the Creative Destruction of Hamilton

a Cultural approach to the Urban Regeneration of a City in Economic Transition

by
Mariusz Kisielewski

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.
I understand that my thesis may be made electronically available to the public.

Abstract

Charles Darwin proclaimed, “It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is the most adaptable to change”. At the time, he probably did not fathom the relevance of his statement to the economy of cities. As the manufacturing sector dissipates, industrial cities strive to adapt by diversifying their local economy.

This research provides a narrative of Hamilton’s industrial development and its transformation in search of a new identity. It examines the city’s economical, social and physical decay and its current urban regeneration that is based on the re-appropriation of its cultural landscape. This thesis argues that when cities focus only on the economic dimension of development, it may have an adverse influence on their inherent cultural identity which serves to undermine their ability to adapt and diversify.

For Hamilton, a case in point is urban transformation of James Street North in a city that was recently subject to decades of neglect. James Street North has become the centre of a bourgeoning arts scene that is beginning to revitalize its neighbourhood. The thesis proposes the adaptive re-use of a deteriorated yet historically significant urban block within the area. The design intervention advocates an urban intensification intended to materialize a social and aesthetic identity derived from the urban agendas of Jane Jacobs, Charles Landry, and Sharon Zukin. The design synthesis proposes to establish a ‘creative milieu’ that becomes a catalyst for social cohesion, sustainable regeneration and an incubator for creativity. The design strategy consists of a hybrid building typology that is able to intensify diversity, exhibit creativity and engage dialogue among its occupants.

Acknowledgements

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Dedication

Dedicated to my Father, Mother and Grandfather

Table of Contents

	Author's Declaration	ii
	Abstract	iii
	Acknowledgements	iv
	Dedication	v
	List of Illustrations	viii
	Introduction	1
1.0	Creative Destruction	3
1.1	Linear History of Hamilton	4
2.0	On the "new economy"	13
2.1	Defining 'creative' and 'curtural' industries	17
3.0	Culture and the City	19
3.1	Creative Community	23
4.0	The changing image of James Street	27
5.0	Design intervention	43
6.0	Conclusion	111
	Appendix A, Case Studies	
	401 Richmond	113
	Gladstone Hotel	117
	Artscape Shaw Street Centre	123
	Artscape Wychwood Barns	127
	Bibliography	131

List of Illustrations

PG.	FIG.	DESCRIPTION AND SOURCE
4-5	1.0	Hamilton Centennial, 1913. From the Collection of Deoeen and Gordon Brik , courtesy of the Hamilton Public Library
6-7	1.1	International Harvester Company plant and waterfront in Hamilton, circa 1907 Wikipedia, http://en.wikipedia.org/wiki/Wentworth_Street_(Hamilton,_Ontario)
8	1.2	The urban fabric of Hamilton after urban renewal Drawn by author
8-9	1.3	Surface parking in Hamilton Drawn by author
9	1.4	The urban fabric of Hamilton after urban renewal Drawn by author
10	1.5	A 1948 aerial photograph of downtown Hamilton http://forum.skyscraperpage.com/showthread.php?t=151765
11	1.6	A 1948 aerial photograph of downtown Hamilton , Indicates buildings that have been demolished since 1948 http://forum.skyscraperpage.com/showthread.php?t=151765 Demolition information acquired from HIStory+HERitage
14-15	1.7	Aerial view of Hamilton Base image source: Bing maps
14	1.8	McMaster University campus Base image source: Bing maps
14	1.9	CANMET Materials Technology Laboratory http://www.sabmagazine.com/blog/2011/09/26/canmet-materials-technology-laboratory-hamilton-on/
15	1.10	The Learning Exchange, Mohawk College http://www.worldarchitecturenews.com/index.php?fuseaction=wanappln.projectview&upload_id=15998
15	1.11	Proposed Creative milieu Photomontage by author
26-27	4.0	Aerial view of Hamilton indicating the districsts of James Street Base image source: Bing maps
30	4.1	Aerial view of James Street North Base image source: Bing maps
30-41	4.2	James Street North Panorama Photographs by author, building information retrieved from, Chapple, N., Antoszek, A., Fris, C., Harper, J., Lewington, D. (1984) James Street North, Hamilton, Ontario. (A panorama of James Street North. Aquired from Hamilton Public Library's Local History & Archives)
40	4.3	Aerial view of James Street North Base image source: Bing maps
42	5.0	Axonometric of downtown Hamilton Drawn by author
44	5.1	Phase one of design intervention Drawn by author
45	5.2	Phase two of design intervention Drawn by author
44	5.3	Phase three of design intervention Drawn by author
45	5.4	Phase four of design intervention Drawn by author
45	5.5	Building considered for Adaptive Reuse Drawn by author
46	5.6	Aerial view of Hamilton's urban fabric Drawn by author

PG.	FIG.	DESCRIPTION AND SOURCE
47	5.7	Axonometric of Hamilton's urban fabric Drawn by author
48	5.8	Site plan of the urban block considered for the design intervention Drawn by author
48	5.9	Existing elevation, James Street North, showing vacancy Drawn by author
48	5.10	Existing elevation, James Street North Drawn by author
49	5.11	Site plan of the urban block considered for the design intervention Drawn by author
49	5.12	Existing elevation, King Street, showing vacancy Drawn by author
49	5.13	Existing elevation, King Street Drawn by author
50	5.14	Proposed North Elevation of the Creative milieu Drawn by author
51	5.15	Proposed West Elevation of the Creative milieu Drawn by author
52	5.16	Clay model perspective at James Street North and King William Drawn by author
52	5.17	Clay model perspective at James Street North and King Street Drawn by author
53	5.18	Clay model perspective along King Street Drawn by author
53	5.19	Clay model perspective at Hughson Street and King William Street Drawn by author
54	5.20	Clay model perspective from inside the amphitheatre Drawn by author
54	5.21	Clay model perspective from roof top Drawn by author
55	5.22	Clay model perspective from inside the amphitheatre Drawn by author
55	5.23	Clay model perspective from roof top Drawn by author
56	5.24	Existing Site Photograph, James Street North and King William By author
57	5.25	Photomontage of proposed Creative milieu Drawn by author
58	5.26	Photomontage of proposed Creative milieu Drawn by author
59	5.27	Photomontage of proposed Creative milieu Drawn by author
60	5.28	Existing Site Photograph, along King Street By author
61	5.29	Photomontage of proposed Creative milieu Drawn by author
62	5.30	Existing Site Photograph, King William and Hughson By author
63	5.31	Photomontage of proposed Creative milieu Drawn by author
64	5.32	Enlargement of Parti Diagram Drawn by author

PG.	FIG.	DESCRIPTION AND SOURCE
64	5.33	Parti Diagram of Creative milieu Drawn by author
65	5.34	Section cut identifying Apartment and Studio Units Drawn by author
66-67	5.35	Unit variations - lower floor residential units Drawn by author
68-69	5.36	Unit variations - lower floor live and work units Drawn by author
70-72	5.37	Unit variations - upper floor sleeping accommodation Drawn by author
73	5.38	Life Safety, Fire Escape Strategy Drawn by author
74	5.39	Typical Basement Floor Plan Level 2-3, Plan Perspective Drawn by author
74	5.40	Typical Basement Floor Plan Level 2-3, Unit Layout Plan Drawn by author
75	5.41	Typical Basement Floor Plan Level 2-3 Drawn by author
76	5.42	Basement Floor Plan Level 1, Plan Perspective Drawn by author
76	5.43	Basement Floor Plan Level 1, Unit Layout Plan Drawn by author
77	5.44	Basement Floor Plan Level 1 Drawn by author
78	5.45	Ground Floor Plan Level, Plan Perspective Drawn by author
78	5.46	Ground Floor Plan Level, Unit Layout Plan Drawn by author
79	5.47	Ground Floor Plan Level Drawn by author
80	5.48	Floor Plan Level 1, Plan Perspective Drawn by author
80	5.49	Floor Plan Level 1, Unit Layout Plan Drawn by author
81	5.50	Floor Plan Level 1 Drawn by author
82	5.51	Floor Plan Level 2, Plan Perspective Drawn by author
82	5.52	Floor Plan Level 2, Unit Layout Plan Drawn by author
83	5.53	Floor Plan Level 2 Drawn by author
84	5.54	Floor Plan Level 3, Plan Perspective Drawn by author
84	5.55	Floor Plan Level 3, Unit Layout Plan Drawn by author
85	5.56	Floor Plan Level 3 Drawn by author
86	5.57	Floor Plan Level 4, Plan Perspective Drawn by author
86	5.58	Floor Plan Level 4, Unit Layout Plan Drawn by author

PG.	FIG.	DESCRIPTION AND SOURCE
87	5.59	Floor Plan Level 4 Drawn by author
88	5.60	Floor Plan Level 5, Plan Perspective Drawn by author
88	5.61	Floor Plan Level5, Unit Layout Plan Drawn by author
89	5.62	Floor Plan Level5 Drawn by author
90	5.63	Floor Plan Level 6, Plan Perspective Drawn by author
90	5.64	Floor Plan Level 6, Unit Layout Plan Drawn by author
91	5.65	Floor Plan Level 6 Drawn by author
92	5.66	Floor Plan Level 7, Plan Perspective Drawn by author
92	5.67	Floor Plan Level 7, Unit Layout Plan Drawn by author
93	5.68	Floor Plan Level 7 Drawn by author
94	5.69	Floor Plan Level 8, Plan Perspective Drawn by author
94	5.70	Floor Plan Level 8, Unit Layout Plan Drawn by author
95	5.71	Floor Plan Level 8 Drawn by author
96	5.72	Floor Plan Level 9, Plan Perspective Drawn by author
96	5.73	Floor Plan Level 9, Unit Layout Plan Drawn by author
97	5.74	Floor Plan Level 9 Drawn by author
98	5.75	Floor Plan Level 10, Plan Perspective Drawn by author
98	5.76	Floor Plan Level 10, Unit Layout Plan Drawn by author
99	5.77	Floor Plan Level 10 Drawn by author
100	5.78	Floor Plan Level 11, Plan Perspective Drawn by author
100	5.79	Floor Plan Level 11, Unit Layout Plan Drawn by author
101	5.80	Floor Plan Level 11 Drawn by author
102	5.81	Roof Plan, Plan Perspective Drawn by author
102	5.82	Roof Plan, Unit Layout Plan Drawn by author
103	5.83	Roof Plan Drawn by author
104	5.84	Cross Section, Buidling identification dagram Drawn by author

PG.	FIG.	DESCRIPTION AND SOURCE
104	5.85	Cross Section Drawn by author
105	5.86	Cross Section Drawn by author
105	5.87	Cross Section, Buidling identification dagram Drawn by author
106	5.88	Cross Section, Buidling identification dagram Drawn by author
106	5.89	Cross Section Drawn by author
107	5.90	Longitudinal Section Drawn by author
107	5.91	Longitudinal Section, Buidling identification dagram Drawn by author
108	5.92	Cross Section, Buidling identification dagram Drawn by author
108	5.93	Cross Section Drawn by author
109	5.94	Cross Section, Buidling identification dagram Drawn by author
109	5.95	Cross Section Drawn by author
110	5.96	Longitudinal Section Drawn by author
110	5.97	Longitudinal Section, Buidling identification dagram Drawn by author
113	A.00	401 Richmond. floor plan axonometric Base image source: courtesy of Christina Zeidler
114	A.01	401 Richmond. Basement Base image source: courtesy of Christina Zeidler
114	A.02	401 Richmond. First Floor Base image source: courtesy of Christina Zeidler
114	A.03	401 Richmond. Second Floor Base image source: courtesy of Christina Zeidler
115	A.04	401 Richmond. Third Floor Base image source: courtesy of Christina Zeidler
115	A.05	401 Richmond. FourthFloor Base image source: courtesy of Christina Zeidler
117	A.06	Gladstone Hotel. floor plan axonometric Base image source: courtesy of Christina Zeidler
118	A.07	Gladstone Hotel. Basement Base image source: courtesy of Christina Zeidler
118	A.08	Gladstone Hotel. First Floor Base image source: courtesy of Christina Zeidler
118	A.09	Gladstone Hotel. Second Floor Base image source: courtesy of Christina Zeidler
119	A.10	Gladstone Hotel. Third Floor Base image source: courtesy of Christina Zeidler
119	A.11	Gladstone Hotel. Fourth Floor Base image source: courtesy of Christina Zeidler
119	A.12	Gladstone Hotel. Fifth Floor Base image source: courtesy of Christina Zeidler

PG.	FIG.	DESCRIPTION AND SOURCE
120	A.13	Hotel Room http://www.maestropms.com/mkt/1299/gladstonenew/Gladstonenewtemplate.html
120	A.14	Hotel Room http://www.maestropms.com/mkt/1299/gladstonenew/Gladstonenewtemplate.html
120	A.15	Hotel Room http://www.maestropms.com/mkt/1299/gladstonenew/Gladstonenewtemplate.html
123	A.16	Artscape Shaw Street Centre. floor plan axonometric Base image source: Call for proposal. Retrieved from http://www.torontoartscape.org/our-projects
124	A.17	Artscape Shaw Street Centre. Basement Base image source: Call for proposal. Retrieved from http://www.torontoartscape.org/our-projects
124	A.18	Artscape Shaw Street Centre. First Floor Base image source: Call for proposal. Retrieved from http://www.torontoartscape.org/our-projects
124	A.19	Artscape Shaw Street Centre. Mezz. Floor Base image source: Call for proposal. Retrieved from http://www.torontoartscape.org/our-projects
125	A.20	Artscape Shaw Street Centre. Second Floor Base image source: Call for proposal. Retrieved from http://www.torontoartscape.org/our-projects
125	A.21	Artscape Shaw Street Centre. Third Floor Base image source: Call for proposal. Retrieved from http://www.torontoartscape.org/our-projects
127	A.22	Artscape Wychwood Barns. floor plan axonometric. floor plan axonometric. Base image source: http://www.canadianarchitect.com/news/making-new-tracks/1000373598/
128	A.23	Artscape Wychwood Barns. First Floor Base image source: http://www.canadianarchitect.com/news/making-new-tracks/1000373598/
128	A.24	Artscape Wychwood Barns. Second Floor Base image source: http://www.canadianarchitect.com/news/making-new-tracks/1000373598/

Introduction

Hamilton is an example of a city that evolved to prominence by developing its economical, social, cultural and political forms and structures in accordance to an industrial paradigm. The city connotes an image of heavy industry. The course of Hamilton's economic development can be best explained by Joseph Schumpeter's "Creative Destruction" theory. It argues that capitalism is incapable of being static and relies on innovation to continuously morph markets in order to sustain itself. The current decline of the manufacturing sector has Hamilton searching for a 'knowledge-based' alternative capable of stimulating economic growth; this suggests a process of economic restructuring that is examined by this study. Within the confines of this new praxis, 'culture' has become the foundation for sustaining the wealth of cities, and a catalyst for its urban intensification. This thesis is an attempt to give architectural form to the 'creative' and 'cultural' catalysts capable of reinvigorating Hamilton's urban geography re-appropriate its image and diversify its economy.

