

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

by

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ABSTRACT

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

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

LIST OF ABBREVIATIONS

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

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

CHAPTER 1: INTRODUCTION

Tangible monuments to the collective past are present in most large cities. Their preservation is important to the continuous narrative of a culture, but the ways in which we do so can lead to unintended consequences. The title of this thesis, “Au-delà des murs: Bridging the Edge between the Living City and the Preserved City” refers to the decay of collective life of historic cities following their heritage designation. At a local scale, this thesis will investigate how the bureaucracies of heritage designation such as UNESCO can result in havens for tourists instead of the embodiment of the continuous inhabitation of a historic site. Specifically, this thesis will investigate strategies aimed at reinjecting daily life into a preserved city through the use of contemporary architecture.



Façade and ruins in Quebec City, view from the Cavalier du Moulin

It has been argued by Rossi that while a city evolves, usually much faster than the individual is agreeable to, monuments remain, they are “fixed points in the urban dynamic.”¹ But what happens when they aren’t? In Sarajevo, during the civil war, long-standing monuments were purposefully destroyed. Prior to the ’92-’95 war, previously important monuments had remained part of the urban fabric despite multiple changes in government and political system. The mosques and the old market were kept when the Austro-Hungarians overthrew the Ottomans, the National Library kept its place and relevance when Tito liberated the city after WWII. But during the Bosnian Civil War, much of this was destroyed; the genius loci of the city was lost. Now, the collective memory is in the ruins that shape the fabric of Sarajevo. Buildings that somehow escaped the destruction, or were rebuilt as copies of their former selves, have lost their monumentality, if not their shape. The Vijecnica, former National Library and Archives building, was fully restored despite near-total destruction. It is easily recognizable within the urban fabric of the city, yet its monumental architecture is no longer reflected in its contemporary (ir)relevance to the city.



Vijecnica Building in Sarajevo



Ruins overlooking Sarajevo

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

¹ Aldo Rossi, *The Architecture of the City* (Cambridge: MIT Press, 1982), 22.

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

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



Nouvelles-Casernes, abandoned since 1964

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

The purpose of this thesis is to provide a framework for design in World Heritage cities worldwide. While a specific

approach must be uniquely developed for each city, wider strategies can be extrapolated across multiple different contexts. Specifically, it will pose the question : How can new forms of architectural intervention allow obsolete landmarks to once again participate in our living cities?

CHAPTER 2: JE ME SOUVIENS

On Memory

As Pierre Nora discusses in *Between Memory and History: Lieux de Mémoire*, Western societies tend to reorganize the past in order to recreate the narrative of local history into so-called memory.² Our obsession with memory leads us to excessive preservation of the past, but this preservation is distinct from its place within our memory. It is an interpretation of our history, disconnected from society's continuous evolution. Nora uses the word "memory" to signify actions that are rooted in the past, yet persist in the present.³ This view is markedly different from Lynch's interpretation of memory, where it is "*the result of a process of selection and of organizing what is selected so that it is within reach in expectable situations.*"⁴ While Nora sees relevance in the persistence of spaces for memory (lieux de mémoire), Lynch is critical of their relevancy once they are no longer part of everyday life.⁵ For Pocius, collective memory lies in the interpretation of time and space; material manifestations of history are for "others" who are not part of that collective:

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

2 Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," *Representations* 26, Special Issue: Memory and Counter-Memory (1989): 9.

3 Ibid., 7.

4 Kevin Lynch, *What Time is this Place* (Cambridge: MIT Press, 1972), 36.

5 Ibid., 37.

earlier times now live.⁶

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

Denied Identity

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

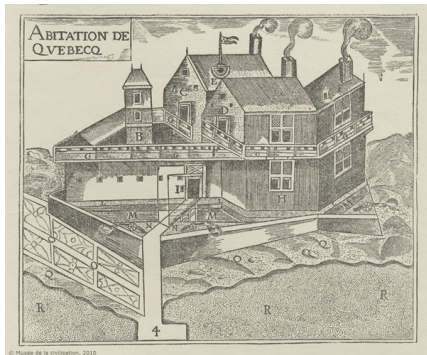
6 Gerald L. Pocius, *A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland* (Montreal: McGill-Queen's University Press, 1991), 29.

7 Aldo Rossi, *The Architecture of the City* (Cambridge: MIT Press, 1982), 22.

8 Kevin Lynch, *What Time is this Place* (Cambridge: MIT Press, 1972), 8.

9 "Histoire" *Ville de Québec*. accessed December 8, 2017. <https://www.ville.quebec.qc.ca/apropos/portrait/histoire/>.

Samuel de Champlain founds Quebec City and builds the "Abitation" in around what is known today as Place Royale



First fortifications : Batterie Royale

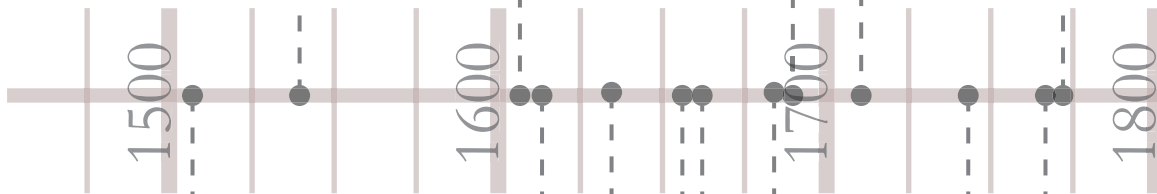


Second Fortifications - separate and incomplete forts, the work is put aside to focus on Montréal and Louisburg



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

Martello Tower are built
Abraham
Quebec Act
potentia



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

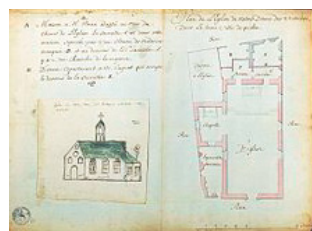
The settlers established trading posts to acquire skins and pelts for resale in Europe. The coureur des bois, single men trekking through the forest trading for furs, made up most of the population, which grew slowly.

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

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

Foundation of Université Laval by François de Laval

Battle of the Plains
to Great Britain
occupation of



Third Fortification - Wall of the city designed by Chastellain



"They are a people with no history, and no literature."



Fortifications - separate and the forts, the work is put focus on Montréal and



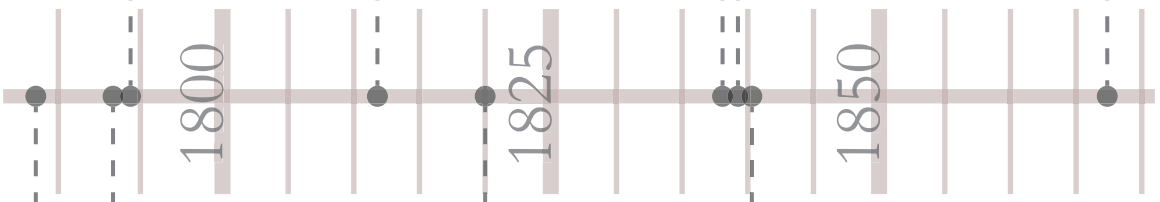
Rebellions opposing the occupying British forces to the French Canadian and Irish patriots, who were campaigning for responsible government. These events triggered similar rebellions in upper Canada.

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

Confederation keeps control



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



destined to Québec in population.

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



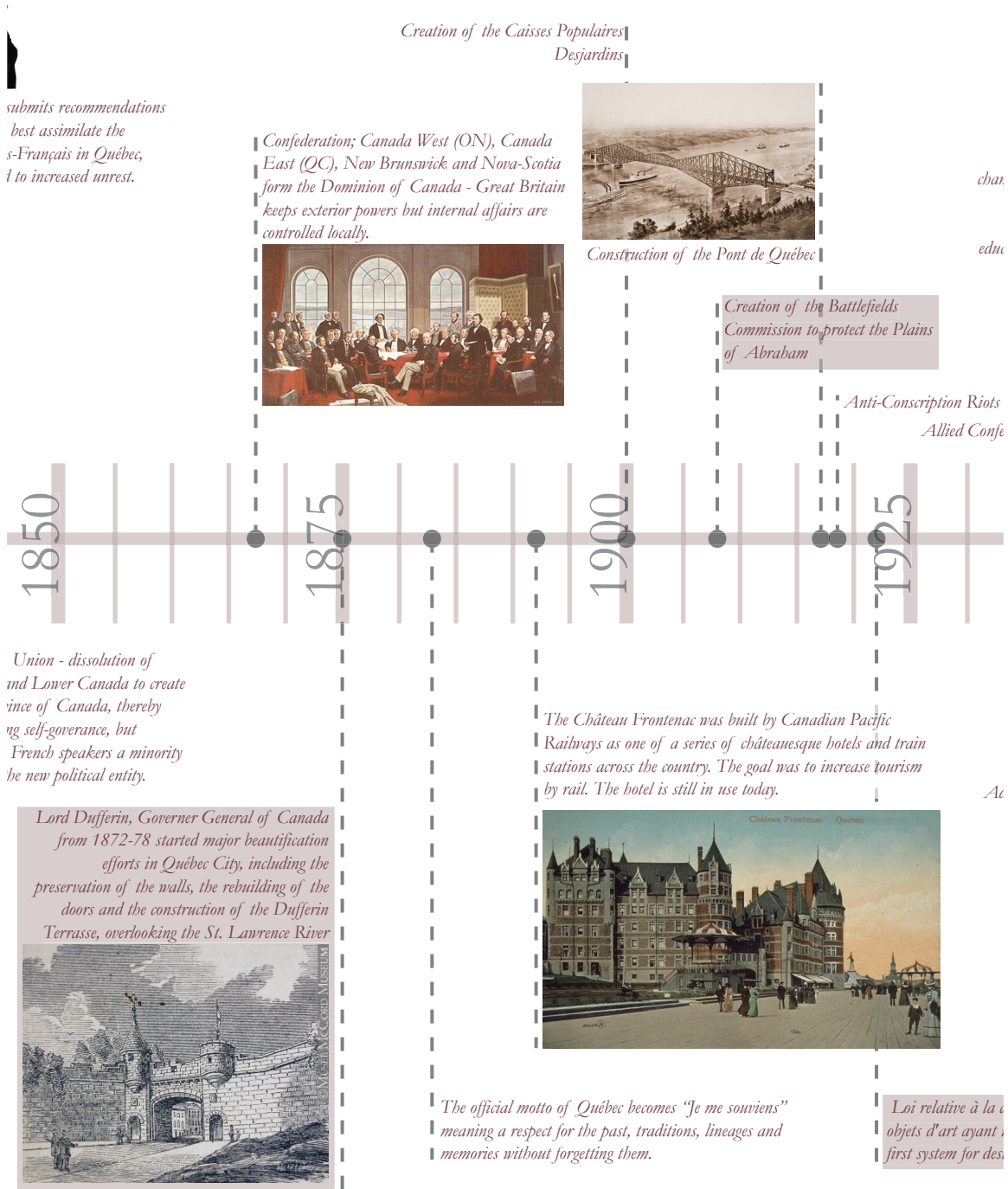
Acte of Union - dissolution of Upper and Lower Canada to create the province of Canada, thereby increasing self-governance, but making French speakers a minority within the new political entity.

First touristic guide of Québec City is published recommending sites such as the fortifications and doors, and the waterfalls (Montmorency and Kabir Kouba)

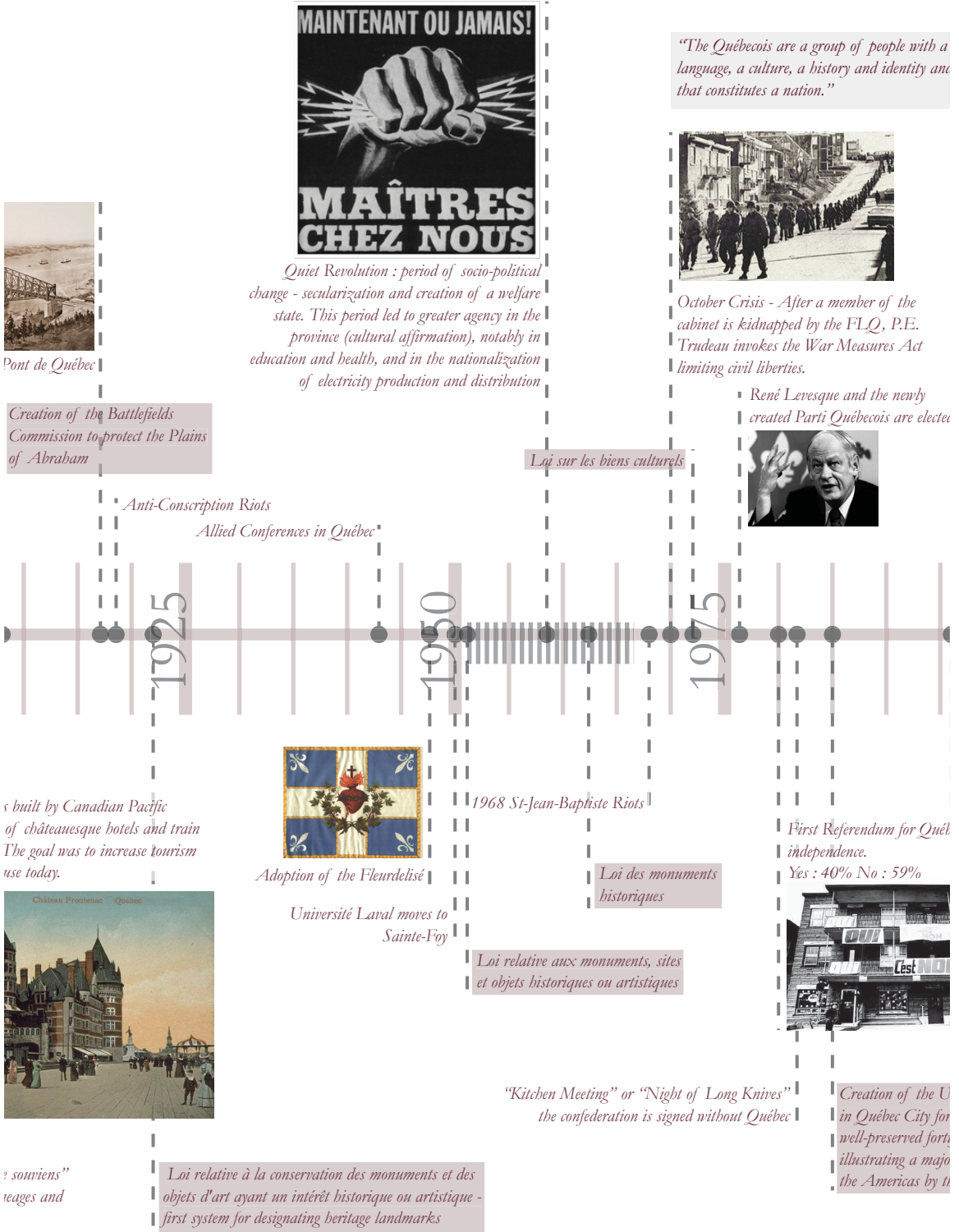
Lord Dufferin, Governor General of Canada from 1872-78 started major beautification efforts in Québec City, including preservation of the walls, the rebuilding of doors and the construction of the Duquesne Terrace, overlooking the St. Lawrence

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

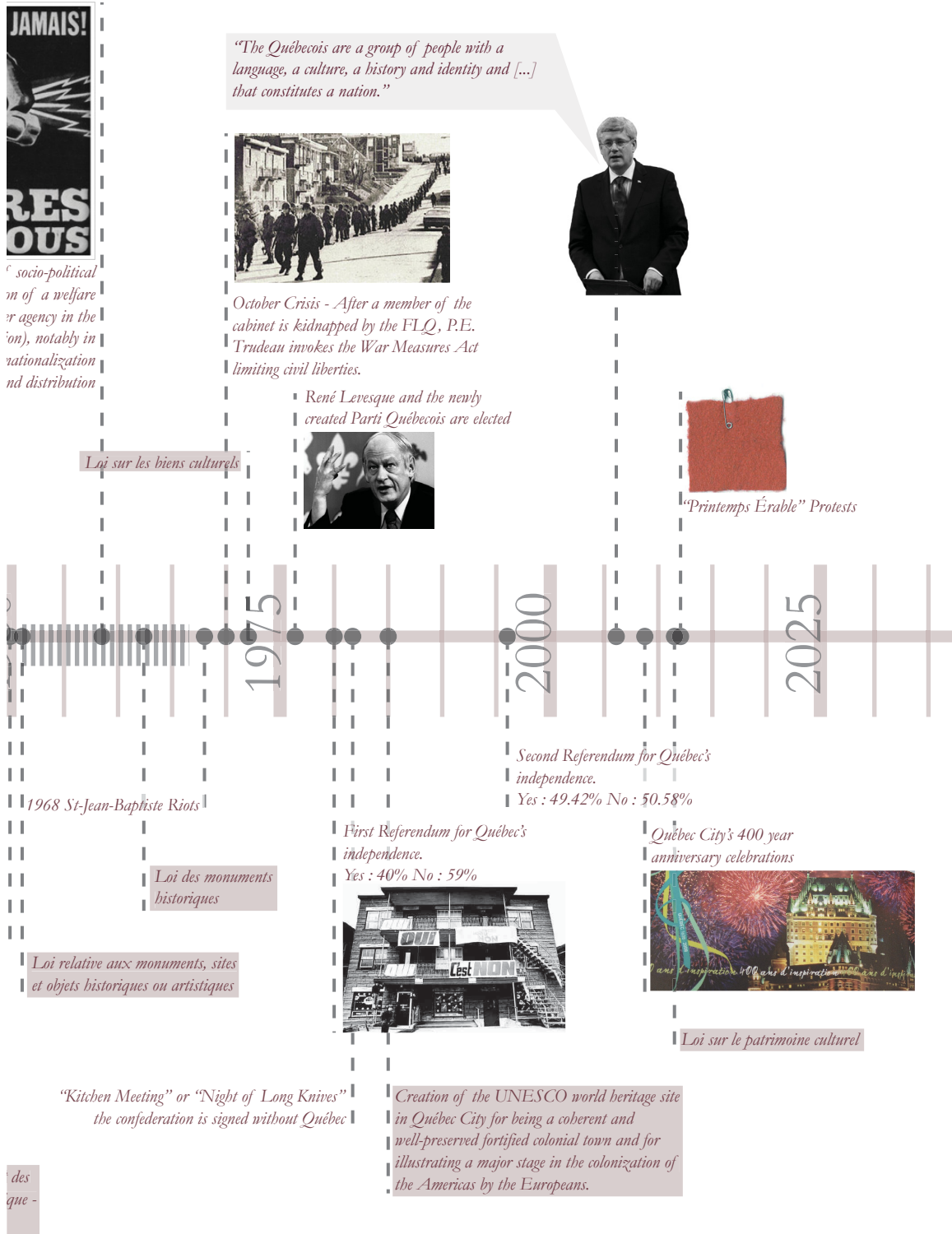




Historic Timeline of Quebec City, including history of heritage preservation policy - part 3



Historic Timeline of Quebec City, including history of heritage preservation policy - part 4



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

published his recommendations for the assimilation of the population of lower Canada into a wider Province of Canada:

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

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

10 Gerald M. Craig, ed. *Lord Durham’s Report* (Montreal: McGill-Queen’s University Press, 2000), 40.

11 Jocelyn Létourneau, *A History for the Future: Rewriting Memory and Identity in Québec* (Montreal; Kingston: McGill-Queen’s University Press, 2004), 15.

