESS IS NOT ONLY HARD TO SWALLOW, BUT ALSO HARD TO ACCEPT. WHILE SAYING GOODBYE CAN BE PAINFUL, UGLY, AND EMOTIONAL, IT'S IMPORTANT TO RECOGNIZE THAT IT IS A NECESSARY STEP TO ENCOURAGE GROWTH AND CHANGE.

On October 21, 2016, glittery feedback droned and gnawed between the ears of a live audience for the last time at Capital Rehearsal Studios, famously known as Gabba Hey. The Last Show, featuring Birds of Paradise of Montreal, Moon Eyed from Toronto, and Ottawa's very own Telecomo, marked the beloved warehouse's retirement as a concert venue.

I owe more to Gabba Hey and the wonderful individuals of its behind the scenes network than what I can sloppily express in a few words. My personal experiences with Gabba Hey can be mashed together into the plot of a coming-of-age movie—it's where my high school band played our first show, met some of my closest friends, saw the most amazing live shows, and most importantly, watched artists, musicians, and creative individuals of all ages come together over their mutual love of music.

This may sound like a quintessential after-school-special but, in Ottawa's DIY music scene, Gabba Hey is more than just a venue. As cheesy as it is to say, it is a second home and undoubtedly cherished by many of us for

significant reasons.

I've been chatting with friends about their experiences at Gabba Hey over the past few years. Like the sappy, gushy, anecdote-overflowing exchanges between guests at funerals, these nostalgic conversations were honest and heartfelt. As a community, Ottawa's music scene has watched Gabba Hey flourish from the city's best kept secret to a ritualistic weekend hangout spot, in what feels like a blink of an eye.

To commemorate how this homegrown paradise has been good to us, *Ottawa Beat* collaged together our community's favourite memories from Gabba Hey. Thank you to everyone who contributed to this special piece by submitting their words and photos.

"THOSE OLD COUCHES; THE GREEN ROOM; THE CONSTANT SOUND OF MUFFLED GUITAR, AND GOING OUT FOR A CIGARETTE OR SOME FRESH AIR IN-BETWEEN BANDS WITH THE PEOPLE YOU LOVE AND ALSO THE PEOPLE YOU'VE JUST MET... IT'S LIKE NOWHERE ELSE. I THINK I SPEAK FOR EVERYONE WHO'S EVER BEEN WHEN I SAY THAT GABBA'S SHOWS ARE GOING TO BE SORELY MISSED, AND UNDOUBTEDLY CHERISHED."

- Zoë Naidoo

10 OTTAWA BEAT - NOVEMBER 2016

Zoë Agripoulos-Hunter, "Goodbye Gabba Hey," *Ottawa Beat*, December 1, 2016, accessed December 20, 2016, <http://ottawabeat.com/2016/12/01/goodbye-gabba-hey/>.

At this point, many architects of the Capital City were filled with concern, and questioned their role in this changing society. They rejected the profession, returning to where it began - within their communities. Covertly, these Tricky Architects found their way into the city's ad-hoc and DIY subculture; they concealed their professional titles to avoid disdain. The Tricky Architects climbed down from their professional pedestals to become one with the citizens. They participated and "studied" in the world of non-architecture. They initially wished to impart their knowledge of assembly and metaphor, but the risk of imposing a foreign ideology could have exposed their "formal" training. Before they could participate, they listened, watched, danced, drank, discussed, observed, and grew as a part of the community.

The Tricky Architects were agitated by the government's eradication of DIY venues throughout the city. Building inspectors buzzed around like flies, hungry for termination. The inspectors scoured for code issues, shutting down venues across North America.⁸ The architecture profession remained silent - but the DIY community did not, including the Tricky Architects.

"Hell, we have been exposed to the overworld. We are waiting to slip back into the underground.

Our hope is that people will be inspired to find their own buildings.

We need to see an uprising of small DIY no-rules venues popping up all over the country!!!"

- Owner, *Burnt Ramen*, former DIY Venue in Richmond, California.

As the Tricky Architects participated and assisted the citizens in their projects, they understood the flaws of the DIY scene. Online how-to databases had become instruction manuals - ones which the citizens dared not venture far from.

fig. 40

fig. 41

Burnt Ramen venue; show and exterior street view.

Burnt Ramen was shut down shortly after the Ghost Ship fire.

fig. 42

A tricky site.

8. Eillie Anzilotti, "A Path Toward Protecting DIY Spaces," Citylab, December 7 2016, accessed December 20, 2016, <http://www.citylab.com/housing/2016/12/a-path-toward-protecting-diy-spaces/509924/>.

This hesitation to experiment suppressed the potential that was kept dormant in the artists. Financial concerns perpetuated their hesitation; the artists couldn't afford to experiment. If their spaces didn't work - they didn't play shows - they didn't have a place to live. The Tricky Architects knew the architecture profession could provide assistance and knowledge, but the DIY ethic was not met with open arms. The Tricky Architects took it upon themselves to attend to the flaws of the DIY.

The Tricky Architects became spatial curators; they matched client, location, and event. Much like Bernard Tschumi's concept of transprogramming⁹ (pole-vaulting in the chapel, bicycling in the laundromat, sky diving in the elevator shaft), the Tricky Architects saw clients as performers, and locations as stages; the program and set-design was left to the inhabitants - in fact, total appropriation was encouraged. They also became advisors, ensuring safety regulations and codes were met - without imposing aesthetic or programmatic judgment on the artists. The Tricky Architects took on the role of sourcing materials; they established connections with local recycling centres and garbage collectors, compiling an ever-changing experimental catalogue of free materials ripe for repurposing. Technical connections between foreign materials were explored by the Tricky Architects and offered as suggestions to the clients.^b

The clients and the Tricky Architects collaborated, and the DIY scene began to rebuild itself. The Capital City changed; it had become a canvas painted by the Other City with the assistance of the Ytic. The new venues were legal - and beautifully unorthodox. Their eccentricity cultivated new forms of expression for Ottawa's citizens.

fig. 43

fig. 44

b. "The architect's only function should be that of technical advisor, i.e., answering questions regarding materials, stability, etc. The architect should be subordinate to the occupant (tenant, owner, lodger) or at least to the occupant's wishes."¹⁰

9. Tschumi, *Architecture and Disjunction*, 146.

10. Hundertwasser, "Mouldiness Manifesto against Rationalism in Architecture."

The following reconstructions are speculations regarding how the Tricky Architects may have operated and the events that may have followed. The events are based on information and clues found within the *The Tricky Architect's Handbook*.

Through these reconstructions, we can further our understanding of the lens through which a Tricky Architecture is perceived, and the site conditions that are at play.

THE TRICKY ARCHITECT'S HANDBOOK

NOVEMBER

The R.P.

Client has an interest in using explosives, inflatables, paint... and vibrations to trigger or alter them - sounds interesting. And tricky.

He's fairly comfortable with handling heavy items, and typical tools - drills, wrench, hammer etc. He's also got a buddy who knows how to weld... bonus.

Joe-Kun had a huge spot behind his old shop. But it might be a "\$ Store" now. Ask his son-Mike. Note: See if he can pull any strings (and who are the neighbours?).

Client mentioned using a large canvas, preferably 12'x6' - needs to mount it somehow.

- * tough client to get in touch with.
- * Rides the 7

Site
not schure yet...

more planes the "merrier"

Fig 10 Sound reflects off all hard surfaces, so early on reflecting until it is eventually absorbed.

mer·ry
/ˈmerē/

synonyms: cheerful, cheery, in high spirits, high-spirited, bright, sunny, smiling, lighthearted, buoyant, lively, carefree, without a care in the world, joyful, joyous, jolly, convivial, festive, mirthful, gleeful, happy, glad, laughing, More

CENTRE
CULTOWN

fig.45

RECONSTRUCTING THE EVENTS

a form of investigative mapping

south elevation

Venue No.1 705 Gladstone Avenue

Behind an advertisement is something not advertised; a parking lot-courtyard is filled with multiple surfaces, textures, and materials. Scrap metal and remnant tires idle at auto-body shops across the street; a pungent yet romantic smell of gasoline floats in the air. Stretch your canvas on the corporate canvas, paint away.

705 Gladstone's location was deciphered through clues regarding its proximity to autobody shops, its historical adjacencies, and mentions of the current advertisement on-site.¹

The client for the venue showed interest in experimental painting with reverberation.² The client has been referred to as the "Reverb Painter".

What kind of event does this architecture frame?

What materials would be required for 705 Gladstone to host this sort of event?

Or perhaps we should ask: what materials are available?

These reconstructions are used to further an understanding of how DIY performances can be curated (or assisted to arise) within various contexts.

fig.47

1. See *Tricky Architect's Handbook*, page 45.

2. See *Tricky Architect's Handbook*, page 34. Reverberation, air sacs, and paint are explored through diagrams, text, and sketches.

fig.48

south elevation

Venue No.2 179 Armstrong Street

Standing alone in Mechanicsville, an abandoned textile shop waits. Forgotten fabrics, stranded strings, and numerous newspapers are scattered on the dirty hardwood floors; nails become endpins and materials become cello strings - drill them to the derelict drywall, tune away.

179 Armstrong's location was discovered through an image of its previous tenants Twiss & Weber, multiple references to strings, and an apparent desire for a lack of neighbours.¹

The client displayed interest in the cello, string theory, and using architecture as an instrument.² The client has been referred to as the "Solo Cellist".

interior west elevation

fig.51

1. See *Tricky Architect's Handbook*, page 46.

2. See *Tricky Architect's Handbook*, page 9. String theory and anatomy of the cello.

fig.52

Material Survey | *Trash Inventory*

In order to begin the reconstruction of the aforementioned events, an idea of the material source was required. Evident in many clues throughout *The Handbook*, the materials are sourced and gathered through two means: established connections in the neighbourhood¹ and the community's trash. An on-foot survey of neighbourhoods surrounding both venues provides a hypothetical material palette/inventory. The survey also reveals the typology of trash within the context of each site.²

1. See page 45, "The Ytic."

2. Walking radii as a 30 minute loop of 3 blocks extending in all directions. See next page for details.

fig.53

Images collected during material survey. Map of survey routes on following page.

This mapping model assisted in understanding the various relationships and conflicts between the city, the underground event, the material source, the Tricky Architect, and the potential risks.

With an abundance of these alternative constraints, how can a Tricky Architecture arise? Is a permanent or semi-permanent underground venue even possible?

On the continued quest to answer these questions, the two venues and events will be reconstructed and documented. See following pages.

Mapping the Sites and Sights

The Capital City | The Other City | The Ytic | The Authorities

To speculate and understand the Tricky Architect's material collection methods, the 30-minute walking radii surrounding the venue is examined.

Within the radii (brown rings), the aforementioned mapped trash is plotted.¹ The locations of significant salvageable trash are connected to form routes which represent the quickest possible gathering of materials (white). The routes are divided in two, intersecting at the venue - accommodating for a stop to drop-off materials on-site before continuing collection.

Black string resembles the fastest route for Authorities to reach the venues. Brass rods indicate an "as-the-crow-flies" mapping of the Culture Collection Agent's² path from a speculative downtown location of the Tricky Architect.

Plan view of site model map, showing both sites and routes.

1. See previous page for images and catalogue.

2. Culture Collection Agent: Drone deployed to covertly obtain audio-visual record of the curated performances, without the artists' knowledge. More information in *The Tricky Architect's Handbook*, page 33.

Top: 705 Gladstone, *Reverb Painter*.
Bottom: 179 Armstrong, *Solo Cellist*.

fig.56

reconstructing the events:
THE REVERB PAINTER
 705 Gladstone Avenue

fig.57

The neighbouring autobody shops¹ had left out stacks of tires, pipes, and steel. Assembled and reconfigured in the form of Reverberation Devices, the Reverb Painter used the multiple planes of the courtyard parking lot as his canvases. Explosions of colour coated the buildings; the grey-toned lot became festively vibrant. A large canvas pinned to the back of the billboard was the only piece not left behind; the event itself and the altered context became the work of art. Did the neighbours mind? Who knows, but it was interesting. The space had three ways to enter and leave; the Reverb Painter was never caught.

Aerial view of 705 Gladstone parking lot.

A 1:50 scale model of 705 Gladstone and adjacent buildings was constructed to frame the courtyard parking lot for the event.²

fig.58

1. Raymond's Body Shop, Scotty's Autobody, G&C Auto Transmission, Triole Auto Sales.

2. Model constructed with cardstock, pins, foam-core, found plywood, craft paper, deconstructed plastic 1:50 scale automobiles.

fig.59

Top: Vocal Reverberation Device (R.D) 01, white paint.

Middle: Steel Cable R.D. 02, green paint.

Bottom: Rotating Rod R.D. 03 (blue paint) and Suction R.D. 04 (yellow paint).

Reverb painting devices, 1:50 scale models.

fig.60

reconstructing the events:
THE SOLO CELLIST
179 Armstrong Street

Top: west interior section
 Bottom: east interior section

fig.61

A lone, abandoned sewing shop offered itself as the perfect tool for the Solo Cellist. In the back room was a closet; inside were five rolls of thread - red, white, blue, yellow, and green. She mounted the strings throughout the building. Each room produced a unique sound; the strings attached to ceilings, doors, floorboards. The sounds of the experimental cellos echoed through the fireplace and into the park across the street.¹

Front view of 179 Armstrong sewing shop, illuminated from the interior.

A 1:50 scale model of 179 Armstrong was constructed in two pieces, opening up to reveal the intimate inner event.²

fig.62

1. McCormick Park, Ottawa, Ontario.

2. Section model constructed with cardstock, pins, foam-core, found plywood, craft paper.

fig.63

Top: Large Cello Instrument 01, red strings.

Middle: Medium Cello Instrument 04, white strings.

Bottom: Small Cello Instrument 02, yellow strings.

THE UNDERGROUND

If a city's music scene expands and the amount of venues decreases, opportunities to land gigs are limited. Artists may resort to performing at small auxiliary venues such as coffee shops, bookstores, and cafes - limiting themselves to the hosts' house rules and compensation rates.

