

# POLYTECTURES

un parcours sonore à travers Ottawa qui explore les liens entre musique et architecture

Produit et présenté par:

artengine 

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## QUELQUES INSTRUCTIONS

Avant de faire l'expérience de **POLYTECTURES**, veuillez lire les points suivants:

- **TRANSFÉREZ** les fichiers audio que vous avez téléchargés sur votre lecteur mp3, dans le bon order.
- **IMPRIMEZ** la carte (page 2).
- **ÉCOUTEZ** la première piste sonore une fois rendu sous le pont Plaza, en bas des escaliers (sous la rue Wellington Street, près du Canal Rideau). Commencez chaque piste à l'endroit qu'indique le numéro correspondant sur la carte. Essayez de visualiser le plus possible l'itinéraire pour ne pas avoir à le consulter constamment.
- **MARCHEZ** uniquement lorsque la narration vous indique de le faire. Attention aux voitures et aux vélos!
- **REGARDEZ VERS LE HAUT** pour pouvoir apprécier les bâtiments sur toute leur hauteur.
- Vous pouvez interrompre votre marche, à condition de reprendre le parcours là où vous l'aviez laissé.
- **CONSULTEZ** le document suivant dans son ensemble, pour en apprendre davantage sur les compositeurs participants et les bâtiments du parcours (page 3 et suivantes).

## ÉQUIPE DE PRODUCTION ET REMERCIEMENTS

Directeur artistique, narrateur et concepteur sonore: **Antoine Bédard** // Compositeurs (et leurs bâtiments assignés): **CRUSH BUILDINGS** (Centre national des arts), **MEAT PARADE** (Centre des congrès), **ANDRÉE PRÉFONTAINE** (Centre de conférences du Gouvernement), **MONTAG** (*Polytectures*), **H. DE HEUTZ** (Parlement - Édifice de l'est), **A TRIBE CALLED RED** (Parlement - Édifice de l'ouest), **KINGDOM SHORE** (Édifice de la Confédération / Édifice de la Justice), **MY DAD vs YOURS** (Cour Suprême), **ADAM SAIKALEY** (Église St. Andrews), **MATH ROSEN** (Banque du Canada), **pH** (Édifice C.D. Howe) // Consultant expert en architecture: **Matthew Edwards** // Correcteur du texte anglais: **Kris Nelson**.

The first version of **POLYTECTURES** to

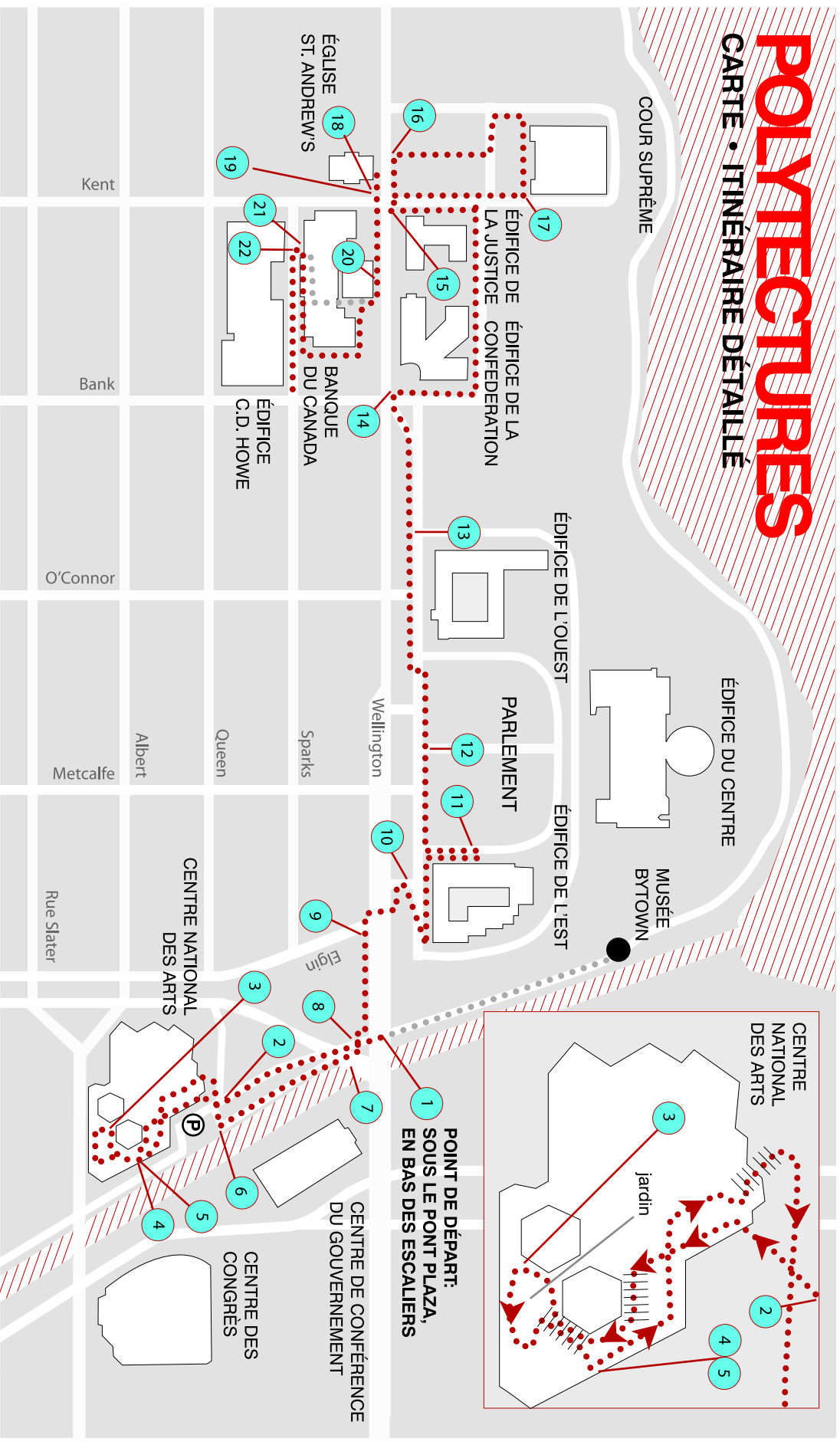
**THANK YOU: All the composers involved, Ryan Stec, Remco Volmer and everyone at Artengine.** Jasmine Catudal and Kris Nelson. Special thanks to Sophie Mankowski without whom this project would have never been possible.