CHAPTER 3: THE CONTRADICTION OF (CULTURAL) HERITAGE PRESERVATION

UNESCO's mission statement states that "*Heritage is our legacy from the past, what we live with today and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration*"¹². As per the Merriam-Webster definition, the word "cultural" implies the "*characteristic features of everyday existence*"¹³. Consequently, UNESCO's aim is to preserve a way of life, not the physical manifestations of the culture. The intent is clear, yet the lacuna lies in its implementation; the intangible portion of culture is often left aside while buildings and objects are preserved without regard for how they remain part of a living culture and daily life. It can be argued that the tangible aspects of culture are necessary to its persistence, yet without their continual and active use, they become obsolete.

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

On Culture, Heritage and Preservation

Lefebvre makes the argument that "(social) space is a (social) product."¹⁴ He argues that outside political forces attempt to control how space is used or developed without considering the social component, which gives the space agency. This

12 "About World Heritage: Mission" *UNESCO World Heritage Convention*, accessed November 12, 2017, <http://whc.unesco.org/en/about/>.

13 *Merriam-Webster*, s.v. "culture," accessed November 26, 2017, <https://www.merriam-webster.com/dictionary/culture>.

14 Henri Lefebvre, *The Production of Space* (Cambridge: Blackwell, 1991), 27.

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

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

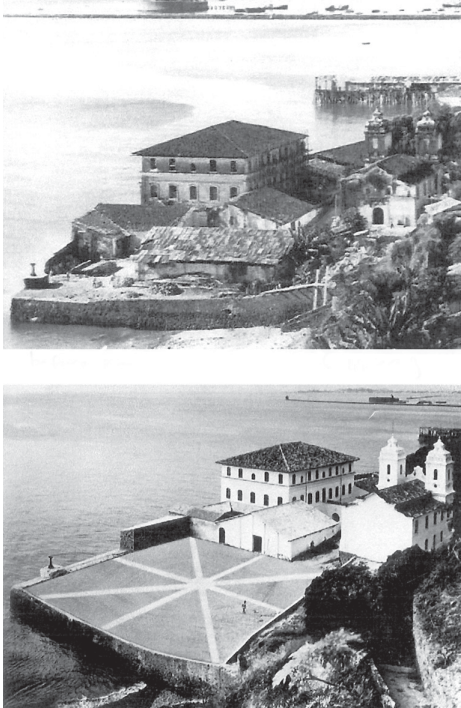
In fact, culture is continuously evolving. It includes every bit of history up to this point and provides an outlet for future developments. The vibrant culture evolving in dynamic space is a: “*desirable image [...] that celebrates and enlarges the present while making connections with past and future.*”¹⁷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

15 Jeremy Till, *Architecture Depends* (Cambridge: MIT Press, 2009), 126.

16 Gerald L. Pocius, *A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland* (Montreal: McGill-Queen’s University Press, 1991), 23.

17 Kevin Lynch, *What Time is this Place* (Cambridge: MIT Press, 1972), 1.

18 *Merriam-Webster*, s.v. “heritage,” accessed December 6, 2017, <https://www.merriam-webster.com/dictionary/heritage>.



Bo Bardi chose to remove and reorganize parts of the heritage Unhão Complex in Salvador, Brazil. This decision was criticized by conservationists, yet it provided new connections with the sea and a living space. (from Ilze Wolff, 2007)

*the daily life of its inhabitants as well as [commemorate] the artistic and cultural legacy – be it contemporary or historic – of the city.*¹⁹

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

What is to be Preserved?

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

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

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

19 Ilze Wolff, "Lessons in 'Spatializing' Heritage - The Conservation Work of Lina Bo Bardi," last modified April 2007, <http://www.wolffarchitects.co.za/2007/02/lessons-in-spatializing-heritage-the-conservation-work-of-lina-bo-bardi-2/>.

20 Peter J. Larkham, *Conservation and the City* (London; New York: Routledge, 1996), 5.

*relations make them so difficult to adapt.*²¹

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

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

21 Richard Sennett, “The Open City.” (PDF, <https://www.richardsennett.com/site/senn/UploadedResources/The%20Open%20City.pdf>), 3.

22 Ismail Serageldin and Ephim Shluger. *Introduction to Historic Cities and Sacred Sites: Cultural Roots for Urban Futures*, xi-xix, Edited by Ismail Serageldin, Ephim Shluger and Joan Martin-Brown, (Washington DC: The World Bank, 2001), xvi.

23 Peter J. Larkham, *Conservation and the City* (London; New York: Routledge, 1996), 109.

24 *Ibid.*, 109.

which only the prosperous are remembered.²⁵ Although this view may hold truth in the case of residential buildings, it discredits the value of architecture in the collective memory of a city.²⁶

The Impact of Bureaucracy on Heritage Neighbourhoods

Another key aspect of preservation lies in the bureaucracy surrounding it. Whether or not a building or neighbourhood should be preserved, navigating the different levels of bureaucracy causes unnecessary difficulties for their maintenance and use. Many agencies at different levels of government are responsible for enforcing laws and guidelines, and in many cases, there is no all-encompassing organisation responsible for seeing through the process.²⁷ In Quebec City, buildings can be protected at a municipal, provincial, federal or international level, or in any combination of ways. Buildings can be specifically targeted by designation, or be part of a larger protected site. Every agency has a different process for obtaining permission for renovations to a historic building along with different goals for how this should be achieved.

In Sennett's view, too many planning guidelines make cities closed; "this proliferation of rules and bureaucratic regulations has disabled local innovation and growth, frozen the city in time."²⁸ Guidelines only exist in a closed loop,

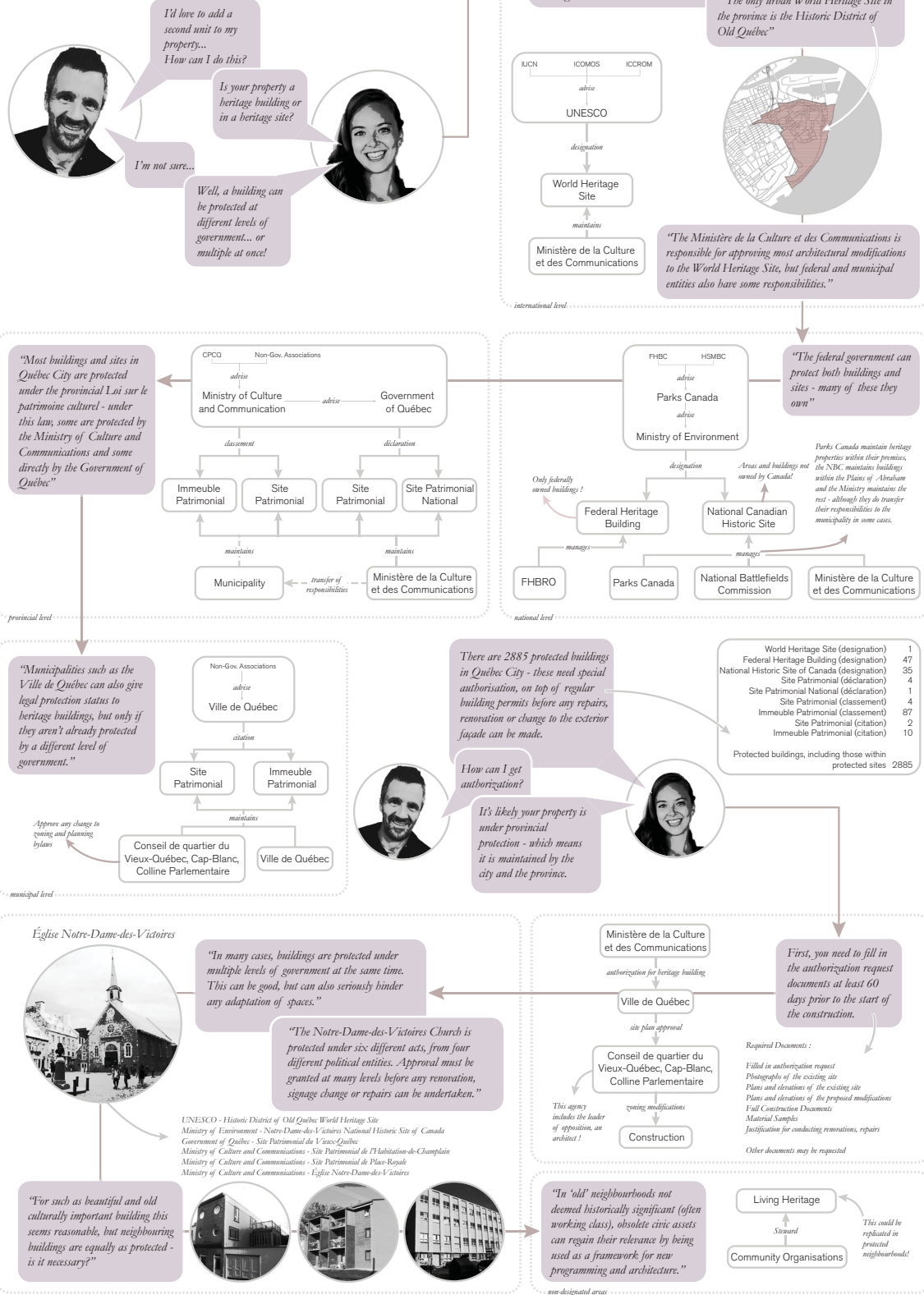
25 Kevin Lynch, *What Time is this Place* (Cambridge: MIT Press, 1972), 31.

26 Aldo Rossi, *The Architecture of the City* (Cambridge: MIT Press, 1982), 22.

27 Graeme Evans, "Living in a World Heritage City: Stakeholders in the dialectic of the universal and particular," *International Journal of Heritage Studies* 8, no. 2 (2010): 127.

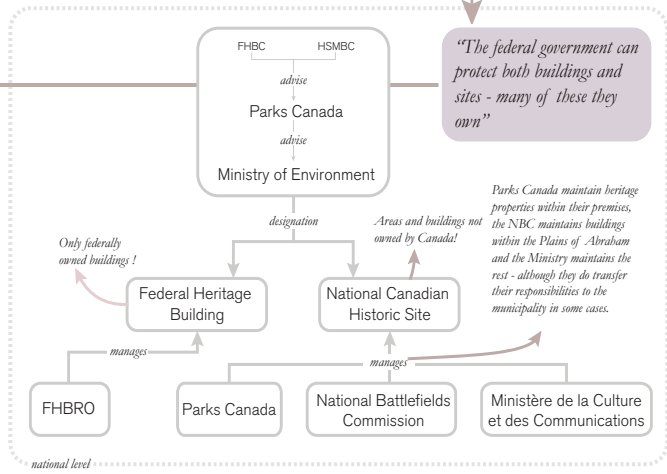
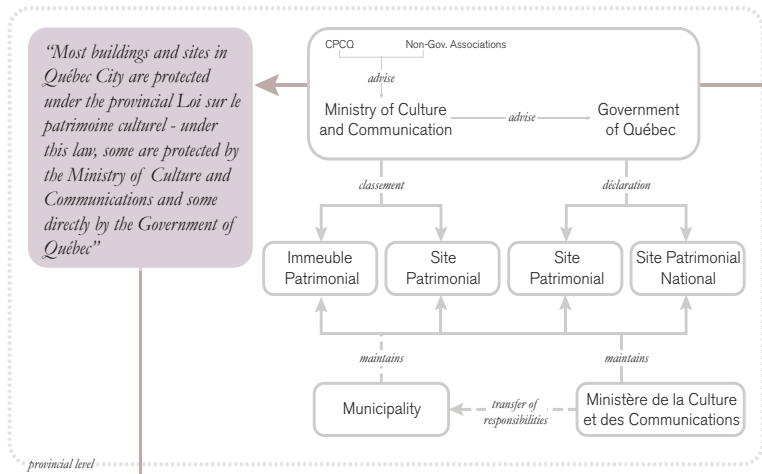
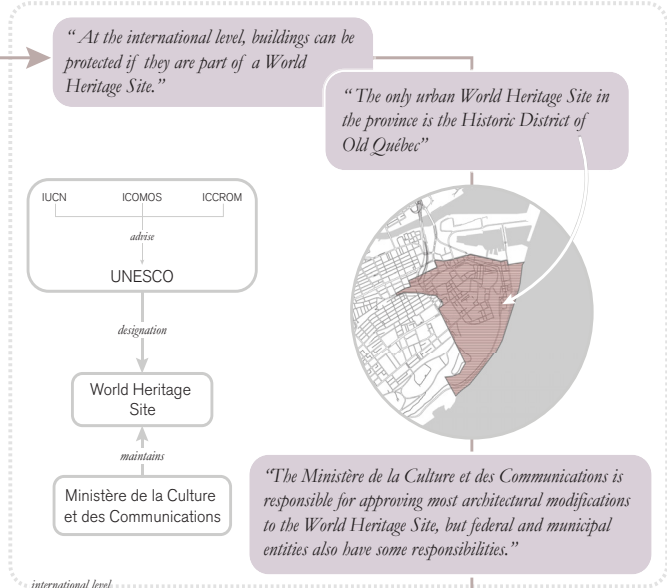
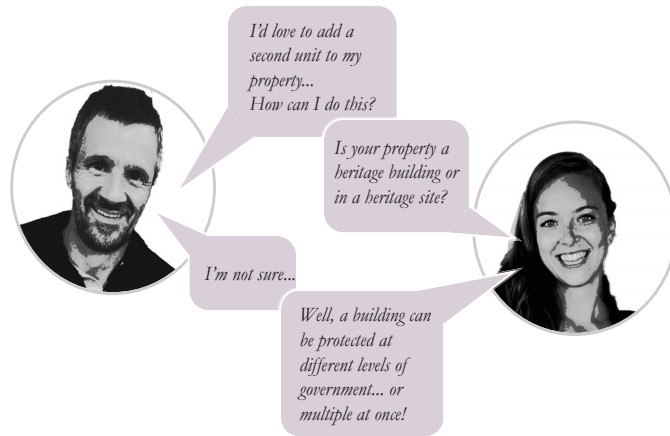
28 Richard Sennett, *The Open City*, PDF, <https://www.richardsennett.com/site/senn/UploadedResources/The%20Open%20City.pdf>, 3.

Navigating the Bureaucratic System

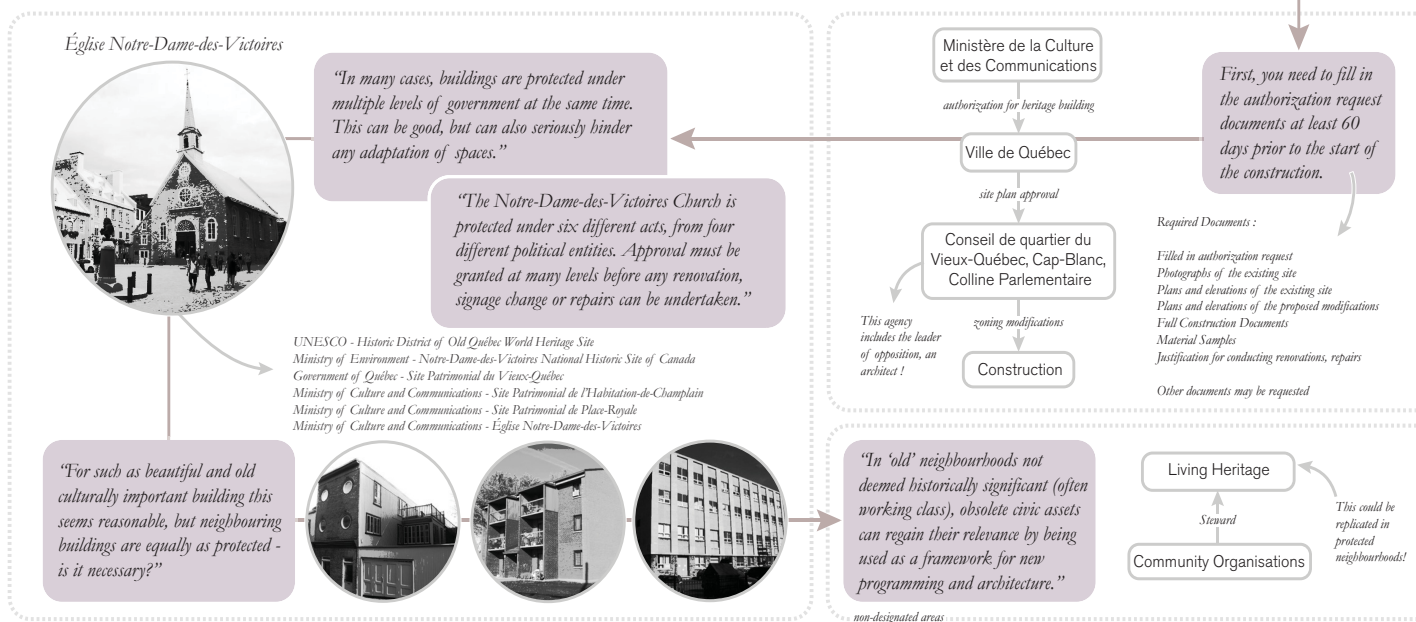
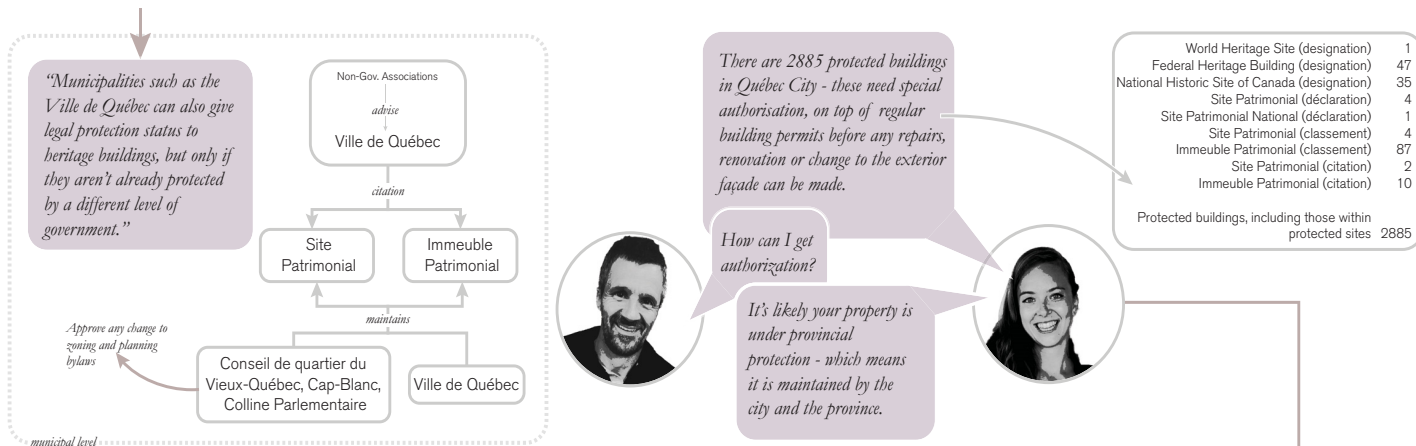


Navigating the bureaucracy surrounding heritage designation in Quebec City

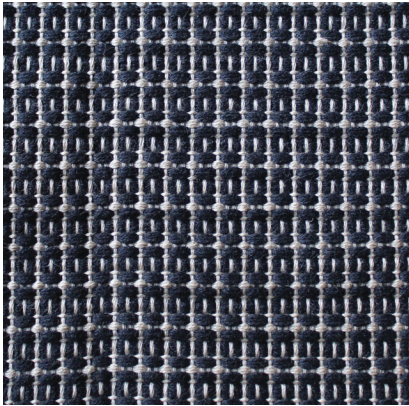
Navigating the Bureaucratic System



Navigating the bureaucracy surrounding heritage designation in Quebec City - Part 1



Navigating the bureaucracy surrounding heritage designation in Quebec City - Part 2



“Closed City” The urban fabric is woven tightly, nothing out of the ordinary can integrate the system.