To compensate performers and recover staffing costs, these auxiliary venues generate additional revenue through cover-charges. However, when cover charges are applied, the likelihood of passersby stumbling upon a local show is reduced.^a For example, someone looking for a cup of coffee is unlikely to pay a \$10 cover and risk not liking the music. If a venue cannot fully recover the costs of hosting an event, the performers are rarely compensated fairly. A four-person band can perform at an auxiliary venue and receive amounts ranging from \$20 to \$200. Even if there is a venue profit, bands typically remain under-compensated - considering their time spent on promotion, transportation, set-up, and take-down.¹

An alternative to cover-charge venues are businesses which remain open during events in an attempt to generate latent revenue from attendees. This situation offers an upside to the performers as they can engage a clientele outside of their typical circle. However, these latent-revenue auxiliary venues have difficulty compensating performers due to the recovering of staff wages and the unpredictability of attendees' spending habits. Another issue pertaining to latent-revenue venues such as bars or restaurants are all-ages shows, which lead to minimal or restricted alcohol sales.²

Much of the information in this short essay has been learned through conversations with artists, such as the band Art Vandelay from Winnipeg, Manitoba.

Art Vandelay performing at DIY venue The Grave, in Winnipeg, Manitoba.

a. The Grave operates through only cover-charge revenue. Bands are encouraged to sell soft-drinks or merchandise to make profit.

Micah Visser performing at Pressed Cafe in Ottawa, Ontario on October 28th, 2016.

b. Pressed Cafe is an example of a hybrid-revenue space. Cover charge is applied while the cafe remains open to sell food and drinks.

1. Robin Levinson King, "Notes in the underground: Outing Ottawa's 'secret' spaces," *Ottawa Citizen*, August 11, 2014, <http://ottawacitizen.com/entertainment/local-arts/ottawas-underground-music-venues>.

2. Josiah Hughes, "The Noisy Guide to Starting an Underground (aka illegal) Venue," *Noisey*, April 6, 2015. https://noisey.vice.com/en_ca/article/the-noisy-guide-to-starting-an-underground-aka-illegal-venue.

In an attempt to properly compensate performers, some venues will combine cover-charge and latent-revenue strategies. In this case, performers often receive a percentage of the cover charges and the venue's sales.^b Paradoxically, the difficulty with this strategy is that the latent-revenue is limited by the cover charge. Venues applying this hybrid revenue strategy often produce a crowd composed of the performers themselves and those willing to pay the cover charge (typically established fans). These revenue generating tactics limit the ability for underground artists to reach a larger audience. The lack of genre-diversity at auxiliary venue shows leads to bands hearing similar bands; fans of bands hear similar bands. However, those unknowing to the underground scene rarely stumble upon a performance. "If you could get the ones who were purposely on their way somewhere else to pay attention, then you'd really make a breakthrough."³

Due to under-compensation, performers resort to the cheapest venues they can find (typically illegal DIY spaces) where all revenue, if any (cover and alcohol sales) goes directly to the performers themselves. These DIY spaces are successful in promoting the discovery of new artists; visitors may stop by at typical showtimes and observe without a commitment to spend. With this separation from required revenue, these DIY venues offer a consistent and unbiased rotation of underground performers. However, the clientele of DIY venues is limited to those "in the loop," and revenue is still minimal; artists perform for the love of performing.

Contributing to the suppression of the underground is the surge of recording costs. Recording, mixing, and mastering a four-song EP ranges from \$2000 upwards to \$10,000.⁴ These costs are extremely difficult to cover - especially for bands consisting of only one or two performers; the artists are not making money off their art, but through day-

Monotonix, a band from Tel Aviv, Israel, playing a show at Rhinocerosopolis in Denver. Rhinocerosopolis allowed artists to take over the space, and the performances reached new levels of engagement.

3. David Byrne, *How Music Works* (San Francisco: McSweeney's, 2012) 262.

4. Michael Corcoran, "How much does it really cost to make a record?" *DIY Muscian*, March 4, 2015, <http://diymusician.cdbaby.com/musician-tips/how-much-cost-to-record-album/>.

jobs. High recording costs keep these artists underground, as they can't afford to expand their work beyond their live performances. Multiple DIY spaces such as Lab Synthèse^c, The Emergency Room, and Gabba Hey! have incorporated low-budget recording spaces within their facilities.

Briefly noted earlier was the requirement for performers to abide by “house rules” at auxiliary venues - a factor which plays a much larger role than many may realize. As David Byrne notes in *How Music Works*, “a juggling of contexts can alter art, strengthening or weakening it.”⁵ At auxiliary venues, performances are typically limited to the existing stages, lighting, seating, and rules regarding behaviour. In the case of DIY venues, the performers curate the entire space, setting up lights, chairs, fabrics, televisions, etc. This freedom to experiment with a space and curate a context for their art leads to the creation of new forms of expression.

In conclusion, the issues suppressing the performance scene in Ottawa include - but are not limited to: lack of venues, insufficient compensation, high recording costs, and a lack of exposure beyond the underground scene.

Perhaps if a DIY venue can maintain a symbiotic relationship with a revenue-generating operation, performers could extend their art to a latent, broader audience. This symbiotic relationship is common for bars and pubs - however, underage artists are excluded from these events.

Maybe there's another way the underground can feed off of the commonplace...

c. Montreal artist Grimes, who got her start at Lab Synthèse - a DIY venue which now operates as the record label “Arbutus Records.”

An example of an “odd” dual-program venue in the 2012 film “Pitch Perfect.” An empty college swimming pool offers itself as a space for an acapella competition.

A screenshot from the music video for Sum 41's 2001 hit single “In Too Deep.” The emptied pool-venue scenes were filmed at the Cadillac Jack's and Pink Motel in Sun Valley California.

5. David Byrne, *How Music Works*, 69.

The Lockmaster Tavern was the most glorious of drinking establishments. I have always likened it to a Terry-Gilliam-esque world. This was a magical place where eras were blurred; a place where you could lose yourself in time. This was an old timey western tavern with a trough urinal in the men's room, wooden rickety tables and chairs, old men drinking quarts of beer, smoking Export green-death's, wearing toques and corduroy hockey jackets, a matriarchal power structure denoted by seating rights, male waiters with belt-mounted coin machines who could easily kill you with their bare hands, and an extremely territorial juke box that you just stayed away from; this was the greatest place on earth for many of us.¹

- Fats

The Lockmaster Tavern was located on the ground floor of the Somerset House in Ottawa, Ontario before its partial collapse in 2007.

1. "Reminisce with Randy: The Lockmaster Tavern," May 3, 2015, *Rock and Roll Junkie*, accessed December 30, 2016. <https://rockandrolljunkie.com/2015/05/03/6414/>.

The Somerset House eyesore won't be getting a 'free ride' from the city any longer

OCTOBER 7, 2014

City council's finance and economic development committee just voted to stop waiving city fees for the neglected building.

Council has twice approved the suspension of \$43,000 worth of encroachment fees at the property in anticipation of work on the historic Centretown building, yet *nothing* has been done at the site despite promises from TKS Holdings Inc. that reconstruction efforts are imminent.

The Somerset House eyesore won't be getting a 'free ride' from the city any longer, *Ottawa Citizen*, October 7 2014.

Images and information via: "The Haunted Hotel: Somerset Ritz," *Urbisite Blog*, October 29, 2012, accessed December 28, 2016, <http://urbisite.blogspot.ca/2012/10/the-haunted-hotel-somerset-ritz.html>.

Cage saves worker after building crashes down

Ottawa Citizen 20 Oct 2007 BY TONY LOFARO

The cage surrounding the cab of his construction vehicle saved a 44-year-old man from serious injury yesterday after the downtown building he was working in partially collapsed, trapping him inside the rubble.

The worker had been using a vehicle known as a "Bobcat" in the basement as part of renovations work in the building at the corner of Bank and Somerset streets.

He was trapped for about two hours when debris from the first and second floors and an outside wall came crashing down on him. Four other men also doing excavation work in the basement escaped.

The Bobcat has a very sturdy

cage that surrounds and protects the operator. It's that cage that's being credited for saving the worker's life.

"We brought all our technical rescue team down here and we basically had to remove the rubble one brick at a time and shoring as we went," said Deputy Fire Chief Jim Ullett. "The cab of the Bobcat saved him."

Once he was extracted from the rubble, the man was taken to hospital, where he was treated for minor neck injuries and minor respiratory problems, Ottawa police said. His co-workers only suffered minor cuts and bruises.

Chief Ullett said he could not determine what exactly caused the col-

Tony Lafaro, "Cage saves worker after building crashes down," *Ottawa Citizen*, October 20, 2007.

Court gives owners time to try to save Somerset House

CBC News Posted: Dec 04, 2007 5:30 PM ET | Last Updated: Dec 04, 2007 5:27 PM ET

City of Ottawa hit with \$2M lawsuit over Somerset House collapse

CBC News Posted: May 22, 2008 12:51 PM ET | Last Updated: May 22, 2008 1:13 PM ET

Duelling Somerset House lawsuits drag on

New plans for historic building could be decided by September

Published on Tue, Jul 7, 2009 8:00 pm.

Controversy surrounds redevelopment of Somerset House

ctvottawa.ca

Published Tuesday, October 12, 2010 3:17PM EDT

"In order to open up the street, they tear down my building -- and then they found out there's nothing wrong with my building," says Shahrsebi.

The city slapped Shahrsebi with the cost of policing the blocked roads. He, in turn, is suing the city for wrecking his building.

The abuse and neglect of Somerset House

OCTOBER 28, 2010 | BY DWIGHT WILLIAMS

How Somerset House transformed from the grande dame of Bank Street to a blight on the neighbourhood

Thursday, September 1, 2011

OTTAWA MAGAZINE

Top to Bottom:

1. "Court gives owners time to try to save Somerset House," *CBC News*, December 4, 2007.
2. "City of Ottawa hit with \$2M lawsuit over Somerset House collapse," *CBC News*, May 22, 2008.
3. Neil McKinnon, "Duelling Somerset House lawsuits drag on," *Daily Xtra*, July 7, 2009.
4. "Controversy surrounds redevelopment of Somerset House," *CTV News Ottawa*, October 12, 2010.
5. Dwight Williams, "The abuse and neglect of Somerset House," *Spacing*, October 28, 2010.
6. Heritage Ottawa, "How Somerset House transformed from the grande dame of Bank Street to a blight on the neighbourhood," *Ottawa Magazine*, September 1, 2011.

Duke of Somerset building to be reconstructed

City, builder settle lawsuits out of court after renovations led to partial collapse of heritage site

BY JON WILLING, OTTAWA SUN WEDNESDAY, DECEMBER 19, 2012 02:03 PM EST

'Good news' finally comes to Somerset House

City gives green light to restart redevelopment of historic building

BY JON WILLING, OTTAWA SUN THURSDAY, OCTOBER 10, 2013 01:11 PM EDT

Enough is enough for many: calls for action on Somerset House

Centretown Buzz September 15, 2014

City goes after Somerset House owner over slow pace of renovation

Heritage building partially collapsed in 2007, has been mostly untouched since

CBC News Posted: Oct 07, 2014 5:24 PM ET

Somerset House owner aims for 2016 finish, but with no Duke

BY JON WILLING, OTTAWA SUN TUESDAY, JUNE 30, 2015 05:35 PM EDT

Top to Bottom:

1. Jon Willing, "Duke of Somerset building to be reconstructed," *Ottawa Sun*, December 19, 2012.
2. Jon Willing, "Good news' finally comes to Somerset House," *Ottawa Sun*, October 10, 2013.
3. "Enough is enough for many: calls for action on Somerset House," *Centretown Buzz*, September 15, 2014.
4. "City goes after Somerset House owner over slow pace of renovation," *CBC News*, October 7, 2014.
5. Jon Willing, "Somerset House owner aims for 2016 finish, but with no Duke," *Ottawa Sun*, June 30, 2015.

fig.72

Images of the Somerset House, taken by author, March 2 2017.

Second floor, existing steel stair.

0:13 / 1:06

Illuminated orange tarpaulin-clad threshold between the existing building and empty pit.

0:20 / 1:06

Empty pit of collapsed eastern portion.

0:28 / 1:06

View from top of third floor stair.

0:58 / 1:06

fig.73

Video stills of the empty Somerset House, extracted from the Ottawa Citizen's tour with the owner.¹

1. Somerset House owner: 'I'm working as fast as I can', *Ottawa Citizen*, September 7, 2016, digital video. Available from: <http://ottawacitizen.com/news/local-news/somerset-house-owner-im-working-as-fast-as-i-can>.

An aerial photo of the site shows the remaining portion (left) and large excavated pit (right). Surrounding the site is a parking lot (east), a large grocer across Bank Street (west), and a dollar-store (south).

Image via Google Earth.

EXISTING BASEMENT

EXISTING 1F

*Just 10 years ago, the Duke of Somerset and the Lockmaster Tavern had the highest daily beer sales of any bar in the city.*¹

1. Ottawa Magazine, "How Somerset House transformed..." September 1, 2011, accessed December 28, 2016, <https://heritageottawa.org/news/how-somerset-house-transformed-grande-dame-bank-street-blight-neighbourhood>.

Plans drawn by author. Drawings based on a combination of site photographs and schematic plans, available from: https://www.milieu.io/en/dev_sites/1870, accessed November 15, 2016.

EXISTING WEST ELEVATION
bank street

EXISTING NORTH ELEVATION
somerset street

Elevations drawn by author. Drawings based on a combination of site photographs and schematic plans, available from: https://www.milieu.io/en/dev_sites/1870, accessed November 15, 2016.

Heritage Ottawa not impressed with Somerset House facelift plans

Built heritage subcommittee to review proposed addition April 13

CBC News Posted: Mar 17, 2017 5:00 AM ET | Last Updated: Mar 17, 2017 11:14 AM ET

a. "Giving the owner a deadline after which expropriation could occur is one option.

Loosening the demands on him to safeguard what little heritage remains is another.

Allowing demolition and complete rebuilding is a third."

- Editorial: Put Somerset House out of its misery, *Ottawa Citizen*, March 16, 2017.

On March 16, 2017, a proposal for the Somerset House was submitted for review by the City of Ottawa. The rejected 2013 redevelopment proposal from Derek Crain Architect and the 2017 proposal from Chmiel Architects are included in Appendix C.

"This week, [March 16, 2017] Shahrsebi suggested if the city's requirements for renovation are too arduous, he will formally apply to demolish the remaining structure and put up a multi-storey replacement."^{1a}

1. Editorial: Put Somerset House out of its misery, *Ottawa Citizen*, March 16, 2017.

“Most Ottawans at this point probably don’t care which choice is made. But the sorry saga of Somerset House must end.”¹

- Ottawa Citizen

To the citizens, the Somerset House is a wasted opportunity; a heritage building with a storied past - on a notable street corner. Concerns regarding its heritage preservation have only added to the delay of its re-activation. The public’s acceptance of its liminal state is where the opportunity for alternative exploration arises...