To understand the current economic, cultural and social condition of Hamilton and its transformation, the study explores its historical development. Themes include Hamilton's inception and industrial expansion, the city's process of urban 'rationalization' and its physical, economical and social decline. The neighbourhood of Jamesville, extending along James Street North, is of particular interest. It was once the vibrant commercial, cultural and civic artery of Hamilton that has recently experienced decades of neglect and decay. In search of a new identity, it has now become the centre of a grassroots arts scene that is revitalizing the urban core.

The theoretical work of Jane Jacobs, Charles Landry, Richard Florida and Sharon Zukin comprise the critical discourse concerning 'cultural' and 'creative' urban redevelopment strategies. Initiatives in support of attracting an alternative post industrial economy are critically explored in relation to the wealth of cities and their influence upon urban communities. Richard Florida suggests the re-appropriation of city geographies in an attempt to attract a mobile white collar workforce. The thesis argues that his proposition is one dimensional focused only on economic development and "reflects a more acceptable face of rationalism"[1]. The study proposes that his "Creative Class" theory is incapable of sustaining the vibrant and healthy communities Jane Jacobs professed. 'Creative geographies' are considered not only as important catalysts for economic diversification, but as vital spaces capable of becoming places of social convergence and cohesion. Exemplary of this condition, a series of case studies proven to foster 'social creativity' are analyzed. Their realization has successfully revitalized urban neighbourhoods in areas sensitive to the social tension associated with urban renewal.

1. Robins, K. quoted in Miles, M., & Hall, T. (2003). Urban futures: critical commentaries on shaping the city. New York: Routledge. Pg. 171.

1.0 'Creative Destruction'

1

In the polemic study "Capitalism, Socialism and Democracy", Joseph Schumpeter identifies the ongoing "mutations" within the process of technological and intellectual advancement as a necessity for sustaining capitalism. It goes against the structure and inherent nature of such economy to denounce innovation. Capitalism is relentless in the search of opening new markets and new forms of "organizational development". Means of production and products themselves are constantly susceptible to being replaced by a more advanced or efficient form. The sustained prominence of an industry is not attributed to its administration. It is rather related to its successful evolution or potential destruction governed by the constant application or lack of innovation. The evolutionary process of economic "mutation" according to Schumpeter:

> "…incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one. This process of Creative Destruction is the essential fact about capitalism". Schumpeter posits that, "(t)he essential point to grasp is that in dealing with capitalism we are dealing with an evolutionary process… Capitalism, then, is by nature a form or method of economic change and not only never is but never can be stationary".[1]

Allen J. Scott associates the validity of Schumpeter's theory with the preconditions of cities. According to his proposition, the process of 'Creative Destruction' assumes concrete form in relation to specific geographical and historical conditions. The evolution of Hamilton as an industrial city, in time and space, can be attributed to the various 'business cycles' of 'creative destruction' that shaped the various market niches of its economy. The image of Hamilton has become synonymous with heavy industry. It has established itself as the epicentre for steel production and acquired the distinction of being Canada's 'Steel Town'.

1. Schumpeter, J. A. (1962). Capitalism, socialism, and democracy. New York: Harper & Row. Pg. 82.

1.1 Linear History of Hamilton

The current perception of Hamilton can be traced back to a 1791 survey outlining the "Township of Barton". The concession and lot demarcations subdividing the land for settlement evolved into a network of arterial roads. The rectilinear urban grid that formed came to define the diverse neighborhoods of Hamilton. Each concession line offset east-west was further divided by north-south oriented, half mile spaced sidelines. The delineation of land formed pairs of 100 acre lots. George Hamilton, the city's founding father, proclaimed a 100 acre parcel of land overlapping various lot boundaries to be divided into 80 individual lots. Each plot spanned the width of 50 feet, accessed a major road from the front and a 12 foot laneway from the back. [2] A new city was given form and calculated breadth to expand.

Today, the image of industry is pervasive within Hamilton's city limits. It is visible in the large scale industrial plants stretching along Hamilton's waterfront and its supportive working-class neighbourhoods. The manufacturing industry, however, was not always integral to Hamilton's development. The transition from a vibrant commercial centre was instigated by the introduction of new technologies and opportunities offered by its

2. Manson, B., Manson, A., Newbigging, G. (2003). Footsteps in time: Exploring hamilton's heritage neighbourhoods. Burlington: North Shore Publishing. Pg. 11.

Site of the design intervention at the intersection of King and James Street North

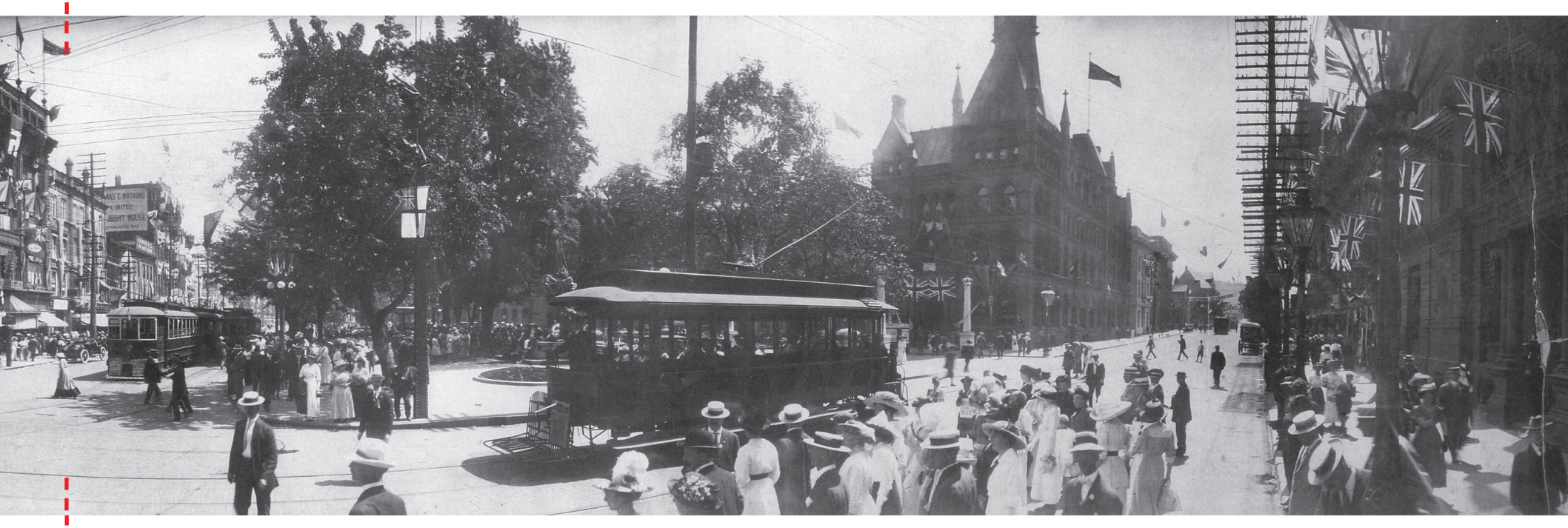


Fig 1.0 Hamilton Centennial, A glimpse at how vibrant and lively the streets of downtown Hamilton once were. 1913

3. Weaver, J.C.(1982). Hamilton: An Illustrated History. Toronto: James Lorimer & Company, Publishers. Pg. 79.

4. ibid. Pg. 80

geographical location. Between 1826 and 1889, the bustling commercial life of Hamilton was embodied by Senator James Turner. He himself was a bank and local railway director and the owner of a grocery wholesaling firm. In an effort to develop Hamilton as a wholesale distribution centre of goods, ranging from food to hardware, Turner tried to strengthen business ties with Manitoba. Ultimately, however, a new industrial era was introduced between 1895 and 1920 by John Moodie and John Gibson who promoted electrical power traction, new industries and real estate. [3] In addition, the migration of banking and insurance companies to Toronto, and the Great War, helped facilitate the shift towards establishing an industrial economical base. Furthermore, means of promoting the city as a competitive commercial and institutional centre proved to be unsustainable. Initiatives to create a commuter rail-line network connecting the city to its regional territories eventually failed. Eventually, only the industrial belt line realized in 1899 and subsequent factory loops proved resilient. [4] The development of transportation corridors for the supply of iron and later iron ore was a major catalyst for industrial development. It aided Hamilton's transformation from the commercial centre



it used to connote to the industrial city it became.

Hamilton's industrial inception and its successful development can be ascribed to three factors: Location, Tariff policy, and Immigration. Iron and steel production becomes economically feasible, hence successful, when located in proximity to raw materials and manufacturing facilities which utilize the steel. The location of Hamilton can be considered optimal because of the city's easy access to metallurgical coal in Pennsylvania and West Virginia. This factor, along with the availability of Lake Superior iron ore and a compact Ontario market contributed to its industrial growth. The second factor was the tariff policies protecting native manufacturers or "induced Americans" to move behind the tariff barrier. In the early twentieth century, the tariff reduction on bituminous coal eliminated one of the advantages that had assisted the iron and steel industry in Nova Scotia. The third contributor was skilled Immigration. Hamilton acquired a pool of individuals whose knowledge base was well versed not only in the evolving technology in manufacturing industries, but also in marketing, lobbying and entrepreneurial skill. Even before industry began the transformation of Hamilton, the province of Upper Canada had experienced a wave of immigration between 1830 and 1850 that bypassed the Maritimes. [5] In the early 1930's, population increased by 193,000 people as a direct result of Steamship service crossing the Atlantic. A voyage that would take 60 days by a sailing vessel could be reduced to 15 days by a steam powered ship. By 1940, the population of Upper Canada rose beyond 450,000, five times from what it used to be before the mass migration of Europeans. [6] Immigrants would come to form a labour surplus capable of sustaining the prospective industrial development of the Golden Horseshoe region. The population growth would also establish the demand for locally manufactured goods. Iron and steel production eventually altered the image of Hamilton in the late 19th century. Hamilton's emerging manufacturing industries were able to dominate their closest competitors based in Nova Scotia. Two important undertakings were responsible for this development. The construction of a blast furnace and a hydro electrical plant solidified the city's dominance as an industrial centre.

The first furnace began operation under "Ontario Rolling Mill" in 1896. Hamilton's investment in facilities capable of iron and steel production provided a degree of economic independence. Before this time, superior "Pig Iron" was imported from



Fig 1.1 International Harvester Company plant and waterfront in Hamilton circa 1907. The factory is no longer existing, the land is owned and developed by Steel producers, Dofasco and former Stelco

5. Weaver, J.C.(1982). Hamilton: An Illustrated History. Toronto: James Lorimer & Company, Publishers. Pg. 87.

6. Upper Canada, Historical Summary 17th-19th Centuries. Retrieved August 20, 2011 from, http://www1.xe.net/~mbone/webtree/history-ca.htm



Scotland between 1840 and 1870, later from America, and eventually from its industrial rival Nova Scotia. Stove production was the dominant product manufactured for the domestic market. To a lesser degree were farm-implement parts, scales, wire, spikes and nails. Manufacturing later diversified to accommodate the iron and steel demands of the railway industry. With its own open-hearth facility, the production line expanded to include: "iron angels, plates and rivets; pin iron for the nail tack plants; structure steel, soft steel, medium steel, firebox steel, and other grades defined by properties of shape, flexibility and strength." [7] The feedback loops between iron and steel producers and users spurred technological innovation resulting in new markets. Subsequently, old business relations were severed and replaced with new ones.

Hamilton was also able to attain a greater level of self-sufficiency by investing in new means of generating local energy. In 1898, a hydro electric generation plant was constructed below the DeCew Falls, 35 miles from Hamilton by the "Cataract Power Company". The technological change in energy generation was experimental and questioned at its inception. Eventually, it became the more efficient, reliable and cheaper alternative. Electricity began replacing local steam power and thermal electricity drawn from Toronto. It was used for street illumination, an electrical street car transportation system, and ultimately became the popular energy option for industrial use. It also altered the layout and architecture of factories. The typical three storey building could be reduced to a single ground plan. The roof top was freed from extra mechanical spaces and "cumbersome pulleys, shafts and belts". The alteration improved interior occupancy by allowing daylight illumination and natural ventilation through the introduction of skylights.[8] With the dawn of a new century, and Hamilton's adaptation to a second industrial revolution, technological innovation became essential to the city's development.

The early period of the 20th century saw Hamilton attract a diverse range of industries. Much like manufacturing giants Harvester and Westinghouse, companies would expand their facilities and settle along Hamilton's' waterside property. The location provided them with control over their own docks and access to a reliable and advanced transportation infrastructure. It is important to stress the significance of Hamilton's

7. Weaver, J.C.(1982). Hamilton: An Illustrated History. Toronto: James Lorimer & Company, Publishers. Pg. 87.

8. ibid. Pg 87-88.

first steel facilities and local hydro electric generation plant. Cheap electrical energy and proximity to Hamilton's own iron and steel producers ensured the settlement and expansion of a broad manufacturing sector. Between 1900 and 1905, manufacturing employment increased by 24,2 per cent. Throughout the next five years it rose by 67 percent. Between 1910 and 1915 by another 22.6 percent. [9] Hamilton's economy steadily grew until the shock of the great depression which resulted in economic and social disarray.

Unlike the period between 1920 and 1945, the post-war decades were times of relatively mild economic fluctuations. Unemployment was low and economic progress was stimulated by the expansion of the city and its primary steel production industry. Before 1945, the expansion of Hamilton was unplanned. It was not until the post- war period that the Town Planning Committee began drafting initiatives for the city's urban renewal. A 1945 report prepared by an outside consultant singled out what, according to their understanding, were problems plaguing the city. The list included: "east-west traffic congestion, numerous level closings, inadequate mountain-access roads, lack of an auditorium for symphonic or dramatic performances, a cramped library, an obsolete art gallery and an abused beach" [10] . The report triggered countless others, proposing

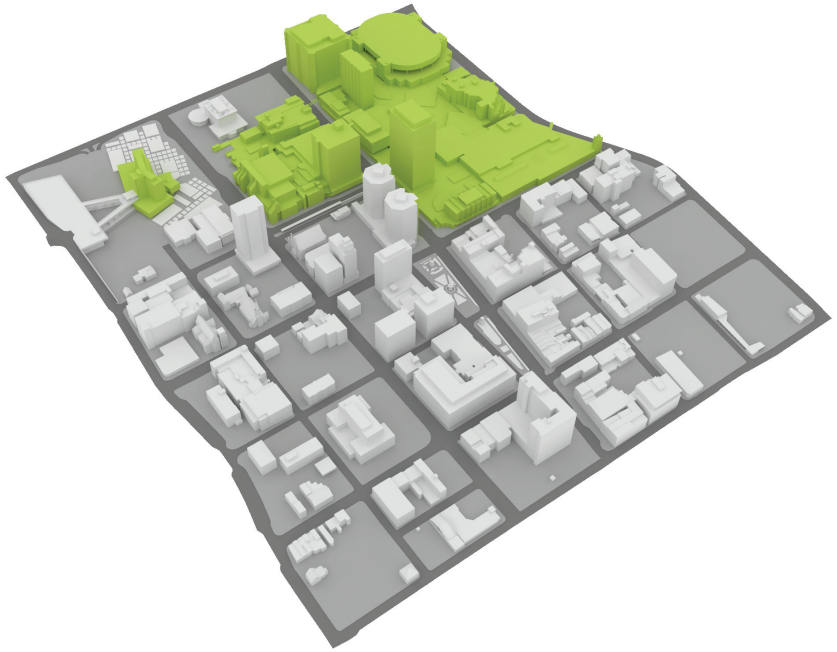


Fig 1.2 The urban fabric of Hamilton after urban renewal. Indicates a complexes fusing cultural, commercial and civic buildings together.