“Open City” The urban fabric is loosely woven, the system can easily accommodate change.

discouraging anything out of the ordinary as it would not fit with a bureaucratic notion of context.²⁹ When it comes to heritage preservation, the strenuous process becomes even harder to navigate.

The numerous rules set out by heritage departments at all levels of government in Quebec City (Municipal, Provincial, Federal and International) greatly deter innovation. Every single building within the limits of Old Québec is designated as part of a historic site, meaning owners must navigate this system before any modification to a building’s exterior, no matter how small. This obviously includes buildings built just before designation came into effect, these buildings may not have any actual heritage value. As a result, the old city has been largely unchanged since heritage laws have come into effect; some “newer” additions to buildings were even removed to recreate what had existed in the past. In many cases, this approach is limited to a building’s public appearance on the street (facadism), while the interior may be modified to accommodate contemporary programming.³⁰ While this approach can permit contemporary use of a building, it is unrecommended by the *Standards and Guidelines for the Conservation of Historic Places in Canada* as it would not be coherent with its historical relevance.³¹ The stagnancy of Old Quebec has lead it to be completely closed, both physically because of its fortifications and metaphorically, by its unwillingness to evolve.

29 Richard Sennett, *The Open City*, PDF, <https://www.richardsennett.com/site/senn/UploadedResources/The%20Open%20City.pdf>, 5.

30 Kevin Lynch, *What Time is this Place* (Cambridge: MIT Press, 1972), 32.

31 Canada’s Historic Places. *Standards and Guidelines for the Conservation of Historic Places in Canada*. PDF, 2010. <http://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>, 132.

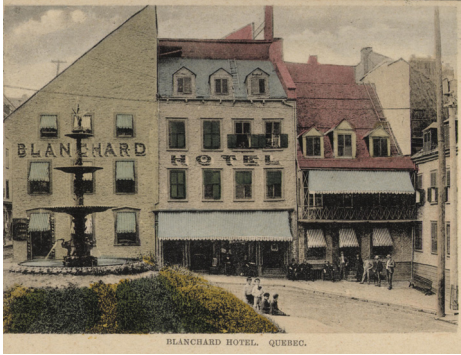


A woven textile is made of two “networks” - a warp and a weft. The warp is set up on a loom and tensed. Strict rules are imposed on the warp from the start, the pattern created by the weft has less restraints. Patterns found in a weaving are different depending on the face; although each is dependent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



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

Structures and patterns in the weaving are unearthed as it is manipulated. External structures can be introduced into its (urban) structure.



Hotel Blanchard between 1903 and 1914
(from BAnQ Numérique)



Hotel Blanchard in 1925 (from BAnQ Numérique)



Hotel Blanchard circa 2017. Additions to the site are removed and an imagined past is recreated. Individual buildings are designed in a more elegant form than what was originally there. (from Office du Tourisme de Québec)

The context of Quebec City has also led to disagreements between the provincial and the federal governments. Indeed, both entities want to have ownership and responsibility over urban landmarks. One such example is the Nouvelles-Casernes. This building was first built during the French Regime as part of the defensive system against the British. Following the conquest, they were used by the British army, and eventually the Canadian army, as an arsenal and armoury. When the Canadian military left the building in the 1960s, it was sold to the nearby Augustines and eventually became the property of the provincial government.³² In the 1970s, the federal government proposed to fund the restoration of the heritage building in exchange for its ownership.³³ Concerned about the potential takeover of urban landmarks from the federal government, the provincial government refused the aid – the building is still abandoned today.³⁴

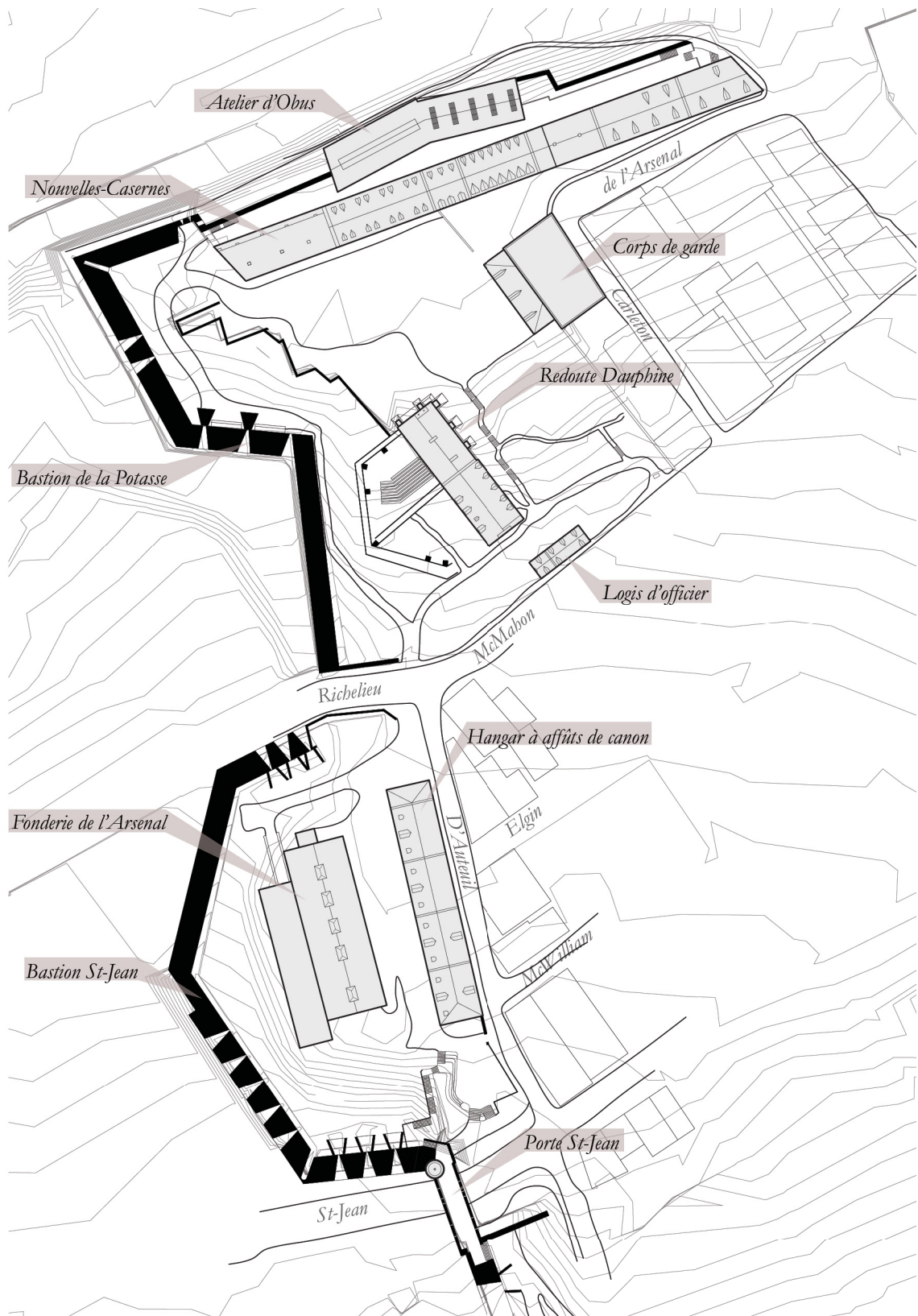
Worse still than federal guidelines are those imposed by an outside governing body. Although UNESCO has no legal power over heritage preservation, their international recognition gives them power to influence local debate.³⁵

32 “Stabilisation des Nouvelles-Casernes” *Commission de la Capitale-Nationale*, last modified December 2017, <http://www.capitale.gouv.qc.ca/realisations/en-chantier/stabilisation-des-nouvelles-casernes>.

33 Stéphanie Martin, “Comment les Nouvelles Casernes ont failli être sauvées,” *Le Soleil* (May 5, 2012): <https://www.lesoleil.com/actualite/comment-les-nouvelles-casernes-ont-failli-etre-sauvees-9703a4f690154708e661e07377fe2a45>.

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

35 Graeme Evans, “Living in a World Heritage City: Stakeholders in the dialectic of the universal and particular,” *International Journal of Heritage Studies* 8, no. 2 (2010): 127.



Heritage buildings in the Parc de l'Artillerie.
 All buildings have lost their place in the
 "Living City".

	<i>Historic Function(s)</i>	<i>Ownership/ Stewardship</i>	<i>Occupancy</i>	<i>Physical State</i>
 <i>Atelier d'Obus</i>	<i>Shell factory</i>	<i>Parks Canada</i>	<i>Occasional</i>	<i>Fair</i>
 <i>Nouvelles-Casernes</i>	<i>1752-1871 Barracks, Prison, Weapons Storage 1872-1964 Arsenal, Armoury</i>	<i>1871-1964 Federal Government 1964-2012 Hôtel-Dieu: de Québec 2013 - Québec City</i>	<i>Mostly abandoned - indoor bicycle parking</i>	<i>Serious decay</i>
 <i>Corps-de-garde</i>	<i>Ground floor : guard room and cells Upper floor : sergeant's offices</i>	<i>Parks Canada</i>	<i>Abandoned</i>	<i>Abandoned, little physical decay</i>
 <i>Redoute Dauphine</i>	<i>1710-1748 Redoubt 1749- ? Barracks</i>	<i>Parks Canada</i>	<i>Museum - Seasonal</i>	<i>Under Restoration</i>
 <i>Logis d'Officier</i>	<i>House for military officials and their servants</i>	<i>Parks Canada</i>	<i>Unknown</i>	<i>Fair</i>
 <i>Hangar à affûts à canon</i>	<i>Storage for cannons and ammunition</i>	<i>Parks Canada</i>	<i>Occasional</i>	<i>Fair</i>
 <i>Fonderie de l'Arsenal</i>	<i>Foundry</i>	<i>Parks Canada</i>	<i>Museum - Seasonal</i>	<i>Fair</i>



The project for the expansion of the Hôtel-Dieu in Old Quebec was cancelled due in part to the neighbourhood's heritage designation. A lot lies empty where the expansion would have been built.

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

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

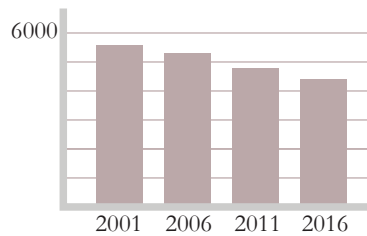
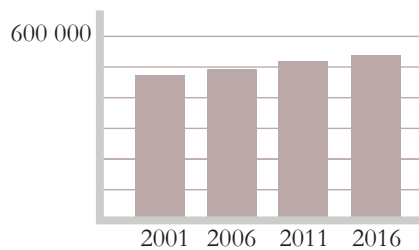
Commodification of Heritage for Tourism

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

36 Jean-Marc Salvat, "Agrandissement: L'Hôtel-Dieu abandonné au profit de l'Enfant-Jésus," *Le Soleil* (26 March, 2013): <https://www.lesoleil.com/actualite/sante/agrandissement-lhotel-dieu-abandonne-au-profit-de-lenfant-jesus-079afc7df27749aa1d6992665a7c4a07>.

37 Ismail Serageldin and Ephim Shluger. *Introduction to Historic Cities and Sacred Sites: Cultural Roots for Urban Futures*, xi-xix. Edited by Ismail Serageldin, Ephim Shluger and Joan Martin-Brown. Washington DC: The World Bank, xi.

38 Annie Morin, "Le Vieux-Québec se vide de ses residents permanents" *Le Soleil* (March 28, 2012): <https://www.lesoleil.com/actualite/la-capitale/le-vieux-quebec-se-vide-de-ses-residants-permanents-09ea5ea01eb0bb1ea384586302516ca4>.

Population of Vieux-Québec*Population of Québec City*

Population change in Vieux-Québec and Québec City 2001-2016. Data from Frédéric Brie, 2011, Etienne Berthold, 2017, Ville de Québec, 2017.

2011, the population suffered a 9.3% decrease, from 4900 to 4405 people.³⁹ Although central neighbourhoods losing their citizens to suburban developments can be attributed to a number of factors, the Vieux-Québec's population change is significantly higher than other nearby neighbourhoods for the same time frame (-1.4% in St-Roch and -4% in St-Jean-Baptiste).⁴⁰ Additionally, the amount of children and teenagers in the neighbourhood has decreased by 30% over the same four-year period - at the last census, 69% of households were occupied by a single person.⁴¹ Despite this population change, housing remains overwhelmingly occupied. This can be explained by a surge in illegal short-term rental units; it was estimated that during the summer of 2017, AirBnB listed 2800 units in the Vieux-Québec, three-quarters of which were illegal.⁴² It has been supposed that landlords have been evicting residents to convert their units into short-term rentals which turn a much higher profit.⁴³

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

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

39 Brie, Frédéric. *Le Vieux-Québec: quelques données du recensement et de l'enquête nationale auprès des ménages de 2011*, PDF (2011): <https://www.ville.quebec.qc.ca/citoyens/arrondissements/lacitelimoilou/vieux-quebec/docs/evolution-demographique-vieux-quebec.pdf>, 2.

40 Ibid., 3.

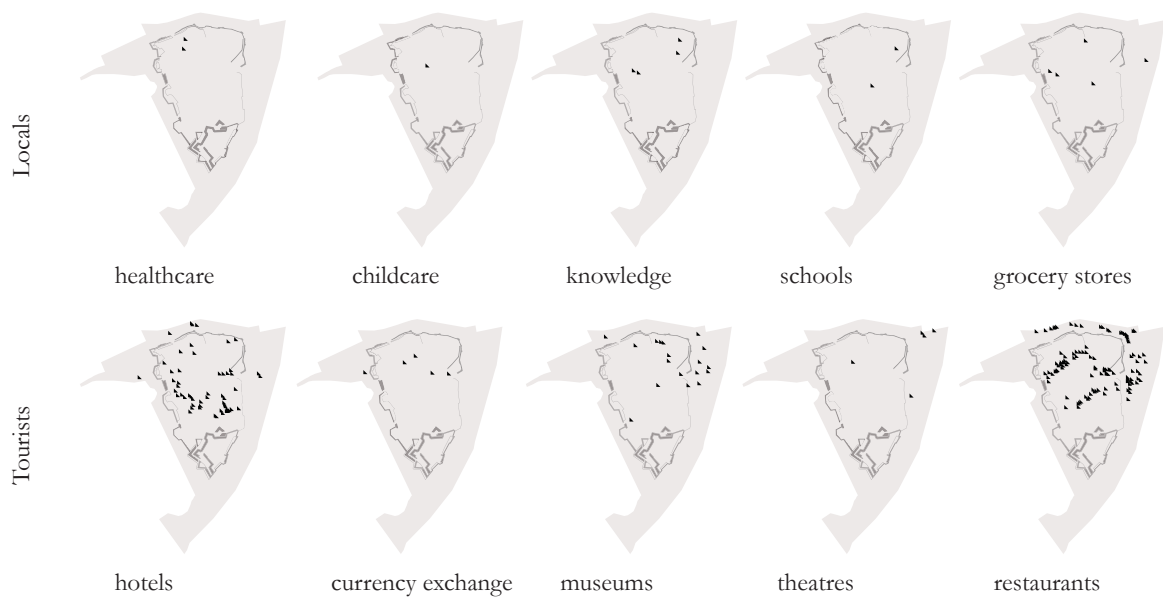
41 Ibid., 3.

42 Gabriel Béland, "Je ne peux pas laisser le Vieux-Québec devenir un Airbnb," dit Labeaume," *La Presse* (September 28, 2017): <http://www.lapresse.ca/actualites/201709/28/01-5137452-je-ne-peux-pas-laisser-le-vieux-quebec-devenir-un-airbnb-dit-labeaume.php>.

43 Ibid.

tourism and a leisure consumption economy based on urban decoration and entertainment.⁴⁴

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



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

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

45 In September 2017, the mayor of Quebec City, Régis Labeaume, suggested a series of measures aiming at increasing the resident population. Although these have not been achieved yet, the local government is advocating for such projects as the construction of a grocery store. The only grocery stores currently in the area focus their sales on “giftable” food products such as fancy local jams and preserves. Taïeb Moalla, “Labeaume souhaite ramené 500 citoyens dans le Vieux-Québec,” *Le Journal de Québec* (September 24, 2017): <http://www.journaldequebec.com/2017/09/24/engagements-electoraux-labeaume-devoile-plusieurs-projets-tres-locaux>.



“Living City” and “Preserved City”



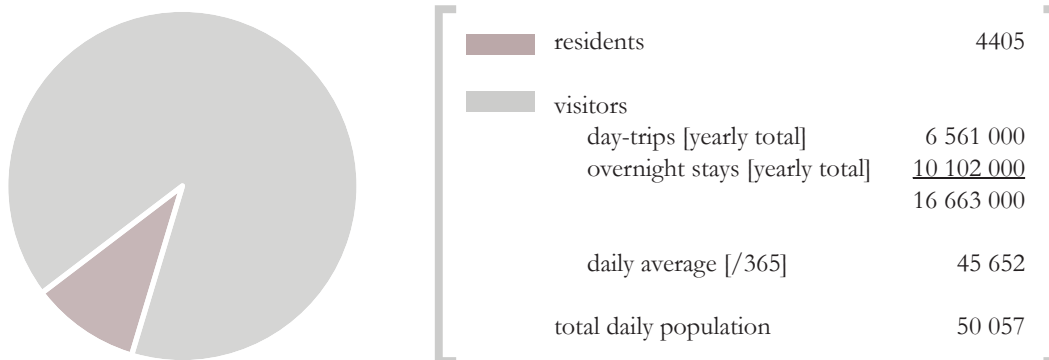
“Living City” and “Preserved City” - Part 1



“Living City” and “Preserved City” - Part 2

neighbourhood.⁴⁶ Annually, tourists in Vieux-Québec stay in hotels for 10 102 000 nights, a number vastly superior to the 13 112 nights occupied by residents (4786 residents * 365 nights), which is compounded by the 6 651 000 yearly day trippers. As a result, tourists outnumber residents 10 to 1 on an average day.⁴⁷ This begs the question: how can culture be preserved if an area which has lost its resident population?