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## CARTE • ITINÉRAIRE DÉTAILLÉ



## Liste des Pistes Sonores

1. NARRATION
2. CRUSH BUILDINGS • CENTRE NATIONAL DES ARTS
3. NARRATION
4. MEAT PARADE • CENTRE DES CONGRÈS
5. NARRATION
6. ANDRÉE PRÉFONTAINE • CENTRE DE CONFÉRENCE
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# POLYTECTURES

a soundwalk through Ottawa that explores the relationship between music and architecture

## DESCRIPTION DU PROJET

POLYTECTURES est une initiative du compositeur et concepteur sonore Antoine Bédard : un parcours sonore à travers Ottawa, qui propose une expérience nouvelle de la ville et de l'architecture par la musique.

Le projet est né de deux intentions distinctes:

- explorer les correspondances entre musique et architecture
- inciter les créateurs à réagir au cadre bâti qui définit leur espace de vie

Pour mettre en oeuvre le projet, dix compositeurs aux approches et aux styles différents ont été assignés à dix bâtiments de la ville. Chacun d'eux a relevé le défi d'interpréter l'architecture des lieux dans son propre langage musical.

Le travail des musiciens a été orienté de différentes façons:

- Un document de travail, élaboré par Antoine Bédard lors d'une résidence d'artiste au Banff Centre, a été remis aux participants. Ce compte-rendu de recherche et de lecture comportait notamment certains énoncés théoriques sur les liens entre musique et architecture. Le document présentait aussi aux compositeurs différentes approches possibles de transpositions de l'architecture en musique : approche structurelle, symbolique, acoustique, etc.
- Chaque compositeur s'est vu remettre une fiche descriptive, rédigée par l'architecte Matthew Edwards, exposant les principales caractéristiques architecturales des bâtiments, ainsi que leur histoire. Ce n'est qu'après avoir pris connaissance de ces informations, après s'être initiés au langage de l'architecture de leur bâtiment, que les compositeurs ont été appelés à se rendre sur place pour s'imprégner du lieu, pour établir un contact direct avec l'édifice en question.
- Une contrainte de durée a été imposée aux compositeurs, soit un maximum de trois minutes par oeuvre musicale, afin de favoriser une écoute attentive et de limiter la durée du parcours.

Le choix des bâtiments ne s'est pas fait qu'en fonction de leur valeur architecturale: l'idée était aussi de proposer un grand éventail de styles architecturaux pour faire écho à la diversité des styles musicaux auxquels sont associés les compositeurs.

En conclusion, POLYTECTURES est une invitation à s'appropriier les espaces urbains par la musique, à prendre conscience de l'importance de l'architecture sur notre manière de vivre, le tout à travers le regard éveillé que portent les compositeurs sur la ville.

Pour plus d'informations, veuillez visiter la page web suivant: [www.artengine.ca/polytectures](http://www.artengine.ca/polytectures)

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## ANTOINE BÉDARD (MONTAG)

directeur artistique, narrateur et concepteur sonore

Antoine Bédard est aussi connu sous le nom de Montag, son projet solo de pop électronique depuis 2002. Il a enregistré trois albums, de nombreux remixes et donné des concerts sur trois continents. Compositeur et concepteur sonore, il travaille régulièrement pour différentes compagnies de théâtre un peu partout au pays: Jean Duceppe, Théâtre du PàP, Theatre Replacement, The Chop Theatre, Crow's Theatre, etc. Il compose aussi pour la danse, la télévision et le cinéma. En 2010, il réalise la conception sonore d'un audio-guide intitulé *Montréal moderne* ([www.montrealmoderne.net](http://www.montrealmoderne.net)) qui porte sur l'histoire de l'architecture moderne au centre-ville de Montréal. C'est grâce à cette initiative de l'architecte Sophie Mankowski qu'il se penche sur la question des liens entre langage musical et langage architectural. En novembre 2010, il mène une recherche plus approfondie sur le sujet dans le cadre d'une résidence d'artiste au Banff Centre (Alberta, qui marque le coup d'envoi de Mutations. Quelques mois plus tard, il est immensément reconnaissant envers toute l'équipe d'Artengine et Electric Fields 2011 pour avoir cru en son projet et y avoir consacré autant de temps et d'énergie.

## MATTHEW EDWARDS

consultant expert en architecture

Matthew Edwards is an Ottawa based Musician / Sound Artist / Intern Architect / Contract Instructor with mutual passions for both sound and space. A pianist from the age of 5, Edwards has always had music as a central element within his life. Now an accomplished jazz pianist, Edwards continues his quest of mastering the keys, but music has also become influential in the way he thinks about architecture. To him, spaces cannot exist without accompanying soundtracks. His Master of Architecture Thesis, titled S.o.A.L SEARCHING: AN EXPLORATIVE COMPOSITION OF ARCHITECTURE, AUDITION & ACOLOGY IN I I I MOVEMENTS took the form of an inquiry into the role that sound plays within our experience of space, with the strongest emphasis placed on architectural space. It set out to explore whether there is an opportunity for a richer and more intimate experience of space through the cultivation of a desire to listen and the development of a greater aural acuity. It culminated with a proposal for a new type of school, the S.o.A.L, or *School of Advanced Listening* intended to function as a kind of healing, acological agent. Edwards will be teaching an Architecture Workshop at Carleton University in the Winter 2012 semester titled *Aural Architecture: The Hidden Song(s) of Space(s)*. ••