9. Weaver, J.C.(1982). Hamilton: An Illustrated History. Toronto: James Lorimer & Company, Publishers. Pg. 87.

10. ibid. Pg. 179



Fig 1.3 Surface parking superimposed on Hamilton's urban fabric

11. ibid. Pg. 179

major alterations to the city's urban core. Eventually, these recommendations manifested into a new city hall, courthouse, cultural centre with library, art gallery, auditorium and adult-education facilities. Heavily influenced by American Planning policy, urban renewal schemes were developed in support of the notion that social problems are the result of poor environment conditions. Rather than opting for renovation, the solution was to tear down old shops and dwellings. They were replaced by high-rise buildings or mega complexes fusing cultural, commercial and civic buildings together. The result was a total elimination of any historical identity within Hamilton's urban fabric.

> "Hamilton was singled out in a Canadian handbook for architectural preservation as a disaster area. 'In Hamilton, Ontario, it was estimated in early 1973 that, at the current rate of demolition, every designated heritage building would be gone in fifteen years" [11]

The promise of a vibrant, beautiful and safe downtown did not come to fruition. Neglected and deteriorating buildings were demolished, projects that lacked investment were abandoned, and properties turned into a profit generator, by converting the flattened sites into parking lots.

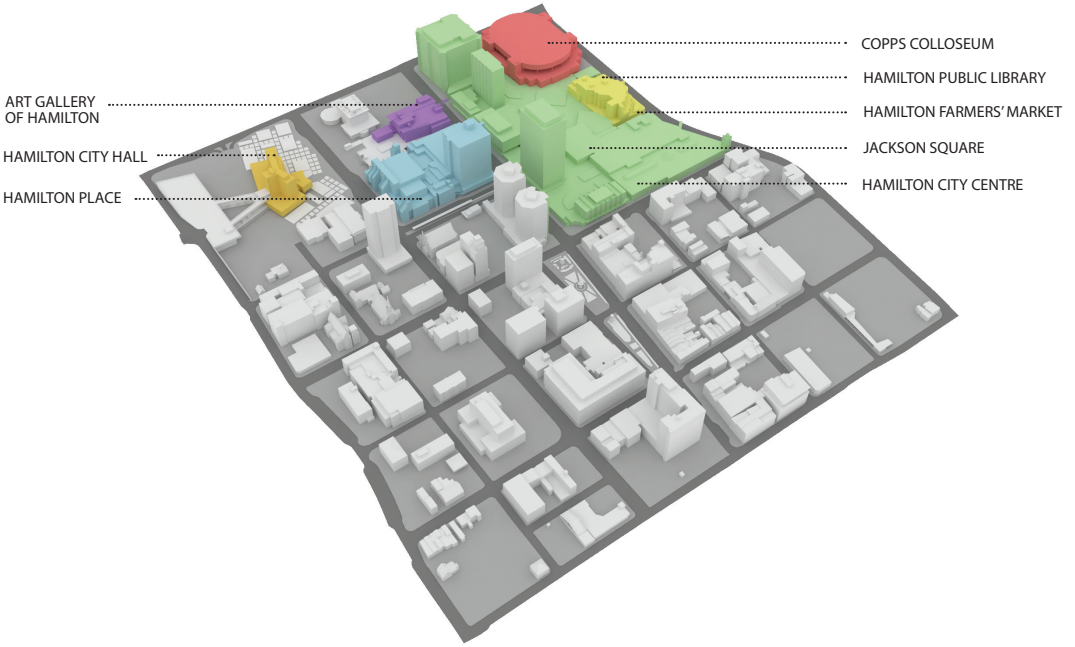


Fig 1.4 The urban fabric of Hamilton after urban renewal. Identifies the various elements of the mixed-use development



Fig 1.5 The urban fabric of Hamilton, circa 1948



Fig 1.6 The image indicates buildings that have been demolished since 1948 as translucent

After the War, Steel companies morphed from “small artisan shops” to “large scale enterprises”. Hamilton’s Stelco and Dofasco, the most prominent steel producers in Canada, experienced unprecedented organized expansion. The two companies evolved in the technology of mills, furnaces and new product lines. This expansion framed the image of Hamilton as a “company town”. Among Canada’s ten largest cities, Hamilton had the largest percentage distribution of its labour force in manufacturing. During this time, Research and Development was essential to production efficiency and to the anticipation or creation of new markets. Investing in innovation was necessary to sustain a competitive margin. To this end, companies would expand their engineering and scientific staff and strengthen their association with Hamilton’s, McMaster University. [12] The manufacturing sector peaked in the 1980’s, and since then, has declined to levels that are expediting the need for economic reformation and diversification.

Hamilton is associated with heavy industry, and an urban renewal policy that practically eliminated its connection to the past. Its manufacturing sector has successfully evolved primarily because of its location, innovation and creation of new markets. The city is currently going through a transition that is leading the economy into a new cycle of ‘Creative Destruction’

12. Weaver, J.C.(1982). Hamilton: An Illustrated History. Toronto: James Lorimer & Company, Publishers. Pg. 161-162.

2.0 On the "new economy"

2

With a shrinking manufacturing sector, Hamilton is actively in pursuit of diversifying its economic base. The transition is inherent to the doctrines of a neoliberal political and economical structure.

> "Neoliberalism is in the first instance a theory of political economical practice that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework." [1]

This change contributes to a shift leading away from a once prominent manufacturing sector towards that of service. As a result, many North American cities have experienced the dissemination of their founding manufacturing base and its business services replacement. This process reflects the deindustrialization of cities, a transition into "post-industrialism" that enforces a "Post-Fordist" [2] consumer culture.

In her pioneering work "cities and the wealth of nations", Jane Jacobs asserts that cities, as opposed to the rural regional peripheries or nation states, are the true economic drivers. According to Jacobs, localized economic diversity is a necessity for economic sustenance. The city's prosperity and growth is to be acquired in the exploitation of assets that are associated with a varied array of economical niches. It is a practice that is capable of attaining a level of import independence and export opportunity. The intent is to ensure a state of sustainable economic equilibrium. Jacobs associates the economies of cities with natural ecologies. She perceives that for both, diversity in the system establishes an equilibrium which is capable of attaining a state of 'entropic efficiency'.

> "… the more niches that are filled in a given natural ecology, other things being equal, the more efficiently it uses the energy it has at its disposal, and the richer it is in life and means of supporting life. Just so with our own economies, the more fully their various niches are filled, the richer they are in supporting life." [3]

Since Jacob's proclamation, traditional assets responsible for economic growth are increasingly being replaced by assets attributed to the 'knowledge' base of a white collar workforce. The past century has been characterized by the "division of labour, specialization and the use of increasingly advanced technology". [4] The post war era experienced times of economic development which propelled urban growth and city expansion. Regions and localities were linked by the relocation of the manufacturing sector and the handling of goods to city peripheries. The consequence was a decentralized urban core. [5] During the 1970's this process proliferated globally. On a macroeconomic scale, deregulation permitted the export of manufacturing hubs to

1. Harvey, D. (2006). A brief history of neoliberalism. Oxford: Oxford University Press. Pg. 2.

2. Note: Post Fordism refers to a consumer society where consumption increasingly favours products and services that reflect the "lifestyle choices" of the consumer. No longer are products and services considered purely on utilitarian rationale but rather increasingly acquired to reflect an image, aspiration or status.

3. Jacobs, J. (1985). Cities and the wealth of nations: principles of economic life. New York: Vintage Books. Pg. 224.

4. Shachar, A. Oberg, S.(Eds.). (1990). The World Economy and Spatial Organization of Power. Brookfield: Avebury Gower Publishing. Pg. 103.

5. Harvey, D. (1989). The Urban Experience. Baltimore: The John Hopkins University Press.

peripheral countries in an effort to acquire higher rates of return. According to Harvey, "the market, depicted ideologically as the way to foster competition and innovation, became a vehicle for the consolidation of monopoly power." [6]

Hamilton, like many western industrial cities, has experienced a substantial decline in the manufacturing sector since the 1980's. Stelco, one of the two major steel mills in Hamilton (the other being Dofasco) peaked in 1981 with a workforce of 26,263. Since then, employment had decreased to an estimated 1,700 workers in 2009. In March of the same year, Stelco shut down its plants in Hamilton and Lake Erie laying off its remaining 1500 employees. Dofasco has witnessed a similar drop in its workforce. Its employment record was at its highest in 1980 with an estimated workforce of 12,700. In 2011, Dofasco has managed to sustain a record of 5,200 employees. [7] Adding to the uncertainty of Hamilton's industrial future, none of the three largest Canadian steel mills are domestically owned. Hamilton's Dofasco was purchased for $4.9. billion by Algoma Steel Inc. Stelco, Canada's largest independent steel producer was bought out for $1.1 Billion by U.S Steel Corporation. India-based Essar Global Ltd. purchased Algoma Steel Inc for $1.8 billion. [8]

In lieu of a destabilized manufacturing base, western governments are considering 'cultural industries' and/or 'creative industries' as catalysts for economic growth, employment, export trade and consumption. They are intrinsic to a 'knowledge' based economy and help facilitate the transition into "post-industrialism".

The 'post industrial' city has come to adapt and acquire economic prominence in the service sector, information processing and the acquisition and development of knowledge. According to Daniel Bell, "Post-industrialism" is an era following that of industrialism where economical growth is no longer based on physical capital but "human capital" in the form of applicable knowledge capable of generating ideas. He discerns that rather than displacing previous economic, political, and social structures, the transition towards a "post-industrial" society is an evolutionary condition. Bell proposes that:

> "Like palimpsests, the new developments overlie the previous layers, erasing some features and thickening the texture of society as a whole." Furthermore, "Every society has always existed on the basis of knowledge, but only now has there been a change whereby the codification of theoretical knowledge and materials science becomes the basis of innovations in technology." [9]

6. Harvey, D. (2006). A brief history of neoliberalism. Oxford: Oxford University Press. Pg. 26

7. Grace Marr, L.(2011,October 2011). Bring on the meat and bread. The Hamilton Spectator.

8. Bobak, L. (2007, August 27). U.S. Steel to buy Stelco. Toronto Star. Retrieved May 14, 2011, from http://www.thestar.com/Business/article/250180#Comments

9. Bell, D. (1999). The coming of post-industrial society: A venture in social forecasting (2nd ed.).New York: Basic Books. Pg. XCIV.

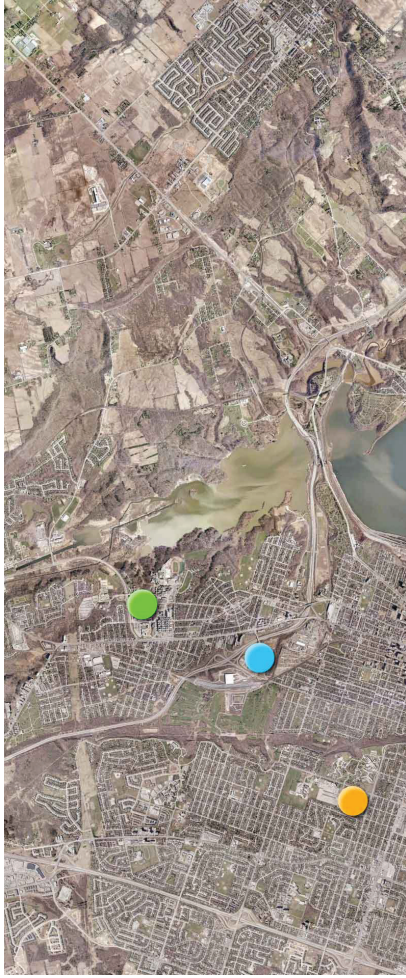


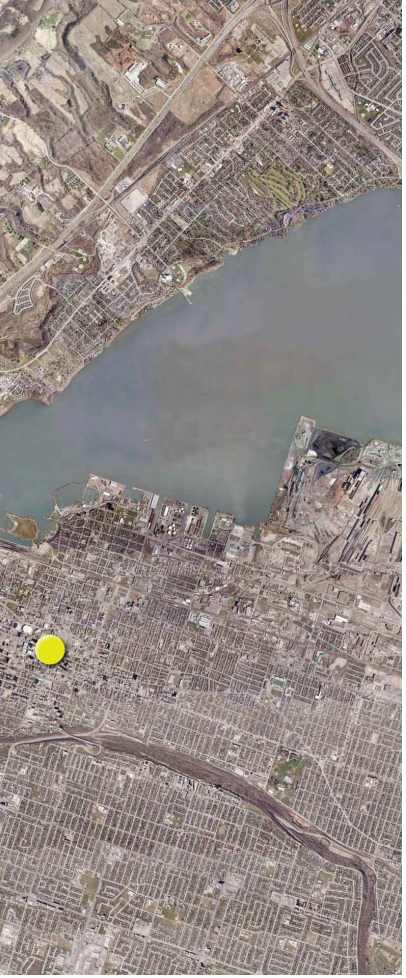
Fig 1.7 Aerial view of Hamilton, indicates significant contributors to the Post-industrial economy



Fig 1.8 McMaster University campus



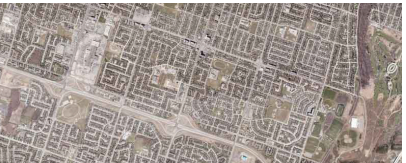
Fig 1.9 CANMET Materials Technology Laboratory



MOHAWK COLLEGE



Fig 1.10 The Learning Exchange



PROPOSED CREATIVE MILIEU



Fig 1.11 Creative Milieu

10. Shachar, A. Oberg, S.(Eds.). (1990). The World Economy and Spatial Organization of Power. Brookfield: Avebury Gower Publishing. Pg. 104-105
11. ibid. Pg. 105

12. *Ontario in a creative age. Retrieved January 28, 2011 from http://www.trra.ca/en/reports/resources/MPIOntarioReport2009v3.pdf,* Pg. 26
13. ibid. Pg. 26

14. Authenticity report (2010). Retrieved November 16 2010, from http://www.hamilton.ca/NR/rdonlyres/7DAD3C38-3437-4A37-81E9-877CD613C05D/0/CultureReport_1TOC_Aug23.pdf, Pg 3

15. *Cia fact book. Retrieved June 15, 2011, from https://www.cia.gov/library/publications/the-world-factbook/geos/ca.html*

Gunnar Tornquist believes that the future economy of many industrialized countries will be based on "the human capacity for innovative thinking and renewal."; no longer dependent on "natural resources, their capital assets and the diligence of their inhabitants" to the extent it used to. [10] In the post modern, post industrial, post fordist city, the traditional production factors of land, labour and capital are increasingly being replaced by a new factor found in the inventiveness and creativity of individuals. "Knowledge" and "competence" are considered the assets of a contemporary workforce that is increasingly being recognized as an important contributor to the wealth of a given geography. [11]

Hamilton is striving to diversify its economic reach by pursuing a 'knowledge' based economy. McMaster University, Hamilton Health sciences, and Mohawk College are the three most prominent economic drivers that are leading the way. In order to be more competitive, McMaster is expanding by building the 'Innovation Park'. It is a research intensive facility, erected on large Brownfield site. The proximity to Toronto and its real-estate crisis have made Hamilton an attractive location for a 'knowledge-intensive' workforce. According to a 2009 report assessing Ontario's capacity to evolve into a "post industrial" economy, Hamilton appears to rank as a city in "Transition to the Creative Age".