Daily Population of Vieux-Québec



Daily population of Vieux-Québec (data from Écho Tourisme STATistiques, 2017)

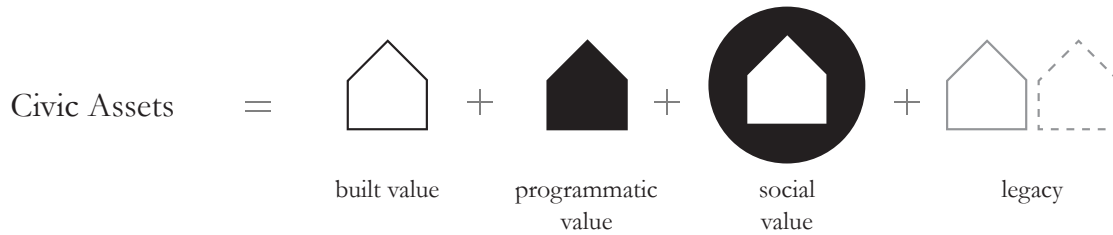
Urban Landmarks and Civic Assets

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

46 Graeme Evans, “Whose Heritage is it Anyway?: Reconciling the ‘National’ and the ‘Universal’ in Quebec City,” *British Journal of Canadian Studies* 16, no. 2, (2003): 337.

47 Office du tourisme de Québec, *ÉCHO tourisme STATistiques*, PDF (2017): <https://www.quebecregion.com/media/2540617/echostat-2017-03-f.pdf>.

48 Aldo Rossi, *The Architecture of the City* (Cambridge: MIT Press, 1982), 29.



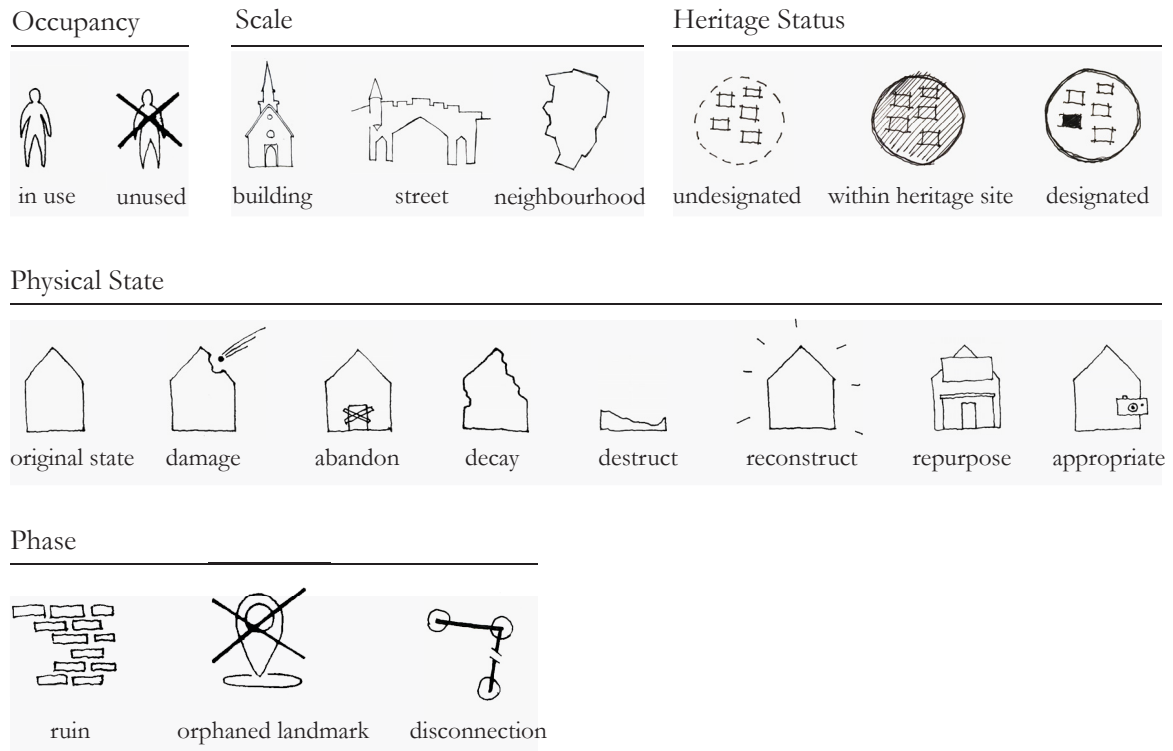
Civic Assets are usually old buildings built from public funds which have long served the community and which occupy strategic places within a city, such as at a main intersection. They provide potential for new interventions (from *The Civic Assets Project*)

The Commons approach the topic from a programmatic standpoint. They argue that the intrinsic values of “*Civic Assets*” and their strategic placement within the city offer potential for persistent collective use.⁴⁹ If a civic asset/urban landmark does not serve its community, it is disused.

It seems obvious that disused buildings are particularly prevalent in cities ravaged by war. In order to pursue this line of research, I spent part of the summer of 2017 in the Balkans, where a series of civil wars during the 1990s left people’s lives and cities devastated. Because the offensive strategy during these wars aimed at destroying culturally significant buildings rather than strategic military positions, scars of war are still deeply present within the urban fabric of cities all over Bosnia and Herzegovina, and Croatia.⁵⁰ Over the course of the past two decades, Sarajevo in particular has struggled to rebuild itself and redevelop its status as a capital city. While much of the infrastructure has been rebuilt, many buildings in the downtown core are still

49 The Commons, *The Civic Assets Project*, PDF (2015): https://issuu.com/andreasavard-beaudoin/docs/150123_ca_phase1_report_dig, 5.

50 Maja Musi, “(Re)constructions: Armed Conflicts, Cultural Heritage, (Inter)national Policies and Local Practices of Memorialization in Sarajevo, Bosnia and Herzegovina.” (PhD dissertation, Universiteit Gent, 2015), 8, <https://biblio.ugent.be/publication/6914951>.



Criteria used to study urban landmarks.

in ruins.

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

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

The second phase is the orphaned landmark. These constructions have lost their pre-war purpose as important



Ruin: An abandoned apartment block in Mostar, BiH



Orphaned Landmark : A mosque is converted into a diner in Mostar, BiH





























Disconnection: The walls surrounding Dubrovnik keep tourists in and locals out of the old town.

landmarks within their communities. These buildings may or may not have been damaged during the war. They may have been rebuilt without the socio-political will to restore their original program, or alternatively to serve a different function due to changing demographics or to capitalize on the rising tourism industry.



















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

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

When applied to Old Quebec, an additional criterion, heritage status, was added to the study. The purpose was to identify correlation between disuse and heritage status. Although fewer heritage buildings are in the ruin phase, many of them have become orphaned landmarks. Indeed, heritage homes, churches and military buildings have become museums, hotels, and otherwise unprogrammed landmarks. This type of reprogramming of space has led to Civic Assets no longer serving their community. The reuse of heritage buildings for contemporary programs is not inherently bad, quite the opposite. It is imperative, however, that a building's new program remains a civic asset, even if the nature of the asset changes.

	Occupation	Scale	Heritage Status	Physical State	Phase
 <p>Nouvelles-Casernes</p>		 	 	 	 
 <p>Place Royale</p>		 	 	 	
 <p>Château Frontenac</p>		 	 		

Evaluation of buildings within the Protected City: The Nouvelles-Casernes and Place Royale have become disconnected from the Living City while the Château Frontenac has kept its status as landmark.

	Occupation	Scale	Heritage Status	Physical State	Phase
 <p>Porte St-Jean</p>			 	 	
 <p>Espace Cirque</p>					
 <p>Faculté des arts visuels</p>					

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

CHAPTER 4: REVISITING PRESERVATION

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



Brodac Gallery rebuilt among the ruins of the Beledija Building in Sarajevo



At Evergreen Brick Works in Toronto, an abandoned brick factory was converted into a multi-function community space including a market, an art gallery, offices and a skating rink. (from Dempster, 2017)



Artscape Wychwood Barns in Toronto, a former bus depot was converted into artist residencies around the perimeter and multifunction space at the centre. The buildings also include a greenhouse with a community kitchen, volleyball courts and a market. (from Collaton, 2017)



La Fabrica de Arte Cubano is a former industrial building in Havana, Cuba, which was converted into an art venue including a dance area, bar, art gallery and performance space. (from York, 2017)

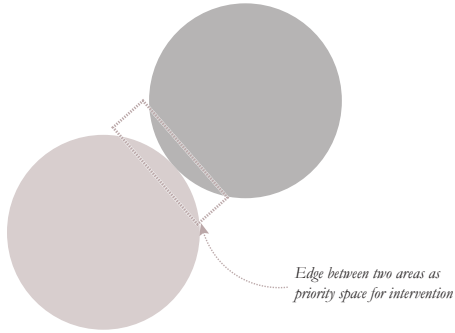
A group of young artists was able to repair a small space on the ground floor and turn it into a free contemporary art gallery. They were able to carry out the repairs over a period of several years, only paying rent once it was back in working order.

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

The Nouvelles-Casernes becomes a case study to the theory developed above. Its designation and historical significance has directly contributed to its decay - although governmental bodies do not want to destroy it, they cannot effectively restore it by following the traditional guidelines. Furthermore, its location directly on the fortification wall of the city, straddling the living and preserved cities, make it a priority for intervention considering Richard Sennett's theory of Open Cities, where the edge condition is particularly conducive to vibrant space for exchange.⁵¹ This site is strategically placed to become a node from which people weave into and out of the historic city, where a boundary is transformed into a border and where tourists and locals interact.

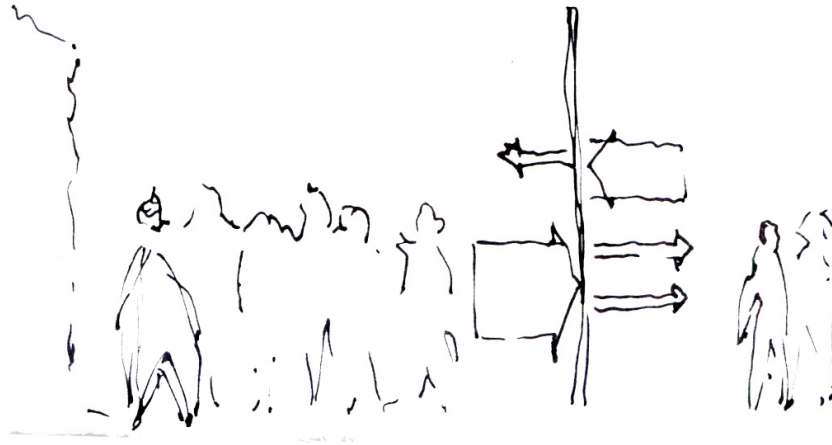
I am proposing a system where, much like the Beledija Building in Sarajevo, local organizations are invited to

⁵¹ Richard Sennett, *The Open City*, PDF, <https://www.richardsennett.com/site/senn/UploadedResources/The%20Open%20City.pdf>, 8.

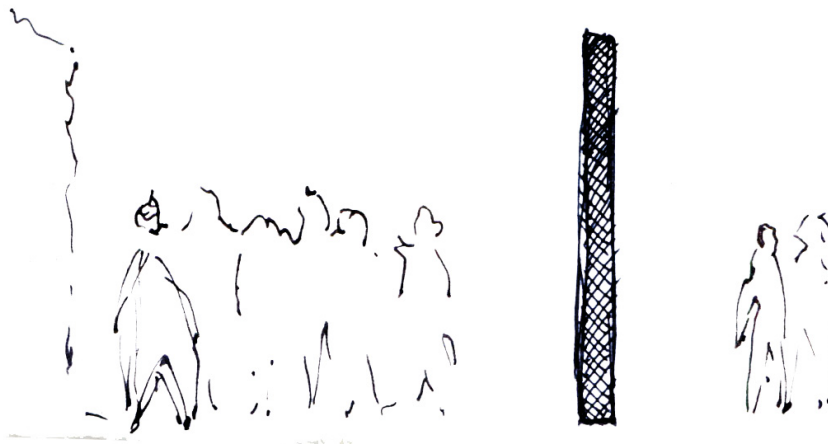


Edge between two areas as priority space for intervention

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



Border : Where groups interact



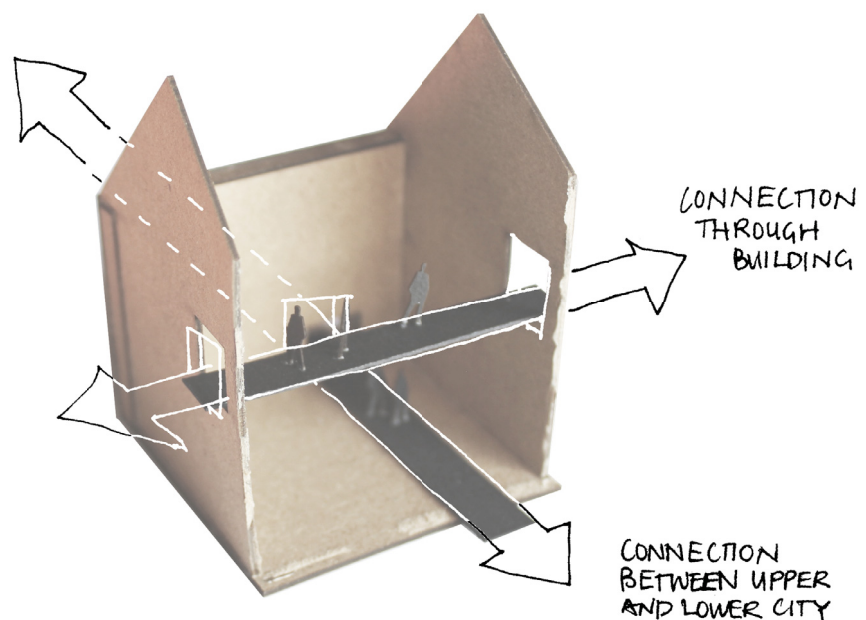
Boundary : Where things end

Principles for Design

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

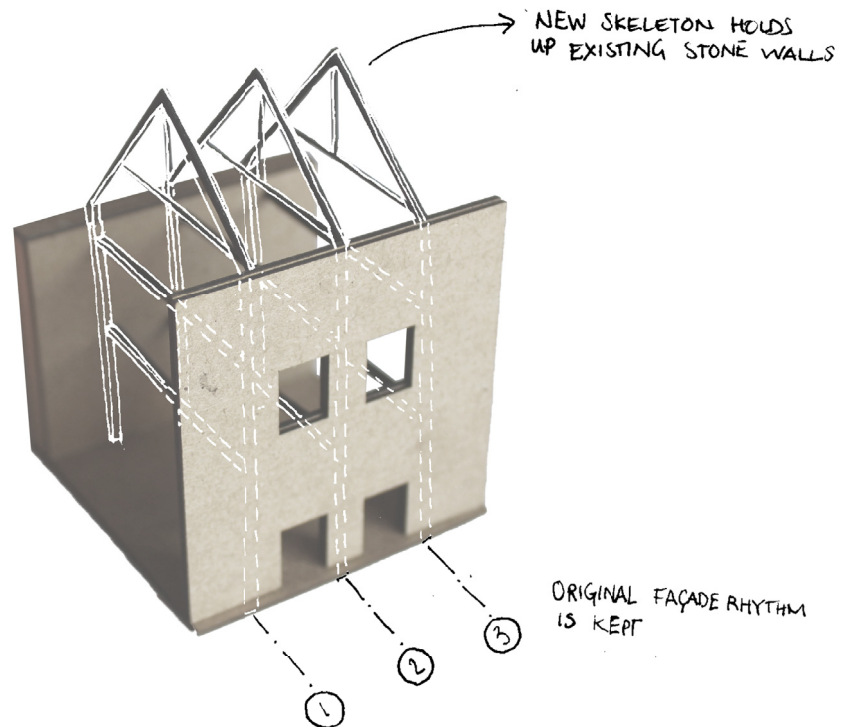
Connection

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



Structure

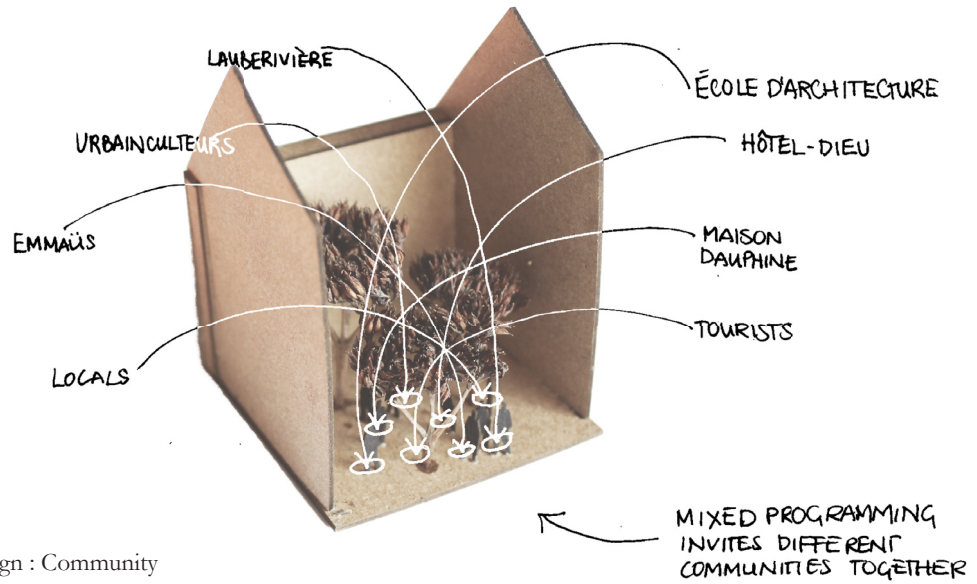
Structure is implemented throughout the building, stabilizing the existing elements while offering a framework for new interventions to occupy the space. In this case, a light structure contrasts with the heavy stone walls, while still following the original rhythm of the facade.