A chance for experimentation without prying eyes; a venue that can hide behind an accepted eyesore.

1. Editorial: Put Somerset House out of its misery, *Ottawa Citizen*, March 16, 2017.

TRICKY TACTICS

A counter-culture requires a culture to counter.
If a counter-culture can accept its opposition's presence, it
can then use the opponent's strengths to its advantage.

“If I can change, and you can change, then everybody can change!”^{1a}

- Rocky Balboa

This coexistence of thesis and antithesis^b is noted in relation to architecture by Manfredo Tafuri's in *Architecture & Utopia*, where he states that “there is no longer an opposition between order and disorder, or between capitalist plan and urban chaos - the two are co-dependent in a society where architecture is tied to capitalist development.”² As the Capital City and the underground operate in parallel, the threshold, or synthesis between the two becomes the space for intervention. But what is this threshold transitioning between? One side is fueled by economics, and the other by participatory reaction. How can an architecture fit in this intermediate realm? This is the opportunity for a *tricky architecture*: a construction that frames both action and reaction.

Before further exploring tricky architecture's ability to engage the participatory underground while operating within conventional practice, we must ask why the conventional contemporary practice of architecture seems to have forgotten its counterpart: human (re)action. As Andrew Todd states in his book titled *Common Sense*, our current cul-

a. Rocky Balboa is said to have been built to survive, while his opponent Ivan Drago was built to kill. Balboa uses his opponent's strength against him, receiving Drago's punches for 14 rounds before defeating his exhausted opponent via knockout in the final round.

b. Concepts of thesis-antithesis-synthesis (also known as the dialectical method) were explored by philosophers Georg Hegel and Johann Fichte.

Walter Kaufmann, *Hegel: A Reinterpretation* (New York: Anchor Books, 1966).

1. *Rocky IV*, Dir. Sylvester Stallone, Metro-Goldwyn-Mayer Studios Inc. 1985, film.

2. Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development* (Cambridge: MIT Press, 1976) 178.

ture fetishizes visuals,^d turning a focus towards the character of architecture rather than the physical actions which occur within the space.⁵ Tricky architecture can use this visual fetishization as a disguise to mask the underground's infiltration. Conventional drawings for an inconspicuous project can be infused with tricky tactics to freeze a moment in time during construction. This moment then becomes an opportunity for an ephemeral event provoked by an indeterminate architecture. However, this indeterminacy is not to be confused with improper, unsafe practices, but to be understood as space intentionally left for the unpredictable within a set of boundaries. This set of boundaries (and the disguising of tricky tactics) is created by the code-conforming precision of the conventional.

Marco Frascari discusses precision and indeterminacy in *Eleven Exercises in the Art of Architectural Drawing*, stating "...the reading of drawings has become an unimaginative routine; what was once a pleasant walk in the intangible vagueness of the realm of discernment and construing of fractures is now a sterile exercise in the tangible precision of the realm of contingency."⁶

Can a set of precise drawings have an alternative set of imaginative anti-drawings? The two drawing sets can be read independently, but require each other in order to be fully understood.^e When synthesized, the drawings reveal what is otherwise assumed subjective. However, in order to produce such drawings, an architect must indulge in both conventional practice and tricky architecture. By participating in conventional practice, the architect gains knowledge of a specific project's past, present, and future. If this knowledge is paired with an alternative awareness of the underground, an opportunity arises to predict future (re)action.

d. "It [the Somerset House] is both an eyesore and a shame, really,"
- Councillor Catherine McKenney

Quote from interview: "Somerset House
reno hits a wall, councillor wants city to
expropriate," *Ottawa Citizen*, July 11, 2016.

e. A theme similar to that of this thesis
and *The Tricky Architect's Handbook*,
located in Appendix B.

5. Andrew Todd, *Common Sense* (CreateSpace Independent Publishing Platform, 2016), 123-125.

6. Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination* (London: Routledge, 2011) 110.

*"When you cut into the present, the future leaks out"*⁷

- William S. Burroughs

Tricky or clever tactics are not necessarily foreign to the architectural practice, a profession in which problem solving is common. When operating in the alternative context of the underground, trickiness is of utmost importance. Cleverness as a vital trait of the architect is noted by Frascari in his analysis of Vitruvius' *Ten Books on Architecture*, in which an the ability known as "sollertia" is discussed.⁸ Sollertia is a form of ingenuity or inventiveness, and is rooted in the Roman myth of Metis, whose name translated to "magical cunning," after her tricky abilities.⁹ Sollertia, albeit in a different historical context, is not so distant from the qualities possessed by our Tricky Architect - who operates in the light but is able to engage the shadows of The Capital City.

*"I see on both sides like Chanel."*¹⁰

- Frank Ocean

Therefore, in order to engage the tandem of conventional architecture and the underground, one can combine sollertia with an awareness of contemporary visual fetishization and a knowledge of the DIY performance scene; it is through the combination of these tactics that architectural preconceptions can be used to benefit the underground.

*"Magic's about understanding - and then manipulating - how viewers digest the sensory information."*¹¹

- Raymond Joseph Teller

Logo for fashion company Chanel, based out of Paris, France.

Ocean refers to the logo's mirrored letter C to describe his bi-sexuality, hence his ability to "see on both sides."

Penn and Teller are a prolific duo that have been performing stage magic and comedy together for over 40 years.

7. William S. Burroughs, *Origin and Theory of the Tape Cut-Ups*, in Break Through in Grey Room, 2001. Originally presented at Naropa University, 1976.

8. Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing*, 101.

9. Ibid.

10. Frank Ocean, *Chanel*, 2017, digital audio.

11. Raymond Joseph Teller, Teller Reveals His Secrets, *Smithsonian Magazine*, March 2012.

“... *everything is pregnant with its contrary.*”

- Marshall Berman, *All That is Solid Melts Into Air*, 1982, 22

Could the existing half of the Somerset House give life to the *other*? Could it act as or create a disguise - much like a magician's misdirection? If the Somerset House re-opens its existing half and familiar program moves in, perhaps it could become the power source for an adjacent DIY venue.

Could the renovation's construction act as a punk *trompe l'oeil*, and also deflect the City's heritage concerns delaying the remaining construction?

Trompe l'oeil: 1895-1900; trans. French: literally “deceives the eye.”

- Merriam Webster

The following explorations and models question the potential of using the Somerset House's ongoing construction as an aesthetic advantage. Through the use of orange tarpaulin, an enclosure is created to host various underground events. The citizens are relieved to see “construction” begin.

Parliament repairs: Ottawa groups looking at how to hide Centre Block construction

At issue: a 'trompe-l'oeil'-style covering for 10 years of Parliament Hill work

CBC News Posted: Jan 13, 2016 8:04 PM ET | Last Updated: Jan 14, 2016 12:06 PM ET

“French for “deceive the eye,” trompe-l’oeil coverings have been commonly used in Europe and increasingly in North America to cover up scaffolding during major construction projects at iconic buildings and popular tourist destinations.”¹

- CBC News Ottawa

1. Parliament repairs: Ottawa groups looking at how to hide Centre Block construction, CBC News, January 13 2016, available from: <http://www.cbc.ca/news/canada/ottawa/trompe-loeil-centre-block-1.3402374>.

2. Image via Patrice Laroche, Le Soleil, September 3, 2011, available from: <http://www.lapresse.ca/le-soleil/maison/architecture/201109/02/01-4431300-trompe-loeil-sur-le-toit-du-chateau-frontenac.php>

fig.79

“... many construction sites in Winnipeg are covered by orange tarps to help keep out the extreme cold. It is still protecting the same slip casting in the summer. Most of the tarps give way to reveal beige stucco. It is not being too cynical to imagine this example to be in its finest moment.”

- Nat Chard, Professor of Experimental Architecture at Bartlett School of Architecture, London

Image via: Nat Chard, More Winnipeg Tarps, Drawing Uncertainty Blog, August 13, 2015, available from <https://natchard.com>.

fig.80

A temporary east wall separates the existing Somerset House from its missing half; it is clad in a combination of orange tarpaulin, plywood, and Tyvek. This palette of utility has been the identity of the Somerset House for the last ten years.

PRODUCT INFORMATION

Polyethylene tarpaulin sheeting, fire retardant, UV resistant, anti-static, waterproof, tear resistant.

Mold & mildew resistant. Flexible in cold weather climates.

Average life expectancy 8 to 12 months. Colour: PANTONE Orange 021 C.

As it stands, the Somerset House requires various renovations to ensure its preservation and reactivation. The foundation of the existing building requires reinforcing, and one column which previously existed within the eastern portion carried the load of the existing structure.¹ A load bearing wall is required where the temporary wall currently exists. In addition, the means of egress, washrooms, and elevator core were located within the demolished half. In order to re-open, the Somerset House would need to shoulder these new facilities and upgrades.

Evident in image and video footage, the floor and ceiling joists have been reconstructed using engineered lumber, and steel columns have been added adjacent to the masonry walls.

The drawing above displays the upgrades potentially required and structural columns required to support the existing structure.

David Reevely, "The ugly take of Somerset House still has a long way to run," *Ottawa Citizen*, June 30, 2016, <http://ottawacitizen.com/news/local-news/reevely-the-ugly-tale-of-somerset-house-still-has-a-long-way-to-run>.

fig.81

Could a construction leave traces behind to benefit the underground?
Over-specified scaffolding becomes a singer's stage; orange tarpaulin illuminates as the band tunes up...

Image from Somerset Street, facing south - March 02 2017.

TYPICAL SCAFFOLD TIE WALL SECTION

0' 2' 4'

SPECIFICATIONS

Heavy duty: > 240kg/sq. metre.

2.5" diameter steel piping.

Scaffold base plates must sit on level mud sills.

Scaffold levels at 6'6" intervals.

Guardrails at 38"-45" above platform.

Midrails at 20"-30" above platform.

Toe-rails of plywood or nominal lumber.

No space larger than 1" between planks.

Planks must be of solid sawn lumber, 2"x10"x8'.

Minimum plank overhang of 50mm.

Base to height ratio must not exceed 4:1 unbraced.

Ties at nodes (ledger & standard) at 4:1 junctions.

The drawings speculate on a relocation of the Somerset House's previous stairwell and elevator core within a structural wall addition, re-activating the existing portion. Could the insulating procedure (tarpaulin covering) of its construction offer itself as a venue after the pouring of the concrete shaft is completed?

PRECEDENT STUDIES

fig.82

Images from B.H. Lewicki, 2017, taken in Winnipeg, Manitoba for author.

fig.83

The perspective and elevation sketches hypothesize a full enclosure in place of the missing Somerset House. The scaffold structure of the enclosure lends itself to construction, and to the *other* 9-5. A sort of *back shed*, housing the tools...

fig.84

A 1:50 scale section model was constructed to explore the potential of using the “Back Shed” as a DIY performance venue. Paradoxically the high-visibility tarpaulin becomes low-visibility in its familiarity (ongoing construction).

Image: view from Somerset Street with construction storage containers on site.

Model constructed with 2mm cardstock, 10-gauge steel rod, plastic figures, and plastic sheet.

fig.85

The Back Shed was illuminated, and produced various silhouettes on the tarpaulin cladding. The illicit inhabitation became a mysterious performance to those on the outside.

Top: third floor scaffold balcony view, small performance.

Bottom: view from adjacent parking lot; Back Shed illuminated during event.

TYPICAL SCAFFOLD FOUNDATION WALL SECTION

0' 2' 4'

fig. 86

"The mosh pit will reveal all the answers. The mosh pit never lies"

- Norah Silverberg

TYPICAL ROOF SECTION

The sound and illumination emitted from events within the Back Shed reveal its inner workings to the public realm. Is there a way this tarpaulin trompe l'oeil can blur the event - making its illumination both semi-performative and less of an exposé?

The following investigative device titled *The SomerProjector* explores the concept of an inhabited half-Somerset House working as an illuminator - and in turn, a disguise - for the potential neighbouring venue.

THE SOMERPROJECTOR

A 1:100 scale model of the existing Somerset House was constructed to be placed within a projection device. The device uses an iPhone and twenty-four fibre optic cables to bring light through the model. The projected light catches the colours and silhouettes of the inhabitation within the existing building.

fig.87

Top: Focusing the device, lens slides along wire rails.

Bottom left: Fibre-optic cable lights are inserted into the side of the 1:100 model.

Bottom right: A 152cm tape is enclosed to measure the optimal distance between projection surface and the device. A focal length scale is etched into the platform above the tape.

Device constructed using 1/8" plywood, 14-gauge copper wire, 1/2" binder clips, and 2" glass lens.

fig.88

Top: Device projecting into the Back Shed.

Bottom left: Surveillance image of room, device illuminated with fibre-optic cables.

Bottom right: Exterior view, hybrid shadow from interior of Somerset House on the interior of Back Shed.

Above: The device produced a 4-part hybrid shadow of the building's inhabitation.

How might this be applied at a larger scale?

If the Somerset House was re-opened, could the "illuminated" normalcy dissuade authorities from the other unbuilt half?

fig.89

The sketch furthers the concept of a threshold between built and un-built as a metaphorical lens in relation to the device. The threshold gives life to the unbuilt, and mediates between the oppositions. Could this threshold double-function as the renovation that the Somerset House needs in order to end its closure?

fig.90

The Somerset House's reactivation is celebratory; the new construction become slightly more than utilitarian - can the shaft itself become inhabitable? The following explorations speculate on a "moon shaft," a space within the addition of a structural wall, stairwell, and elevator core.

THE MOON SHAFT

fig.91

In addition to its assistance in the preservation of the existing building, can the Moon Shaft become a form of portage between the Somerset House and the Back Shed? The large vertical space is illuminated by the adjacent enclosure. Scaffold frameworks, exit stairs, and an elevator core rise through the space.

Hybrid collage. Composed with still image from CBC News video tour of Somerset House.

TYPICAL SCAFFOLD BALCONY SECTION

0' 2' 4'

fig. 92

As per *Tricky Tactics*, the Moon Shaft becomes the catalyst for the Back Shed. The eastern wall of the shaft is designed with the construction process: its over-specified scaffold ties remain post-pour; they give rise to the parasitic framework. The street-facing exterior wall is questioned in terms of its aesthetics; continuing with the concept of *trompe l'oeil*, a mural of the pre-collapsed quarter of the Somerset House is painted on. The models above explore various early configurations of the constructions within the Moon Shaft.