> "Of all of these regions (older industrial cities, Windsor, Hamilton, Oshawa and others), Hamilton appears to be adjusting the most successfully. It is almost in Toronto's commuter shed and can be made more so. Hamilton is beginning to show the value of aligning with the larger region. It has had longer to adjust, as a steel town, its decline came much earlier. The comparison of Hamilton to Windsor or Oshawa is much like the comparison of Pittsburgh to Detroit. It has had time to try to rebuild. The other industrial legacy cities are more closely tied to the automotive industry." [12]

Ontario in the Creative Age also cites that "Hamilton has [transformed itself] from the steely exterior of the Hamilton Census Metropolitan Area to a complete community that supports a wide range of social, arts and culture functions". [13] Also, The City of Hamilton's Official Plan, completed in June 2009, recognizes the creative cultural sector as one of the key clusters in the city's economy. [14]

The rise of a 'knowledge' economy is reflected in an increase of service employment. The growing service sector constitutes 76 per cent of Canada's national workforce. [15] It has increased 18 per cent since 1980 and comprises 71.5 percent of Canada's gross

domestic product. [16]

With the growth of a 'knowledge' intensive economic niche, concerns have been raised about the sustainability and resilience of a proliferating tertiary service sector. Various notable critics stemming from opposed intellectual traditions approach the shift towards post-industrialism with caution. Among them, Nicholas Garnham acknowledges that services are "human-to-human" interaction and are very difficult to quantify and subsequently commodify. In addition, it exhibits zero productivity growth, and according to him, both factors can lead to market failures. [17] John Ralston Saul, referring to the pioneering work of the 18th century economist Adam Smith, argues that within the hierarchy of economic order, the "industrious produce the fund which finances the whole community"; the working class that establishes an economic foundation is engaged in "useful labour" and supports branches of the service sector that are not engaged in work "which adds to the value of the subject upon which it is bestowed" [18]. In the modern application of this concept, Saul identifies the work performed by technocratic management as the labour that Adam Smith acknowledged to be producing no added value. Saul's critique does not go as far as to suggest its abolishment. What constitutes his reservations is the unbalanced economical development favouring that of the managerial class, its consulting subsidiaries and the growing expenditures required to sustain it. Based on their proposition, it is possible to extrapolate that economic sustenance relies on a state of equilibrium among factions capable of productive labour and those that cater a pure service. Disequilibrium could possibly lead to an unsustainable economic model. It is favourable to economic growth to diversify in accordance to those sectors that are able to contribute to the true wealth of a city's local economy. Contrary to this notion, Saul considers:

> "the current level of the managerial class in our society [] far too high; that the management of business along with the financial and consulting industries – all of which are extremely expensive and increasingly so – are a far more important factor in keeping the economy in depression than is any over expansion of government services." [19]

Bearing in mind the evolution of the 'creative' and 'cultural' industries in respect to its development as a sustainable economic entity, Justin O' Connor stresses the importance of linking the industries to a wider manufacturing sector. According to his proposition, it will be the task of local and regional policy to establish those links considering "creativity, risk, innovation and the central role of information, knowledge and culture in the global economy." [20]

Hamilton has been going through extreme changes. It is embracing the assurance of a new economy in light of its steep manufacturing decline. With such enthusiasm, it is easy to forfeit a critical perspective on whether the change is actually sustainable, beneficial and real. Developing a city under the rhetoric of 'Post-industrial' promise can be risky. The potential danger associated with shaping the urban realm will be further examined in Chapter 3.

16. *Canadian service sector a success story. Retrieved January 20, 2011,from http://www.canadianservicescoalition.com/ CanadianServicesSectorANewSuccessStory.pdf, Pg 2*

17. Saul, J. R. (1995). The unconscious civilization. Toronto: House of Anansi Press. Pg. 8.

18. ibid. Pg. 7.

19. ibid. Pg 8.

20. O'Connor, J. (2000) The Definition of 'Cultural Industries'. Retrieved June 9, 2010, from http://www.pedrobendassolli.com/pesquisa/icc1. pdf. Pg. 14.

2.1 Defining 'creative' and 'cultural' industries

For as long as 'creativity' and 'culture' have attested a level of significance towards economic growth, their respected industries have been defined interchangeably. Entrepreneurs associated with 'creative' and 'cultural' industries are redefining the geographies of cities. It is important to assess their differences in order to understand their social and economic contributions.

'Creativity' has traditionally been strongly affiliated with cultural production in the form of goods and services. To certain extent, common knowledge has considered it exclusive to the 'arts'. However, the concept of 'creativity' is expansive and as many scholars agree a "fuzzy" concept to delineate. Insisting on a definition in part diminishes its meaning and importance. At its most fundamental, DeBono considers the notion of "creativity" as "… bringing into being something that was not there before". [21] Within the context of economy, creativity according to Graham, is not only attributed to the 'cultural industries'; it is inherent in "thought and imagination to all human labour". [22]

Similar to the diverse application of 'creativity', 'culture' espouses multitude meanings and cannot be limited to define a single concept. Raymond Williams asserts it to be "one of the two or three most complicated words in the English Language". [23] The reason lies within the modern application of the term as the foundation for different and at times opposing intellectual concepts and their concurrent ideological frame work. Moreover, Williams strives to clarify its modern meaning by distinguishing the contextual associations.

> "[Culture] describe(s) a general process of intellectual, spiritual and aesthetic development …, indicates a particular way of life, whether of a people, a period, a group, or humanity in general". The term as it is most commonly used today "describes the works and practices of intellectual and especially artistic activity" referring to the different facets of artistic production, "culture is music, literature, painting and sculpture, theatre and film." [24]

According to Justin O'Conner an official definition distinguishing 'cultural' and 'creative' industries does not exist. He acknowledges that defining and categorizing them becomes a contested political affair. He does however attempt to clarify their differences. O'Conner considers 'cultural industries' as "artist centred" and creative industries based on "technological reproduction" aimed at the mass market. Cultural industries can further be classified into "classical" cultural industries which include "broadcast media, film, publishing, recording music, design, architecture, new media", and the "traditional arts" consisting of, "visual art, crafts, theatre, music theatre, concert performance, literature, museums and galleries". In broad terms, "traditional arts" refer to activities classified as 'art' and are deemed eligible for public funding. "Traditional arts", according to O'Conner, can be further distinguished ideologically. The production

21. De Bono, E. (1996). Serious creativity. London: HarperCollins Business. Pg. 3.

22. Garnham, N. (2005) From cultural to creative industries. International Journal of Cultural Policy, 11 (1), 15-29. Pg. 21

23. Williams, R. (1986). Keywords: a vocabulary of culture and society. Oxford: Oxford University Press. Pg. 87

24. ibid. Pg. 90.

of cultural products can be directed specifically towards commerce, or it can be geared towards the production of 'autonomous' and authentic 'art'. [25]

Cultural producers associated with the latter group are willing to forfeit a sense of financial security in pursuit of their artistic development. In some cases their critical opposition to political and economical structure manifests into forms of activism. For the most part, artists live on the margins of poverty. They hold dead-end jobs in service industries, mostly in food and beverage establishments. Their persona is personable, sociable and cultured, qualities that make the artist a desirable and favourable employee. They do not always join labour unions or express discontentment with their jobs. Their justification is attributed to the conviction that their real identity is shaped by activities remote from their employment. Similar to the immigrant, the 'artist' in many instances is willing, out of necessity, to settle for low paying employment. [26]

There are 1,680 'artists' residing and working in Hamilton. Since 1991 the 'traditional arts' workforce has grown by 22 per cent. 'Artists' comprise .6 per cent of Hamilton's overall labour force. Their average income is $21,100, summing up to an earning gap of 42 per cent. [27]

The 'cultural' and 'creative' industries are diverse in sector, ideology and wealth creation. The lack of a clear definition, delineating all 'cultural' contributors undermines the struggling 'artist'. The concentration of 'artists' within a given place creates an aesthetic that changes its social and economical framework. The following Chapter examines this condition.

25. O'Connor, J. (2000) The Definition of 'Cultural Industries'. Retrieved June 9, 2010, from http://www.pedrobendassolli.com/pesquisa/icc1.pdf. Pg. 5.

26. Zukin, S. (1995). The cultures of cities. Cambridge: Blackwell. Pg. 13.

27. Hill, K. (2009). Hill Strategy. Statistical insights on the arts,8 (1), Pg. 28.

Note: The "traditional arts" as defined by Hill Strategies include: actors and comedians; artisans and craftspersons, authors and writers, conductors, composers and arrangers, dancers, musicians and singers, other performers, painters, sculptors and other visual artists and producers, directors, choreographers and related occupations.

3.0 Culture and the City

3

> "Place and culture are persistently intertwined with one another, for any given place… is always a locus of dense human inter-relationships out of which culture in part grows, and culture is a phenomenon that tends to have intensely local characteristics thereby helping to differentiate places from one another." [1]

Peter Hall and David Harvey suggest that 'culture' has always been part of cities. It has however, never been such an integral part of economy, sociology or urbanism. Ever since capitalism has dominated the sphere of economy, 'culture' was expressive of an ideological opposition. Since the 18th century, the stark contrast has been pervasive between the dehumanizing industrial utilitarianism attributed to social, economical and urban order, and its romantic and bohemian antagonism. [2]

In today's 'postfordist' consumer society, the sphere of 'culture' and the sphere of economics converge. 'Culture' has been integrated and plays a crucial role in sustaining economic growth. What constitutes the consumer's appeal towards purchasing a cultural product is its sign value. What makes these goods and services desirable and therefore competitive, are the aesthetic or "semiotic" qualities that are consumed according to the subjective judgments of the consumer. The 'cultural products' (goods and services) are diverse in "substance, appearance and sectoral origins". [3] They are involved in, and are an integral part of the manufacturing of products and deal with the production and exchange of information. It is safe to say that all products and services have been refined by some form of cultural production catering to a consumer society. No longer can utilitarian products be disassociated from cultural input. And as Sharon Zukin observes, "Culture provides basic information – symbols, patterns and meaning for nearly all service industry" [4]

The same mechanism aestheticising a product, making it more appealing and therefore competitive, has become a fundamental part in branding and re-branding the image of cities. According to Harvey Molotch:

> "The positive connection of product image to place yields a kind of monopoly rent that adheres to places, their insignia, and the brand names that may attach to them. Their industries grow as a result, and the local economic base takes shape. Favorable images create entry barriers for products from different places." [5]

Place, culture and economy are infused and interconnected. As Scott posits, they are "highly symbiotic with one another, and in modern capitalism this symbiosis is re-emerging in powerful new forms as expressed in the cultural economies of certain

1. Evans, G. (2001). Cultural planning: an urban renaissance?. London: Routledge. Pg. 168.

2. Scott, A. J. (2008). Social economy of the metropolis, cognitive-cultural capitalism and the global resurgence of cities.Oxford: Oxford University Press. Pg. 86

3. Scott, A. J. (1997), The cultural economy of cities, International Journal of Urban and Regional Research, 21 (2), Pg. 323.

4. Zukin, S. (1995). The cultures of cities. Cambridge: Blackwell. Pg. 12

5. Molotch, H. quoted in Scott, A. J. (1997), The cultural economy of cities, International Journal of Urban and Regional Research, 21 (2), Pg. 325

key cities." [6] Sharon Zukin defines this phenomenon associated with the image of cities as the "symbolic economy". Her interpretation includes a sociological perspective. She considers the effect altering the image of place has on social integration. According to her:

> "[b]uilding a city depends on how people combine the traditional economic factors of land, labor , and capital. But it also depends on how they manipulate symbolic languages of exclusion and entitlement. The look and feel of cities reflect decisions about what – and who – should be visible and what should not, on concepts of order and disorder, and on uses of aesthetic power. In this primal sense, the city has always had a symbolic economy"[7]

With the disappearance of manufacturing industries and periodic financial instability, governments resort to investing in 'culture' as the last means of sustaining economic growth. Cultural strategies are implemented to draw people as well as investment back to the city. The introduction of 'culture' produces aesthetical diversity that is the antithesis to suburban blandness. Essentially, the "symbolic economy" becomes as real as any other traditional contributor to the wealth of cities. Its vitality sustains the city's material life by producing both "symbols and space". The production of space is apparent in projects fusing capital investment and culture. An obvious example is the erection of galleries or museums. Cultural institutions establish a competitive edge over other cities by attracting new businesses and corporate elites. The production of symbols embodies a currency of "commercial exchange" and a "language of social identity." Like any commodity, a vibrant and exciting cultural landscape has the ability to attract and generate other commodities. It becomes the city's primary business and is manifested in the consumption of: "art, food, fashion, music, tourism and the industries that support them".[8]

According to Zukin, the "symbolic economy" is malleable and susceptible to alteration. In her seminal study "Loft Living", she assesses the social, cultural, economical and physical state of SoHo before and after the area was colonized by cultural producers. According to her research she considers the 'artist' as the catalyst, or agent of change, that is capable of altering the "symbolic economy" of place by redefining its cultural landscape. The change in atmosphere instigates the re-appropriation of real geographies. New means of consumption establish, 'Starbucks' is a good example, drawing in other businesses into places newly re-populated by the 'artists'. According to Zukin, this process denotes symbolic indicators of "exclusion and entitlement" favouring