Principles for design : Structure

Community

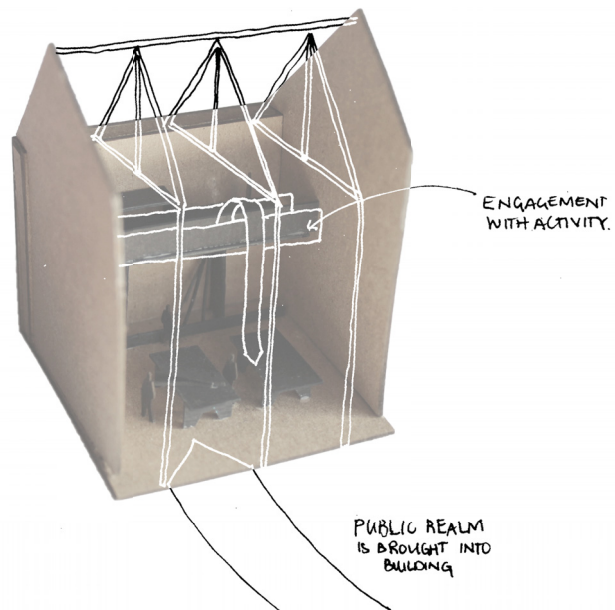
Different programs expanding on local community-centered or public organizations are combined to promote collaboration and exchange. Necessary to the long-term resilience of these buildings is a habitual user-base, which contributes to the community aspect of the space. The specific programs may change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



Principles for design : Community

Activation

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



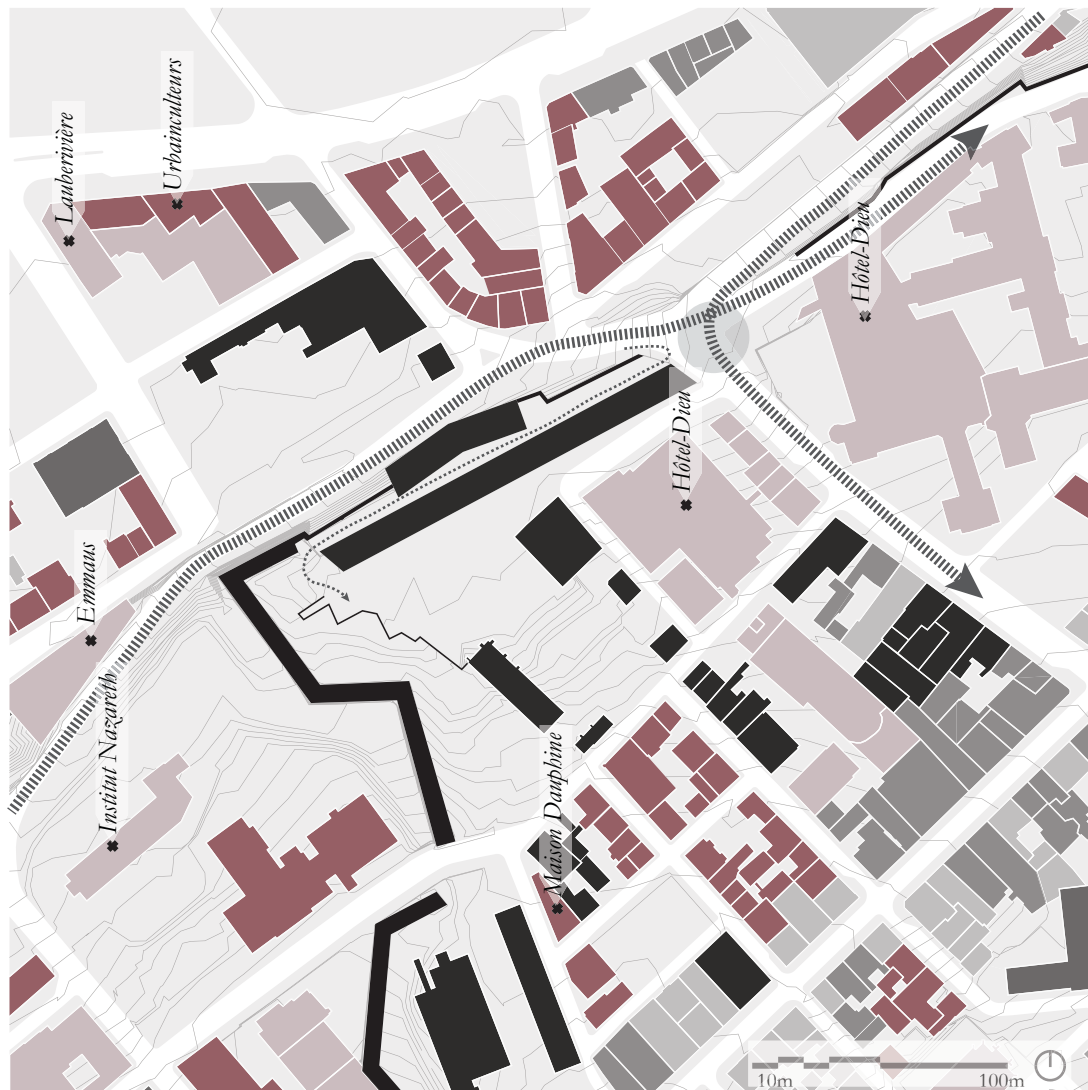
Principles for design : Activation

Site Strategies



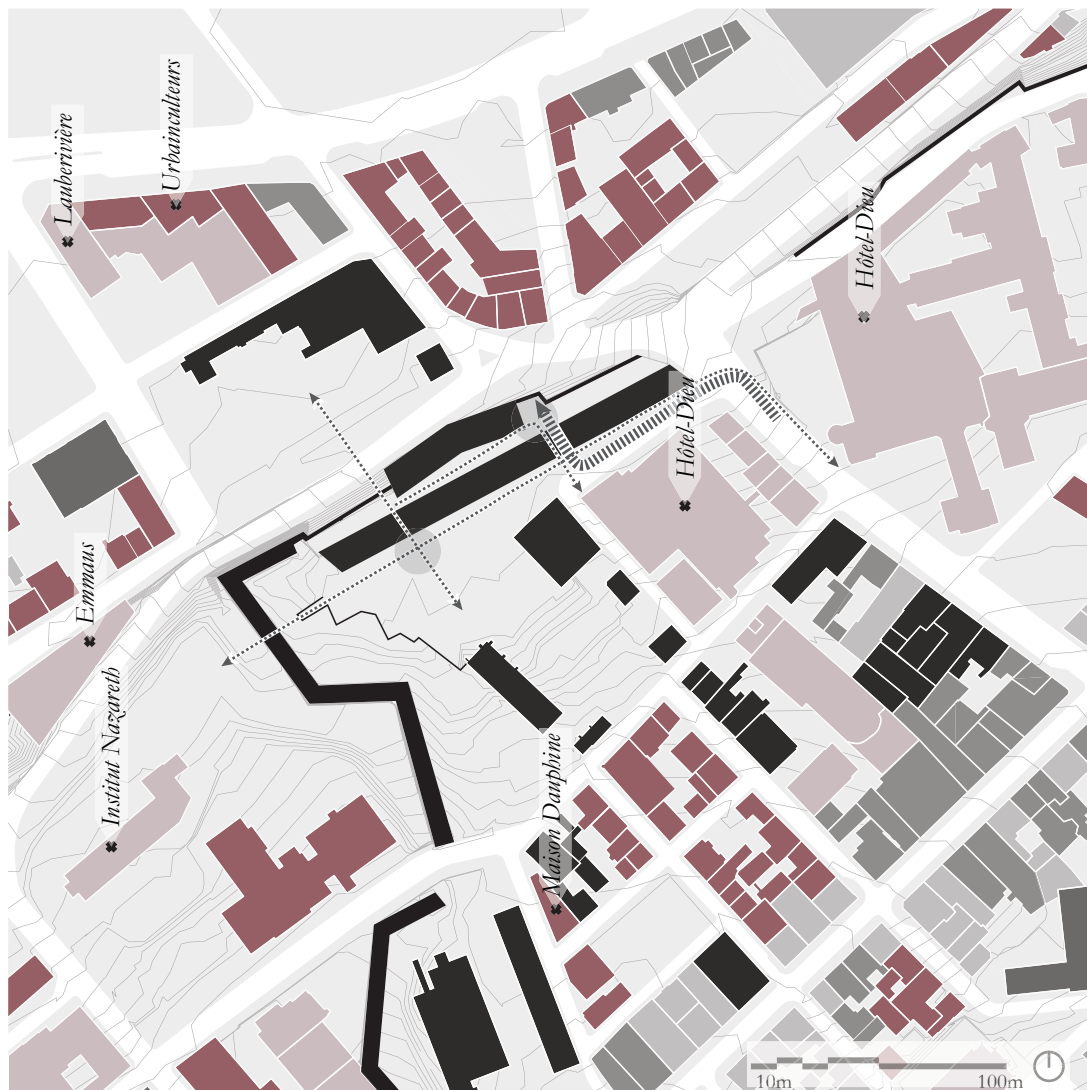
Escalier des Glacis

At an urban scale, the Nouvelles-Casernes sit at the edge of the Cap Diamant, the haute-ville (upper town) of Quebec City. A steep cliff runs along the edge of the haute-ville, this grade change was leveraged during the French regime as a naturally occurring defensive system, the fortification wall was built on its edge. Today, the disconnection due to the grade change is compounded by the still present fortification walls that surround the Vieux-Québec. A series



Current Site Conditions

of staircases and elevators connect the lower and upper towns, yet none serve this area. The main access point for pedestrians and vehicles is at the intersection of Côte du Palais, Rue des Remparts, Côte Dinan and Rue de l'Arseal. Many busy streets converge at this point, making the area dangerous for pedestrians, especially considering that all these streets slope in different directions. Additionally, this access point only leads into the Parc de l'Artillerie, a mostly unoccupied historic site.



Proposed Site Conditions

In order for disused or abandoned buildings to be reintegrated into living cities, they must be reimagined as part of a network of places; access for pedestrians must be facilitated and entry points need to be created along existing paths. To provide better connection between the upper and lower towns and between the Nouvelles-Casernes and their surroundings, an urban elevator and walkway is proposed at the foot of the fortification wall, behind the atelier d'obus. This provides a safe and easy pedestrian access weaving through the wall, engaging the edge condition. The beacon-like elevator is visible from the lower-town, signaling the vertical circulation point to the locals. For tourists coming from the upper-town, the elevator is a hidden point in a larger historic site, a secret spot to discover. As these



Pedestrian walkway and elevator connect the Nouvelles-Casernes to the lower-town

users emerge through the fortification wall and across the walkway, they are confronted with a panoramic view of the lower town, an area of the city they would typically not visit.

Additionally, pre-existing poternes (pedestrian doors through the fortification wall) are reopened, providing a faster route between the long-term care facility (Institut Nazareth) and the hospital (Hôtel-Dieu). Both these interventions activate the space by creating shortcuts through this forgotten site, providing access for tourists to explore beyond the walls and bringing local communities back into the upper town.



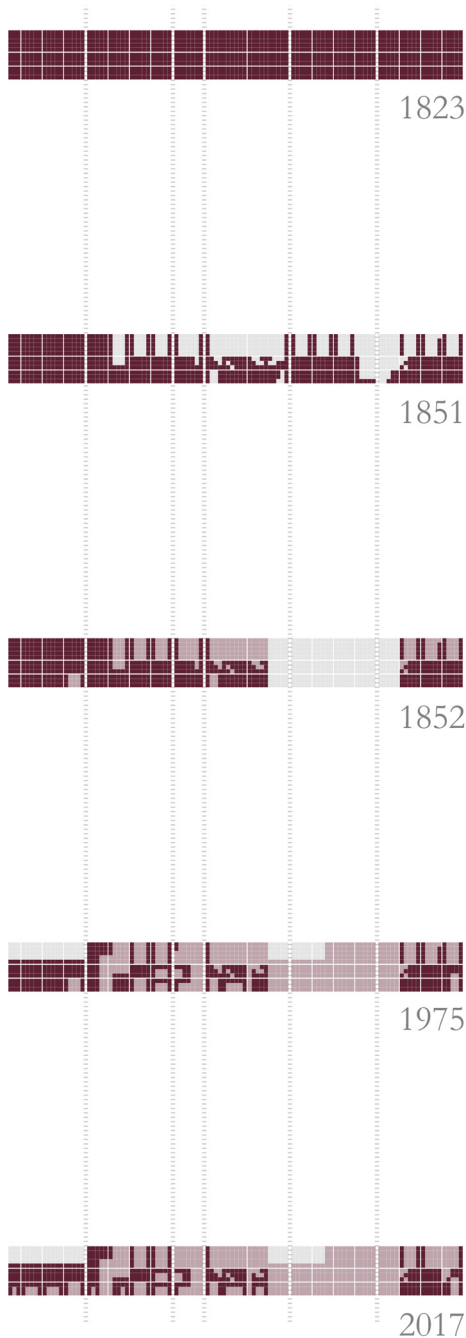
Poternes along the fortification wall are reopened to provide connection points between the Institut Nazareth and the Hôtel-Dieu.



View along pedestrian bridge

Building Analysis

At the building scale, a study of the façade over time makes apparent the constant evolution of the Nouvelles-Casernes, from their construction in 1749 to their current state⁵². While the original Nouvelles-Casernes was made of six sections divided by party walls, a fire in 1851 seriously damaged Casernes 4, 5 and 6.⁵³ Casernes 4 and 6 were partially rebuilt shortly after the fire, but at this point, the Nouvelles-Casernes weren't fully connected anymore, a large section was removed from the central section. Two new buildings were added to the Nouvelles-Casernes in the late 19th or early 20th century, recreating the long continuous building of the past, now subdivided into seven sections.⁵⁴ While Caserne 6 was rebuilt following the original rhythm of the façade, Caserne 5 was underbuilt causing a break in the circulation at the third level. Several other additions to the site were added in the 19th and 20th centuries, which have since been demolished.⁵⁵ In elevation drawings from 1975, some major changes in form become evident: Caserne 1 has been extended, and has lost its gabled roof. Caserne 3 is completely changed, with a new concrete structure, different roofline and different floor levels.⁵⁶ Current photos show new dormers on this section of the building; this suggests



Evolution of the Nouvelles-Casernes

52 Jacques Guimont and Mario Savard, *Autour des Nouvelles Casernes* (Canada: Éditions Continuité, 2002), 3.

53 Affaires indiennes et du Nord, "Parc de l'artillerie, Québec P.Q.: Étude préliminaire à la restauration", (PDF, 1974), 32.

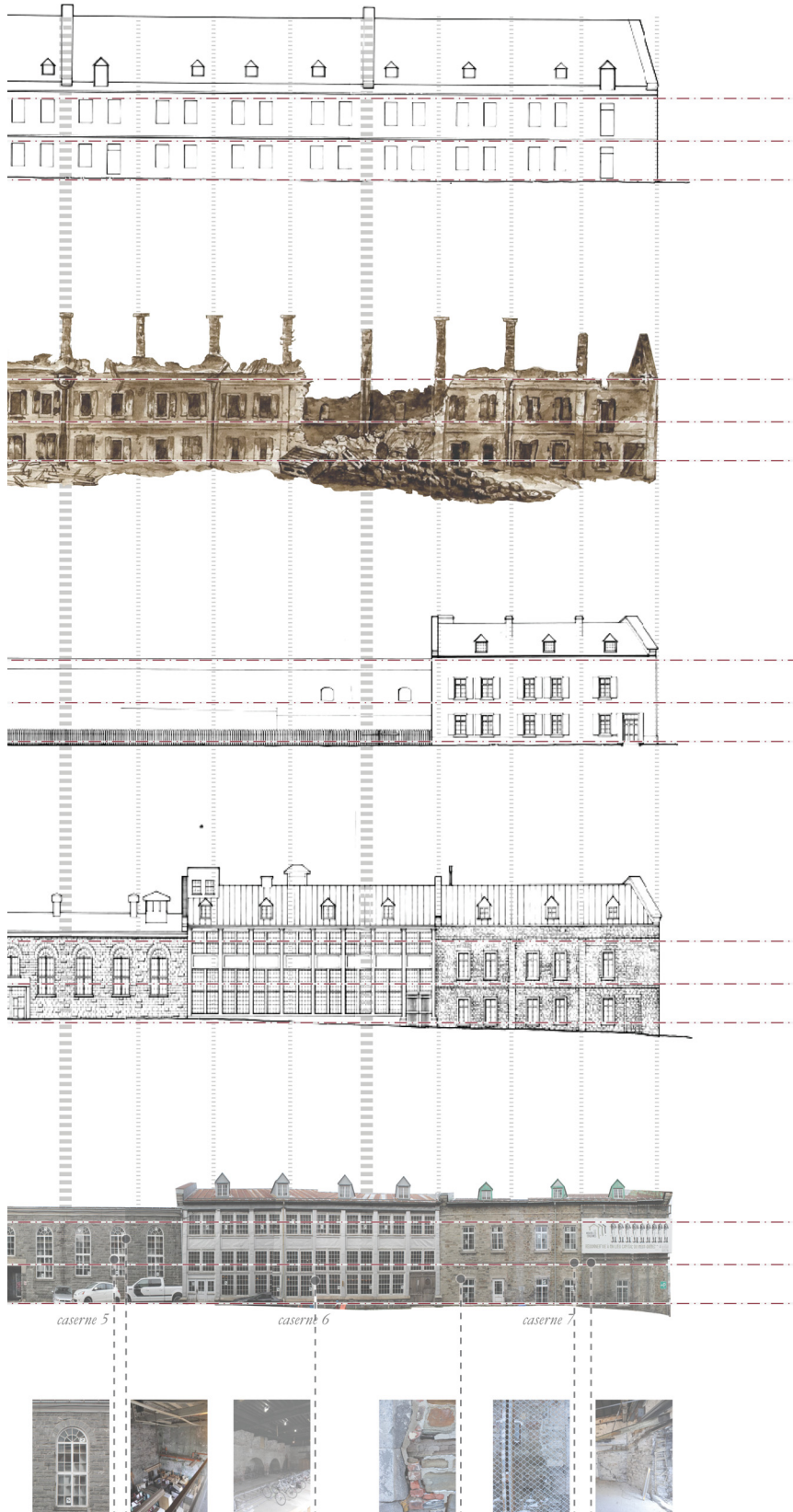
54 The exact construction dates are unknown, but predate the early 1920s. These additions are both stylistically different and have a different roofline.

55 Louis Richer, "La défense et la rénovation de Québec," *Conservation Canada* 1 no.4, (1975): 3.

56 Affaires indiennes et du Nord. *Parc de l'artillerie, Québec P.Q.: Étude préliminaire à la restauration*, PDF (1974): http://ip51.icomos.org/~fleblanc/projects/1971-1979_PC/p_pc_artillerie_etude_preliminaire_1974.pdf, 33.



Evolution of the Nouvelles-Casernes (from Jacques Guimont et Mario Savard, 2002; Affaires indiennes et du Nord, 1974; Steve Deschênes, 2012, "Ruins of the Palace Gate Barracks, 1852.")



Evolution of the Nouvelles-Casernes (from Jacques Guimont et Mario Savard, 2002; Affaires indiennes et du Nord, 1974; Steve Deschênes, 2012, "Ruins of the Palace Gate Barracks, 1852.")

that pastiche elements were rebuilt following the building's abandonment.