1:100 concept models. Constructed using 3mm cardstock, craft paper, corrugated card, plastic tubing, steel wire, string.

fig.93

The Moon Shaft's interior is designed with cognizance of the present and the future. A scissor stair is constructed to serve as an exit for the Somerset House. The stair's double egress path allows for a future building to replace the Back Shed while utilizing the same stair and elevator. Half of the stair is constructed permanently while the other is built for temporary construction use (white in model). In this frozen moment of construction, various working platforms and material hoists are to be left within the shaft until a future proposal for the Back Shed is approved by the City. At this moment, the Moon Shaft lends itself to the underground.

1:100 concept model images. Scaffold framework partially completed, pre-Back Shed tarpaulin enclosure.

fig.94

The vast vertical space of the Moon Shaft operates as a DIY version of a theatre's "fly tower": used for hoisting equipment, props, and actors out of sight. The half-level landings of the scissor stair align with the standard-interval scaffold platforms of the Back Shed. At the platform alignments, future openings for an adjacent building's access are temporarily sealed (and broken into) as they offer a portage to the Back Shed.

1:100 concept model exterior view in excavated pit, scaffold under construction. 1:100 model interior view, hybrid rendering.

Views into the Moon Shaft through the scaffold tie tubes. The hybrid permanent/temporary scissor stair and construction platforms are visible.

fig.95

PROPOSAL DRAWINGS

LEVEL B0

Clinking bottles and distorted chatter fill the room.

A loonie slides into the jukebox; pages *flip-flip-flip* as compact discs pass by. A subtle orange glow illuminates the dusty machine. The back glass of the jukebox seems endless.

Level B0 is a “bar.”^a

The back door opens and sounds of violin and guitar fill the air. The space is semi-dark and the concrete roof overhead is almost parkade-like. In the distance, steel columns rhythmically surround the edge of the pit. Stepping out from under the concrete roof, a scaffolding structure spans overhead - clamped to the Moon Shaft like a parasite. Footsteps vibrate a steel staircase in the corner; visitors ascend from the slightly overgrown pit to the street level.

a. Noun: bar

1. A room or establishment where alcoholic drinks and sometimes food are served.¹

2. A vertical line across the musical staff before the initial measure accent.¹

1. Merriam-Webster Dictionary, “bar” accessed March 29, 2017, <https://www.merriam-webster.com/dictionary/bar>.

NOTES

GENERAL CONTRACTOR TO PROVIDE
TEMPORARY PARTITIONS, SCAFFOLD-
ING, AND STAIRS WHERE NEEDED.

TEMPORARY CONSTRUCTIONS
(SCAFFOLDING, STAIRS, PARTITIONS)
TO BE LEFT ON SITE PENDING FUTURE
PROPOSAL, AS PER AGREEMENT WITH
CONTRACTOR.

DUST CONTROL MEASURES (TARPAULIN SHEETING) ARE TO BE PROVIDED WHERE NEEDED.

HOARDING (TYP.) TO BE ERECTED
AROUND PERIMETER OF EXISTING PIT.

STAIR IN SHAFT ENCLOSURE TO BE
TEMPORARILY SEALED AT BASEMENT.

THIS DRAWING IS TO BE READ IN
CONJUNCTION WITH ALL *RELEVANT*
ARCHITECTS' AND ENGINEERS'
SPECIFICATIONS AND DRAWINGS.

THIS DRAWING IS THE EXCLUSIVE
PROPERTY OF THE ARCHITECT(S) AND
MAY NOT BE REPRODUCED AND/OR
USED IN ANY MANNER WITHOUT THEIR
EXPRESSED WRITTEN PERMISSION.

NOT FOR CONSTRUCTION

DESIGN DEVELOPMENT

PROJECT

SOMERSET HOUSE RENOVATION

ADDRESS

352 SOMERSET ST W, OTTAWA, ON

DATE _____

APRIL 19 2017

SCALE

AS NOTED

DRAWING

BASEMENT FLOOR PLAN

A101

LEVEL 1

At the street level behind the large windows, blasé toes tap and a constant rumbling is heard 24-hours a day.

Wet clothes cycle *around and around*. As a t-shirt tumbles, a shadowy silhouette flickers in the back of the tub.

Level 1 is a “laundromat.”^a

Within the Moon Shaft, a series of pulleys and hoists descend from above. A wooden stair winds around its steel counterpart. A stack of amplifiers and three musicians stand atop a steel platform (perforated diamond plate); it rises from the floor, disappearing out of sight into the heights of the high shaft. Temporary platforms criss-cross overhead, as light dimly shines down from the skylight far above. A constellation of small lights pierce the darkness within the shaft walls.

A grid of steel tubes and a luminous glow signify the emergence into the Back Shed. Cords, clamp lights, plywood, spray-painted bedsheets, and other random shit hangs from the perimeter of the scaffolding balconies. Performers play in the pit below.

a. Noun: laun'dro-mat

An establishment with coin-operated washing machines & dryers for public use.¹

1. Merriam-Webster Dictionary, “laundromat” accessed March 29, 2017, <https://www.merriam-webster.com/dictionary/Laundromat>.

NOTES

GENERAL CONTRACTOR TO PROVIDE
TEMPORARY PARTITIONS, SCAFFOLD-
ING, AND STAIRS WHERE NEEDED.

TEMPORARY CONSTRUCTIONS
(SCAFFOLDING, STAIRS, PARTITIONS)
TO BE LEFT ON SITE PENDING FUTURE
PROPOSAL, AS PER AGREEMENT WITH
CONTRACTOR.

DUST CONTROL MEASURES (TARPAULIN SHEETING) ARE TO BE PROVIDED WHERE NEEDED.

HOARDING (TYP.) TO BE ERECTED
AROUND PERIMETER OF EXISTING PIT.

UNFINISHED OPENINGS TO BE TEMPORARILY CLAD WITH PLYWOOD, CONSTRUCTION GRADE.

THIS DRAWING IS TO BE READ IN
CONJUNCTION WITH ALL *RELEVANT*
ARCHITECTS' AND ENGINEERS'
SPECIFICATIONS AND DRAWINGS.

THIS DRAWING IS THE EXCLUSIVE
PROPERTY OF THE ARCHITECT(S) AND
MAY NOT BE REPRODUCED AND/OR
USED IN ANY MANNER WITHOUT THEIR
EXPRESSED WRITTEN PERMISSION.

NOT FOR CONSTRUCTION

DESIGN DEVELOPMENT

PROJECT

SOMERSET HOUSE RENOVATION

ADDRESS

352 SOMERSET ST W, OTTAWA, ON

DATE _____

APRIL 19 2017

SCALE

AS NOTED

DRAWING

FIRST FLOOR PLAN

A102

LEVEL 2

Co-workers discuss weekend plans over cups of coffee (white 4mm sytrofoam) and cones of water (double-layer recycled paper). The water cooler suspiciously shakes and an orange hue tints the liquid. Through the diffraction of the plastic jug, a blurry figure passes by.

Level 2 is an “office space.”^a

A door next to the lunchroom leads into the Moon Shaft. A quick hop over the railing of the permanent staircase gives one access to the other stair, where a long platform aligns with the half-level landing. Cables cross overhead, casting lines of shadows throughout the shaft. The opposite wall is speckled with light; small steel tubes carry the illumination and echoes from a performance in the Back Shed. Either hiding or on break, an employee checks his phone while laying on an old couch (dark green fabric, 79” x 38” x 32”).

In the Back Shed, a balcony overlooks the pit below. Scaffolding ties anchor onto the outer wall of the Moon Shaft. Scaffold transom pipes (steel, 2.5” OD) fit snugly within the steel tubes (2.5” ID) set in the concrete wall.

The Back Shed typically operates once the office has closed. The lone overtimer occasionally discovers something raw.^b

a. Noun: office space

1. A room or set of rooms in which business, professional duties, clerical work, etc., are carried out.¹

2. “Possibly the greatest movie ever. Follows the story of a guy who hates his job and gets hypnotized into not giving a shit.”²

b. In Peter Brook’s four categories of theatre, this moment may be referred to as the Deadly meets the Rough. This overlap is made possible by the Moon Shaft threshold: a space for the Immediate.³

1. Collins English Dictionary, “office space” accessed March 29, 2017, <https://www.collinsdictionary.com/dictionary/english/office-space>.

2. Urban Dictionary, “Office Space” accessed March 29, 2017, <http://www.urbandictionary.com/offsetspace>.

3. Peter Brook, *The Empty Space*, (New York: Touchstone, 1968).

NOTES

GENERAL CONTRACTOR TO PROVIDE
TEMPORARY PARTITIONS, SCAFFOLD-
ING, AND STAIRS WHERE NEEDED.

TEMPORARY CONSTRUCTIONS
(SCAFFOLDING, STAIRS, PARTITIONS)
TO BE LEFT ON SITE PENDING FUTURE
PROPOSAL, AS PER AGREEMENT WITH
CONTRACTOR.

DUST CONTROL MEASURES (TARPAULIN SHEETING) ARE TO BE PROVIDED WHERE NEEDED.

HOARDING (TYP.) TO BE ERECTED
AROUND PERIMETER OF EXISTING PIT.

UNFINISHED OPENINGS TO BE TEMPORARILY CLAD WITH PLYWOOD, CONSTRUCTION GRADE.

THIS DRAWING IS TO BE READ IN
CONJUNCTION WITH ALL *RELEVANT*
ARCHITECTS' AND ENGINEERS'
SPECIFICATIONS AND DRAWINGS.

THIS DRAWING IS THE EXCLUSIVE
PROPERTY OF THE ARCHITECT(S) AND
MAY NOT BE REPRODUCED AND/OR
USED IN ANY MANNER WITHOUT THEIR
EXPRESSED WRITTEN PERMISSION.

NOT FOR CONSTRUCTION

DESIGN DEVELOPMENT

PROJECT

SOMERSET HOUSE RENOVATION

ADDRESS

352 SOMERSET ST W, OTTAWA, ON

DATE _____

APRIL 19 2017

SCALE

AS NOTED

DRAWING

SECOND FLOOR PLAN

A103

LEVEL 3

Between the mayonnaise and a two-week old chicken salad sandwich, a glint of orange light shines through.

Level 3 is a “rooming house” for an artists’ residency - the Moon Shaft and Back Shed are at their disposal.^a

Within the Moon Shaft, light floods in from a skylight fifteen feet overhead. Opposite the towering concrete elevator core, a long platform leads to a hidden nook accessible only via ladder; this is where the artists are storing their gear. The steel floor is often hoisted up to meet this platform - this is where music lessons by *The Academy* take place.

Almost thirty-feet above the pit, the Back Shed’s upper level is the best spot in the house. Lights are clipped to perimeter platforms and guardrails. Shadows of debris filter the light as it passes through the orange translucent roof (corrugated plastic sheeting). Large steel trusses span across the Back Shed; a band’s half-torn banner hangs nostalgically. Two guitarists practice down below; their sound bounces around, filling up the large volume with *large volume*.

a. Noun: rooming house

1. A house where rooms with furniture are rented to people to live in.¹

2. A dwelling that contains at least four rooming units, each unit of which will be occupied by separate households, living independently from one another, with some communal living area, usually either in the form of a kitchen or shower facilities. Typically suited to a transient or temporary household such as a student.²

1. Merriam-Webster Dictionary, “bar” accessed March 29, 2017, <https://www.merriam-webster.com/dictionary/bar>.

2. City of Ottawa Planning and Environment Committee, *Zoning Former Urban Nepean Rooming Houses*, April 4, 2005.

NOTES

GENERAL CONTRACTOR TO PROVIDE
TEMPORARY PARTITIONS, SCAFFOLD-
ING, AND STAIRS WHERE NEEDED.

TEMPORARY CONSTRUCTIONS
(SCAFFOLDING, STAIRS, PARTITIONS)
TO BE LEFT ON SITE PENDING FUTURE
PROPOSAL, AS PER AGREEMENT WITH
CONTRACTOR.

DUST CONTROL MEASURES (TARPAULIN SHEETING) ARE TO BE PROVIDED WHERE NEEDED.

HOARDING (TYP.) TO BE ERECTED
AROUND PERIMETER OF EXISTING PIT.

UNFINISHED OPENINGS TO BE TEMPORARILY CLAD WITH PLYWOOD, CONSTRUCTION GRADE.

THIS DRAWING IS TO BE READ IN
CONJUNCTION WITH ALL *RELEVANT*
ARCHITECTS' AND ENGINEERS'
SPECIFICATIONS AND DRAWINGS.

THIS DRAWING IS THE EXCLUSIVE
PROPERTY OF THE ARCHITECT(S) AND
MAY NOT BE REPRODUCED AND/OR
USED IN ANY MANNER WITHOUT THEIR
EXPRESSED WRITTEN PERMISSION.

NOT FOR CONSTRUCTION

DESIGN DEVELOPMENT

PROJECT

SOMERSET HOUSE RENOVATION

ADDRESS

352 SOMERSET ST W, OTTAWA, ON

DATE _____

APRIL 19 2017

SCALE

AS NOTED

DRAWING

THIRD FLOOR PLAN

A104

NORTH ELEVATION - SOMERSET ST.

The wind blows; orange tarpaulin flaps mischievously next to the storied red bricks. Mediating between the two is a large mural (18' x 45', black exterior-grade paint on concrete) by a local artist. The mural depicts the missing quarter of the original Somerset House. An exit door punctures the (former) arched window of the mural.^a

Hoarding (1/2" CDX plywood, graffiti clad) surrounds the property line, keeping the curious citizens (and City) away from the tarpaulin. Walking past the plywood hoarding, a small quarter-sized hole disguised within the graffiti operates as a miniature speaker. Peeking through the hole, a blurry orange figure dances.

The bricks surrounding the upper floor windows are colourful. The "Window Right" is exercised by those living in the rooming house.^b

a. Perhaps a slightly more honest *trompe l'oeil* - or Bertolt Brecht's "alienation effect" in theatre: the audience remains objective because of their separation from the actors (the ten-year neglect of the Somerset House has led to an apparent indifference from the public).

"Alienation can work through antithesis; parody, imitation, criticism, the whole range of rhetoric is open to it. It is the purely theatrical method of dialectical exchange."¹

- Peter Brook, *The Empty Space*.

b. "A person in a rented apartment must be able to lean out of his window and scrape off the masonry within arm's reach. And he must be allowed to take a long brush and paint everything outside within arm's reach. So that it will be visible from afar to everyone in the street that someone lives there who is different from the imprisoned, enslaved, standardised man who lives next door."