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## CRUSH BUILDINGS

The name brings to mind sci-fi creatures of yore wreaking havoc on cities while the citizens run screaming for cover, or perhaps controlled demolitions. Both would be apt descriptions of Crush Buildings' sound, though not in the sense of chaos. James Romanuk and Eimhin Rooney's musical style cannot be contained by genre, rather they take them down piece by piece, leaving rubble in their wake..... Formed in 2004, the Ottawa duo set out to make an impact on their city based on their genre-smashing, bedroom produced creations and not by relying on the image heavy posturing of the 'scenes' they found themselves surrounded by..... Surprised by the warm reception they received for their first EP "Small Room Sessions" they thought it best not to rest on the pleasantries that came with surpassing their initial expectations and headed back to the studio, and surfaced only to play the odd show. The duo strove to produce a full length that would craft their no holds barred, kitchen sink approach to song-writing into their fractured idea of pop. The result was 2008's Surrender Sleep, the structure left standing after the paring down of years of work, dozens of songs and quite literally hundreds of tracks..... To realize the sprawling efforts of Surrender Sleep in a live setting, Crush Buildings expands to a five piece including Luke Duross, Michael Steenbakkers and Daniel Hay. Crush Buildings has shared the stage with acts as divergent as Grizzly Bear, Dirty Projectors, Holy Fuck, Black Dice and more..... 2010 will see the release of Things Luminous, which promises to push the boundaries of genre into new regions. • <http://www.myspace.com/crushbuildings>

## MEAT PARADE

Self-taught sound artist Jesse Osborne-Lanthier has always been inclined toward the marginal and experimental. Unlimited by musical genre and the confines of musicality itself, Lanthier's sound ventures from subtle to textured, from structured to fluid, from symphonic to dissonant. He achieves his unique soundscapes with various combinations of classical instruments, tape reels, field recordings, effect pedals, objects, hybrid computer software and modular synthesizers. Lanthier's work is dotted by ongoing collaborations with artists such as Hobo Cubes, Bernardino Femminielli, Dino Felipe, Christopher Cichocki, Olivier Fairfield and Sam Vipond. Aside from live performances at venues and festivals, he has scored short films and contemporary theatre pieces, has collaborated on a project for Roja Nova at the Museum of Image and Sound in Brazil, has opened for Hans-Joachim Roedelius, and frequently produces and releases albums on a range of record labels. • <http://soundcloud.com/meatparade>

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## ANDRÉE PRÉFONTAINE

Au départ engagée dans une trajectoire musicale, Andrée a étudié le violoncelle sous la direction de Yuli Turovsky à l'Université de Montréal puis a obtenu un diplôme de maîtrise en arts visuels de l'UQAM. Elle est activement impliquée dans des projets artistiques multidisciplinaires dans lesquels elle met à contribution sa formation hybride, intégrant sons et images tout en explorant leurs relations multiples et complexes. Par le biais de monobandes, d'installations vidéo, de performances et de dispositifs interactifs sophistiqués, elle exprime son intérêt profond pour les interactions humaines et sociales. Andrée collabore aussi avec des musiciens, compositeurs, programmeurs et artistes s'intéressant aux arts numériques. Ses oeuvres furent diffusées en Amérique du Nord et du Sud de même qu'en Europe et leur qualité a été reconnue par l'octroi de prix et de bourses variés. Andrée est aussi impliquée dans la gestion et le développement de centres d'artistes locaux. Elle travaille et réside en Outaouais.

## H. De HEUTZ

H. de Heutz is a two-piece from Ottawa/Hull (Olivier Fairfield & Adam Medema).

"J'ai besoin de H. de Heutz. S'il n'arrive pas, que vais-je devenir?  
Quand il n'est pas devant moi, en personne, j'oublie que je veux le tuer  
et je ne ressens plus la nécessité aveuglante de notre entreprise."  
(Hubert Aquin, Prochain épisode 139-140).

<http://e-tron.bandcamp.com/> • <http://e-tronrec.tumblr.com/>

## A TRIBE CALLED RED

In 2008, DJ's NDN and Bear Witness founded the Electric Pow Wow. In 2010 they added 2 time Canadian DMC Champ, DJ Shub, to the crew. Electric Pow Wow is a bi-monthly club night dedicated to showcasing Aboriginal DJ talent and Native urban culture and is aimed at creating a space for Aboriginal people. These four veterans of the Ottawa music scene come together to create an eclectic sound made up of a wide variety of musical styles ranging from Hip-Hop, Dance Hall, Electronica, and their own mash-up of club and Pow Wow music. You can catch Electric Pow Wow every other month on the second Saturday at Babylon. • <http://soundcloud.com/a-tribe-called-red>

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## KINGDOM SHORE

Dear friends, hawsers holding fast on the grim perimeters of this pinchbeck holding company, Kingdom Shore was formed in the ruck and warrens of March 2006, beneath the long shadows cast by the punk rock that grew out of 1980's hardcore, avant and art rock, electro-acoustic music, noise, old world Gospel, and contemporary and left-field music, to take turns at watch so that we may fail well to stave off the malevolent, the narrow of heart, the analogue tastemakers, the dissociate, the ruder forms that survive slackjawed and willfully ignorant at hoarse latitudes, to take pleasure in twilight, to rejoice in waves standing at 19Hz, to refuse the world as a justification of interests in a strategy of slaughter as sold to us, to defy the open nerve of dispossession, to hum quietly among the hares at free elections under threat of the gun, to resist inheriting numbness, to give back what little we have received that is good, to rise up and get down, and to draw toward the hearth those who know that the light in this world is not its final ash, and that if you believed in anything, you could not kill another. This is not a bid for relevance.

This is not modern. This is not chamber music. Museums are for education, and active forgetting, and are not prisons for the children we are and are ours. It is too soon to relegate ours goals to incompleteness. There is so much left to do. Despair young and never look back. Bend closer children. Let us go.