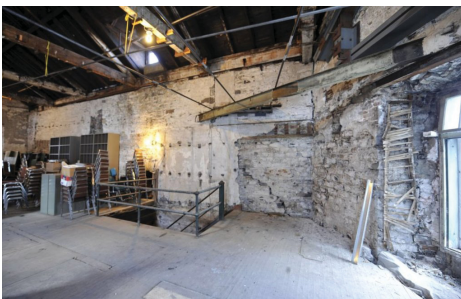
Damage to the façade of Caserne 7

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



Damage to the interiors of the Nouvelles-Casernes (from Steve Deschênes, 2012)

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



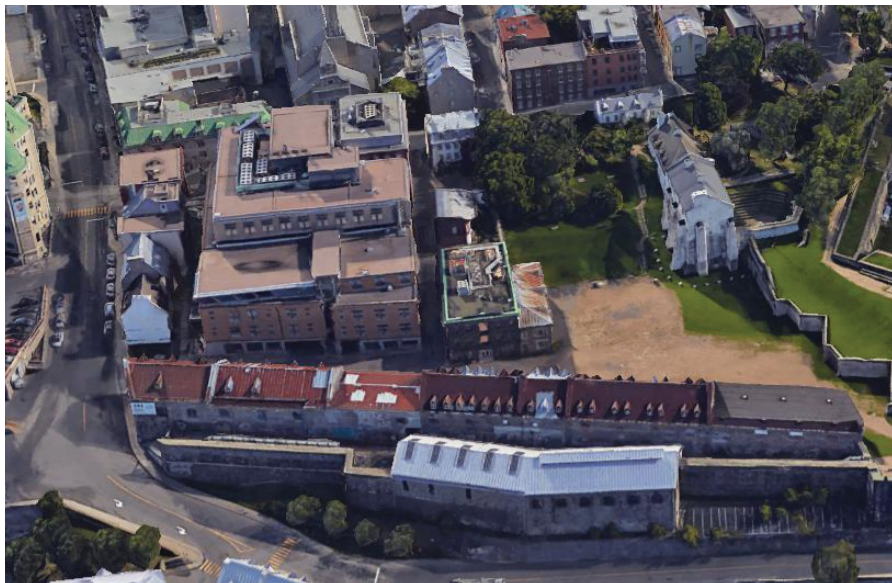
Damage to the interiors of the Nouvelles-Casernes (from Steve Deschênes, 2012)

Although most modifications to the building have positively contributed to its form, Casernes 3 and 5 create divisions within the space because of their discontinuous floor levels, roof heights, and pastiche additions. The removal of these

two sections provides an opportunity for new engaging spaces to be built in a contemporary manner. Both new additions remain as exterior spaces, to be further built upon in the future, yet a continuous circulation system and raised roofline reconnects these spaces to the overall building.



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



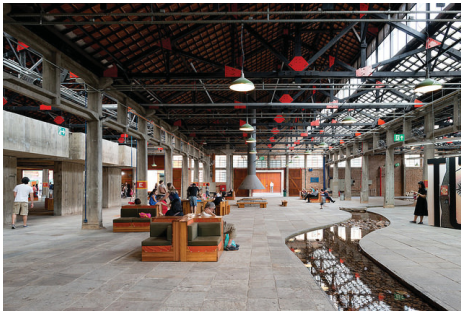
Nouvelles Casernes, 2017 (from Google Earth, 2018)



Section through Caserne 1, including structural frames, raised roofline and CLT mezzanine.

Program

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



SESC Pompeia, by Lina Bo Bardi; an adaptive reuse project that provides opportunities for people to engage with the space. (from Markus Lanz, 2012)



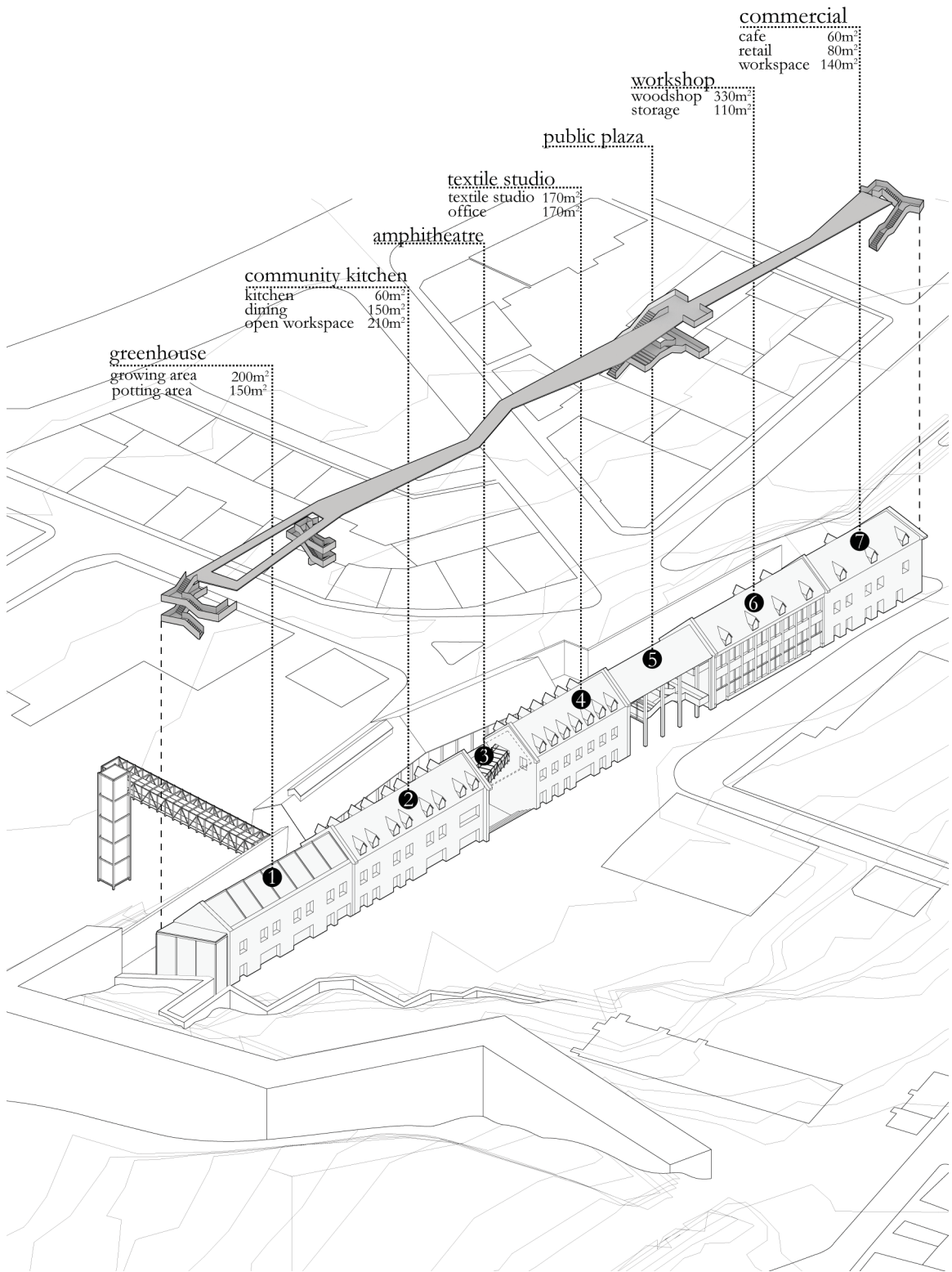
Redoute Dauphine; “historical” scenes are recreated without much happening. (from Google Street View)

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

As a counterpoint, programs proposed for the Nouvelles-Casernes expand on activities already present within the community by connecting with local institutions and offering spaces for exchange and collaboration between them. Such existing institutions include the Lauberivière and Dauphine shelters, community gardens, the Art and Architecture Schools of Université Laval, the Hôtel-Dieu hospital and the Emmaus second-hand store⁵⁸. The Nouvelles-Casernes will focus on providing space for programs that can benefit the local population directly by activating the space with productive work opportunities and skill development facilities. Some of these institutions provide user-bases (shelters, hospital), while others (Emmaus, community gardens) adopt an organisational role within the new complex. All these spaces are visually or physically connected to an overhead pathway from which visitors can engage with the work.

⁵⁷ Lina Bo Bardi, *Architecture Words 12: Stones Against Diamonds*, (Architectural Association, Kindle Edition), 709.

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



Program Axonometric of the Nouvelles-Casernes



Emmaüs

4 6 7

Used furniture and appliance collection and distribution centre



Urbainculteurs

1 2 7

Urban agriculture, public landscaping, garden centre



Maison Dauphine

2 3 5

Youth shelter



Maison Lauberivière

2 5

Shelter, soup kitchen and social services centre



Hotel-Dieu

3 5 7

Hospital



Centre Nazareth

2 3 5

Temporary housing for hospital patients



École d'Architecture

5 6 7

Université Laval architecture faculty



École d'Arts

3 4 6 7

Université Laval art school

Local institutions and connections to Nouvelles-Casernes

Caserne 1

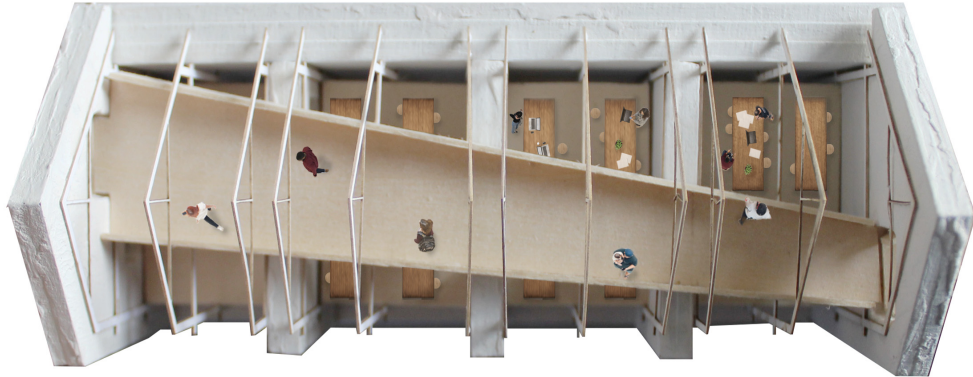
Caserne 1 becomes an urban greenhouse; a year-round expansion to the nearby Urbainculteurs and Lauberivière Gardens. The ground floor vaults are transformed into potting sheds, which open directly onto the open courtyard in front of the Nouvelles-Casernes. The underbuilt roof is raised and replaced by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



Caserne 1 : the greenhouse

Caserne 2

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



Caserne 2 : the community kitchen

Caserne 3

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



Caserne 3 : the amphitheatre

Caserne 4

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



Caserne 4 : the textile studio

Caserne 5

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



Caserne 5 : the public plaza

Caserne 6

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



Caserne 6 : the woodshop

Caserne 7

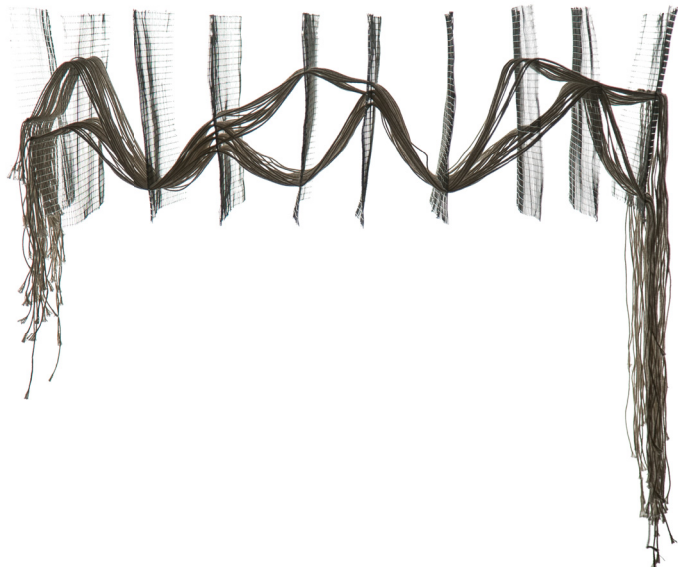
All finished products are brought to Caserne 7 where a café doubles as retail space. Users can navigate through finished goods created on site. As Caserne 7 leads onto

Côte du Palais, facing the Hôtel-Dieu, this section acts as a storefront for the entire Nouvelles-Casernes.

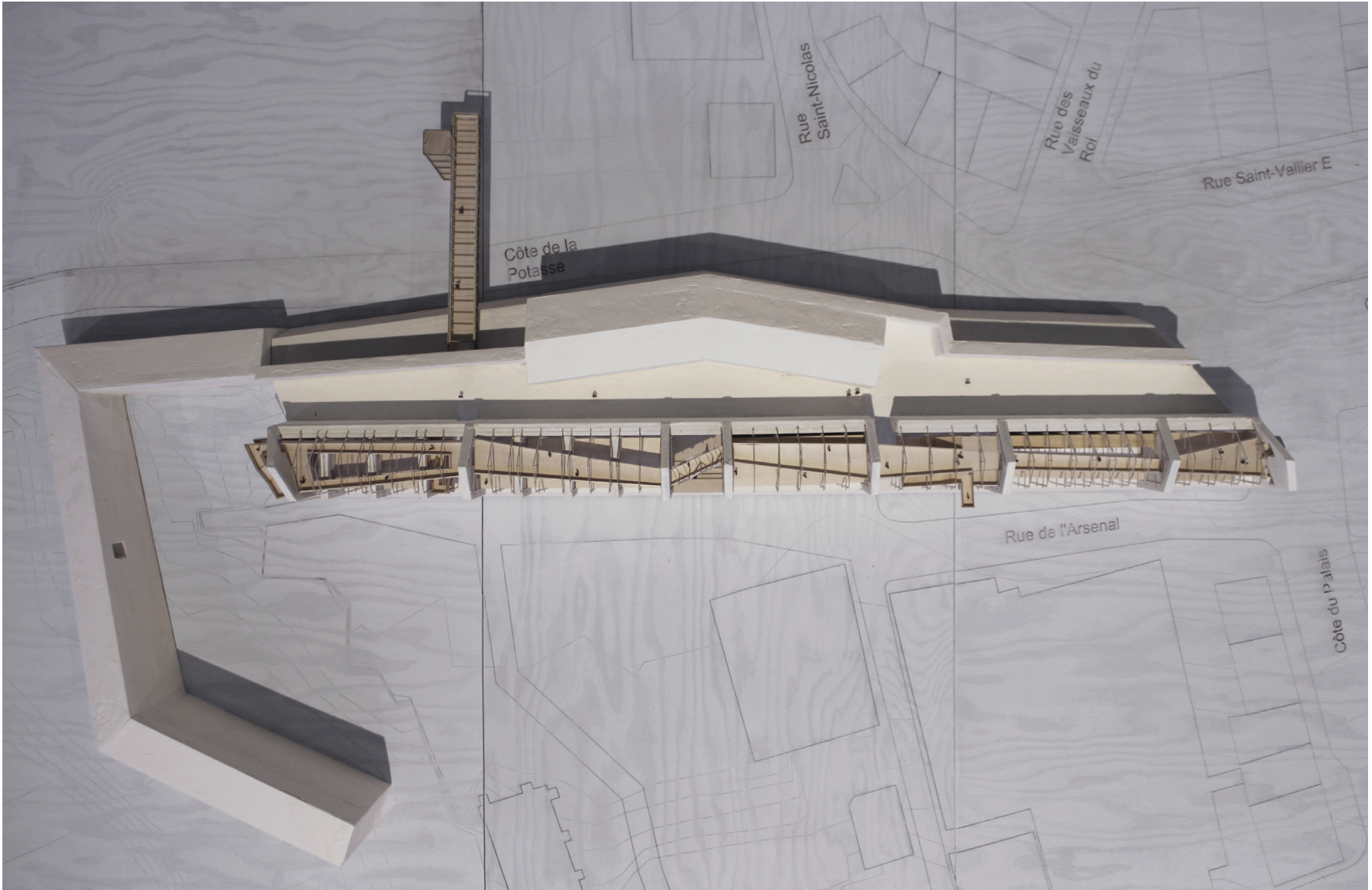


Caserne 7 : commercial

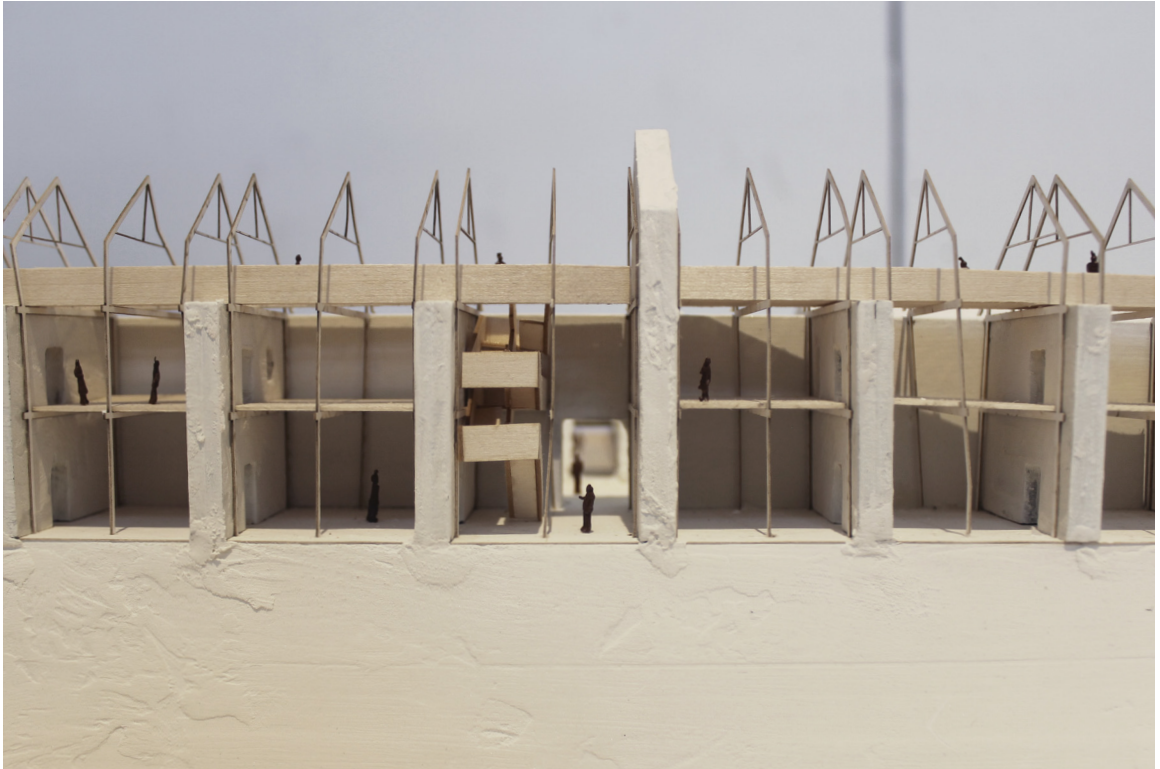
Finally, the space is activated by an overhead circulation system weaving through the building. This space follows the different programs and provides opportunities for people to engage with the work being done below. Vertical circulation cores jut out of both extremities of the building, while Caserne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



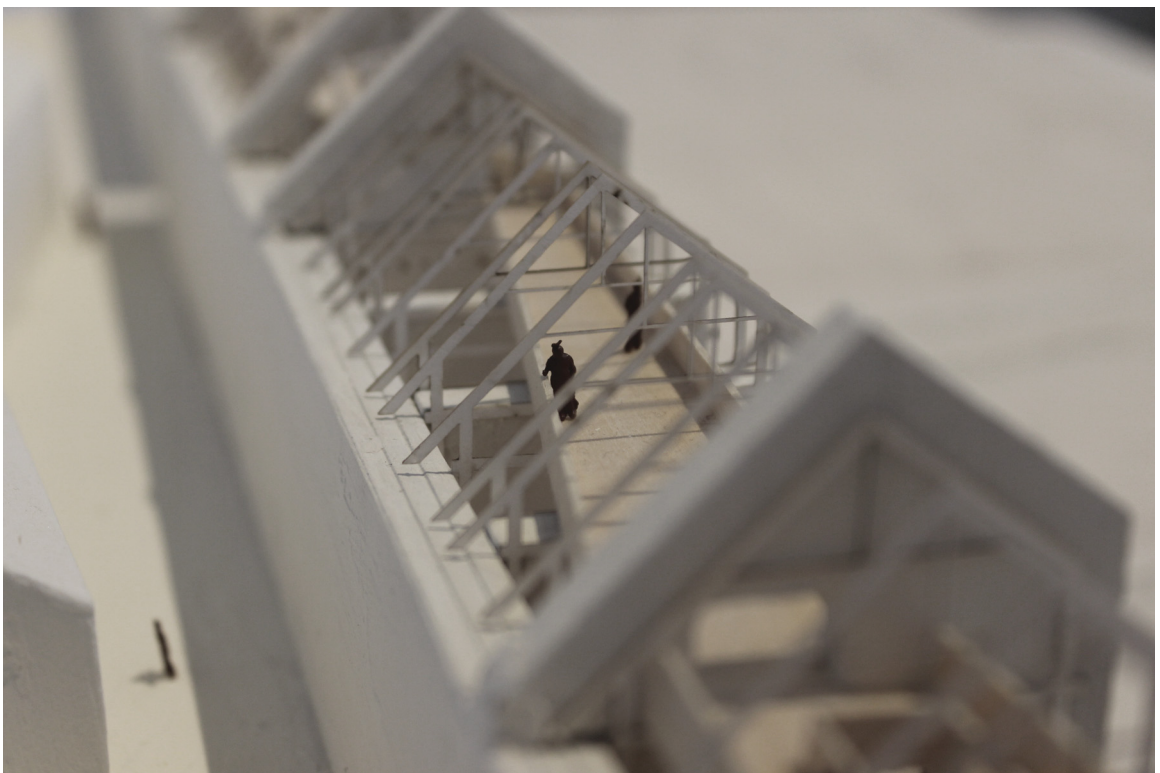
Woven model showing the circulation scheme. At each party wall, the circulation expands or contracts into the next space.