6. Scott, A. J. (1997), The cultural economy of cities, International Journal of Urban and Regional Research, 21 (2), Pg. 325

7. Zukin, S. (1995). The cultures of cities. Cambridge: Blackwell. Pg.7.

8. ibid. Pg. 2.

the new middle class. Ultimately, the change in the "symbolic economy" initializes the gentrification process of the population responsible for the transformation. The revitalization attracts the middle class to move back into the city. This stimulates the real-estate market and results in an increase in property values. Unable to compensate for the difference, 'artists' are displaced to the peripheries where residence is deemed affordable again. Worpole suggests:

> "[u]nknowingly the artists were used by developers and real-estate agents to create an ambience and buzz in SoHo and other downtown industrial areas, which was then capitalized over their heads through the rise in property values. In short, the artist whose activity had created a desirable place to live in, displaced themselves in doing so. They could no longer afford to live in the neighbourhood they had revitalized." [9]

Zukin's Marxist consideration of this phenomenon portrays it as a destructive process of social division by linking the malleability of 'culture' to fear, security and social exclusion. Along the themes of Zukin's critique, Graeme Evans and Jo Foord suggest that a formulistic alteration to the cultural landscape of place may in fact have an adverse effect on communities. It could essentially remove a vibrant although unrecognized cultural identity inherent to the historical development of neighbourhoods. Cultural regeneration according to their interpretation has two separate and distinct objectives. The community-oriented, socially cohesive aspects of culture is considered as,

> "an essential element of everyday life and identity and is bound up in the process of making, doing and enjoying cultural activity – including the rites and rituals of everyday living, as well as the enjoyment of entertainment and the participation in cultural events."[10]

The second aspect to culture is strictly oriented towards restructuring economic growth. 'Cultural' regeneration is expected to contribute to local prosperity by re-appropriating the "symbolic economy" of cities, attracting more capital and catalyze investment. According to their study, the dualism in cultural initiatives geared towards revitalizing "culturally rich, though impoverished" urban areas may have detrimental effect on multicultural communities expressive of their own authentic identity. Graeme proposes that the conscious attempt to revise the cultural landscape of a given geography can possibly lead to failure by attempting to 'functionalize' space. The overwhelming hegemony of an economic perception concerning cultural regeneration may in fact, "produce pastiche or superficial culture, and even drive out any inherent

9. Worpole, K. quoted in Evans, G. (2001). Cultural planning: an urban renaissance?. London: Routledge. Pg. 173.

10. Miles, M., & Hall, T. (2003). Urban futures: critical commentaries on shaping the city. New York: Routledge. Pg. 167.

creative spirit that might exist in the first place." [11] And as Robins warns, it "reflects a more acceptable face of rationalism, and fails to come to terms with the emotional dimensions of urban culture". [12]

Zukin considers 'arts' lead, 'cultural regeneration' as a medium for social division. Charles Landry, has more of an optimistic consideration. He recognizes it as a great opportunity to inspire 'social cohesion'. That is, if it succeeds to engage the whole community. He perceives that 'culture' is imperative to improving the quality of everyday urban life, if not the cities' most important asset. Cultural expression, offers the city a unique and authentic identity in a world that has become saturated with consumerism. Cultural participation has the potential of involving and empowering individuals who are economically and socially and even mentally marginalized. This can be done through arts programs and festivals that address the specific needs of the community. The best part, Landry argues, is that it is free and does not cost the city anything. [13] Table 1 summarizes a typology of cultural-lead regeneration based on America and European practices of the 1970's and 1980's.

As proposed earlier, defining 'culture' and 'creativity' becomes a contested undertaking. The 'creative' dimension of cities is explored in the following sub-chapter.

Table 1
A typology of culture-led regeneration

Agent/activity	Concept	Practice
Buildings	Arts buildings	Museums and galleries
	Flagship projects	Water-front redevelopment
Artists' activity	Artist precincts	Café culture and loft living
Events	Cultural events and festivities	Film and music festivals
The bizarre	Unique and strange events	Cult festivals
Planning regulation	Development control	Mixed-use development and zones
Flexibility	Flexible management	Licensing, regulations and operating hours
Social confidence	Invigorate and empower through participation	Working with homeless, unemployed, women, immigrants, poor
Mechanisms	Developer agreements, schemes and incentives	Developer contributions and betterment taxes
The individual	Individual leadership, artistic and corporate	Project champions, visionaries and negotiators
The artist	Value the individual, different and the local	Authentic and original outcomes
Marketing	Maximising impact	Themes, brands and logos
The organisation	Organisational leadership	Partners for Liveable Communities (US)

Source: Camilleri, N. (2011). The creative city, reality or rhetoric?.Lap Lambert Academic Publishing. Pg. 18-19

11. Evans, G. (2001). Cultural planning: an urban renaissance?. London: Routledge. Pg. 137.

12. Robins, K. quoted in Miles, M., & Hall, T. (2003). Urban futures: critical commentaries on shaping the city. New York: Routledge. Pg. 171.

13. Landry, C. Bianchini, F., Ebert, R., Gnad, F. and Kunzmann, KR.(1996) The art of regeneration: Urban renewal through cultural activity. Gloucester: COMEDIA. Pg. 1.

3.1 Creative Community

Within the context of Ontario, specifically Hamilton, the theoretical background of numerous reports promoting a 'post industrial' economy is based on Richard Florida's "Rise of the Creative Class". His thesis proposes the re-appropriation of cities in pursuit of attracting a mobile white collar workforce. What it constitutes in practice is counterintuitive to urban regeneration initiatives in support of holistic integrated and socially cohesive communities.

A vibrant, humane city has the capacity to satisfy a diverse range of social needs; Florida's formulistic proposition addresses only its economic dimension. Furthermore, his singular perception of the 'cultural' and 'creative' industries fails to capture the heterogeneous nature of the economy he endorses. By re-appropriating the cultural landscape of specific geographies, according to the principles which Florida advocates, communities are at risk of losing their inherent identity.

In his popular and also contested thesis, Florida suggests that the economic sustainability of cities depends on the ability to cater to the "lifestyle" choices of a mobile "creative class". As per Florida, cities that reflect the three T's: "talent, technology, tolerance", measured by a series of indices reflective of diversity, are advantageous in securing the settlement of the creative class. The melting pot index measures the ethnic diversity of a city. He proposes that immigrant concentrations are associated with population growth but not necessarily with innovation. The Gay Index on the other hand, identifies geographies that stimulate creativity. Concentration of gay populations tend to represent geographies capable of tolerance; a key quality in attracting artistic and innovative individuals. According to Florida, "openness to the gay community is a good indicator of the low entry barriers to human capital that are so important in stimulating creativity and generating high tech growth." [14] The Bohemian Index measures the number of "writers, designers, musicians, actors and directors, painters and sculptors, photographers and dancers". [15] It is the geographies that score high on these series of indices that exemplify the attributes desired by a "creative class" destined to sustain the economy.

Richard Florida suggests that his study on the creative class supports the various doctrines prescribed by Jane Jacobs. Diversity, individuality and participation are themes acknowledged as imperative catalysts for community building in her polemic study, "Death and Life of Great American Cities". Florida places her recommendations as remedy to the alienation and loss of individuality imposed by 'order'. Florida's interpretation of 'order', as a mechanism capable of suppressing desire stems from William Whyte's study on a corporate culture obsessed with bureaucracy. "Where Whyte found conformity and homogeneity, Jacob's neighborhoods were veritable

14. Florida , R. (2002). The rise of the creative class. New York: Basic Books. Pg. 256.

15. ibid. Pg. 260

fountainheads of individuality, difference and social interaction." [16] The mobile creative class, according to his thesis, is capable of integrating into communities professed by Jacobs. He envisions an agglomeration of groups separated by their economic and social status to unify under an economically constricted consideration of creativity. As a result, the world of the "organization man" would be replaced by a world where, "Workplaces, personal lives, entire industries and entire geographic regions are coming to operate on principals of constant, dynamic creative interaction." [17]

The suppression of individuality as described by William Whyte continues in a post modern setting. Individual claims of loyalty to group membership is the conformity that fractures a sense of individuality capable of a integrating into a collective citizenry. John Ralston Saul suggests that society is comprised of various groups separated by the type of invested knowledge. These groups are stratified by a multitude of specialized professions and organizations. Some groups are morally and ethically considerate, and some consciously block out any ethical discourse in pursuit of self interest. Society in this context functions according to the effect of negotiations among groups at various levels of power, ranging from the top down. Individual decisions are not based on any ethical grounds concerned with the public good or its citizenry, but the factors that support group interests. Saul discerns that:

> "[the] western individual … acts first as a group member. As a result, they, we, exist primarily as a function, not as a citizen, not as an individual. We are rewarded in our hierarchical meritocracies for our success as an integrated function." [18]

It is the inability to structure one's life without disinterest that limits the individual's social integration essential for the diversity that Jane Jacobs promotes. The propositions to incite change within a community in accordance to the preferences of a distinct, vast and mobile "creative class", is bound to see opposition from groups whose interests and demographics are different.

As a case in point, the city of Hamburg experienced conflict among group interests instigated by an urban re-development initiative, inspired by the "creative class" doctrines. Ironically, it was the local 'artists' that form an essential facet of his "creative class", who resisted the proposed initiative. The re-imaging of the city, the "City of Talent", as it was to be known, was opposed by an activist alliance called "Right to the City". Their resistance was geared against gentrification fears spurred by the redevelopment of Gangeviertel, a rundown residential neighbourhood connecting the city centre to the harbourfront. Originally, this was a district occupied by a blue collar workforce and artisans. The

16. Florida , R. (2002). The rise of the creative class. New York: Basic Books. Pg. 41.

18. ibid. Pg. 43.

18. Saul, J. R. (1995). The unconscious civilization. Toronto: House of Anansi Press. Pg. 34.

neglected buildings were to be replaced by new steel and glass construction, catering to the envisioned amenities of the "creative class". Ultimately, protests and related squatting forced the municipality to halt the project and repurchase the properties back from the developer at an inflated price. [19]

What Florida's thesis does not consider, are the ideological, economical and social differences that separate the various factions of his "creative class" and society at large. Furthermore, his credence that artistic ideology has succumbed to commerce, is a simplistic generalization of the diverse nature of 'cultural industries' as outlined previously in this thesis. Basing his conviction on the writings of cultural critic Tom Frank, Florida asserts that:

> "the rise of new alternative cultures is just another aspect of capitalism. There is no counterculture anymore – if there ever was one…. The "counterculture" was – and is – just popular culture, and popular culture is a ticket to sell things and make money." [20]

Communities are heterogeneous mixtures of "individuals, subcultures, interests groups and coalitions" [21]. All have distinct and in certain circumstances conflicting social needs, identities and lifestyles. Henri Lefebvre discerns that the principle function of the city is to satisfy social needs that are based on an "anthropological" foundation. A humane city is capable of fulfilling individual needs that are diverse, "Opposed and complimentary, they include the need for security and opening, the need for the predictable and the unpredictable, of similarity and difference, of isolation and encounter, exchange and investments, of independence (even solitude) and communication, of immediate and long-term prospects." [22] The social needs are malleable and sustained at different intensities relative to the specific urban condition. Other needs which are incapable of being satisfied by commercial and cultural infrastructures constitute the need for creative activity.

Where Richard Florida perceives creativity in a strictly economic sense; Charles Landry understands it as a tool to improve the 'social cohesive'[23] qualities of communities. For the reason that cities are a construct of society, economy and a polity, Landry argues that all spheres need to be infused with creative, holistic and 'lateral' thought .In his inspiring study, "Creative City, a toolkit for urban innovation", Landry promotes the concept of 'social creativity' that is cultivated by holistic thinking. According to Landry, rather than considering urban issues and problems from "many angles or in an interdisciplinary way", thinking holistically "implies [] seeing the sum of the parts, all in one…". [24] The objective of implementing a holistic and creative approach is to restructure the way

19. Philipp, O. (2010, January 07) Squatters Take on the Creative Class: Who Has the Right to Shape the City?. Spiegel. Retrieved January 16, 2011, from http://www.spiegel.de/international/germany/0,1518,670600,00.html

20. Florida , R. (2002). *The rise of the creative class.* New york, NY: Basic Books. Pg. 200.

21. Miles, M., & Hall, T. (2003). Urban futures: critical commentaries on shaping the city. New York: Routledge. Pg. 170.

22. Lefebvre, H., Kofman, E., & Lebas, E. (1996). Writings on cities. Cambridge, USA: Blackwell Publihing. Pg.147.

23. 'Social cohesion' is understood as Jenson defines it. It is "the ongoing process of developing a community of shared values, shared challenges and equal opportunity within Canada, based on a sense of trust, hope and reciprocity among all Canadians"

    Jenson, J.(2002). Identifying the Links: Social Cohesion and Culture. Canadian Journal Of Communication, 27, Pg. 143

24. Landry, C. (2008). The creative city: a toolkit for urban innovators (2nd ed.). London: Earthscan Publishing. Pg.163.

urban issues have traditionally been deciphered.

> "The purpose ….. is to rethink how problems can be addressed, by re-examining the underlying philosophies, principles and assumptions behind decision-making and to challenge the way urban problems are framed" [25]

Contrary to Florida's proposition, Landry invites doubt and instability as an important asset to community building. He concludes that there is no single solution to the urban problems and issues effecting cities and their citizenry.

Cultural-lead regeneration, based on the 'arts', can empower downtrodden communities; it can also trigger the process of social division. It is in the genuine, selfless intentions of the 'artists' to revitalize neighbourhoods through social engagement. However, Zukin could be right in proposing that the hegemony of economy will always succeed in its attempt to 'functionalize' culture. In order to create humane cities, it is imperative to address the social needs of individual s inhabiting the city. Equilibrium must persist among the social and economical. It is the intent of the design intervention to devise a 'creative milieu' that is able to balance the two facets. It is to become an environment that is able to consolidate the onset of 'post-industrialism' with the nostalgic elements that made Jane Jacobs' Greenwich such a holistic and vibrant place.

25. Landry, C. (2008). The creative city: a toolkit for urban innovators (2nd ed.). London: Earthscan Publishing. Pg. 165.



4.0 The changing image of James Street

4

James Street is arguably Hamilton's most historically significant street. According to local historian Bill Manson, it "built the city". It defines the path tens of thousands immigrants followed upon arriving at Hamilton Harbour. It is considered as "the most concentrated expression of [Hamilton's] soul", the "artery of the city", its "spine". [1] In the past, it was the principal passageway connecting the port on the bayfront to the developing town at York Road. James Street later continued up the Niagara escarpment from where neighbouring cities could be reached.