The current line-up includes Nathan Medema (pedals, found-sounds and field recordings, laptop, electronics, samples, processing), and Simon Guibord (laptop, electronics, Korg MS-20), Ryan Hough (violin), Jasmine Landau (violin), Gerg Horvath (Double-Bass), and Mark Molnar (cello, loops, and electronics). • [www.kingdomshore.ca/](http://www.kingdomshore.ca/)

## MY DAD vs YOURS

### My Dad vs Yours

Canada's own, My Dad vs Yours formed in 2000, and though the band have gone through some personnel changes, they always re-emerge with a new, musical endeavour. MDVY have released 2 previous critically acclaimed works (Winning Hearts and Minds EP & After Winter Must Come Spring LP) to a very receptive audience worldwide. Most notably, their song "Habla Paisano" was used during a pre-game interview in Super-bowl 2008 and their video for the singles "Happy Wanderer / Carry the Weight" won the best video award at the Ottawa International Film Festival in 2011.

MDVY continue to receive accolades for their work, allowing for various tours at great venues throughout Eastern Canada and special performances at Ottawa's Bluesfest and Toronto's International Film Festival. The band has had pleasure playing alongside local treasures, Saint Bernard of Love, The Empiricals, J'envoie, The Acorn and also with Apostle of Hustle, Miracle Fortress, Think About Life, Scratch Bastid, The Clientele and Beach House. • [mydadvsyours.ca/](http://mydadvsyours.ca/)

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## ADAM SAIKALEY

Adam Saikaley is a musician and broadcaster. He graduated from Carleton University in 2008 with a Bachelor of Music degree in piano performance, while completing a diploma in Sonic Design. He's performs his own compositions for solo pianos, no-input mixers and various other electronics, and works in a variety of bands such as The Acorn, Silkken Laumann and Videotape. He's performed at the Ottawa International Chamber Music Festival, Ottawa Bluesfest, Ottawa Jazz Festival, Sappyfest, and Bulgasari Festival in Seoul, Korea.

As a radio broadcaster he's been with the CBC since 2008. He's produced live concerts, hosted Bandwidth on CBC Radio One, and currently produces Tempo on CBC Radio 2. • <http://soundcloud.com/adamsaikaley>

## MATH ROSEN

Born and raised in Ottawa, Math has been part of the city's musical landscape for nearly a decade. He first emerged on the fringes of experimental electronics under the name Liar's Rosebush, with his albums Circle the Squares (2007) and Thank-You Machines (2009) gaining international praise and earning him an impressive resume of performances across Canada and the U.S. northeast. During a brief relocation to Vancouver, Math brought those live experiences to the music of DisemBodhi (2010), an audio-visual contemporary dance performance in collaboration with Simon Fraser University.

This year's remixes for hip-hop phenom Shad K and noise-rock outfit Paramedics have brought new ears to the Math Rosen sound, which has now fused his early sonic experiments with his love for a damn good groove. Math is currently in the studio composing for the Bravo!Fact short film Furstenau Mysteries, and finalizing a new full-length album due for release in 2012. • [www.mathrosen.com](http://www.mathrosen.com)

## pH

In the ever-changing luminuous landscape of digital music, pH (or Sean P.H. Campbell) represents a distinct evolution in the performance psyche of electronic musicians and live PA worldwide. Using a 6-foot table of drum machines, mixers, synthesizers, samplers and toys, pH creates pulsing raves from scratch - all live, all improvised. From behind his wall of LED blips, his energy is infectious, wrapping audiences in sonic chasms rife with deep bass, analogous hardware glitch, and syncopated breakbeat bliss - all while keeping the laptop at home.

On record, pH embodies most of electronica's more enviable progressive elements, while staying true to his affinity for danceable scores. His first album, '\$c', boasts elements of glitch, trip hop, speak n' spell, and psychedelic funk. His latest efforts on 'Everything Is Air - Split EP' offer a shift towards big beat and downtempo, as well as remixes showcasing a rich and unparalleled grasp of modern production techniques. More tinkering in the laboratory eventually created 'User's Manual', and the subsequent 3 track EP 'Turn On, Tune In, Drop Out'.

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## DESCRIPTIONS DES BÂTIMENTS

rédigées en MATTHEW EDWARDS (textes originaux)

### NATIONAL ARTS CENTRE CRUSH BUILDINGS

#### INTRODUCTION

The NAC, or National Arts Centre, located in Ottawa, is a centre for the performing arts. At an astounding 1,158,000 square feet, the NAC is one of the largest performing arts facilities in Canada, and works with thousands of artists from both Canada and across the world. Notable fields commonly associated with the NAC are Classical Music, English Theatre, French Theatre, and Dance. The NAC supports programs for young and emerging artists and programs for young audiences and produces resources and study materials for teachers. In addition, it is the only multidisciplinary, bilingual performing arts centre in North America. The NAC coproduces the Canada Dance Festival and co-founded the Magnetic North Theatre Festival. It hosts the Ottawa International Animated Film Festival, and is home to its very own National Arts Centre Orchestra, led by Pinchas Zukerman.

#### HISTORY

Spearheaded by an organization named the National Capital Arts Alliance (founded by G. Hamilton Southam and Levi Pettler in 1963), and supported/launched by the government of Lester B. Pearson in commemoration of Canada's 1967 centenary, the NAC opened on June 2, 1969 on a site formerly occupied by the Ottawa City Hall. Prior to the NAC, Ottawa's only other major performing arts venue had been the Russell Theatre, which was expropriated in 1928 in order that Confederation Square could be realized. Between then and when the NAC was brought to fruition, visiting performers used the stage of the Capitol Cinema (which had been designed for vaudeville and films) in its stead. In 2000, the NAC was named one of the top 500 buildings produced in Canada during the former millennium. Then, in 2006, the NAC was designated a National Historic Site of Canada.