1:200 model of the Nouvelles-Casernes



View of the public walkway



View of the public walkway



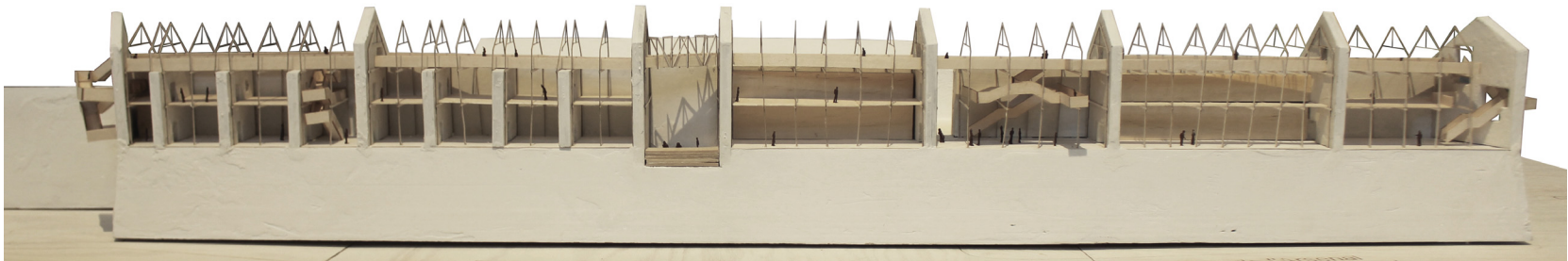
Caserne 5 visible at the end of rue de l'Arsenal



View of Caserne 5 - the public plaza



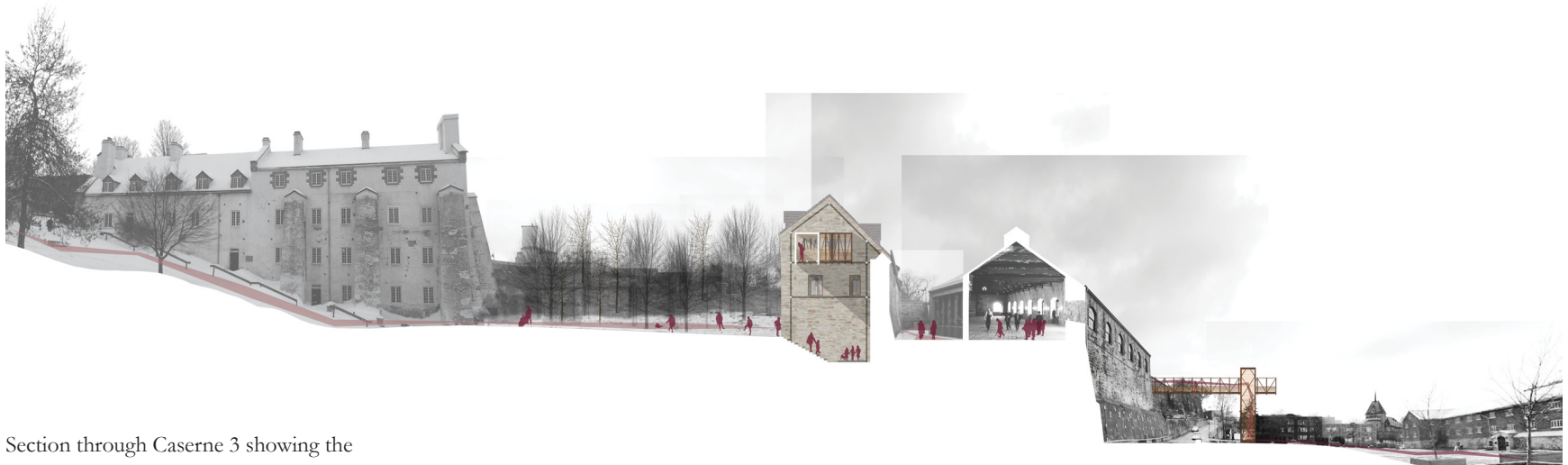
Cortine between the Nouvelles-Casernes and the Atelier d'obus



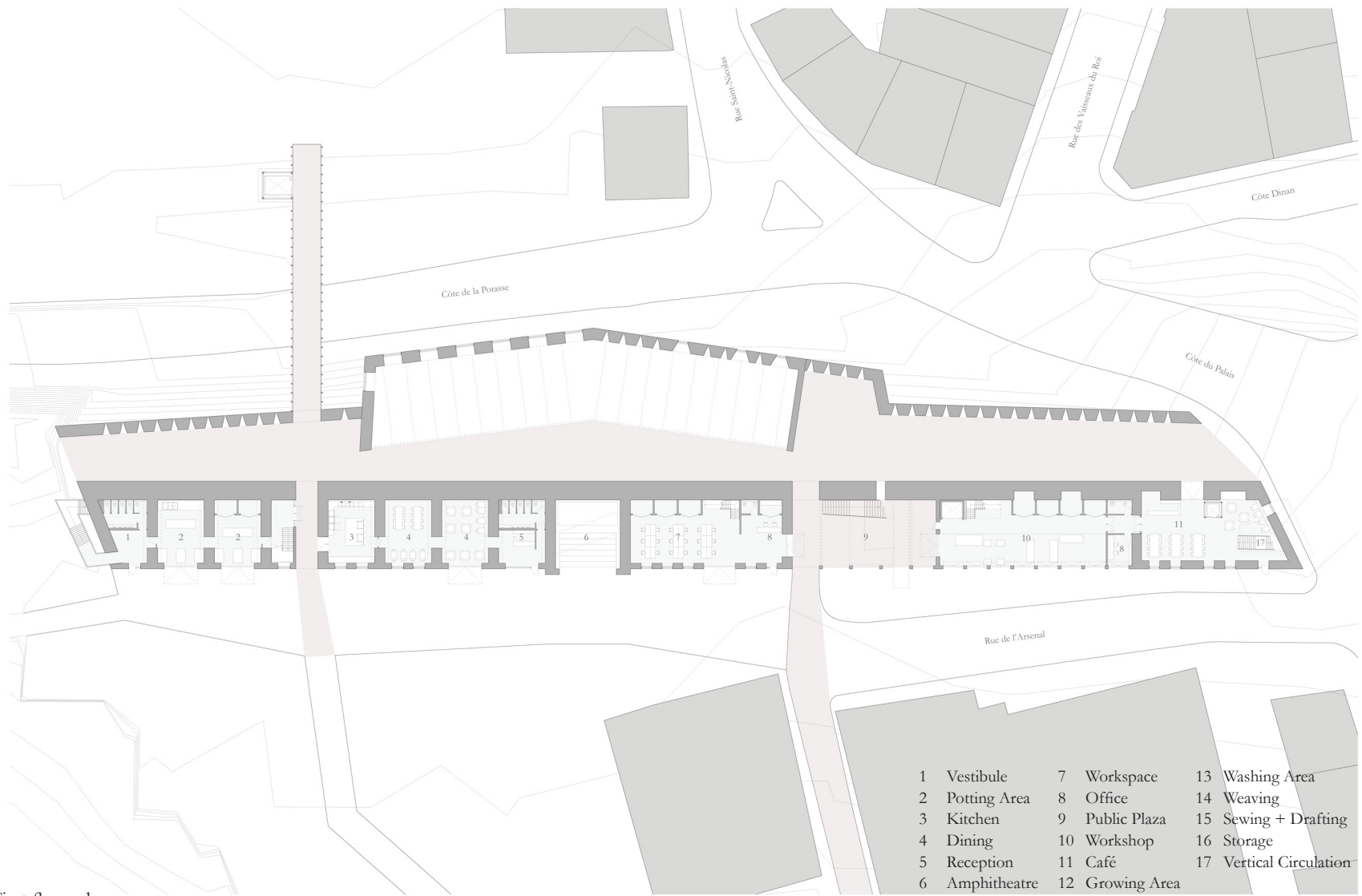
Model of the Nouvelles-Casernes



Elevation of the Nouvelles-Casernes

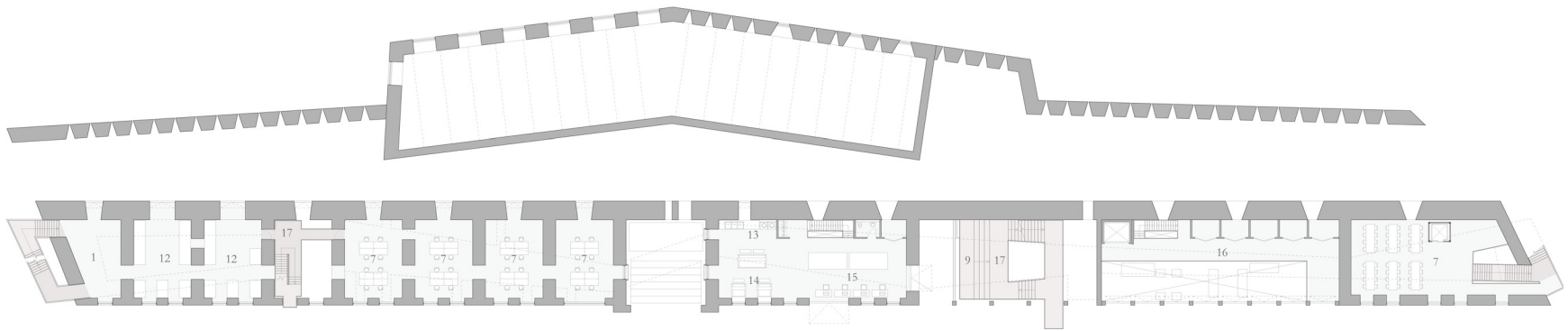


Section through Caserne 3 showing the relationship between the upper and lower town

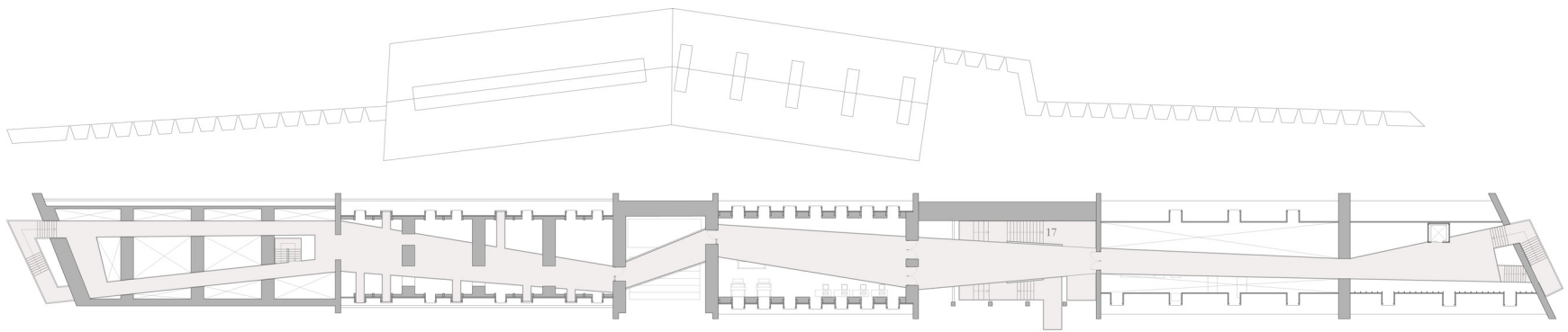


First floor plan

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



Second floor plan



Third floor plan

CHAPTER 5: CONCLUSION

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

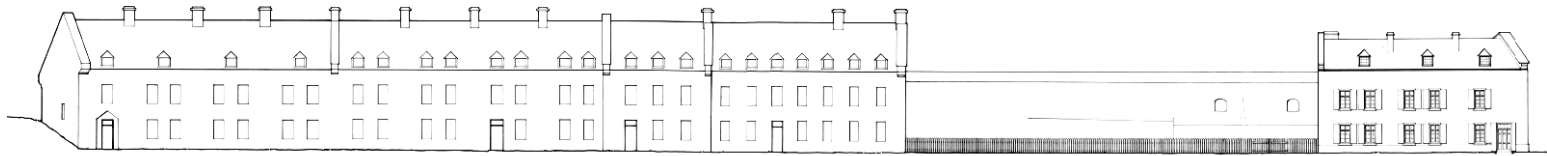
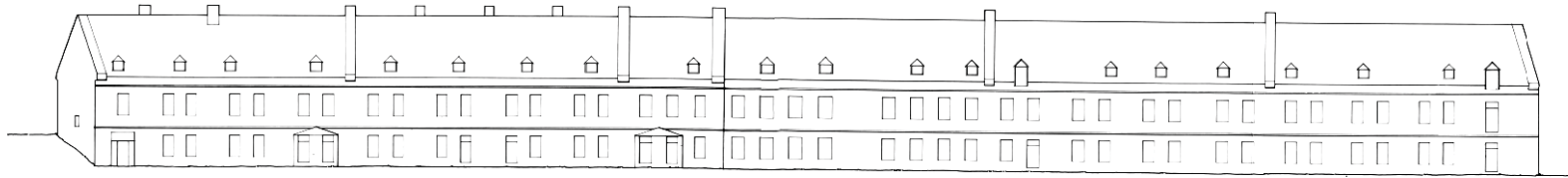
Our cities reflect their constant evolution and the changing local population they house. Yet, society has deemed certain areas and buildings to be monuments to memory. These are designated as historic sites and “protected” from change; they become untouchable. Often civic in nature, heritage buildings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

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

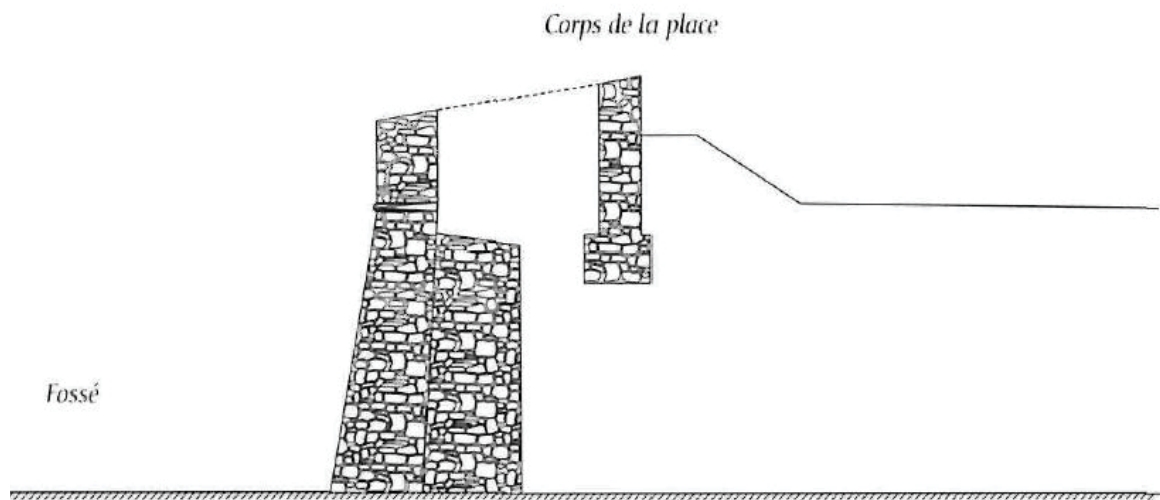
1 Kevin Lynch, *What Time is this Place* (Cambridge: MIT Press, 1972), 29.

of the object becomes secondary to the preservation of the activity present within it.