Throughout the 1870's and 1880's, James Street experienced the growth of cultural, social, commercial and industrial activity. From the 1890's onwards, the neighborhood of Jamesville, anchored by James Street North, evolved to become the "commercial and civic heart of the city.[2] It became a vibrant entertainment district accommodating significant cultural operations. It was home to the "Grand Opera House" and the "Royal Hotel". The once prominent "Tivoli Theatre" opened in 1924 followed by the development of more commercial and apartment buildings. Hamilton's first market was built in 1839 at the intersection of James and York. It became Hamilton's informal Town Hall and in 1988 was replaced by a stone building purposed to function as Hamilton's official City Hall. It served the city until 1960, when it was replaced by a shopping centre as part of urban renewal policies adopted in the 1960's and 1970's.

Today, James Street extends seven kilometers from the harbor to Rymal Road. It is comprised of three districts. James Street North is the oldest and includes some of Hamilton's oldest buildings. It is home to a resilient Portuguese and Italian ethnicity. James Street South caters to an affluent population residing within its vicinity. Upper James represents a young commercial shopping district. Its extension resulted from the vast suburban growth attributed to the economical and social condition of a post-war era. Businesses were encouraged to move out of the city core and into the sprawling suburbs. It represented a trend that manifested into all sorts of mall typologies. Hamilton downtown was no longer the vibrant shopping destination that attracted a diverse population from across the city.

Prior to Hamilton's decentralization and destructive modernist planning strategies, James Street was the Greenwich neighbourhood that Jane Jacobs fell in love with. "Canopied sidewalk cafes, espresso clubs, boisterous street vendors" and cultural diversity provided Jamesville with a distinct European feel. During the last few decades, James Street North deteriorated socially, economically culturally and physically. The observation of a local journalist: "Now the street is one of the few places in Hamilton where even Tim Hortons fears to tread." [3] sums up the state the neighbourhood was in, approaching the new millennium. Businesses along James Street declined. Alterations

1. Mahoney, J. (1995, April 25). Rediscovering James Street. The Hamilton Spectator.

2. Mcneil, M. (1998, August 18). Road to Ruin. The Hamilton Spectator.

3. ibid.



Fig 4.0 Aerial view of Hamilton indicating the districsts of James Street

to municipal bylaws, allowed big competitors to stay open on Sundays, and compete with local merchants. The specific market niche of selling authentic foreign products was taken away by 'Big Chain' stores importing the same merchandise in order to capitalize on ethnic diversity. Ron Corsini remembers, "when there were 10 or 12 Italian grocers on James Street. Now there is only one. Things have changed a lot." [4]

Adding to the cycle of decline, Jamesville merchants were subject to high taxes and declining property values. Because of a high crime rate and a large number of commercial fires, the area was black-listed by insurance companies. This made it difficult for local business owners who were fond of their neighbourhood and willing to sustain their establishment to obtain insurance. [5]

The exodus of a local economy and its physical deterioration oppressed the environment of Jamesville to a state that incubated crime. During the night it became a hotspot for drug trafficking, violent assaults and the sex trade. According to local merchants, the concentration of social agencies within the vicinity posed a concern for attracting crime. A men's shelter, drug clinic and youth home was believed to draw in "unsavoury" characters. Unable to find respectable tenants to move into the area, some business owners would leave the upstairs apartments vacant. As one merchant proclaimed:

> "if we didn't rent rooms to crack whores and the addicts, they'd move on. If we didn't let them sit in our bars or hang out on the street, they'd move on, wouldn't they?" [6]

In order to save on property tax, owners would board up windows to the unused upper floors. Ironically, it was a practice that would attract crime rather than detour it. By defacing building frontages, the expression of decay and abandonment would be ever more prevalent. James Wilson and George Kelling posit in the "Broken Windows" theory, that crime would naturally foster with the absence of a well maintained and aesthetically resonant environment.

For decades, the core of Hamilton has been anemic, unsafe, and unwelcoming. It has become the product of the destructive urban renewal initiatives realized in the 1960's and 1970's. The image of James Street is recently undergoing a drastic change. It has become the centre of a bourgeoning 'arts' scene. It is now the new home for gentrified 'artists' and 'cultural producers' who have no choice but to leave Toronto. Places like Queen St. West and Yorkville are becoming too expensive to reside and work in. The low real-estate costs in Hamilton have attracted many 'artists' to purchase property or rent apartments along James Street North. In addition to the welcoming community, close

4. Mcneil, M. (1998, August 18). Road to Ruin. The Hamilton Spectator.

5. Legall, P.(2004, August 24). Merchants of Jamesville tough it out. The Hamilton Spectator.

6. Dunphy, B. (2005, February 08). 'Drug Problem' plagues James North. The Hamilton Spectator.

proximity to Hamilton's, the natural heritage also incites 'artists' to move to Hamilton. The demand is so high that according to Colina Maxwell, herself a gentrified Torontonian, there is not enough studio space to accommodate the growing numbers of 'artist'.

The following Panorama of James Street North exhibits an inventory of Hamilton's past and present. It shows the affect urban renewal had on James Street's urban fabric . It also defines the bourgeoning 'arts' scene by identifying studios, galleries, and creative industries.

James Street North Panorama

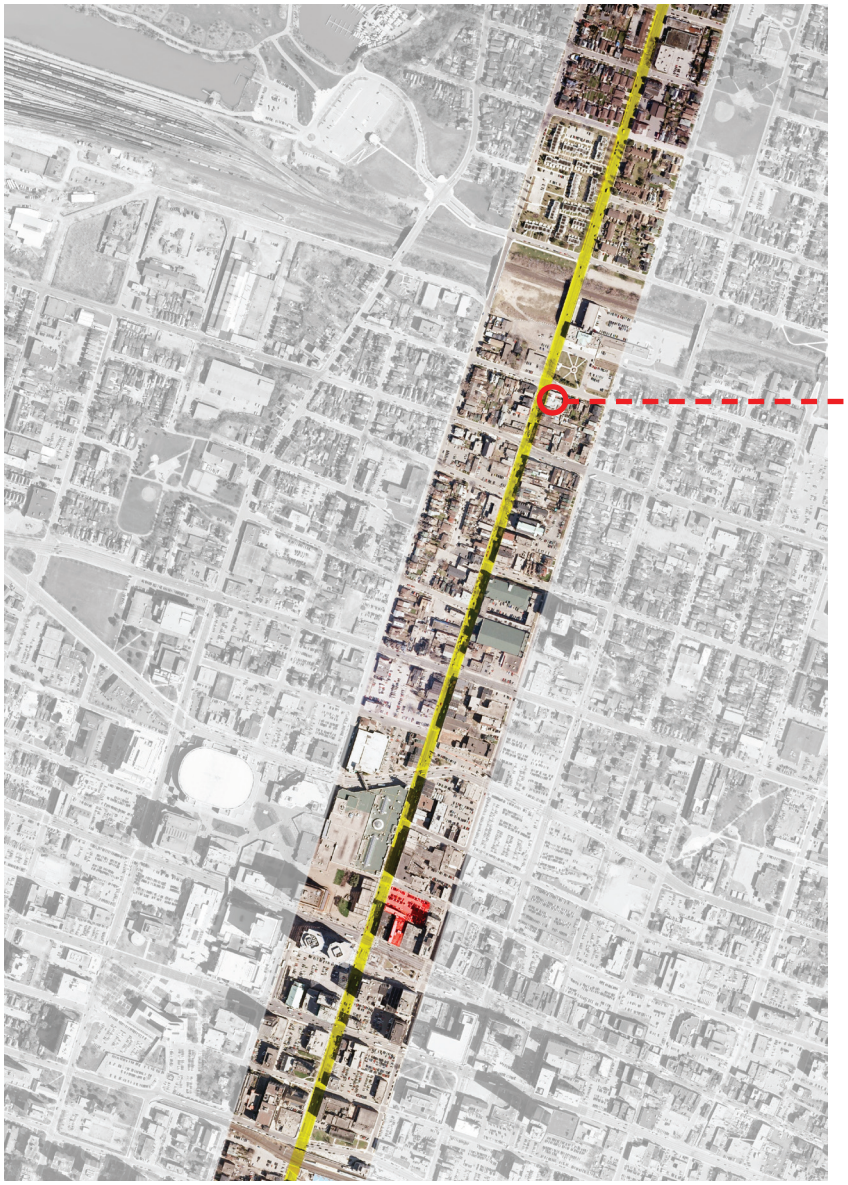


Fig 4.1 Aerial view of James Street North (yellow) and the site of the design intervention (red)



Fig 4.2 James Street North Panorama

330
You and Me Gallery
Art Gallery

328
James North Studio
A Collective Of 13
Visual Artists

BARTON EAST

DATE BUILT
1ST OWNER
1ST TENANT

STREET NUMBER
ART GALLERIES
& STUDIOS

BARTON WEST

STREET NUMBER ART GALLERIES & STUDIOS	295-297	299	301	303 BANK (1915) MOLSON'S 3-STOREY FORMELY JONES	305
1ST TENANT	295-CONFEC- TIONER 297-MILLINER	LAUNDRY	BARBER	ARCHITECT: T.GARWOOD- JONES	ARCHITECT: PRACK+ PRACK
1ST OWNER	WALTER NOBLE T.HAINSWORTH	JOHN SING	JOHN ARMSTRONG	BANK OF MONTREAL	BANK OF COMMERCE
DATE BUILT	1905	1907	1907	1970	1962

BARTON EAST

	302	300	298	296	294	292	290-288	286-284	286-284	278-276-274	
DATE BUILT	1911	1928	1977	1911	c1930's	1910	1881	1977	1880-1881	1879-1880	1870
1ST OWNER	M.CUMMINGS	C.STEELE	J.MACHADO	E.V WEIL	M.ZOLO	P.RYAN	D.BROWN	P&A CONSIGLIO	W&G MIDGELEY	A. DALLYN	CHRIST'S CHURCH SUNDAY SCHOOL
1ST TENANT	GROCERY STORE	CONFECT-IONERY STORE	RESTAURANT ARCHITECT: V.PALA	BAKER REFACED 1970	SHOE SHINE STORE	ENG-INEER 3rd STOREY ADDED LATER	288 STONE CUTTER 290 CLERK 3rd STOREY ADDED LATER	HARDWARE STORE	280 PICTUREDEALER 282 SHOEMAKER	274 GROCER 276 GROCER 278 OWNER	ARCHITECT: WILLIAM LEITH
STREET NUMBER ART GALLERIES & STUDIOS											



COLBORNE

	265										
DATE BUILT	1891	1979	DEMOLISHED	SITE OF GURNEY SCALE COMPANY (1874-1958 DEMOLISHED)	DRUGSTORE	BIG V.DRUG STORE LIMITED	ARCHITECT:A. H. HILLS	RETAIL STORE	ORGINALLY BUILDING HAD CORNER TOWERS	W. FREEMAN MERCHANT	259-263
1ST OWNER											1924- APARTMENTS ABOVE FIRE IN 1903
1ST TENANT											THE A.M.FORSTER'S BRASS FOUNDRY 1888-HAMILTON BRASS MANUFACTURING COMPANY
STREET NUMBER ART GALLERIES & STUDIOS											1873

DATE BUILT	1912	1951	1877	1881	1923	1885	1912	1912	1912
1ST OWNER	JAMES REHOR	ELI LUCHAK	WM. HOWARD	J. LILLIS	S.+A. ARRDN	WM.GRINER, GLASS BLOWER	ROBT. INKSTER,	J. LEVY	F. HOBDAY
1ST TENANT	ORELLIA'S DRESS SHOP						JEWELLER	GROCER	REST-AURANT
STREET NUMBER ART GALLERIES & STUDIOS	219	225-227	229	231	233	235-237	239	241	243
	REPLACED AN EARLY COTTAGE	STORES BUILT IN FRONT OF 1880 BRICK HOUSE OF DR. A. WOOLVERTON	BRICK LAYER FANCY STORE	CIGAR MANU-FACTURER	TAILOR	237-TIME KEEPER			
		ARCHITECT: J.D. KYLES			UPPER RESIDENTIAL				

DATE BUILT	1889	1884	1945	1918	1912	1912	1912	1923	1881
1ST OWNER	W. FREEMAN	MRS. DALLYN	F.E. NABLO	SANSONE+ SCHIAVO	F. HOBDAY	J. LEVY	ROBT. INKSTER,	S.+A. ARRDN	J. LILLIS
1ST TENANT	WOOD +COAL DEALER	P. FROUDE	RADIO STORE	FRUITERERS	REST-AURANT	GROCER	JEWELLER	TAILOR	CIGAR MANU-FACTURER
STREET NUMBER ART GALLERIES & STUDIOS	255	253	249	245	243	241	239	233	231
					Blue Angel Gallery			UPPER RESIDENTIAL	

BEGUN 1852-1854
COMPLETED 1873- 1875

CHRIST'S CHURCH CATHEDRAL

ARCHITECT:
WILLIAM THOMAS (1852-1854)
LANGLEY, LANGLEY + BRUKE (1873-1875)

252

1912

T. GOULD

244 DRUGGIST
246 BOOTS

246- 244
Socald Studio Gallery (244)

1916

T. GOULD

240 STATIONERS
GOULD'S
AUDITORIUM AT
REAR

242- 240

1922

M&A Mc KAY

McKAY
+ FLORIST

1922-PRESENT

238

1921

M&R LITTNER

LITTNER APTS

SHOES

236

1920

S. WALKER

WALKERS APTS

230 SHOES
234 PICTURES

234-230

1920

A&S SANSONE
S. SCHIAVO

SANSONE APTS

226 CONFECTIONARY
228 MEN'S SHOP

228-226

1909

A. GOULD

MICHAEL KENNEDY
CLOTHING (1909-1967)

CARPENTERS
+BRICK LAYERS UNION
(3RD FLOOR)

224

DATE BUILT
1ST OWNER
1ST TENANT

STREET NUMBER
ART GALLERIES
& STUDIOS

ROBERT



ROBERT

DATE BUILT	1888
1ST OWNER	DEPARTMENT OF NATIONAL DEFENCE
1ST TENANT	ARMOURIES- NORTH DRILL HALL
	ARCHITECT: POSSIBLY THOMAS FULLER - PUBLIC WORK ARCHITECT, C.W. MULLIGAN - SUPERVISING ARCHITECT
	BUILDIER: PIGOTT CONSTRUCTION
STREET NUMBER	
ART GALLERIES & STUDIOS	



MULBERRY

189-191					
UPPER RESIDENTIAL					
191-SHOE SHINE PARLOUR					
189-STEAMSHIP AGENCY					
J.L SHEKTER					
1924					

193-195-197-199	201	203-205	207-209-211	213	STREET NUMBER
			UPPER RESIDENTIAL		
LATER HOTEL				GARAGE AT REAR	
UPPER RESIDENTIAL		RESIDENTIAL	211-SCALE		
CARPENTER		UPPER	209-TABACCONIST	OFFICE+SHOWROOM+	
199-LAUNDRESS+			207-RESTAURANT	STUDEBAKER	
197-TINSMITH					
195-MERCHANT		STORE			
193-GROCER	STEAM SHIP AGENT	HARDWARE	DRUGGIST		1ST TENANT
THOMAS ALLEN, BUILDER	A..J. WRIGHT	WRIGHT'S	RUTHERFORD	THOMAS PORTEUS	1ST OWNER
1887	1824	A..J. WRIGHT 1813	1890	1912	DATE BUILT