#### ARCHITECTURE

*...that shape which is the famed choice of bees, imbued within snowflakes, columns of basalt, carapace of tortoise, cross section of bubbles united.*

The NAC's architecture is an homage to the hexagon, based fundamentally upon its six-sided geometry. Designed by Fred Lebensold, it stands proud as one of the identifying buildings of Canada's Capital City. Its monotone brown exterior allows for the pure formal expression of the building to resonate, almost crystalline in the way it juts into the sky at varying heights. It engages with the surrounding city on multiple levels. Much of the building is below ground, with the lower portion establishing a relationship/dialogue with the Rideau Canal, and the upper roof level, with its public gardens, attaching to the Mackenzie King Bridge. Its exterior appears mostly opaque, save for the bands of glass which line Elgin Street and invite the public into its interior, giving the impression of a transparent base. Comprised of four stages, the NAC is an assemblage of smaller forms.

**\*\*It is quite interesting to allow oneself to interact with the forms of the NAC from the outside, navigating and mediating the spaces carved by its exterior forms – the interior 120 degree angles of hexagonal patterns manifesting themselves as more conducive hosts to human movement.**

Key words – monotone(s), opaque, solid, interconnected, fundamental, assemblage, pure form, crystalline, six-sided, four-stage, multi-level, 120 degrees

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## CONVENTION CENTRE

MEAT PARADE

### INTRODUCTION

In April 2011, the city of Ottawa saw the opening of its new Convention Centre. Located downtown, at the City's heart, adjacent to the Rideau Canal along Colonel By Drive, and south of Rideau Street the Convention Centre stands as a new architectural landmark. It plays host to conventions, meetings, trade and consumer shows, galas, receptions, banquets, events and entertainment. The Ottawa Convention Centre is an Operational Enterprise Agency of the Crown in the Province of Ontario, and governed by the Ottawa Convention Centre Corporation Act. It has a mandate to operate, maintain and manage an international class facility which will promote and develop tourism and industry within the City as well as the Province. The new facility boasts almost three times the hosting capacity of the former one.

### HISTORY

The former Congress Centre was designed in 1982 by Berni & Associates Architects, and built in 1985. While it was in operation, it functioned as one of the most successful facilities of its type in the country. It was demolished in 2008-09 to make way for the major redevelopment. The new Centre was a competition winning entry by Brisbin Beynon Brooks Architects (BBB).

### ARCHITECTURE

As viewed from the upper terraces of the NAC, the intended formal message of the Convention Centre can be clearly seen. It was conceived to represent a crystal tulip laying on its side. It's curved glass façade is realized through custom triangulated glazing panels positioned over a curved metal space frame structure. During the day, the Centre acts as a canvas, as the surrounding City paints itself upon the reflective curved façade. At night, through internal LED lighting, it takes on an almost lantern like state, its transparency revealing gently varying hues, as it reflects upon the surface of the water of the canal below. It is comprised of four levels, and a total of seven storeys (seven stories?), at a total size of 192,000 square feet.

KEY WORDS : Crystal tulip, curved, triangulated panels, canvas, lantern, four levels, seven storeys, transparency, reflectivity, varying hues.

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## GOVERNMENT CONFERENCE BUILDING

ANDREE PREFONTAINE

### INTRODUCTION

The Government Conference Centre is a government building located at the intersection of Wellington Street and the Rideau Canal in downtown Ottawa. Just a short distance from the Parliament Buildings, Confederation Square, and the Chateau Laurier Hotel, the Government Conference Centre originally operated as the city's railway station.

### HISTORY

The building was opened in 1912 by the Grand Trunk Railway. It became Ottawa's Railway Station, and the Chateau Laurier was built across the street to accommodate travellers. Prior to this station, each railway company had its own station, but the Grand Trunk Railway decided to allow other Railways to use this central station, which helped to clarify and unify passenger travel within the city. The opening of the station was marred by the Grand Trunk Railway general manager having perished in the Titanic disaster two months prior. Originally designed by New York architect Bradford Lee Gilbert, it was taken over by Ross and MacFarlane from Montreal, when Gilbert was dismissed. In 1966, the tracks along the East side of the Canal were replaced, and a new Ottawa Station was constructed south of the downtown area. The NCC originally planned to demolish the structure, but it was spared and became the site of Canada's centenary celebrations in 1967. After many years of sitting vacant, it was converted into the Government Conference Centre, with a new entrance and canopy being constructed at the building's rear. This provided greater security for the Commonwealth Prime Minister's meeting, held in 1973. That same year, the sculpted bronze doors were created for the new entrance by artist Bruce Garner, titled Reflections of Canada.

In 2001, the building hosted the G20 conference. It is also used as a gallery space from time to time, and even displayed a section of the Berlin wall, until it was relocated to the Canadian War Museum this year. The notion of reverting the building's use back to that of a rail station cropped up in 2007 when Ottawa was considering various options for commuter rail systems. It was also proposed previously that the building would be used to house the Canadian Sports Hall of Fame, or a new Museum of Canadian Political History. Both plans fell through, and thus the building has remained a conference centre.

### ARCHITECTURE

Taking its inspiration from Beaux-Arts style, the main conference area (originally main departures hall) is based upon the Great Hall of the Roman Baths of Caracalla at 3 / 4 scale. As such, it also bears resemblance to the (now-destroyed) departures hall of New York Penn Station. Its interior is cavernous, with large arched windows and barrel vaulted ceilings. The North and West facades are each adorned with six large tapered columns which sit proud of the fenestration behind. The North façade in particular, has a central volume which sits forward and houses the entrance, with a canopy structure above. There are 14 flagstaffs which are in front of the conference centre, lining the sidewalk next to Rideau Street. The East Façade is adorned by a large central array of glazing which culminates at its top with a semi-circular glazing assembly. The roofline is stepped. The building, as a whole, is clearly influenced by Roman architecture, but without the authenticity. As such, it seems somewhat dishonest and displaced from its time. The massive columns make the building give off an air of austerity, which can also be intimidating or unwelcoming. While there is a large amount of fenestration, it is masked by these columns, which makes the entire structure seem somewhat masked.