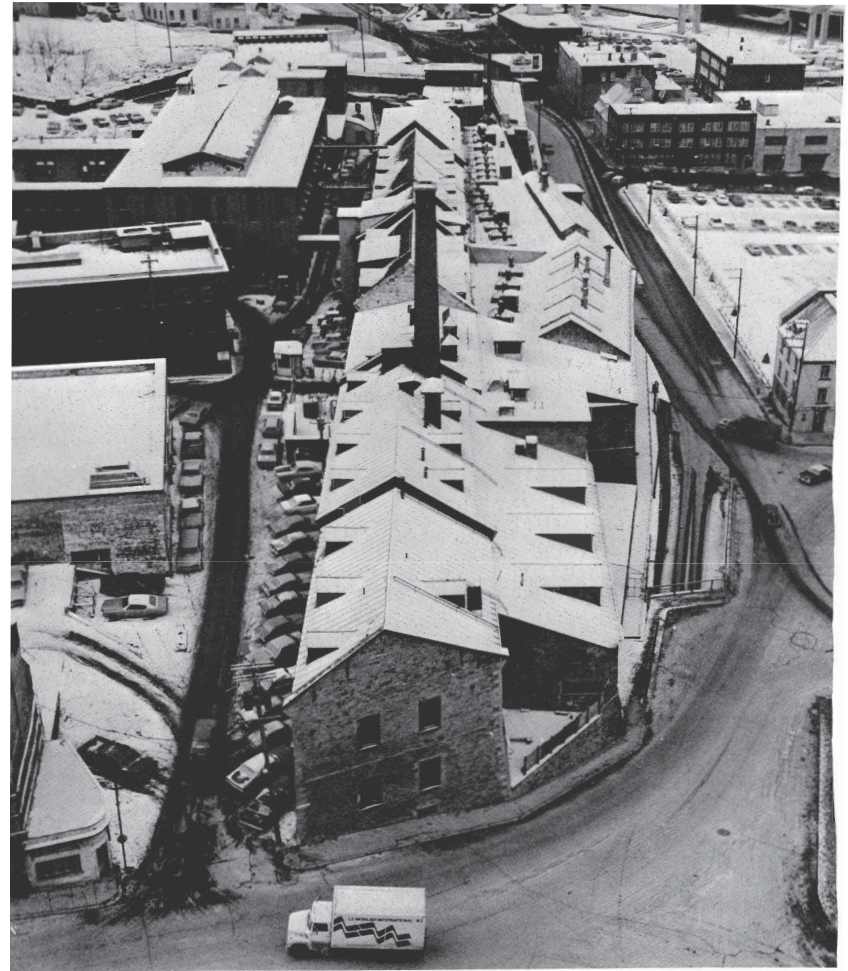
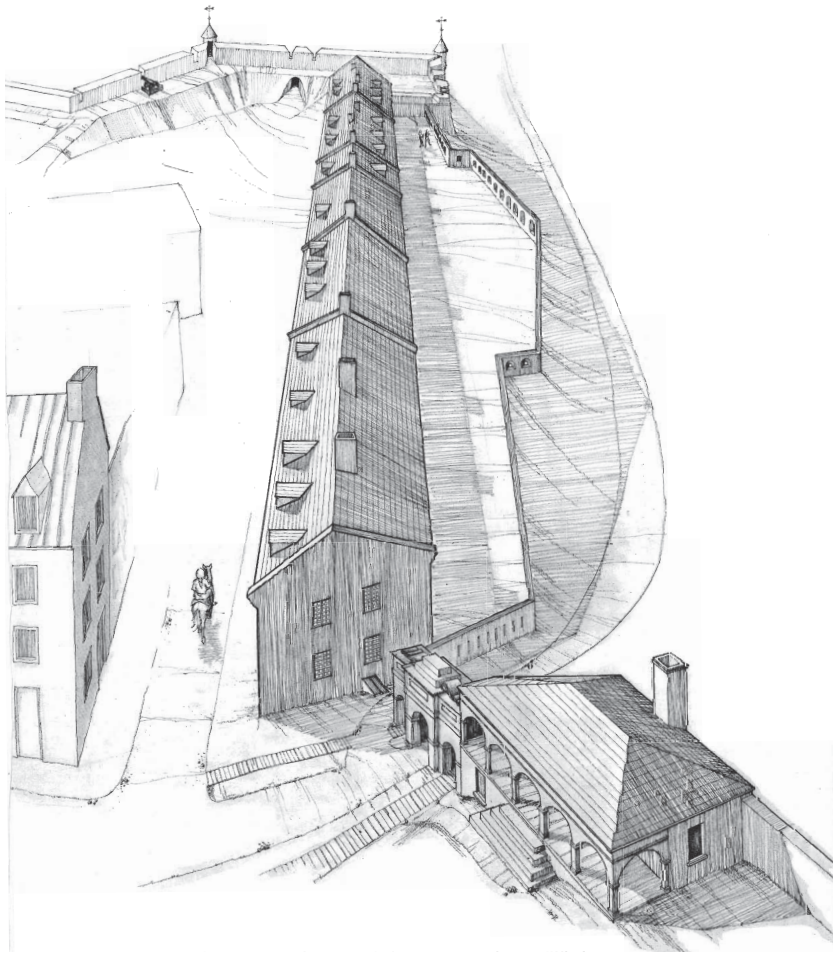
Ultimately, the essence of UNESCO's mission must be followed, but the intangible aspects of culture need to be the focus of any city. Heritage cities must be provided with opportunities for constant evolution and thus remain Living Cities.



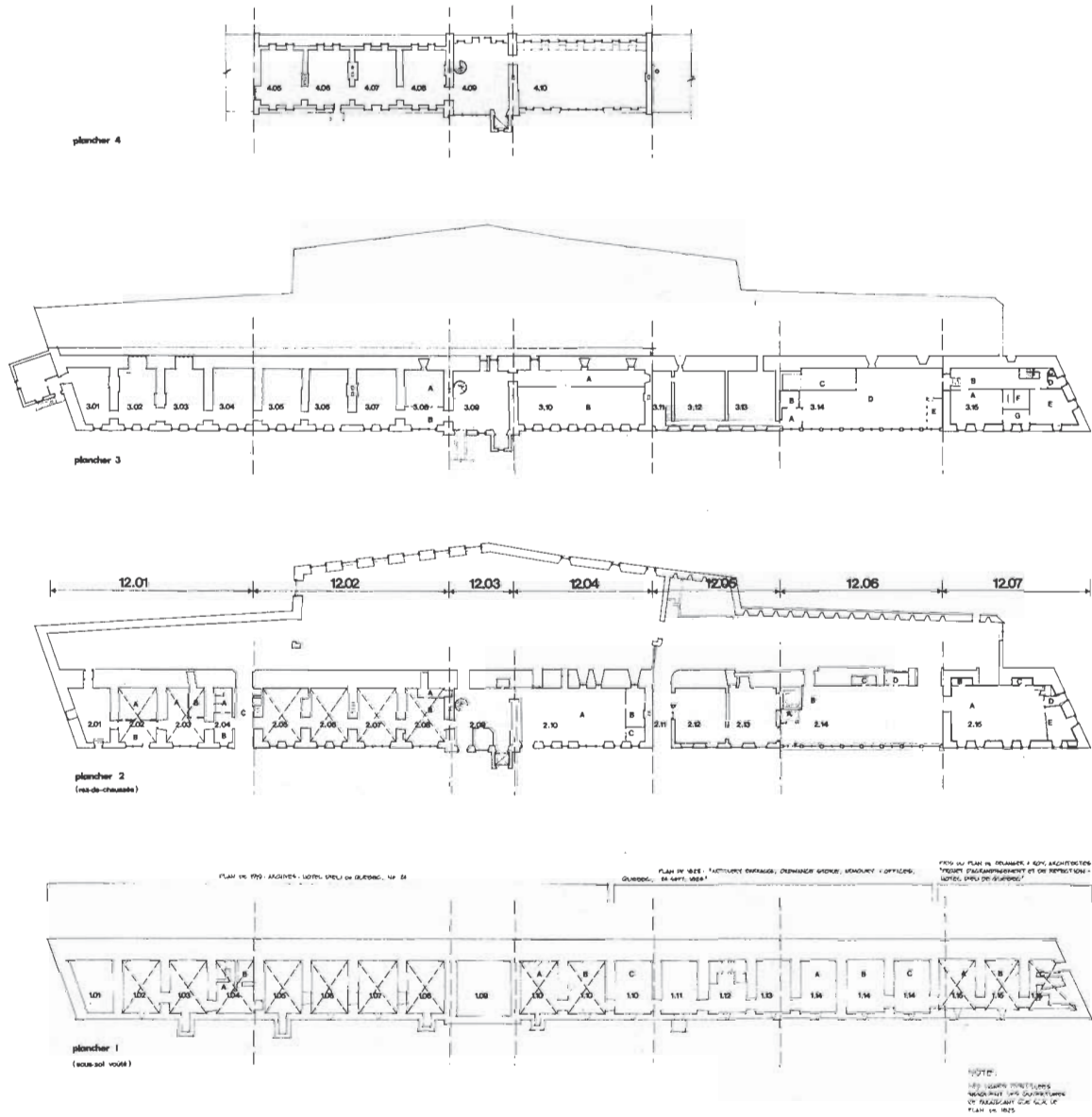
Nouvelles Casernes, 1823, 1852, 1972.
(from *Affaires indiennes et du Nord*, 1974)



Côte de la Potasse half-bastion. (from Guimont and Savard, 2002)



Nouvelles-Casernes circa 1800 and 1970
(from Parcs Canada, 1976.)



Plans of the Nouvelles-Casernes circa 1972
 (from Parcs Canada, 1976.)

Buildings Waiting to Die

Alexandra Lavallée *Bence and Dorothy Rossetti Scholarship*

During this research trip, I understood that militarized destruction of cultural landmarks and buildings is not the only way in which buildings may die. In Sarajevo, the four year siege did not stop locals from enjoying the arts, from creating a film festival or from helping their families and neighbours. The resilience of Bosnians and Croats during the war is well documented.

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

Some ruins have been fully restored, often with international involvement, while others are neglected. It is those which are rebuilt and for the people that truly have potential to be reborn from their ashes.



Sarajevo

In the evening, in front of the Cathedral, the plaza is full of life. From this point of view, there are no signs of war except one or two patched up shelling marks on a building. Yet there is a direct line of sight towards the hill on the south side of the city; a vantage point favoured by snipers during the war. This spot, on the parvis, would have been directly exposed to fire.

Today, it is bustling with energy. Cafés, bars and gelato stands are set up along the perimeter of the square. The two corner buildings house banks and upscale retail stores occupy the remaining storefronts. People are meeting in groups, children run around as their parents watch from the Cathedral's steps.

Walking around the Cathedral, a very different picture emerges. The travertine at the base of the building is riddled with sniper shot and mortar scars. Next to it, a boarded up plot of land - the ruin which had stood here since the end of the war was "finally" demolished, 26 years after being abandoned.



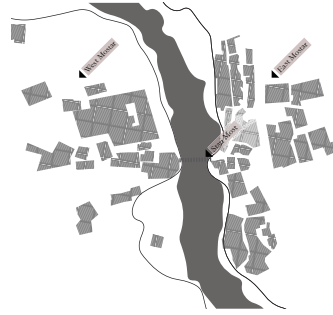
Rossetti Research Exhibition "Buildings Waiting to Die" (October 30, 2017)

Mostar

On the Eastern shore of the Neretva River, the Imams' call to prayer are blasted from the top of the many minarets. Copper workers and Turkish coffee shops line the cobblestone streets to the Starí Most. Hundreds of people walk down the narrow street along the bank of the river, going from shop to shop or following an tour guide's sign. This bridge has always been a favoured stop for tourists wishing to see the Eastern and Western traditions collide.

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

On the Western side of the Neretva, right across from one of the bigger bridges, a Mosque has been converted into a diner, a "Coca-Cola" sign adorns its roof.

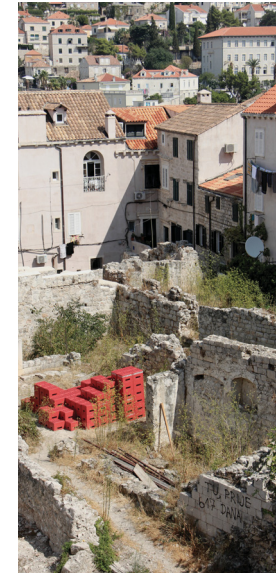


Rossetti Research Exhibition "Buildings Waiting to Die" (October 30, 2017)

Dubrovnik

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

Much like Sarajevo, Dubrovnik was under siege during the wars in the 1990s. The rapid reconstruction of Dubrovnik covered over the scars of war without providing the city with the opportunity for meaningful renewal. Today, a few ruins remain, but they are flattened, the rubble taken away, giving the impression of much older ruins.



Rossetti Research Exhibition "Buildings Waiting to Die" (October 30, 2017)

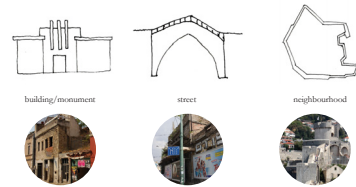
Methodology

The focus of this research can be divided into two main ideas; the redevelopment of unused and abandoned buildings and the impact of the scars of war on the urban fabric of the city. In order to document how this is manifested across the Balkans, I developed a system to classify underused buildings and sites. I used criteria such as occupancy, scale, physical state to eventually establish three phases of urban decay: ruin, orphaned landmark and disconnection.

Occupancy



Scale



Physical State



Ruin

This phase is quite simply a building in an advanced state of physical decay which has led to its obsolescence. These ruins include many different programs; residential, commercial, institutional, etc.



Orphaned Landmark

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



Disconnection

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



Site						
Occupancy/ Scale						
Physical State						
Phase						

Red Cross Building

The Red Cross Building is a Bosnian take on modernism; it was designed in 1928 by a female architect, Helen Bokkass. Prior to the war, the Red Cross Building served as a community hub in Marjin Dvor, a newer neighbourhood. It included programs typically associated with the Red Cross such as a soup kitchen, public baths and a school, but also housed a major movie theatre, Kino Sijetska. The building was severely damaged during the siege of Sarajevo, in 1992. The building was designated as a National Monument of BiH.

The American Embassy headed the restoration work. As of February 4, 2015, they claim to have completed the restoration work. Although it seems the roof was reconstructed, the building is still inaccessible, with scaffolding covering the major holes in the facade.



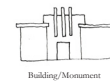
Occupancy



Unused



Scale



Building/Monument



Phase



Ruin



Physical State



Site Observations & Analysis



sketch of the building and surrounding area

site analysis

building analysis

Stari Most

The Stari Most is the bridge for which the town of Mostar was named. It was built in the 16th century under the Ottoman Empire and acted, much like the rest of Bosnia-Herzegovina, as a bridge between the East and the West.

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



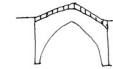
Occupancy



In Use



Scale



Building/Monument



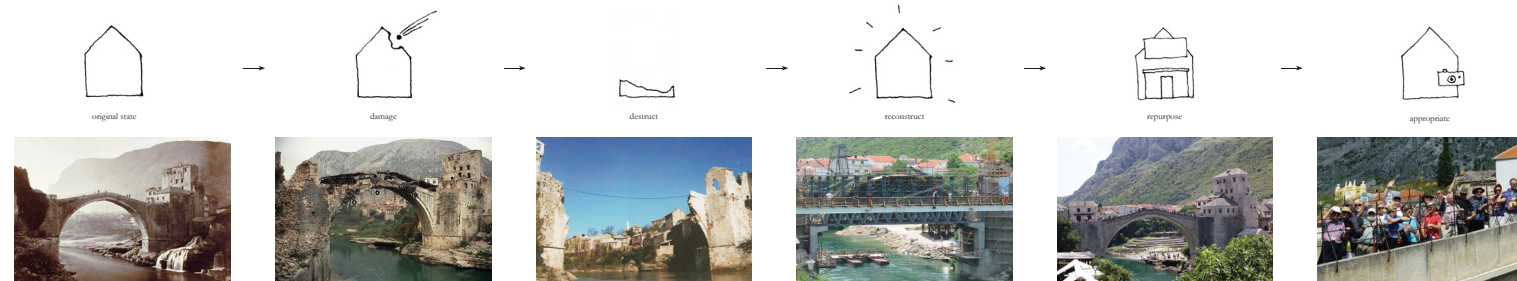
Phase



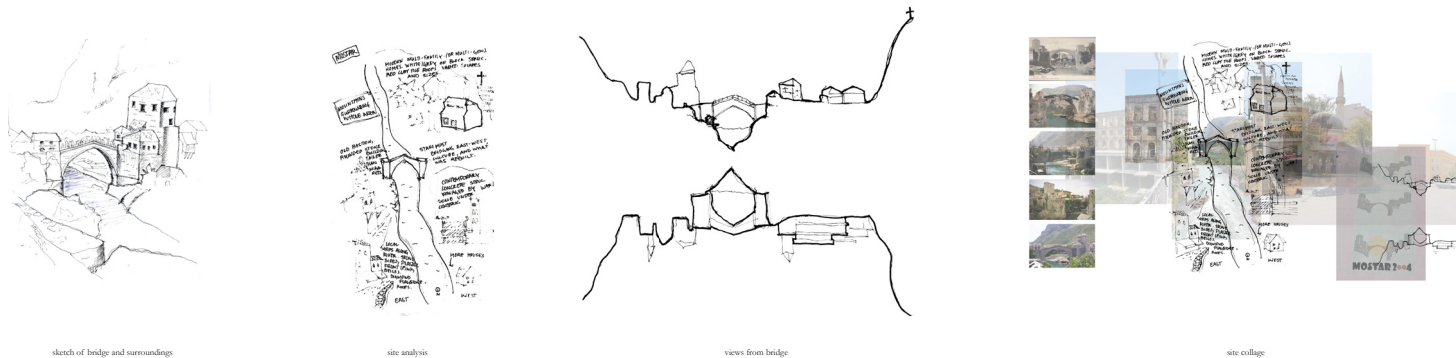
Orphaned Landmark



Physical State



Site Observations & Analysis

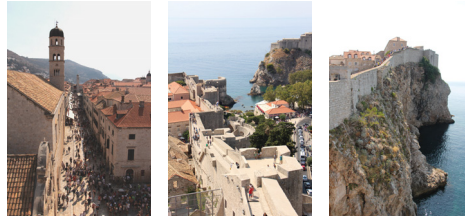


Dubrovnik Fortifications

The fortifications surrounding the old city of Dubrovnik, were built between the 12th and the 17th century, to defend the city from enemy states such as Venice. The fortifications and buildings were designated as a UNESCO World Heritage Site in 1979.

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

Today, the tourism industry is booming; it is a major stop for cruise ships, and attracts many fans of Game of Thrones. Because of this, the Old City is losing its residents.



Occupancy



In Use



Scale



Neighbourhood



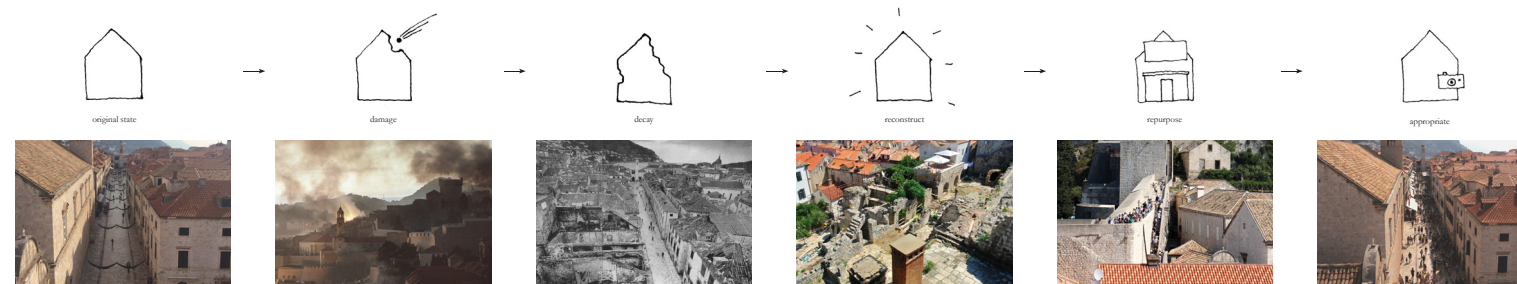
Phase



Disconnection



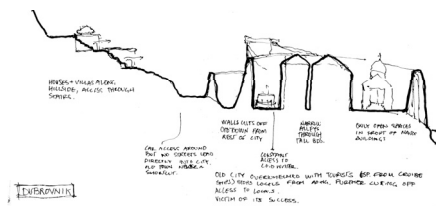
Physical State



Site Observations & Analysis



sketch of walls



neighbourhood analysis



fortifications collage

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