- Friedensreich Hundertwasser.²

1. Peter Brook, *The Empty Space*, (New York: Touchstone, 1968), 73.

2. Friedensreich Hundertwasser, February 27, 1972, TV-broadcast "Wünsch dir was" (Make a Wish), <http://hundertwasser.com>.

NOTES

GENERAL CONTRACTOR TO PROVIDE TEMPORARY PARTITIONS, SCAFFOLDING, AND STAIRS WHERE NEEDED.

TEMPORARY CONSTRUCTIONS (SCAFFOLDING, STAIRS, PARTITIONS) TO BE LEFT ON SITE PENDING FUTURE PROPOSAL, AS PER AGREEMENT WITH CONTRACTOR.

DUST CONTROL MEASURES (TARPAULIN SHEETING) ARE TO BE PROVIDED WHERE NEEDED.

HOARDING (TYP.) TO BE ERECTED AROUND PERIMETER OF EXISTING PIT.

UNFINISHED OPENINGS TO BE TEMPORARILY CLAD WITH PLYWOOD, CONSTRUCTION GRADE.

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL *RELEVANT* ARCHITECTS' AND ENGINEERS' SPECIFICATIONS AND DRAWINGS.

THIS DRAWING IS THE EXCLUSIVE PROPERTY OF THE ARCHITECT(S) AND MAY NOT BE REPRODUCED AND/OR USED IN ANY MANNER WITHOUT THEIR EXPRESSED WRITTEN PERMISSION.

NOT FOR CONSTRUCTION

DESIGN DEVELOPMENT

PROJECT

SOMERSET HOUSE RENOVATION

ADDRESS

352 SOMERSET ST W, OTTAWA, ON

DATE

APRIL 19 2017

SCALE

AS NOTED

DRAWING

NORTH ELEVATION
A300

WEST-EAST SECTION - FACING SOUTH

Four floors buzz with inhabitation. A single wall separates the everyday from the other. Another wall separates the other from the indeterminate.

-

The following section drawing illustrates various slippages between the Somerset House and the Moon Shaft. The moments of “peeking” occur at locations unique to each program. The drawing displays the hybrid scissor stair^a circulation within the Moon Shaft and its interior-exterior relationship with the Back Shed’s scaffold platforms.

a. “A scissor stair is an arrangement whereby two completely independent stairways intertwine like a double helix and share a common set of enclosure walls. Each stair has a landing and door on each floor, but at opposite ends of the enclosure. They are the stair equivalent of double one-way ramps at a parking garage.

The advantage of such arrangements is that they are more compact and that a single set of enclosing walls manages to protect two stairs.”¹

1. Barry D. Yatt, *Cracking the Codes: An Architect’s Guide to Building Regulations*, (New Jersey: Wiley, 1998), 227.

NOTES

GENERAL CONTRACTOR TO PROVIDE TEMPORARY PARTITIONS, SCAFFOLDING, AND STAIRS WHERE NEEDED.

TEMPORARY CONSTRUCTIONS (SCAFFOLDING, STAIRS, PARTITIONS) TO BE LEFT ON SITE PENDING FUTURE PROPOSAL, AS PER AGREEMENT WITH CONTRACTOR.

DUST CONTROL MEASURES (TARPAULIN SHEETING) ARE TO BE PROVIDED WHERE NEEDED.

HOARDING (TYP.) TO BE ERECTED AROUND PERIMETER OF EXISTING PIT.

UNFINISHED OPENINGS TO BE TEMPORARILY CLAD WITH PLYWOOD, CONSTRUCTION GRADE.

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL *RELEVANT* ARCHITECTS' AND ENGINEERS' SPECIFICATIONS AND DRAWINGS.

THIS DRAWING IS THE EXCLUSIVE PROPERTY OF THE ARCHITECT(S) AND MAY NOT BE REPRODUCED AND/OR USED IN ANY MANNER WITHOUT THEIR EXPRESSED WRITTEN PERMISSION.

NOT FOR CONSTRUCTION

DESIGN DEVELOPMENT

PROJECT

SOMERSET HOUSE RENOVATION

ADDRESS

352 SOMERSET ST W, OTTAWA, ON

DATE

APRIL 19 2017

SCALE

AS NOTED

DRAWING

BUILDING SECTION

A400

1
A400

BUILDING SECTION
SCALE: 3/32"=1'-0"

legend

- existing stone masonry wall.
- wood stud wall.
- cast-in-place concrete wall.
- CMU block wall.

fig. 96

1:50 model, hybrid rendering. fig.97

Top left: Marcel Duchamp's *Étant donnés*. Visible only through a peep-hole.

Top right: Duchamp's *Étant donnés* is a reverse trompe l'oeil - the two-dimensional image is constructed out of a three-dimensional scene.¹

Bottom: View into Back Shed from unfinished Moon Shaft opening.

1. Marcel Duchamp, 1946-1966, *Étant donnés* (Given: 1. The Waterfall, 2. The Illuminating Gas, French: *Étant donnés: 1° la chute d'eau / 2° le gaz d'éclairage*), Mixed media assemblage, Philadelphia Museum of Art. Images available from: <http://www.philamuseum.org/collections/permanent/65633.html#>.

POST-SCRIPT

Other Architecture for Uplifting Gormandizers attempts to question how alternative forms of practice can co-exist within the current condition of architecture. If nothing else, this thesis may raise questions, concerns, or awareness regarding the neglect of the underground, as well as the neglect of sites and buildings.

The hidden-in-plain-sight tactics employed within this thesis walk the line between licit and illicit. However, flirting with this threshold may be necessary for awareness or change to arise. Considering “successful” tricky architecture (currently) must remain unnoticed in plain sight, it may already be present all around us.

The research within this thesis may also open our eyes to an alternative form of perception. Through this *other* lens we can view architectural “oddities” and “mistakes” only to realize they may not be errors at all - they exist for alternative purposes outside of our traditional scope.

Optimistically, conventional practice may begin to consider the underground by accounting for parasitic and infiltrative action. However, if tricky architecture were to be undertaken by the profession it may lose its necessary trickiness - the virtue which protects it from commodification. Therefore, tricky architecture must remain as a parallel companion to practice; as one culture exists, the counter-culture alternative will arise.

If this thesis managed to uplift the reader, it is then potentially uplifting the gormandizers whom we share our city with. Perhaps that oddly placed exterior light on the new condominium project might make more sense now...

TRICKY GLOSSARY

Other: being the one or ones distinct from that or those first mentioned or implied. Disturbingly or threateningly different.

Architecture: _____

Gormandizer: one who eats greedily or ravenously.
A reference to Hilly Kristal's famous New York City club *CBGB's*, whose subtitle *Other Music For Uplifting Gormandizers* refers to "voracious eaters of music."²

Ad-hoc: formed or used for specific or immediate problems or needs. Fashioned from whatever is immediately available.

Avant-garde: a group of people who develop new and experimental ideas in art, literature, etc.

Do-It-Yourself (DIY): the activity of doing or making something without professional training or assistance. An activity in which one does something oneself or on one's own initiative.

Flippant: lacking proper respect or seriousness.

Layman: a person who does not belong to a particular profession or who is not an expert in some field.

Underground: an unofficial, unsanctioned, or illegal but informal movement or group; especially: a usually avant-garde group or movement that functions outside the establishment.

1. Definitions from Merriam-Webster, accessed March 22, 2016, <http://www.merriam-webster.com>.

2. Hilly Kristal, "History by Hilly," CBGB.com, 1998, <http://www.cbgb.com/history-by-hilly>.

BIBLIOGRAPHY

- Brook, Peter. *The Empty Space*. New York: Touchstone, 1968.
- Byrne, David. *How Music Works*. San Francisco: McSweeney's, 2012.
- Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio*. Directed by Sam Wainwright Douglas. USA, 2010.
- Coyne, Richard. "Even More Than Architecture." In *Design Research in Architecture: An Overview*, edited by Murray Fraser, 185-203. Farnham: Ashgate Publishing, 2013.
- Gadamer, Hans-Georg. "The Festive Character of Theatre." In *The Relevance of the Beautiful and Other Essays*, Cambridge: Cambridge University Press, 1986.
- Frascari, Marco. *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination*. London: Routledge, 2011.
- Garbage Warrior*. Directed by Oliver Hodge. USA, Open Eye Media UK, ITVS International & Sundance Channel, April 2007.
- Gibson, William. "The Road to Oceania." In *Distrust that Particular Flavor*, New York: Berkley, 2003.
- Hejduk, John. *Victims: a Work*. London: Architectural Association, 1986.
- Hejduk, John. "Sentences on the House and Other Sentences I and II." *Anthropology and Aesthetics*, 32 (1997): 77-80.
- Henket, Hubert-Jan and Heynen Hilde. "Modernity, Modernism and the Modern Movement." In *Back from Utopia: The Challenge of the Modern Movement*. Rotterdam: 010 Publishers, 11.
- Hundertwasser, Friedensreich. "Mouldiness Manifesto against Rationalism in Architecture." First presented in Seckau Abbey, Styria, July 4, 1958. Accessed December 20, 2016. http://www.hundertwasser.com/english/texts/philo_verschimmelungsmanifest.php.
- Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Vintage, 1961.
- Jencks, Charles and Nathan Silver. *Adhocism: The Case for Improvisation*. New York: Doubleday & Company, 1972.
- Jencks, Charles. *The Language of Post-Modern Architecture*. New York: Rizzoli, 1977, 9.
- Perez-Gomez, Alberto. *Built upon Love: Architectural Longing after Ethics and Aesthetics*. Cambridge: MIT Press, 2008.
- Puente, Moises and Ludwig Mies van der Rohe. *Conversations with Mies Van Der Rohe*. New York: Princeton Architectural Press, 2008, 17.
- Rowe, Colin. *Introduction to Five Architects: Eisenman, Graves, Gwathmey, Hejduk* by Peter Eisenman et. Al. New York: Oxford University Press, 5, 1975.

Rowe, Hayley A. "The Rise and Fall of Modernist Architecture." *Inquiries Journal* 3, 4 (2011): 1.

Tafuri, Manfredo. *Architecture and Utopia: Design and Capitalist Development*. Cambridge: MIT Press, 1976.

Thompson, Stacy. "Punk Cinema," *Cinema Journal* 43, 2 (2004): 47

Todd, Andrew. *Common Sense*. CreateSpace Independent Publishing Platform, 2016.

Tschumi, Bernard. *Architecture and Disjunction*. Cambridge: MIT Press, 1996.

Tschumi Bernard. "The Architectural Paradox." In *Architecture Theory Since 1968*, edited by K. Michael Hays, 214-228. Cambridge: MIT Press, 1998.

Vidler, Anthony. "John Hejduk: Vagabond Architecture, Reveries of a Journeyman Architect." *Lotus International*, 68 (1991): 88-101.

LIST OF FIGURES

Fig. 1	Image by author, <i>Bank at Gladstone</i> , March 25, 2017.	2
Fig. 2	"Gabba Hey!" sign, image via James Park, available from: https://noisey.vice.com/en_ca/article/gabba-hey-is-the-best-diy-venue-in-ottawa .	7
Fig. 3	Collages by author.	8
Fig. 4	Black Squirrel book store. Available via Tree Reading Series, pic.twitter.com/YidHWvIP10 .	9
Fig. 5	Collages by author.	10
Fig. 6	The Ytic's red pickup truck. Available from: https://s-media-cache-ak0.pinimg.com/originals/34/26/a9/3426a9b5e1b4987743e45ea8cfd02074.j	11
Fig. 7	Collages by author.	12
Fig. 8	Collage by author. Map image available from: http://www.nationsencyclopedia.com/photos/canada-topography-1501.jpg .	13
Fig. 9	Steve Baer, adhoc-ist domes constructed from car roofs. Drop City, http://www.dropcitydoc.com/ .	15
Fig. 10	Pizza shop 1:100 section model open and closed views. Image by author.	16
Fig. 11	Pizza shop 1:100 section model. Image by author.	16
Fig. 12	Nordpark Railway Station, Zaha Hadid Architects. ArchDaily, http://www.archdaily.com/64581/parametricist-manifesto-patrik-schumacher .	18
Fig. 13	Mies van der Rohe. Farnsworth House, http://farnsworthhouse.org/wp-content/uploads/2011/03/mies-van-der-rohe.jpg .	19
Fig. 14	Le Corbusier's Radiant City. Archdaily, "Ville Radieuse", http://www.archdaily.com/411878/ad-classics-ville-radieuse-le-corbusier .	19
Fig. 15	Friedensreich Hundertwasser. Stars Forever, http://stars-forever.com/d/8647-2/00568971_jbh.jpg .	21
Fig. 16	Rogner Bad Blumau hotel. Best Photo Site http://www.bestphotosite.net/hotel-rogner-bad-blumau .	21
Fig. 17	Pruitt-Igoe Housing. The Guardian, "Pruitt-Igoe: the troubled high-rise that came to define urban America." https://www.theguardian.com/cities/2015/apr/22/pruitt-igoe-high-rise-urban-america-history-cities .	22
Fig. 18	Ottawa Convention Centre by Brisbin Brook Beynon Architects. Circus Orange, http://www.circusorange.com/casestudies/photos/data/images1/ottawa1.jpg .	22
Fig. 19	Arlington apartments. Colizza Bruni Architecture, http://colizzabruni.com/ .	22
Fig. 20	American Beauty, Dir. Sam Mendes, Dreamworks, 1999, film.	22
Fig. 21	John Hejduk's Victims. Site plan and sketches. Sock Studio, http://socks-studio.com/2015/11/01/a-growing-incremental-place-incremental-time-victims-a-project-by-john-hejduk-1984/ .	24
Fig. 22	Once in a Lifetime music video. David Byrne et al, 1981, https://www.youtube.com/watch?v=I1wg1DNHbNU .	24
Fig. 23	Music Man House and instructor Jay Sanders with Music Man. Rural Studio, http://www.ruralstudio.org/projects/music-man-house .	25
Fig. 24	Once in a Lifetime music video. David Byrne et al, 1981, https://www.youtube.com/watch?v=I1wg1DNHbNU .	25