Imperial Cotton centre for the Arts
Business Incubator for the creative industry
My Dog Joe Coffeehouse
Art Gallery

ART GALLERIES & STUDIOS

CANNON EAST

DATE BUILT	1905-1908	1874	1912	
1ST OWNER	DEPARTMENT OF NATIONAL DEFENCE	HOUSE FOR DR.MULLIN	INTER-URBAN REALITY CO.	SITE OF KNOX PRESBITERIAN CHURCH (1846-1940 BURNED)
1ST TENANT	ARMOURIES - SOUTH DRILL HALL ARCHITECT: STEWART + WHITTON	c.1910 STORE ADDED WENTWORTH CYCLE WORKS	170-MILLINERY 172-FURNISHING 174-HATTER APARTMENTS OVER	ARCHITECT: A.H. HILLS
STREET NUMBER	200	178-176	174-172-170	

ART GALLERIES & STUDIOS

-Tribal Gallery (174)
Nomadic, Tribal And Ethnic Jewellery & Art
-Olinda's Fashion Studio (172)
Original Fashion Designs



CANNON EAST

ART GALLERIES & STUDIOS

STREET NUMBER	155	DEMOLISHED	157-159	161-163-165-167-169	171-173	175-177 *-The Clay Studio* Pottery Gallery *-Studios at Vasco de Gama* Art Gallery	DEMOLISHED	DEMOLISHED
1ST TENANT	CLOTHING STORE	157-CONFECT-IONER 159-Mc LEOYD DYERS 167-FANCY GOODS 169-CLOTH CUTTER/ CHINA DEALER UPPER RESIDENTIAL	161-TAILOR 163-FLOUR DEALER 165-CONFECTIONER	*-Hamilton Artists,Inc (161)* *Gallery And Non-Profit Artist-Run Centre* *-Hamilton History + HERitage (165)* Museum focused on Hamilton heritage	UPPER RESIDENTIAL "ORANGE HALL" ARCHITECTS:STUART +WHITTON		ARCHITECT:E.I.RICHMOND 179-RADIO STORE 181-BOWLING ALLEY 183-RESTAURANT	185- CLEANERS 187-MEAT MARKET
1ST OWNER	ARCHIE SCHERMAN	MRS.E. McLEOD	J.B.EAGER		WM.SMART MANUFACTURER AGENT	ORANGE ASSOCIATION	R.FERRACCUTI	J.L.SHEKTER
DATE BUILT	1950's	1976	1882		1914	1905-1906	1948-1949	1939-1940

CANNON EAST

DATE BUILT	1883	1884	1887
1ST OWNER	JOHN BILLINGS, GENTELMAN	WILLIAM FARMER, PLUMBER	NATAN WOLFE, MERCHANT
1ST TENANT	146-TABACCONIST 148-ENGINEERS 150-FANCY STORE 152-BUTCHER 154-GROCER	138- PLUMBER 140- FRUIT DEALER 142- MANUFACTURERS 144- PHYSYCIAN	130- TAILOR 132- JEWELLERS 134-GROCER 136-CONFECTIONER
STREET NUMBER	154-152-150-148-146	144-142-140-138	136-134-132-130
ART GALLERIES & STUDIOS	-*Mixed Media* (154) Independent Art Shop -*White Elephant* (152) Vintage Oddities -*Loose Cannon Gallery* (150) Young Emerging Artist Gallery		



CANNON EAST

DATE BUILT	c.1895	1883	1891-1894
1ST OWNER	WILLIAM NOBLE SALOON KEEPER	WILLIAM NOBLE SALOON KEEPER	D.B. CHISOLM, R.DUNCAN+ A.T.CRAWFORD
1ST TENANT	151-TAILOOR 153-MACHINIST	143-SHOEMAKER 145-TAILORS 147-MOULDER 149-GROCER UPPER RESIDENTIAL	129-MERCHANT 131-SHOEMAKER 133-INNKEEPER 141-PRINTER UPPER RESIDENTIAL	THE TRIBUNE PRINTING CO. ARCHITECT: JAMES BALFOUR
STREET NUMBER	151-153	143-145-147-149	129-131-133, 135-137-139, 141	DEMOLISHED 125
ART GALLERIES & STUDIOS	FRAME BUILDING REFACING OF AN OLDER POSSIBLY		REBUILT IN 1961 AFTER FIRE, FURNITURE STORE	

WILSON

DATE BUILT	1884	1900	1906	1912	1875	SITE OF GRAND OPERA HOUSE (1880-1961)	1880-1882
1ST OWNER	ANCIENT ORDER OR FORESTERS	EDWARD MARTIN	MAX+SAMUEL EPSTEIN	S+L LYONS	J.P. PRONGUEY	ARCHITECT: G.LALOR ENLARGED 1892 BY C.MILLS ARCHITECT	GRAND OPERA HOUSE HOTEL
1ST TENANT	FORESTERS' HALL	122- MILLINER	DOMINION HOUSE FURNISHINGS ARCHITECTS: STEWART+WHITTON	LYONS TAILORING CO.	PRONGUEY'S CARRIAGE FACTORY ARCHITECT:A.H. HILLS		SALOON KEEPER C.HILBY
	ARCHITECTS: W.A.EDWARDS TWO STORIES	124- TAILOR	RENOVATED: 1915 REPLACED:1961	DEMOLISHED	BECAME THEATRE IN 1908 DEMOLISHED		ARCHITECT: G. LALOR
STREET NUMBER	128-126	124-122	120-118	114	112-108		DEMOLISHED 100-98
ART GALLERIES & STUDIOS	*-Melanie Gillis Photography* Photography Studio *-Sylvia Nickerson Illustration* Artist Studio *-The Factory* Media Art Centre						



WILSON

DATE BUILT	1872	1872 (NR 101), 1850's (NR 103-107)	c.1853(NR 101) 1857(NR 113)	1891
1ST OWNER	JOHN PATTERSON, GENTLEMAN	WILLIAM COPP+ BROS IRON FOUNDERS	DANIEL EVANS	THOMAS APPELTON
1ST TENANT	91-PLUMBER 93-CLERK 95-AGENT+JEWELLER 97-SALESMAN+GILDER 99-MERCHANT.	101-CATERER 103-107 CIGARMAKER+ SHOEMAKER	111-TAILOR 113-PRODUCE DEALER	BROKER
STREET NUMBER	91-93-95-97-99	101, 103-105-107	111-113	109
ART GALLERIES & STUDIOS		*Mex-I-Can* (107) Restaurant Featuring Art Exhibits		

VINE

DATE BUILT	SITE OF BANK OF UPPER CANADA LATER KNOWN AS FEDERAL LIFE BUILDING (1856-1955 DEMOLISHED) ARCHITECT: F.J. RASTRICK
1ST OWNER	
1ST TENANT	
STREET NUMBER	DEMOLISHED
ART GALLERIES & STUDIOS	

WILSON

DATE BUILT	1873	1856, REBUILT 1898, ADDITION 1920	1907	1850's	1850's
1ST OWNER	J.M. WILLIAMS	GOVERMENT	A.W. METCALFE	MRS. METCALFE	
1ST TENANT	80-BROKER+BARRISTERS 82-STAMPING WORK 84-AUCTIONEERS 86-WHOLESALE WOOLENS	1856-POST OFFICE ARCHITECTS:CUMBERLAND+ STORM 1898-SUN LIFE ASSURANCE CO. ARCHITECTS:W+W. STEWART 1920-PARK BUSINESS COLLEGE TOP TWO FLOORS	68-CLOTHER 70-RESTAURANT APARTMENTS ABOVE	DENTIST	AUCTIONEERS SITE OF FIRST POST OFFICE
	ARCHITECT: A.H. HILLS			3RD STOREY ADDED LATER	
STREET NUMBER ART GALLERIES & STUDIOS	86-84-82-80	76-74-72	70-68	66 *The Focus Gallery* Art Gallery	64-62

REBECCA

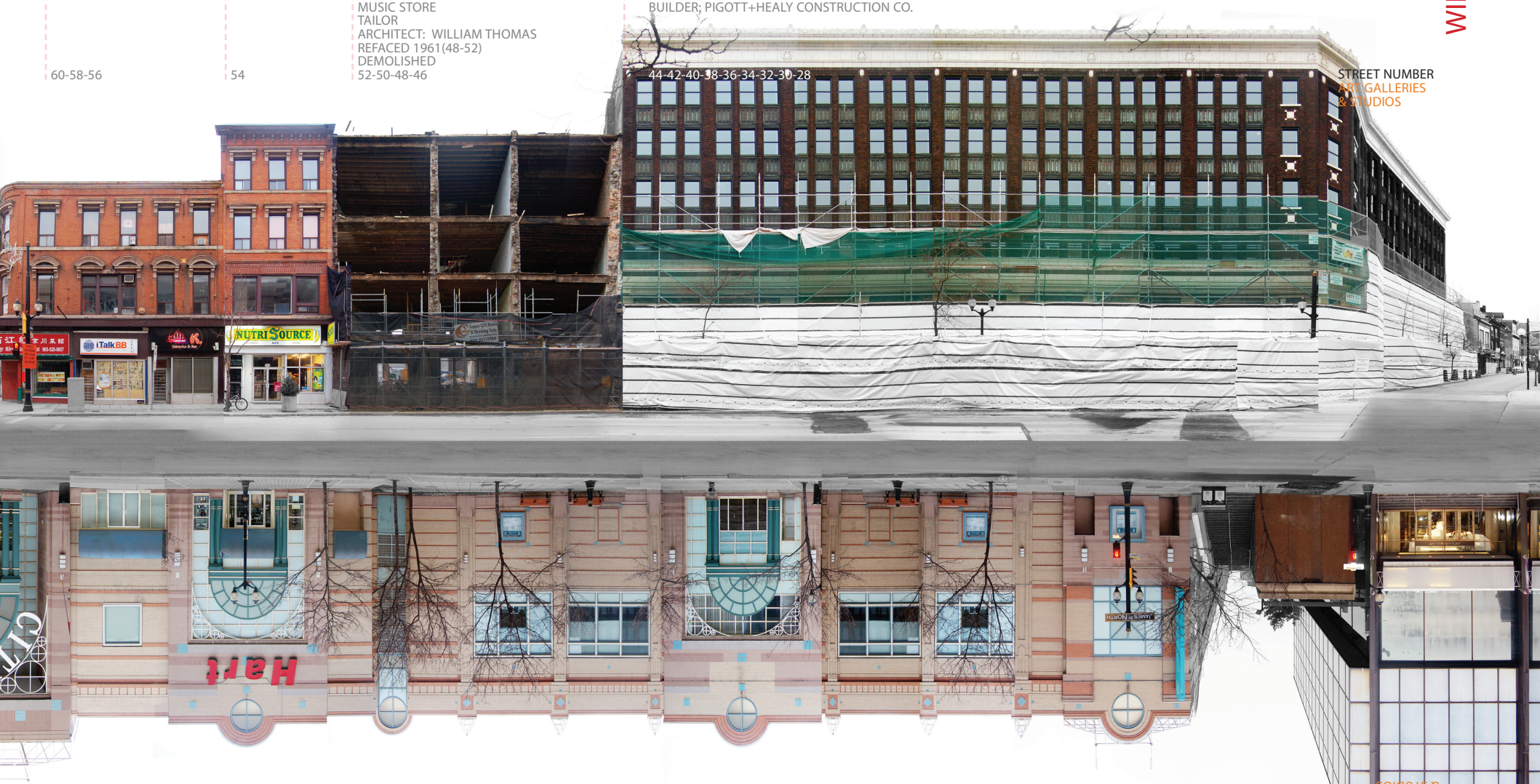


YORK

DATE BUILT	1920	1949	DEMOLISHED	1873	
1ST OWNER	THE ARCADE LTD.	BANK OF TORONTO			
1ST TENANT	DEPARTMENT STORE	BANK ARCHITECTS:W+W.R.L. BLACKWELL			
	REAR ADDITION FOR T.EATON CO. IN 1928 ARCHITECTS: HUTTON +SOUTER DEMOLISHED				
STREET NUMBER ART GALLERIES & STUDIOS	NOTE: THE CURRENT BUILDING OCCUPYING AREA IS HAMILTON CITY CENTRE	NOTE: THE CURRENT BUILDING OCCUPYING AREA IS HAMILTON CITY CENTRE 75			

WILSON

60-58-56	54	52-50-48-46	44-42-40-38-36-34-32-30-28	STREET NUMBER
50-WATCHMAKERS 58-AUCTIONEERS 60-MERCHANTS	MUSIC DEALER RESIDENTIAL ABOVE	BEST+GREEN BUILDING AUCTIONEERS SALOON MUSIC STORE TAILOR ARCHITECT: WILLIAM THOMAS REFACED 1961(48-52) DEMOLISHED	LISTER BLOCK OVER 20STORIES, 100 OFFICES, SEVERAL APARTMENTS ARCHITECT: BERNARD H.PRACK BUILDER; PIGOTT+HEALY CONSTRUCTION CO.	ART GALLERIES & STUDIOS
JOSEPH LISTER	JOSEPH LISTER	BEST+GREEN AUCTIONEERS	EDMUND J. LISTER	1ST OWNER
1873	1873	1855+1856	1923	DATE BUILT



1971	1958	1916
THE T.EATON.CO	THE T.EATON.CO	THE ARCADE LTD.
DEPARTMENT STORE ARCHITECT: E.L.HANKINSON	DEPARTMENT STORE ARCHITECTS: WM.R.SOUTER+ ASSOCIATES	DEPARTMENT STORE ARCHITECT: W.A. EDWARDS
SITE OF OLD CITY HALL (1888-1961 DEMOLISHED) ARCHITECT JAMES BALFOUR DEMOLISHED	DEMOLISHED	SOLD TO T.EATON CO.IN 1927 DEMOLISHED
NOTE: THE CURRENT BUILDING OCCUPYING AREA IS HAMILTON CITY CENTRE	NOTE: THE CURRENT BUILDING OCCUPYING AREA IS HAMILTON CITY CENTRE	NOTE: THE CURRENT BUILDING OCCUPYING AREA IS HAMILTON CITY CENTRE
43		