Key words/themes – 3/4 scale, cavernous interior, masked exterior, large arched windows, barrel vaulted ceilings, six (tapered columns) (twelve altogether), 14 flagstaffs, stepped roofline, austerity, masking, displaced, intimidating, unwelcoming, repurposed, rail



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## PARLIAMENT HILL (1)

H. De HEUTZ / A TRIBE CALLED RED

### INTRODUCTION

Parliament Hill (Colline du Parlement), is the official site of Canada's Federal Government and host to a series of buildings which are built in the Gothic Revival style, upon an area of Crown Land in downtown Ottawa. "The Hill" attracts approximately 3 million visitors each year and encompasses 88,480 square metres (952,391 sq ft), defined by the boundaries of the Ottawa River on the North, the Rideau Canal on the East, Wellington Street on the South, and a service road (Kent) on the West. The Parliament Buildings are known, collectively, as one of the foremost examples in the world of the Gothic Revival, since, while they borrow from Gothic aesthetics, they bear no resemblance to any other building constructed during the Middle Ages, mostly due to their arrangement – which is considered modern when compared to other Gothic Architecture(s). The Ottawa Valley is a limestone plain, and Parliament still stands on a limestone outcrop.

### HISTORY

Originally, the grounds upon which the Parliament Buildings stand was covered by primeval forest consisting mostly of beech and hemlock. This site served as an important landmark on the Ottawa River for First Nations as well as (later) European traders, adventurers, and industrialists. The "Hill" was first known as Barrack Hill, after the founders of Ottawa—which was then called Bytown—used it as a military base. In fact, a large fortress was planned for the site, but it was never built.

In 1858, Bytown(Ottawa) was selected as the capital of the Province of Canada, and it was decided that the new Parliament Buildings were to be built upon Barrack Hill. It was the natural selection, given its prominence over the town and the river. Additionally, it was already owned by the Crown. After a call for design proposals, 298 entries were submitted. It was Governor General Sir Edmund Walker Head who was charged with the task of selecting the winning entry, once the list had been narrowed to three.

The Centre Block was designed separately from the East and West Blocks, by Thomas Fuller & Chilion Jones. The East and West Blocks were designed by Thomas Stent & Augustus Laver.

Ground was broken on 20 December 1859, but because of a number of delays and the project running grossly over budget, it was still incomplete by 1867, the year of Confederation. Ottawa remained the Capital City, and the building structures were finally completed by 1876.

February 3, 1916 marked an important date in the history of Ottawa's Parliament, as it was on that day that the Centre Block was destroyed by fire. The reconstruction, which took eleven years, saw the new Centre Block built with the addition of a central tower named Peace Tower. The second Centre Block was designed by Jean Omer Marchand and John A. Pearson.

# POLYTECTURES

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## PARLIAMENT HILL (2)

H. De HEUTZ / A TRIBE CALLED RED

### ARCHITECTURE

Because of its function, the Parliament Buildings are part of the group of World Power Buildings. Each individual will perhaps have a different feeling toward these buildings as a result of individual perception toward the notion of power and “government”. However, from a compositional standpoint, it is maybe quite interesting to respond to this, as the buildings are, symbolically, very heavy – steeped in history and memory.

Parliament Hill is comprised of three distinct Blocks, with West and East Blocks flanking the Centre Block on either side, set perpendicular to it. Together, the three border a central garden/lawn and form a quadrangle. The “green” (tarnished) copper roofs have become a sort of archetypal symbol of Ottawa, and have spread to many other buildings within the City.

### CENTRE BLOCK

The Centre Block contains the Senate as well as the Commons chambers. The South façade is fronted by the Peace Tower, with the Library of Parliament at the building’s rear, on the North façade. Formally, the Centre Block is symmetrical, in contrast to the East & West Blocks. Since the present Centre Block is a second iteration (after the first burned), it can potentially be interpreted as a sign of rebirth. Aside from Peace Tower, the Centre Block is six storeys high. The façade is built from over 24 different types of stone and adorned with a multitude of stone carvings and sculptures.

### WEST BLOCK

The West Block contains offices for Parliamentarians, as well as some preserved pre-Confederation spaces. It has been extended twice since its original completion in 1865. It contains three prominent towers and is asymmetrical, in contrast to the Centre Block. Currently, the West Block is undergoing restoration/rehabilitation. The entire process will take eight years to complete. Presently, portions of the structure are adorned by scaffolding covered in white canvas which, during the day, adds a formal rectilinear contrast to the reading of the entire composition of the West Block, giving it a dynamic hybrid nature. At night, the translucency of the canvas allows the scaffold structure to become illuminated, as if it were some kind of large paper lantern, perhaps brought to the “Hill” by way of the river below.

### EAST BLOCK

The East Block is asymmetrical as well, and houses Ministers, Members of Parliament, Senators, and Parliamentary Administrators. It also housed the office of Sir John A. MacDonald. It consists of two wings which were built at separate times. The original wing, built in the 1800s and the wing built in 1910 now join together and border an inner courtyard. Each wing has an inherently different style and purpose.

*With East facing West, is there common ground on the Central lawn, or are we still faced With none?*

Key words – power, symbolically heavy, memory, three, quadrangle, symmetry + asymmetry, restoration/rehabilitation/rebirth

West Block Specifically – three (towers), asymmetry, eight years, large paper lantern, hybrid nature, rectilinear contrast, heavy

East Block Specifically – two wings, inner courtyard, two distinct styles, asymmetry, heavy

# POLYTECTURES

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## CONFEDERATION BUILDING / JUSTICE BUILDING

KINGDOM SHORE

### INTRODUCTION

Generally considered as part of Parliament Hill, but separate from the three main Blocks (West, Centre, East) and between these and the Supreme Court of Canada sit both the Confederation Building as well as the Justice Building. The Justice Building takes its queues from Chateau Style, while the Confederation Building follows the Gothic Revival style of the Parliament Buildings. Both buildings appear as obvious extensions of the Parliament Buildings, as they bear the same familiar characteristics – façades of varying types of stone and copper roofs, which, when tarnished by natural elements, take on a distinctive shade of green. These “green” roofs have become a local archetype, and their influence has spread into the surrounding Urban fabric, as can be seen by the less than impressive, but nonetheless obviously connected (painted) green roofs of the building on the opposite side of the street.