Fig. 25	Homes on Reynolds' development; the construction process. Garbage Warrior, http://www.garbagewarrior.com/photo-gallery .	27
Fig. 26	School of Fine Arts of Malaga. Santiago Cirugeda, http://www.mascontext.com/issues/13-ownership-spring-12/negotiating-legality/ .	27
Fig. 27	Bernard Tschumi. Archute, http://www.archute.com/2015/08/03/40-famous-architects-of-the-21st-century/ .	28
Fig. 28	Once in a Lifetime music video. David Byrne et al, 1981, https://www.youtube.com/watch?v=I1wg1DNHbNU .	28
Fig. 29	Venue mapping. Map image obtained via Google Maps.	29
Fig. 30	Venue listing. Images obtained via Google Maps street view.	30
Fig. 31	Miniature wall mount. Image by author.	31
Fig. 32	Miniature model. Image by author.	31
Fig. 33	Miniature viewer as viewed series. Images by author.	32
Fig. 34	Miniature hybrid collage. Image by author.	33
Fig. 35	CBGB's, New York. WCBS FM, https://cbswcbsfm.files.wordpress.com/2011/04/53349243_10.jpg	35
Fig. 36	Recycled theatre, Andrew Todd. Inhabitat, http://inhabitat.com/studio-andrew-todd-unveils-plans-for-circular-theater-made-from-recycled-paper/andrew-todd-recycled-paper-theater1/ .	35
Fig. 37	Roomrunner show. Eric Scharf, http://www.ottawashowbox.com/2014/02/pregnancy-scares-roomrunner-and-multicult-614-gladstone/ .	35
Fig. 38	Technical Kidman at House of Common. Sonya Stefan, http://www.sonyastefan.com/images/debaser-of-house-of-common-presents-technical-kidman .	36
Fig. 39	Ghost Ship. New York Times, https://www.nytimes.com/interactive/2016/12/12/us/oakland-warehouse-ghost-ship-fire.html .	36
Fig. 40	Burnt Ramen show. Michael Malin, http://www.eastbaytimes.com/2016/12/16/crackdown-of-warehouse-spaces-after-oakland-fire-reaches-richmond-underground-performance-venue/	38
Fig. 41	Burnt Ramen exterior. KQED, https://www.kqed.org/arts/2016/12/16/burnt-ramen-long-running-underground-venue-in-richmond-shut-down/ .	38
Fig. 42	Somerset House pit. Milieu, https://www.milieu.io/en/dev_sites/1870 .	38
Fig. 43	Pole-vaulting Granny. Vaulter Magazine. http://vaultermagazine.com/pole-vaulting-granny-its-never-too-late/	39
Fig. 44	Cathedral for Immaculate Conception. Cathedral Fort Wayne, http://cathedralfortwayne.org/ .	39
Fig. 45	Page excerpt from <i>The Tricky Architect's Handbook</i> , 2016.	41
Fig. 46	705 Gladstone Avenue. Image by author.	42
Fig. 47	Schematic site plan. Sketch by author.	42
Fig. 48	Page excerpt from <i>The Tricky Architect's Handbook</i> , 2016.	43
Fig. 49	179 Armstrong Street. Image by author.	44
Fig. 50	179 Armstrong Street interior. Image by author.	44
Fig. 51	Schematic site plan. Sketch by author.	44

Fig. 52	Axonometric trash found during survey. Image by author.	45
Fig. 53	Trash image grid. Images by author.	46
Fig. 54	Site/Sight map. Image by author.	47
Fig. 55	Sight/Site plan view map. Image by author.	47
Fig. 56	Sight/Site map details. Image by author.	48
Fig. 57	705 Gladstone Avenue 1:50 model. Image by author.	49
Fig. 58	Schematic site plan with event-scene markers. Sketch by author.	49
Fig. 59	705 Gladstone Avenue 1:50 model aerial set. Image by author.	50
Fig. 60	Reverb painting devices, 1:50 models. Various plastic and metal components from deconstructed objects.	51
Fig. 61	179 Armstrong Street 1:50 model. Image by author.	52
Fig. 62	Schematic site plan with event-scene markers. Sketch by author.	52
Fig. 63	179 Armstrong Street 1:50 model interior set. Image by author.	53
Fig. 64	"Dull" EP release show. Image via Art Vandelay.	54
Fig. 65	Micah Visser at Pressed Cafe. Image by author.	54
Fig. 66	Monotonix at Glob. Joe McCabe, http://theknow.denverpost.com/2011/11/18/colorado-music-venues/41513/41513/#4	55
Fig. 67	Grimes at Lab Synthese. Spin, http://www.spin.com/2012/06/burning-down-loft-inside-montreals-diy-scene/ .	56
Fig. 68	Riff-off. Pitch Perfect, Dir. Jason Moore, Brownstone Productions, USA, 2013, film.	56
Fig. 69	In Too Deep music video. Sum 41, https://www.youtube.com/watch?v=JoC3PUBmhFs .	56
Fig. 70	Somerset historical timeline photos. Urbsite, http://urbsite.blogspot.ca/2012/10/the-haunted-hotel-somerset-ritz.html .	59
Fig. 71	The Semaphores at Duke of Somerset. Semaphores, http://www.engr.mun.ca/~barron/semaphores/ .	59
Fig. 72	Somerset House site photos. Images by author.	63
Fig. 73	Video stills of empty Somerset House. Ottawa Citizen video tour, http://ottawacitizen.com/news/local-news/somerset-house-owner-im-working-as-fast-as-i-can .	64
Fig. 74	Somerset House aerial image. Image via Google Earth.	65
Fig. 75	Rocky Balboa. Rocky IV, dir. Sylvester Stallone, Metro-Goldwyn-Mayer, USA, 1985.	71
Fig. 76	Chanel logo. Chanel, http://chanel.com .	73
Fig. 77	Penn and Teller. Penn and Teller, http://pennandteller.com .	73
Fig. 78	Chateau Fairmont trompe-l'oeil. Patrice Laroche, Le Soleil, September 3, 2011, http://www.lapresse.ca/le-soleil/maison/architecture/201109/02/01-4431300-trompe-loeil-sur-le-toit-du-chateau-frontenac.php .	75
Fig. 79	Winnipeg tarps. Nat Chard, https://natchard.com/2015/08/13/more-winnipeg-tarps-3/ .	76
Fig. 80	Somerset House site photos. Images by author.	77
Fig. 81	Somerset House sketch-image overlay. Image by author.	80

Fig. 82	Tarpaulin-clad buildings in Winnipeg. B.H. Lewicki, taken for author, 2017.	83
Fig. 83	Somerset House concept sketches. Images by author.	85
Fig. 84	Back Shed 1:50 model. Images by author.	86
Fig. 85	Back Shed 1:50 illuminated model. Images by author.	87
Fig. 86	Back Shed 1:50 model rendering. Image by author.	89
Fig. 87	Somerprojector details. Images by author.	93
Fig. 88	Somerprojector projections. Images by author.	94
Fig. 89	Somerprojector and sketch. Images by author.	95
Fig. 90	Moon Shaft sketches by author.	96
Fig. 91	Moon Shaft collage. Image by author. Composed with screenshot from CBC News video tour of Somerset House, http://ottawacitizen.com/news/local-news/somerset-house-owner-im-working-as-fast-as-i-can .	97
Fig. 92	Moon Shaft 1:100 concept models. Images by author.	99
Fig. 93	Moon Shaft 1:100 concept model. Images by author.	100
Fig. 94	Moon Shaft 1:100 concept model and hybrid rendering. Images by author.	101
Fig. 95	Moon Shaft 1:100 concept model. Images by author.	102
Fig. 96	Back Shed rendering. Image by author.	116
Fig. 97	Étant donnés. Marcel Duchamp, 1946-1966, Étant donnés (Given: 1. The Waterfall, 2. The Illuminating Gas, French: Étant donnés: 1° la chute d'eau / 2° le gaz d'éclairage), Mixed media assemblage, Philadelphia Museum of Art. Images available from: http://www.philamuseum.org/collections/permanent/65633.html# .	116

APPENDIX A

Zoning Study on Creative and Performance Venues

Did you know?

- Ottawa recently won two International Festival and Special Events Awards, beating out all North American Cities of over 1 Million residents
- We have a uniquely-bilingual music sector, unrivalled elsewhere in Canada
- We have more than 2,500 composers registered to collect songwriting royalties in the Ottawa area
- We are proud of 2,000+ local English and French bands who choose to work and live here
- We are supportive of our National Arts Centre Orchestra, and its youth orchestra
- We have 40+ local recording studios and music production spaces
- We host festivals all year long, including Bluesfest, the largest blues festival in Canada and the second most significant in North America
- We have the most important French music festival in Ontario, known as Contact Ontario
- Ottawa-area has several small-scale, high-end music instrument and equipment makers, some with international clients including Pat Methany, Paul Simon, Herbie Hancock
- Our music industry is a significant economic driver, providing 3,000+ local jobs
- We have more residents under the age of 34 than we do over the age of 45 years+
- Our young population seeks vibrant night life and cultural experiences
- Live Music Venues are popping up all over Ottawa's urban and suburban areas
- Live music events occur regularly in all types of spaces: book and record stores, restaurants, breakfast diners, cafés, ice cream shops, places of worship, and warehouses, and even children's stores
- We have dedicated French and English local music radio stations, websites and blogs, as well as the local monthly newspaper, Ottawa Beat

We have the talent

We have the audience

We have the will of the local music industry

Now we need to talk about how to grow the industry, enable venues to thrive both day and night, and create rules that consider noise and other impacts so that residents, live music patrons, musicians, bar owners, venue operators and promoters may all live "in harmony".

We need to ensure that our planning approach enables the live music night economy to thrive while respecting the needs of residents living and sleeping near live music venues, and of nearby businesses. For purposes of this study, the word venue includes nightclubs, bars, restaurants, cafés, retail stores, places of worship and warehouses where live music events take place.

Background

In 2012, Council approved the Renewed Action Plan for Arts, Heritage and Culture (2013-2018). Two of the key strategies are to 'preserve and develop cultural and creative places and spaces', and to 'celebrate Ottawa's unique cultural identity and build access to culture for all'.

For the 2015-2018 Term of Council, as part of the Economic Development Strategy, Council has approved an Economic Development vision that, in part, includes an initiative to support and grow the music industry in Ottawa.

The 2014 Connecting Ottawa Music: A Profile of Ottawa's Music Industries report suggests that Ottawa is poised to become a Music City, in the same vein, though perhaps not to the same Universal renown as Austin Texas, London, England or Nashville, Tennessee, at least in the short term. In The Mastering of a Music City (Music Canada), an important recommendation is that music should be recognized as a commercial industry. In this regard, the City's Economic Development Department (now part of the Planning, Infrastructure and Economic Development Department) provided a seed grant for the purposes of creating the Ottawa Music Industry Coalition (OMIC). OMIC has played a significant role in fostering the live music opportunities in the City, hosting Music Mondays for the industry as well as providing grants and performance space for purposes of allowing upcoming singer/songwriters and bands to practice prior to setting off on music tours. OMIC sits on the Junos 2017 committee and is responsible for providing micro-grants to local artists who wish to participate in showcases leading up to the Junos in April 2017.

Given the breadth of the local music industry, music is a significant economic driver in the Ottawa-Gatineau region, providing employment to some 3,000+ residents.

Ottawa has a number of significant factors that indicate its readiness to meet the definition of a Music City, including not only the facts listed in the Did You Know section but also the following:

- two English University radio stations devoted to playing and promoting local musical acts, in addition to CBC radio programming that introduces songs by artists in upcoming local performances
- a French radio station that promotes local francophone and bilingual artists
- music education programming, in the local elementary and secondary schools, as well as at the University of Ottawa
- music production courses at Algonquin College
- numerous music schools across the City
- The Ottawa Music Industry Coalition (OMIC), and French equivalent APCM that actively represent local artists to the Ottawa Chamber of Commerce, local BIAs, the City of Ottawa and sit on the Junos 2017 Committee.
- OMIC hosts numerous events, including Music Mondays, monthly seminars on all of the aspects of music as a career; provide micro-grants to songwriters and musicians for showcases leading up to 2017 Junos
- "Le Fab", the French organization that is committed to developing emerging Franco-Ontarian musicians
- Shenkman Arts Centre that provides their stage(s) for free for musicians and bands to rehearse prior to going on tour
- Music entrepreneurs who host two music festivals, Megaphono and Arboretum, whose principal purpose is to showcase local talent to national and international agencies and music businesses, helping local musicians' careers to expand beyond the Ottawa region
- Contact Ontarios, the premier francophone music festival that draws French artists from across Ontario and Quebec

Page 2/4

- audiences that listen to both English and French artists
- local promoters and posterers
- several small-scale, high-end music instrument businesses, including a renowned luthier, a manufacturer of guitar-effects pedals, and a manufacturer of high-end speakers, some with international clients including Pat Methany, Paul Simon, Herbie Hancock
- live music support companies, for sound and lighting, event operations and security
- local agents for business management purposes
- a monthly, free local music newspaper, the Ottawa Beat
- numerous music production companies, recording studios and music video production businesses
- the National Arts orchestra, as well as a youth Orchestra
- music associations for all types of music, ranging from classical through grunge, punk, garage, house, pop and rock to country, rockabilly and folk, with all manner of lesser-known styles of music represented
- numerous music blogs and local music event websites
- the Ottawa XYZ Map (Ottawa.ca) that identifies the location of all types of cultural events, including live music

Less known are the all-night music and live DJ events at undisclosed locations, advertised mostly through social media and house parties that are by invitation only. As long as these remain unknown, they do not result in land use conflicts with neighbours. However, there are some live music venues that garner repeated noise complaints.

Study Purpose

This study will consider where such events might result in conflict, and what zoning regulations and other procedures might be reasonable to reduce and mitigate conflict.

The City of Ottawa is becoming known as a significant hub in the music industry, to such an extent that the local industry is experiencing a significant lack of appropriate performance venues. Musicians and festival organizers are performing and programming in coffee shops, used bookstores and churches in addition to restaurants, bars, nightclubs and other types of indoor and outdoor venues. Local musicians/music organizations have indicated that in addition to an insufficient quantity of live music venues, there is also an incomplete range in the size of these, which hampers many emerging musicians and musical groups from having appropriately-sized venues within which to perform in a way that is consistent with the growth of their audiences, according to the Connecting Ottawa Music study.

As noted, the music industry consists not only of songwriters, musicians and live venues, but of those that support live music. In addition, there are active Franco-Ontarian music organizations, including the local Orleans-based "Le Fab" which is committed to developing emerging Franco-Ontarian musicians. Ottawa hosts the largest franco-Ontarian festival which attracts francophone artists from across the country. According to Connecting Ottawa Music (2014), the Society of Composers, Authors and Music Publishers of Canada (SOCAN) indicates that there are 2503 members registered to collect royalties in the National Capital Region – and not all musicians and indie bands are members of SOCAN which means that there are far more involved in the music industry than statistics provide.

Ottawa is poised to become a 'Music City': a place with a vibrant music economy that delivers economic, employment, cultural and social benefits. Music Cities are able to draw tourists as well as creative talent, small business entrepreneurs, academics, technology start-ups and design firms, who in turn, drive economic growth. To help realize these economic development and cultural opportunities, it is important that the City's Comprehensive Zoning By-law allow a mix of types and sizes of performance/event spaces to meet the needs of the music industry and the demand for live music by the City's residents.

Although the number of artists and small music companies has increased in Ottawa, along with interest in providing live music in non-traditional venues, the Zoning By-law has not kept pace. Overall, the current zoning framework does not account for the normal development of new nightlife areas or districts as may be expected with the city's population growth, beyond what existed in the late 1980s.

In the context of the Arts and Culture Master Plan, the Economic Development Strategy, and the upcoming 2017 celebrations that will have Ottawa play host to significant large-scale entertainment and put the city in the spotlight nationally and internationally, it has become necessary to revisit the regulatory framework that relates to performance venues and live entertainment.

This Zoning Study will consider creating a zoning strategy and framework to enable the development of cultural and creative places and spaces throughout the urban and rural areas that will be available to all those with an interest in the creative and performance arts.

The purpose of the study is to:

- consider appropriate zones and locations for creative places and spaces, and in particular for spaces that may be used for live music performance venues;
- consider the notion of cultural hubs and/or corridors and their location within the urban, suburban and village areas;
- consider multi-purposes for existing and future live venue spaces for a variety of cultural, creative and performing arts applications some of which may be undertaken during the regular 9 to 5, while others would occur during the "other 9 to 5";
- review current non-traditional spaces, such as book stores, cafés, restaurants, places of worship and warehouses, that are being used for live music performances and determine whether and to what extent zoning regulations are needed to permit live performances in non-traditional venues;
- consider land use impacts, including noise and patron-related impacts and determine what zoning and other regulations and processes would mitigate any impacts associated with the night economy;
- review existing zoning and other regulations in effect in major Music Cities; and
- create zoning regulations that will permit a greater number and type of cultural and performance venues, while recognizing and mitigating any land use impacts associated with the use, as a legacy of Canada's 150th anniversary year in 2017.

Concurrent with the zoning study is a review of the City's Noise By-law.

APPENDIX B

Unknown compiler, *The Tricky Architect's Handbook*, 2016, Ottawa.

2016

IDENTIFICATION

NAME

SAME AS IT EVER WAS
SAME AS IT EVER WAS
SAME AS ~~IT EVER WAS~~ ADDRESS
SAME AS IT EVER WAS
SAME AS IT EVER WAS
SAME AS IT EVER WAS

TEL. NO.

~~1-613-888-1111~~

In Case of Accident Please Notify

N/A

3

"If you could get the ones who were purposely on their way somewhere else to pay attention, then you'd really make a breakthrough."

- David Byrne, *How Music Works*, p.262

Unknown compiler, *The Tricky Architect's Handbook*, 2016, Ottawa.

TRICKY CLIENTS

1. Intention

When a potential client calls, the first thing to establish is their reason for calling, and who they are.

If they have "been referred by a friend", dive deeper; ask them *who yinyangs the dolphin* - they should know.

If they haven't been referred by someone, and are a client "looking for help with their renovation", perhaps you can do some real "architecture" like the good ol' days. Or not.

Anyways, pinpoint their intention and figure out whether or not they're a cop, or the city - or some capitalist architect bozo who's curious.

There's also the chance it's just some kid who likes 7-digit wordplay. 1-613-RKI-TECT is a pretty rad number.

2. Program (ahhh program. who doesn't love it?)

What does the client want to do? If they don't know yet, that's cool too; *who needs program anyways*. But try and get the jist of what they're intending, or if they really have no idea, next question.

- Whereabouts are they in the city? Determine if they can travel to get to the venue (do they have a vehicle/bike/segway/hoverboard/whatnot). This is important both for set-up and getting the hell out of there.

What kind of piggyback¹ hookups will they need, or do they just want them all. More hookups = more payment (details on "payment" later).

How many people are they expecting, how loud will they be?

Do any of these questions *really* matter? Not really; the more they know, the less fun it'll be.

(Continued...)

Architect describes 98% of modern architecture as 'pure shit' during press conference in northern Spain

"There's no sense of design, no respect for humanity or for anything else. They are damn buildings and that's it."

The Canadian architect later apologised for his behaviour, explaining that he had jet lag and had only just arrived at the hotel. The journalists "caught me at a bad moment", he said.

On Architecture

"I don't want to be interesting. I want to be good."

The clients aren't below me, they're my livelihood. Maybe it's not about providing a style or an "aesthetic" that has been engrained in their minds from Facebook or Pinterest. What's their real story? What are their real (or secret) interests? Is it about spirit? Event? Space for them to do what they want? (or what they might want later on?)

What do you think Frank?

T = string tension

m = string mass

L = string length

TRICKY CLIENTS CONT.

3. Medium (What are they expecting?)

Do the clients have their own medium? A pre-established medium?
If they're open to experimentation... excellent.

Think of architecture as the instrument - play the building.
Building as a canvas, an alternate echo chamber, a way to tune their instrument. Let the context shape their expression.

Try different contexts, create different mediums.

The level of experimentation depends on the client's open mind.
What might happen if we put a celloist in a textile shop?
An expositive painter in a public space?

Provide them with atypical places. Weird places that will keep them
away from prosecution, hidden in plain sight.
But how to find sites and materials?

"A juggling of contexts can alter art, strengthening or weakening it."
- D. Byrne, *How Music Works*, p.69

THE TRICKY ARCHITECT'S HANDBOOK

FOR REFERENCE

eyes wide open

435 Beaubien Ouest

Lab Synthèse

location: Montreal, Quebec

neighbours

abandoned warehouse
artists' lofts

exterior

brick
industrial windows
garage doors
end of quiet street
industrial neighbourhood

interior

white paint
brick
exposed trusses
bedsheets
couches
chairs
hardwood floors
DIY lighting

yan basque

offspring

grimes
blue hawaii
braids
tops
majical cloudz

gold sword

notes

4600 square foot loft
abandoned textile warehouse
founded 2007 - closed 2009
police attention + fines
published Beaubien zines... (3)
founders now own record label

On Finding Sites

2016

TRICKY RESEARCH

1. On-the-*other*-job research might be enough to provide knowledge for potential sites. But you have to keep it interesting. Narrow down the potentials based on the information obtained from the client. If there isn't much information, just pick a spot close to them, or one that works in their time frame.

2. Sites can also be re-used - **don't be afraid to try something new at an old site.** You're familiar with the conditions, but it's slightly riskier a second (or third) time.

3. Almost more important than the site itself: **the materials. Keep in mind that they'll be the ones obtaining this stuff (and putting it together).** Then again, if they can't get all the materials, they'll just have to make-do. That's half the fun, right?
context context context
story story storey

4. Sometimes people lead the way to sites; in Montreal there's the under-bridge events, the businesspeople stop by after work for a drink. Watch the patterns of movement. Start at 4:00pm; watch where people go - and where they don't. When do their lights turn off?
Hidden-in plain-sight... site?

5. Make connections to people. Pull some strings. They'll let you know if the boss of the pizza joint is on vacation, or if their neighbours are deaf or blind (or just out of town).

CONSIDER:

electricity
[can we run extension cords]

water

adjacent building materials
[can we attach]

~~parasite~~

acoustics
[do you want to hear it from the street]

security [alarms, guards]
neighbourhood watch
motion sensors

lighting

proximity to police

neighbours

street traffic

visibility from street
visibility from nearby windows

rain and snow shelter

warmth
[portable heater]

ventilation
[openings, fans]

yes cowboy, build it
~~—drones—~~

On Site Selection**1. Construction sites.**

They're isolated from view (hoarding), and usually unoccupied after six o'clock. Lots of materials too.

2. Alleys

Great and usually hidden from view (besides each end). Block them off and you have yourself a venue.

3. Parking lots

Typically ones used for business only open during the day, nobody will be there to patrol at night. A clean slate, but also usually in plain sight.

4. "Infrastructure"

Billboards, street lamps, hydro poles, trees.

5. If it's unlocked.

Anything. Pizza-shop rock. A new genre in 2017. Inspired by meaty fumes and cheesy phenomena.

Billboard - excellent scaffold-like frame for attaching to.

Neighbours, both commercial (loans and restaurant) must consider tenants above (will research).

Billboard blocks view from street.

Street is fairly busy, unfortunately.

Parking lot. Used for tenants above and behind. Hmm.

THE TRICKY ARCHITECT'S HANDBOOK

spadestick → Patrik Schumacher · 10 months ago

The grapes are very sour here.

6 ^ v Reply · Share ·

someone tried...

On Architecture

in response to Alejandra Aravena's Pritzker Prize

Patrik Schumacher · 10 months ago

The PC takeover of architecture is complete: the Pritzker Prize has mutated into a prize for humanitarian work.

The role of the architect is now "to serve greater social and humanitarian needs", and the new laureate is hailed for "tackling the global housing crisis" and for his concern for the underprivileged.

Architecture loses its specific societal task and responsibility, architectural innovation is replaced by the demonstration of noble intentions and the discipline's criteria of success and excellence dissolve in the vague do-good-feel-good pursuit of 'social justice'.

I respect what Alejandro Aravena is doing and his "half a good house" developments are an intelligent response. However, this is not the frontier where architecture and urban design participate in advancing the next stage of our global high-density urban civilisation.

I would not object to this year's choice half as much if this safe and comforting validation of humanitarian concern was not part of a wider trend in contemporary architecture that in my view signals an unfortunate confusion, bad conscience, lack of confidence, vitality and courage about the discipline's own unique contribution to the world.

21 ^ v Reply · Share ·

TFO → Patrik Schumacher · 10 months ago

How wilful and stylised form-making contributes to "advancing the next stage of our global high-density urban civilisation" is beyond me, Mr Schumacher.

Architects have no moral obligation to society says Alejandro Aravena

Amy Frearson | 23 February 2016 | 9 comments

THE TRICKY ARCHITECT'S HANDBOOK

FOR REFERENCE

country bluegrass blues
other music for uplifting gormandizers

CBGB
location: NYC

neighbours
plumbing supply store
hotel
shoe store

exterior
white stucco
steel fencing
small windows
canopy

interior
brick
plywood
stickers
graffiti
paint, black
?

offspring
ramones
talking heads
patti smith
beastie boys
misfits
television
blondie

notes
evolved to small cafe + bar + gallery
closed 2006 rent issues
rock and roll hall of fame
founded 1973

THE TRICKY ARCHITECT'S HANDBOOK

The Guerrilla Architect

Santiago Cirugeda

"People say my buildings are ugly. They say they're interesting but ugly. But I say, who doesn't have an ugly friend? Everyone has an ugly friend!"

"Architecture is hazardous mixture of omnipotence & impotence. It's by definition a chaotic adventure..."

20

2016

On Contracts

1. A contract is for assurance that it's all going to be OK. That's all we want isn't it? Assurance?
2. "This doesn't need a contract, there's no money involved." What will they sue me for - my knowledge? My fun? The worst thing they can do is not build anything.
3. This "contract" is just to (hopefully) keep both parties out of trouble with the police. _
4. Safety is a pacifier to make people stop asking questions.
5. There's a difference between safety and not-dying. Are houses as fire-proof as they could be? Don't limit your thoughts to the easiest solutions to achieve a safe answer.
6. Who's experimenting? The architects sure aren't. Why? Because of contracts, rules - getting sued is easy. Gotta play by the rules.

Homes aren't the place to experiment, obviously. People's lives are at stake. *That's where other architecture comes in.* They aren't sleeping in these places. Well, maybe they are, but that's on them (and why we don't have contracts). See, full circle.

~~discourse~~

Your house is built by codes, rules, and standards.
Your life is defined by rules, your music is defined by the rules.

Your dinner party will be a hit and everyone will love the pot-lights
and your marble backslash.

Amazing. Venue and a gem of San Diego. They don't make music halls this way anymore. It's illegal.

ARCHITECT'S HANDBOOK

MIRRORS
5000 BEHIND ARTISTS ...
X/O

FOR REFERENCE

Kettner

The Casbah

location: San Diego, California

neighbours

parkade
empty commercial
motel above
half below grade
airport

exterior

concrete and plywood
steel doors
no windows
back alley faux-facade

interior

black walls
black ceiling
stickers/graffiti
partially open to sky
mirror walls
concrete floor
pool tables
two bars
smoking area
minimal seating

notable performances

blink 182
alanis morissette
the breeders
the cult
dinosaur jr.

notes

founded 1994
approx. 200 occupancy
original location opened 1989 +
hosted nirvana, smashing pumpkins
across from SD airport

important, but don't expect anything. I laughed to myself when a customer ordered a pina colada and the bartender's response was "you are in the wrong place for blended drinks."

Unknown compiler, *The Tricky Architect's Handbook*, 2016, Ottawa.

THE TRICKY ARCHITECT'S HANDBOOK

• VOLUNTEERS

FOR REFERENCE

NO DRINKS
NO DANCING...
NO "DISTRACTIONS"...

East Village

The Stone

location: NYC, New York

neighboursapartments above
church
barbershop**exterior**only small lettering on door
no windows
metal roll-down gate
brick/stone

michael gira

blix

interiorwhite walls
white painted brick
black floor
black chairs
60 seats

★★★★★ I am mind blown every time I come. The space itself creates such a laser focus on the artists and music in a way that allows the music to force everything out of your brain besides the music.

the knights ft. gorilla suit

notable performanceslou reed
john zorn
laurie anderson
have a nice life
kayo dot**notes**founded 2005
monthly guest curators
former chinese restaurant
all door \$ goes to artists
donations + cds to support itself
— no commercial objects or drinks for sale

24

THE TRICKY ARCHITECT'S HANDBOOK

92 Bentley Ave, Nepean

?

gehry house

zaha house

aravena house

Marla Singer

"I got this dress at a thrift store for one dollar. It's a ^{house} modern house dress. Someone loved it intensely for one day, and then tossed it. Like a Christmas tree. So special."

Stockpile/performance hybrid?

2016

TRICKY CONTRACT

1. Don't talk about the Tricky Architect.
2. Don't talk about the Tricky Architect.
3. Don't talk about the Tricky Architect.