### HISTORY

Originally, the land upon which now stand the Confederation and Justice buildings was a base for homes and businesses, which were expropriated by the federal government in the earlier part of the 20th century. The Confederation Building was begun when the cornerstone was laid by the Governor General on July 1, 1927. It opened in 1931. Originally, it housed various departments and workers, with the Department of Agriculture being the largest tenant. Today, it houses civil servants, a number of MPs, and Ministers as well. The Justice Building, originally called Block D, was built between 1935 and 1938 and housed the RCMP. It underwent renovations between 1998 and 2001 and now houses some of the offices of MPs. Together, the Confederation and Justice Buildings frame a space between them which takes on a courtyard-like appeal. There is currently talk of filling the space between these two structures in order to create more office space.

### ARCHITECTURE

Comprised of two different styles, namely Gothic Revival (Confederation Building) and Chateau (Justice Building) but each still drawing from the aesthetics of the Parliament Buildings, the façades are constructed of the familiar yellow tone stone (sandstone), with green tarnished copper roofs of steep pitches. The Confederation Building has an entrance which is situated on an angle and thus does not address the street directly. The entrance is housed inside a corner tower which rises above the other roof structures at its apex. The two buildings address one another through a relationship that makes them seem almost like siblings, or at least partners of some kind. The Justice Building is smaller than the Confederation Building, which might be a somewhat interesting characteristic in terms of compositional strategies. It might raise interesting questions, such as, “Which should be larger, the notion of Country, or the notion of Justice?”

Key words/themes – justice, con-federation, two (distinct styles), yellow tone, steep pitches, indirect angle, siblings/partners, framing (courtyard), smaller vs. larger

# POLYTECTURES

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## SUPREME COURT

MY DAD vs YOURS

### INTRODUCTION

The Supreme Court of Canada is the highest court of Canada and the final court of appeals in the Canadian Justice System. Its decisions have a status level of stare decisis meaning that they are binding upon all lower courts of Canada. The Supreme Court of Canada is made up of nine judges. Each year, it grants between 40 and 75 attempts for appeal of decisions rendered by other, lower, courts. Obviously, the court is heavily steeped in history, memory, tradition, and is, by nature, tied to notions of power. These characteristics make it symbolically very heavy, and it is a very important iconic Canadian structure.

### HISTORY

The creation of the Supreme Court owes itself to the British North America Act, 1867 (renamed the Constitution Act, 1867 in 1982). Bills submitted in 1869 and 1870 for the creation of a federal supreme court were withdrawn. A successful bill was passed in 1875. Its status as a court of last resort did not come into effect until after 1949. It was also at this time that the number of judges was increased from seven to nine (originally six). The current building was designed by Ernest Cormier and its construction began in 1939. The first cases heard in the new building occurred in January 1946. The Supreme Court building was named one of the top 500 buildings produced in Canada during the last millennium by the Royal Architectural Institute of Canada in 2000.

### ARCHITECTURE

Stylistically, the building is renowned for its Art Deco details. It is symmetrically organized, with statues of Truth (Veritas) and Justice (Justitia) arranged on either side at the front. The larger central volume is adorned on its front by an arrangement of seven large windows, the second and sixth from either direction positioned over entrance doors. The steeply pitched hip roof is punctuated by a multitude of dormer windows, which diminish in scale as they ascend up the pitch. Each of the side volumes are adorned by a central glazing assembly, with a single roof dormer on the roof. Two flagstaffs have been erected in front of the building as well. One is flown daily, while the other is flown only when the court is in session. The entrance of the Court is raised and accessed by way of a large stair (two flights). The building is situated behind the West Block of Parliament Hill, and addresses Wellington Street. The façade is monotone, constructed of stone, and the roofs are copper.

Key words – power, symbolically heavy, memory, nine (judges), symmetry, truth+justice, seven (large windows), diminish(ed)?, two (flagstaffs), raised, monotone, stone.

# POLYTECTURES

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## ST. ANDREWS CHURCH

ADAM SAIKALEY

### INTRODUCTION

St. Andrew's Presbyterian Church is Ottawa's oldest Presbyterian church. It is situated along Wellington Street, at its intersection with Kent Street, forming the third point of a triangle between itself, the Justice/Confederation Buildings, and the Supreme Court of Canada. It is also directly adjacent to the Bank of Canada. It was the church where William Lyon Mackenzie King worshipped when he was in Ottawa.

### HISTORY

The original church opened its doors in 1828, and had been founded for, and built by, Scottish and Irish labourers who were constructing the Rideau Canal. It was built during lulls in Canal construction. There was an expansion of the church facilities in 1854 to address an issue of lack of space, but by 1872, that structure was replaced by the structure which stands today. In 1874, a Sunday School building was built attached to the church, directly at its rear. In the 1970s, the church decided to lease this portion of land, and the Sunday School building was torn down, making way for St. Andrew's Tower, constructed by 1988. \*\*\*Interestingly, this building, which is still attached directly to the church at its rear is now the headquarters of the Department of Justice, with the congregation still using offices on the lower levels.\*\*\*

*ASIDE:* Concerning notions of power/ control/ (perceived) justice/ this intersection between uses of these two buildings offers an opportunity for a very potent interpretation of what this means. For instance, what role should the Church play, and how much power should it be afforded (more so the Catholic Church as opposed to the Presbyterian Church, but nonetheless, the symbol of the "church" still operates to address this perhaps) in a modern society which is becoming increasingly secular. How much should we allow the Church to be involved in the creation of laws, for instance?