I agree to the terms of The Tricky Contract.

SIGNATURE:

On Safety and Creativity

Is building an IKEA dresser fun? With the right person, yes. Are you proud of that dresser three weeks later? Maybe, but probably not - unless you added a little extra to it.

Maybe you splashed some paint on a drawer; you made a conscious decision based on your opinions and preferences, with materials that you selected. And you know how it was done. Now it's special.

Environments shape us, unless we shape the environment. Learn by doing. Is that why everyone wants to do-it-themselves? The experience? Or is it about money?

It's almost about the ritual. So hiring an architect takes the fun out of it. We can't plan fun, instinct, the emotional decision, the expression. Fun = knowledge = memories.

Can the clients build architecture? Is it too "difficult?" Does it have to be that difficult?

Did we alienate the client in order to exploit them - to create niches, more jobs, more money circulating?

Or did the clients alienate themselves? Was it the 9-5 workday? When are they going to have time to work on the project? But why accept what you're given because you don't have time?

Money? Tricky Currency?

Joseph Rykwert

2016

FOR REFERENCE

333 garry

The Grave

location: Winnipeg, Manitoba

neighbours

web design services
 framing store
 vacant apartments + retail
 non-profits

exterior

black paint
 brick
 retractable metal coverings
 fire escapes
 brick

interior

black
 exposed joists
 plywood
 lightbulbs
 concrete floor
 bedsheet partitions
 coolers
 desk fans

offspring

art vandelay
 elder abuse
 skymaster
 storybook kids
 boys club

notes

built 1908
 previous tenants - billiards, architect,
 tailoring, wine shop
 four storey mixed use
 downtown location

29

THE TRICKY ARCHITECT'S H

TRICKY CURRENCY

1. Building materials.
2. Knowledge.
3. Art.

On Gormandizers

1. The clients are here to produce as well as consume. They are generally passionate about what they do - or what they intend to do (create).
2. They often go to great lengths to consume; whether it's music, art, architecture, food, or drinks they will find a way.
3. I love what I do, and they love what they do, why not enter a mutual relationship? It's not taking advantage if it's helping them out.
4. The clients pay through vulnerability; their risk is the collecting of materials and illegal construction in the public realm. Although **with this advice, they are at lower risk than if they did it all on their own.**
5. I can't collect vulnerability, but I can collect the **memories** of the performances, the architectural **experimental information** (materials, connections, decisions, acoustics, spatial typologies), and the materials themselves.
6. Clients always ask: "what are you getting out of it?". The same thing a scientist gets out of testing ideas on rats. **Information.** Sure, the scientist gets paid to be there (in most cases), but it's the pursuit of new discoveries that keep the scientist mentally afloat.

sometimes it's better to just not answer the question

Raumlaborberlin
BIG CRUNCH Theatre
scrap plywood, household items

There's a reason to work a day job besides scouting out sites and removing other architecture.
"This job is not an exchange of money.

money affects:
creativity
art
architecture
music

2016

TRICKY CURRENCY

On Ottawa Donations

Canadian Community Support Foundation
 Canadian Diabetes Association
 Habitat for Humanity
 Refugee 613
 Odawa Native Friendship Centre
 Miniwashin Lodge
 Bethany Hope centre
 Bruce House
 Corner Stone Emergency Womens Shelter
 The Good Neighbours
 The Well
 Capital Welcomes
 The Mission
 Mathew House
 Canadian Community Support foundation
 Dress for Success
 TWIGGS
 Envirocentre
 The Book Bazaar
 Shepards of Good Hope
 Ottawa Humane Society
 electroBAC
 Free Store Ottawa U
 Friends Volunteer Book Club

*The Garbage
Warrior*

Let's go to each place one-by-one, driving across the city, donating our items individually and categorically.

Carleton U dormitory leftovers 2016. Otherwise trash...
8 volunteers, two days, 24 donation locations.

THE TRICKY ARCHITECT'S HANDBOOK

Architecture of Decency

Windshield Chapel

"The goal is not to have a warm, dry house, but to have a warm, dry house with a spirit to it."

Samuel Mockbee

"Rural Studio seeks solutions to the needs of the community within the community's own context, not from outside it."

*Culture Collection
Agent exploded axo*

On Getting Paid

1. How do I get "paid" if I never meet the clients... gotta keep my cover. Drones?
2. The site is rigged with a simple motion sensor the morning before the client infiltrates. Motion sensors are cheaper and less obvious than planting video cams and microphones.
3. Motion sensor sends an alert - then deploy the Culture Collection Agent to gather information from the clients.
4. The CCA uses live-audio/video recording technology to document the construction techniques and performances.
5. The CCA must remain unseen to eliminate Hawthorne Effect.

painted black
stay in shadows
stay near noise
keep distance
tape over red recording light
stanley-kubrick

continued..

Hawthorne Effect:
the process where human subjects of an experiment change their behavior, simply because they are being studied.

Elton Mayo

THE TRICKY ARCHITECT'S HANDBOOK

On Getting Paid

Besides knowledge and art, how to collect materials?

6. Upon completion of the event, as evident from info. obtained by the CCA, inform the cops. They will look over the site and flag it for deconstruction the following day.

7. Next day; collect the materials with the crew as per protocol. Come back after the shift and bring the discarded materials either to the storage site or The Locker for analysis later.

steel
fabric
wind
tensile
vibrato
diaphragm

Reverberation **Paint**

THE TRICKY ARCHITECT'S HANDBOOK

FOR REFERENCE

Rhinocropolis + GLOB
 location: Denver, Colorado
neighbours

autobody shop, vape shop, restaurant,
gas station, dive bar, junk yard in back

exterior

brick, windows, two doors, awning

warehouse-to-house conversion/
youth hostel/artist residence...

interior

plywood
exposed studs
cmu block
black ceiling
spray paint
stickers
posters
fabrics
sheets
streamers
garbage bags
christmas lights
radios
doors
tvs
couches
microwaves
stove
barrels
balloons
canoe
basketball hoop
cats

offspring

Future Islands
HEALTH
Women
Lovers
Author & Punisher
Vivian Girls
High Places
Dan Deacon

notes

started in 2005
industrial location
artists living on top floor of building
potential closure in 2016

2016

JUNKYARD IN
BACK.....emily frembgen
@ glob

exhuma

monotonix

modern witch

desolation wilderness

rhinocerosopolis

"I had been going to Rhino and playing shows there since I was sixteen or seventeen; it was a big reason I moved in there. I really liked the feeling of freedom and the ability to design my habitat. It was something I didn't feel was possible in a house or apartment."

"I just had this wild obsession of living in a space or designing a space that was more conducive to a reality that just shines — a reality that is more Jurassic and open to transformation."

— Colin Ward of Alphabets and Killedbythegroove

THE TRICKY ARCHITECT'S HANDBOOK

VENUES

12/wood Bank/Fair

BY ZOE ARGROPULOS-HUNTER

**IF THERE'S ONE THING I HAVE LEARNED
IN LIFE, IT'S THAT GOODBYES SUCK.
BITTERSWEETNESS IS NOT ONLY HARD TO
SWALLOW, BUT ALSO HARD TO ACCEPT. WHILE
SAYING GOODBYE CAN BE PAINFUL, UGLY, AND
EMOTIONAL, IT'S IMPORTANT TO RECOGNIZE
THAT IT IS A NECESSARY STEP TO ENCOURAGE
GROWTH AND CHANGE.**

On October 21, 2016, glittery feedback
droned and gnawed between the ears of a live
audience for the last time at Capital Rehearsal
Studios, famously known as Gabba Hey. The

The City of Ottawa is trying desperately to shake its image of being
unhip and stuffy while heeding concerns over relaxed
alcohol restrictions.

On Ottawa

Apparently: sleepy, conservative, tight-buttoned, unhip, quiet, reserved, family-oriented
Although: spacious, clean, "safe", the capital...

What is happening behind the scenes of Ottawa? Is there a subculture hidden in plain sight?

Sure it's clean, but who is keeping it clean? Who is making it dirty?

What if Ottawa stopped trying to maintain its identity? Would new forms of architecture arise?
No more typical architect. No more typical architecture. Engage the subculture - but without
stepping on the toes of the Town.

Subversive events, occurring in plain sight, but yet hidden. Slowly weakening the seams of the
Crown. One stitch at a time.

One unexpected, new attendee at a time. One pluck of a guitar at a time.

It's like they don't want these venues to exist... but in impermanence there's magic.
Can impermanence be planned?

**If impermanence is stable, recurring, and constantly in motion - backstage - the scene can
thrive and the identity remains.**

OTTAWA
CITIZEN

NEWS

OPINION

BUSINESS

ARTS

SPORTS

LIFE

CAREERS

OBITS

CLASSIFIEDS

Hot gigs this week: Lauren Mann, Dragonette, pianist Jean-Michel Blais + tix to buy now

KIRSTIN E. ENDEMANN, OTTAWA CITIZEN
More from [Kirstin E. Endemann, Ottawa Citizen](#)

Published on: November 10, 2016 | Last Updated: November 11, 2016 10:32 AM EST

It's part of the reason Klausener worked to make this an all ages show: "With three venues closing/burning down in the last 18 months, we need to offer everyone more options for seeing live music." (He references The Daily Grind destroyed in a fire, the recent decision to stop live shows at Gabba Hey and closing of Ritual.) DJ Sweet Cheeks will be keeping the arty party atmosphere going into the wee hours after the show and that, too, remains all-ages. They're joined by Toronto power-pop group **Taylor Knox Music**, and local experimental pop group **Trails**.
Nov. 10, 8 p.m., *Babylon*. \$10 in advance.

THE TRICKY ARCHITECT'S HANDBOOK

OTTAWA

FOR REFERENCE

250 city centre

Gabba Hey!
location: Ottawa, Ontario

neighbours

storage lockers
recording studio
antique furniture
makerspace

exterior

cmu block
corrugated metal
garage doors
no windows
beige + brown paint

interior

unpainted drywall
exposed trusses
corrugated deck ceiling
concrete floor
minimal lighting
high ceilings

notes

part of a large shopping centre/strip mall
parking lot in front and back
somewhat clean - no stickers/spray paint
barbecues during shows were popular...
closed 2016

Between running the business, playing in bands and promoting shows in town for the last 20 years, Martin says Ottawa's music scene is the best it's ever been.

*I'm positive that it hasn't been this good in
Ottawa in 30, maybe 40 years.*

offspring

a tribe called red
crusades
subsistench
robots everywhere!
sick nurse

THE "HOUSES"

THE TRICKY ARCHITECT'S HANDBOOK

Ottawa

FOR REFERENCE

1077 bank

House of Targ
location: Ottawa, Ontario

neighbours
frame store
book store
poutine truck

exterior
underground
single glass door
stairs down

hooded fang

megaphono

interior
7 foot ceiling
white plaster
black walls
concrete floor
6" stage
PINBALL
PEROGIES
curtains
mannequins
disco ball

notes
capacity 180
no bands before 9pm, just perogies + games
publish TARG zine
owned/operated by local musicians

offspring
elementals
riot police
lost at sea
dune rats
trails

2016

FOR REFERENCE

11b fairmont

House of Common

location: Ottawa, Ontario

neighbours

church
coffee shop
park
residential

exterior

black stucco
small windows
garage door
single wooden door
detached garage of residential building

not visible from street **interior**

white cmu block
concrete floor
minimal/no furniture
single washroom
pop up bar
wood slat ceiling

technical kidman

h de heutz

offspring

pony girl
trails
h de heutz
technical kidman

notes

intimacy - same plane as performers?
acoustics favour solo artists
DIY lights and amps
ran by owners of residential home?
sitting on floor as option

THE TRICKY ARCHITECT'S HANDBOOK

NOVEMBER

The R.P.

Client has an interest in using explosives, inflatables, paint... and vibrations to trigger or alter them - sounds interesting. And tricky.

He's fairly comfortable with handling heavy items, and typical tools - drills, wrench, hammer etc. He's also got a buddy who knows how to weld... bonus.

Joe ~~Kun~~ had a huge spot behind his old shop. But it might be a "\$ Store" now. Ask his son ~~Mike~~. Note: See if he can pull any strings (and who are the neighbours?).

Client mentioned using a large canvas, preferably 12'x6' - needs to mount it somehow.

* rough client to get in touch with.

* Rides the 7

Site
not schure yet...

more planes the "merrier"

Fig 10: Sound reflects off all hard surfaces, so carry on reflecting until it is eventually absorbed.

mer-ry

/ˈmerē/

synonyms: cheerful, cheery, in high spirits, high-spirited, bright, sunny, smiling, lighthearted, buoyant, lively, carefree, without a care in the world, joyful, joyous, jolly, convivial, festive, mirthful, gleeful, happy, glad, laughing; More

CENTRE
CITYTOWN

2016

The Hacktivist

"We're not into music... we're into chaos."
- The Sex Pistols, 1976

Karl Philips

public and non-public
common- and underground
'us' and 'them'

"He flirts with the boundaries of what is
possible or even legal."

45

"The act of making music, clothes, art, or even ^{architecture} food has a very different, and possibly more beneficial effect on us than simply consuming those things. And yet for a very long time, the attitude of the state toward teaching and funding the arts has been in direct opposition to fostering creativity among the general population. It can often seem that those in power **don't want us to enjoy making things for ourselves**—they'd prefer to establish a cultural hierarchy that devalues our amateur efforts and **encourages consumption rather than creation.**"

"The way we are taught about ^{architecture} music, and the way it's socially and economically positioned, affect whether it's integrated (or not) into our lives, and even what kind of music might come into existence in the future. Capitalism tends toward the creation of passive consumers, and in many ways this tendency is counterproductive."

- David Byrne, *How Music Works*

APPENDIX C

Rendering by Architect Derek Crain, proposed in 2013 and approved by Ottawa City Council.

Jon Willing, Somerset House gets new concept, *Ottawa Sun*, October 3, 2013, available from: <http://www.ottawasun.com/2013/10/03/somerset-house-gets-new-concept>.

Renderings by Chmiel Architects, proposed in 2017 and currently awaiting approval.

Greggory Clark, Somerset House Application, *Apt613.ca*, March 14, 2017, available from: <http://apt613.ca/somerset-house-application/>.

Renderings by Chmiel Architects, proposed in 2017 and currently awaiting approval.

Top: Somerset Street Elevation.

Bottom: Bank Street Elevation.

Greggory Clark, Somerset House Application, *Apt613.ca*, March 14, 2017, available from: <http://apt613.ca/somerset-house-application/>.