### ARCHITECTURE

The form of the church is comprised of two main volumes – a shorter and wider volume to the right, which houses the entrance, and a tall steeple to the left. Often, Christian Churches have the steeple oriented in the centre, to achieve symmetry, but the placement of the steeple to the left of the main volume creates an asymmetrical form. Each volume, if isolated, would be symmetrical unto itself. The entrance to the church is raised and accessed from Wellington Street. The arched door is ornate and punctuated by leaded glass windows above and surrounded by a thick wooden frame. Above the steeply pitched gable over the entrance door, and set back are three tall windows—with the tallest in the centre. At the apex of the gable above these windows is a cross assembly. The facades are of stone, and the roofs are clad in copper, in the same spirit as the buildings in the church's immediate vicinity. The masonry construction, the symbol of the church itself, as well as its connection (literally) to Justice(Department of) make it quite "heavy".

Key words/themes – two main volumes, asymmetrical form, three windows, heavy (symbol+actual), raised entrance, connection (whether natural or unnatural) between Church and Justice, notions of power/control/the place of the Church in today's society

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## BANK OF CANADA

MATH ROSEN

### INTRODUCTION

The Bank of Canada is Canada's central bank and "lender of last resort". The role of the Bank is to "promote the economic and financial well-being of Canada". The responsibilities of the Bank are monetary policy, sole issuer of Canadian banknotes and currency, promotion of a sound financial system within Canada, funds management for central banking services for the Federal Government.

### HISTORY

Canada did not always have a central bank. At the time when this was the case, each of the nation's large banks issued its own currency and there was little government regulation of the nation's money supply. The Bank of Canada was created as a result of the Bank of Canada Act, passed through Parliament on July 3, 1934 as a privately owned corporation. The Bank began operations on March 11, 1935 and became a Crown Corporation in 1938 belonging then to the Government of Canada. The Bank played an important role in financing Canada's war effort during WWII by printing money and buying the Government's debt. Post war, the Bank's role was expanded in order that it would encourage economic growth in Canada. That role is still in place today.

### ARCHITECTURE

The original structure was a coordinated effort by Montreal Architect S.G. Davenport and the Toronto firm of Marani, Lawson and Morris. It was constructed of grey granite from Quebec and bears the marks of late neoclassical style, which was very popular for banks at the time it was erected. The sculptures adorning the front façade were designed by Jacobine Jones, and represent Canada's seven principal industries at the time, which were fishing, electricity, mining, agriculture, forestry, manufacturing, and construction. The glass structure behind the original building, which is the Bank of Canada Headquarters, was designed by famed Canadian Architect Arthur Erickson in 1969. It consists of three large volumes, arranged symmetrically around the original structure. In contrasting the original bank, which is decidedly opaque in its aesthetics, the new structure, with its reflective glass and large atrium space, convey a sense of openness and transparency. The new structure respects the original, while becoming something of its own entirely. The three volumes are connected by way of pedestrian bridges on four levels. The large garden spaces on the interior, which are somewhat of a tropical oasis, and able to be maintained year-round, offer both a kind of inversion of exterior/vs. interior space, and create park like spaces, to make up for the lack of outdoor green space in the near vicinity of the Bank of Canada building. People who work for the Bank always comment on how wonderful it is to work there because of the amount of natural light, the sense that you are still outside, the sense that you are in an open as opposed to a closed space. Plants can be found in the offices, in the hallways, in many meeting spaces. While the addition is much larger than the original building, because of its design it feels much lighter in nature. It's transparency and reflectivity give it this sense of lightness. It addresses Sparks St. with a series of large columns which help to edify the entire structure.

Key words/themes – glass structure, three large volumes, symmetry, reflective, transparent, openness, interconnected, bridges on four levels, inversion, emissivity, lightness.

# POLYTECTURES

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## C.D. HOWE BUILDING

pH

### INTRODUCTION

The 240 Sparks Shopping Centre is located in the heart of Ottawa's major business, government and tourist district. It happens to house Eastern Ontario's only Holt Renfrew location, with a full spectral selection of retail stores – everything from popular fashion brand names to exclusive designer labels and accessories. In addition, there are a large number of specialty shops and an Internationally inspired food court. 240 Sparks Shopping Centre is situated at the base of the C.D. Howe building, one of the Government's major office / retail holdings. The building is managed by SNC-Lavalin ProFac on behalf of Public Works Government Services Canada.

### HISTORY

Located in downtown Ottawa, the C.D. Howe Building is a class-A multiple-use building. Constructed in 1977, it houses some 3,500 employees and is the standard bearer of Industry Canada and the Office of the Auditor General of Canada. It occupies a whole city block and is bordered to the north by Sparks Street, to the south by Queen Street, to the east by Bank Street and to the west by Kent Street. Among its other tenants, the following should be mentioned: the Public Service Labour Relations Board, the Canada Industrial Relations Board, the Canadian Artists and Producers Professional Relations Tribunal, the Canadian Space Agency, the Passport Office. The C.D. Howe Building is named for the Right Honourable Clarence Decatur Howe, who joined the government in 1935. He is known to history as the Minister of Industry, Trade and Commerce. Now called Industry Canada, this Department has occupied the building since June 1977. In 1997 / 98, this class A building was awarded the prize for the government building of the year by the Building Owners and Managers Association (BOMA).

### ARCHITECTURE

The building's exterior envelope consists primarily of a system of blue-tinted double-glazed windows. The roof houses two light-well systems which work to bring natural light into the interior, helping to create an interconnectivity between interior/exterior. The building consists of two eleven-storey interconnected towers. There are three floors of commercial space capable of housing up to fifty stores, and an underground parking garage for 450 vehicles, creating a further layer of connectivity between terra and subterra. The interior lay-out offers large areas of atrium space extending from the retail floors right up to the top of the two office towers. Both atriums have five double-decker elevators. Three elevators serve the commercial area and the garage while two serve all floors and two banks of mechanical elevators serve the three floors housing commercial space. Formally, the building maintains a rigidity through a rectilinear scheme. However, due to its abundance of curtain wall glazing, it becomes a series of several planes of reflectivity which allow its surrounding buildings to be continuously rearticulated upon its facades. From the street, the building gives the illusion that its massive main volumes are elevated by large columns arranged in a regular rhythm

Key words – reflectivity, transparency, rigidity, interconnectivity, elevated/elevating, heaviness