STREET NUMBER
ART GALLERIES
& STUDIOS

Site of design intervention

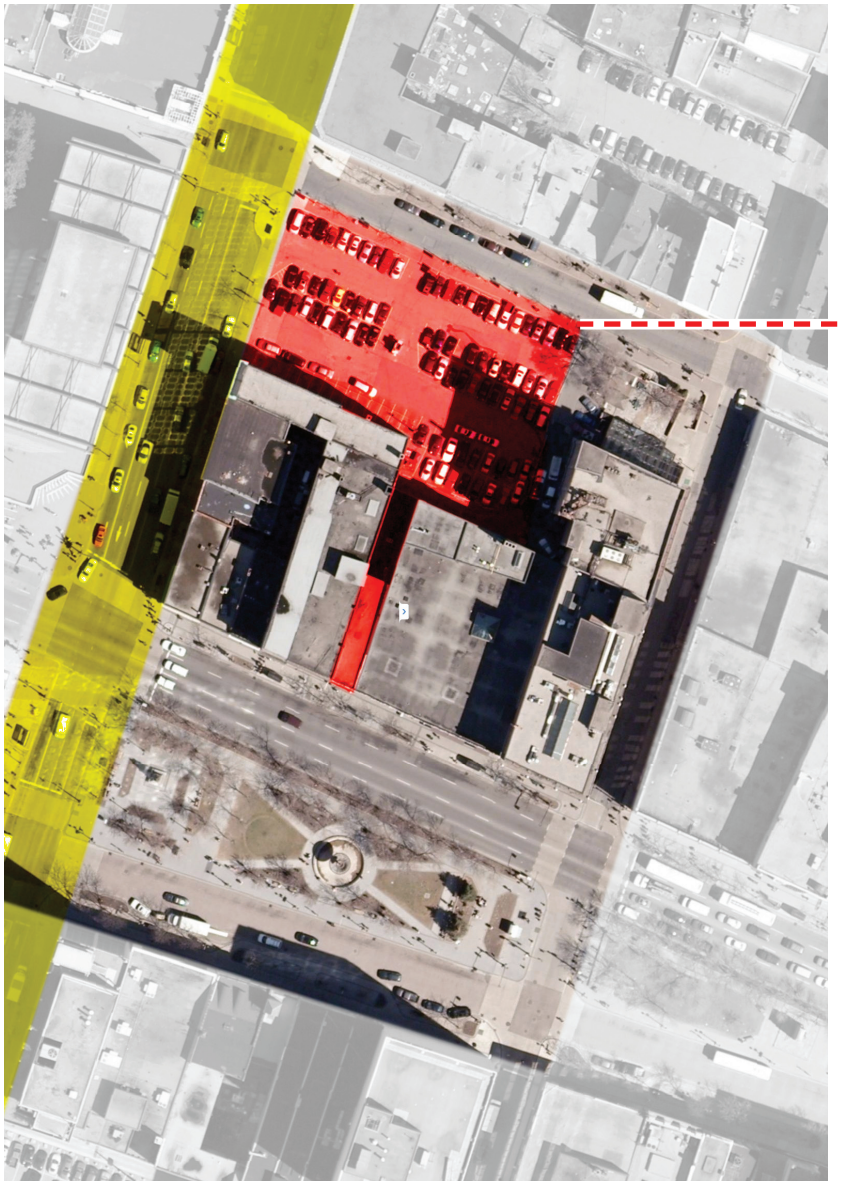




Fig 4.3 Aerial view of James Street North (yellow) and the site of the design intervention (red)

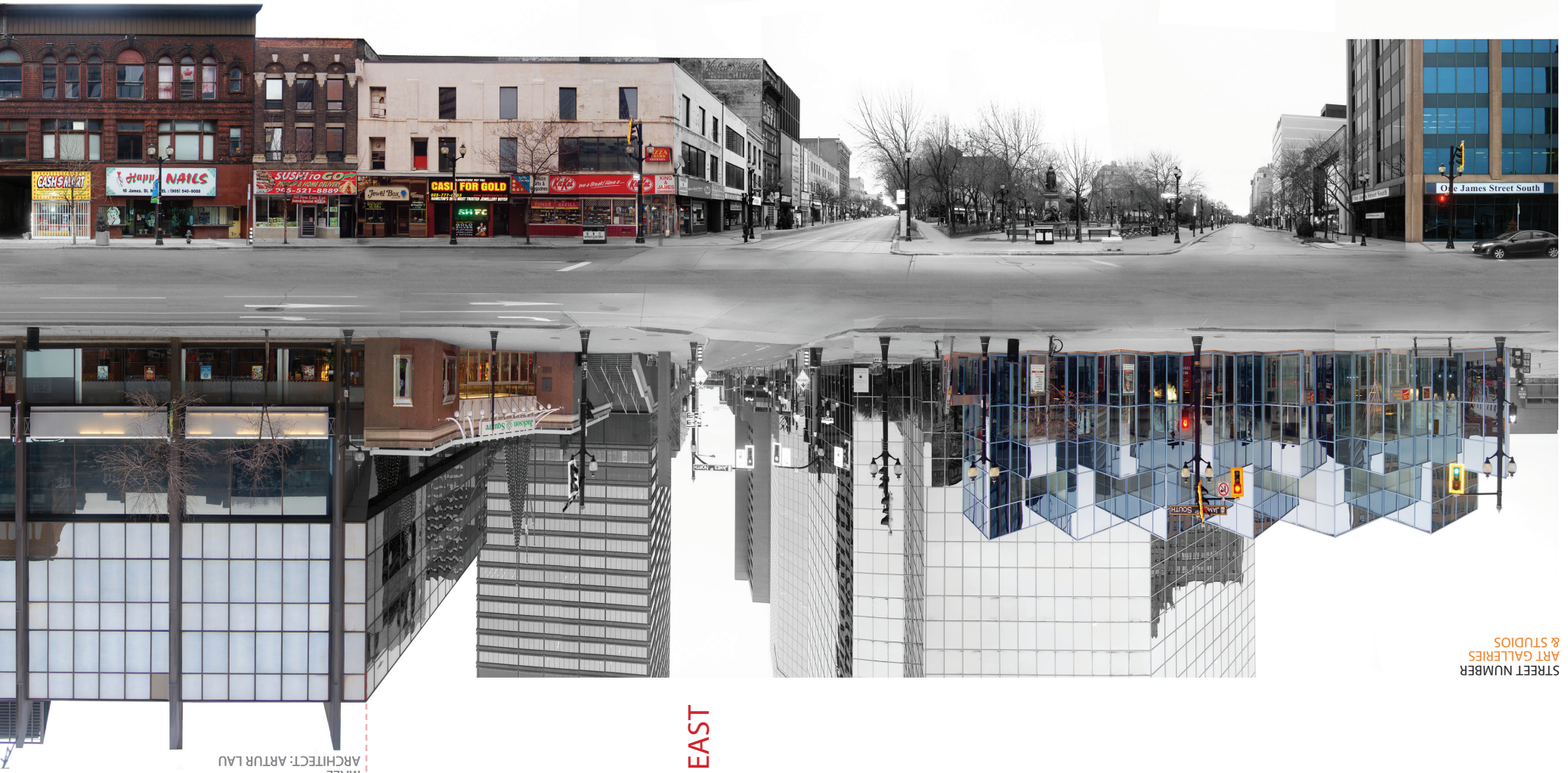
1900	c.1910-1911	1843
JOHN BLLINGS S. GENTELMAN	THOMAS MYLES +SONS LTD.	SIRALLEN MAC NAB
W.E.SANTFORD+CO. CLOTHERS	COAL DEALERS	WILLIAM PRICE MERCHANT
DR.CRAWFORD'S OFFICE	REFACED 1972	
OAK HALL 12-10	8	6-4-2

KING EAST

DATE BUILT
1ST OWNER
1ST TENANT

STREET NUMBER
ART GALLERIES & STUDIOS

Gore Park



STREET NUMBER
ART GALLERIES & STUDIOS

DATE BUILT
1ST OWNER
1ST TENANT

KING EAST

1972	c.1910-1911	1843
YALE PROPERTY	THOMAS MYLES +SONS LTD.	SIRALLEN MAC NAB
LLOYD D. JACKSON SQUARE MALL ARCHITECT: ARTUR LAU	COAL DEALERS	WILLIAM PRICE MERCHANT
	REFACED 1972	
	8	6-4-2



Fig 5.0 Axonometric of downtown Hamilton, indicative of the proposed design intervention in relation to the adjacent raised walkway and the Art Gallery of Hamilton

5.0 Design intervention

5

The Site of the urban block that frames the design intervention is located adjacent to Gore Park. Gore Park is a historically significant site framed by the adverse orientation of King Street. Tracing the path of an old aboriginal trail, King Street's awry placement composes plot irregularities. At the time of Hamilton's inception, the triangular plot at the centre of the township was thought to be devoid of any utilitarian quality and was nicknamed, the "Gore". It was considered a "wasteland". It fulfilled the function of wood and grain markets, a "parade ground" and a "garbage dump" before it was celebrate as the heart of Hamilton.

The Design intervention is to become a 'creative milieu' for the 'creative industries', 'cultural' industries' and the neighbourhood of Jamesville.

A 'creative milieu', according to Charles Landry, is a place that can be either "a cluster of buildings, a part of a city, a city as a whole or a region" [1]. According to Gunnar Tornqvist, the environment has to be unpredictable. In order for the environment to foster creativity, it cannot be "uniform" and/or "homogeneous"; it needs to be diverse and allow for serendipitous encounters.

> "the creative milieu is practically chaotic. They also permit the vital observation that creative processes and radical renewal are particularly apt to be initiated whenever unique competence and dense communication occur simultaneously with instability and insecurity…[E]very creative process … involves a more or less systematic exploration of what might be referred to as structural instability. Stable periods and carefully planned and regulated milieux are rarely creative." [2]

The design is divided into three phases: Phase one consists of the erection of a Hybrid building, Phase two requires the demolition of a small segment of its block, Phase three involves the adaptive reuse of a neglected and vacant building that is to become part of the 'creative milieu' complex.

1. Landry, C. (2008). The creative city: a toolkit for urban innovators (2nd ed.). London: Earthscan Publishing. Pg.133.
2. Shachar, A. Oberg, S.(Eds.). (1990). The World Economy and Spatial Organization of Power. Brookfield: Avebury Gower Publishing. Pg. 116.

PHASE ONE: Erection of a Live/Work Hybrid

To address the conditions of a 'creative milieu', the design strategy focuses on a hybrid architectural form and programming. The Programme of the proposed building includes, but is not limited to: Residential Apartments, Studio Work Space, Restaurant, Bar, Gallery/ Amenity space, Auditorium, Classrooms, Dance Studio, Mixed Martial Arts Studio, Roof top Garden, Amphitheatre, and Stage.

True to the nature of a hybrid building typology, the proposed architecture is perceived as two buildings sharing one form. Both have separate circulation corridors and stairs. One of them is a residential building, the other an artist cooperative. The residential building is composed of a series of unit variations or unit blocks that assemble in multitude and diverse apartment configurations. There are 40 unit blocks that range in size, balcony access, location (upper floor or lower floor) and bedroom number. (See page 65 to 72)

The artist cooperative units are assembled following the same logic. The units are fused to studio spaces that also range in size. They can be linked with the adjacent studio to form a larger work space (in cases where the condition permits).

Contrary to the residential building which limits access to residents only, the cooperative functions much like 401 Richmond or the Wychwood barns in Toronto. The visitor is free to roam the building and experience the production and exhibition of creative and cultural works. The cooperative links with the adjacent building on the second, third and sixth floor that is repurposed to form part of the 'creative milieu' complex.

The idea is to make the building permeable to visitors and residents. The studio can be divided into an in-house gallery and/or a sales outlet. Part of the studio faces the circulation corridor. This permits the visitors to observe the production and/or exhibition of works. It also allows the work to be directly commissioned from the cultural producer.

The architecture strives to support Jane Jacobs' condition for urban intensification. It succeeds in providing: "the need for mixed primary uses"[3] and "the need for concentration"[4]. The two building typologies bring together a concentration of individuals for different purposes: occupying its interior and public courtyard at different times.

PHASE TWO: Creation of an access corridor and the demolition of a building facing Gore Park

A building that constitutes a small segment of the block, which is of no significant historical value, is to be demolished. This provides a dramatic access corridor into the courtyard, containing the Amphitheatre. The public space will be animated by performers, art installations, or film screenings (along the wall of the existing building). The access corridor is also a necessary condition for the successful adaptation of the existing and decaying building. It is a condition that is further explained in the following phase three.

The urban permeability that is created by the void supports Jane Jacobs' condition of "the need for small blocks"[5]. The access corridor that creates the cavity, separates the block into two separate elements. This condition attracts the public to explore the space that cannot be perceived from the outside street. The gradual incline of the access

3. Jacobs, J. (1992). The death and life of great American cities. New York: Vintage Books. Pg. 152.
4. ibid. Pg. 200.

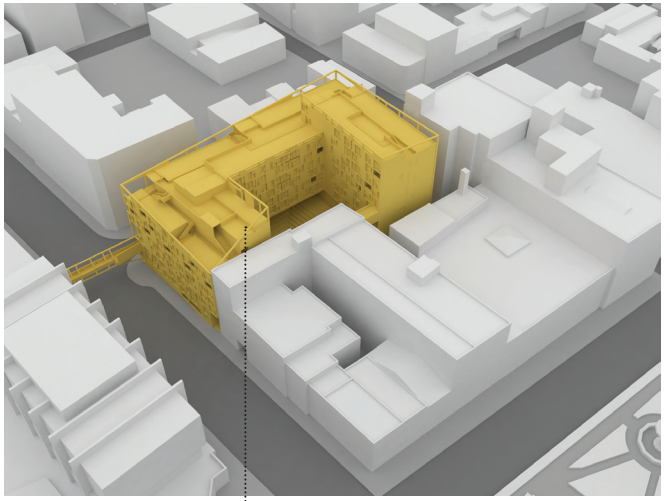


Fig 5.1 Phase 1

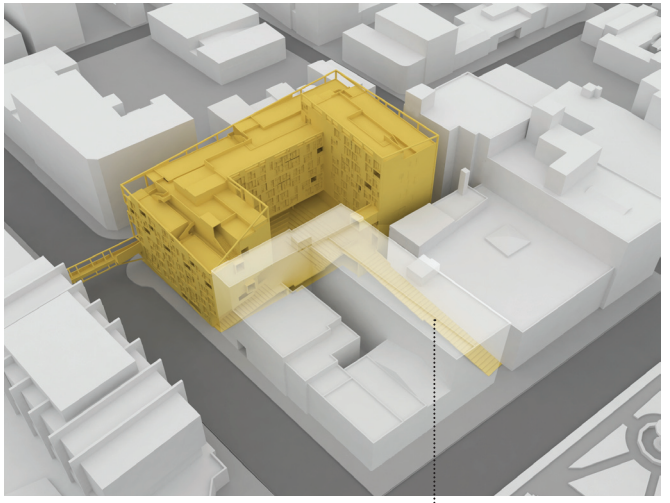


Fig 5.3 Phase 2

5. Jacobs, J. (1992). The death and life of great American cities. New York: Vintage Books. Pg. 178.
6. ibid. Pg. 187.

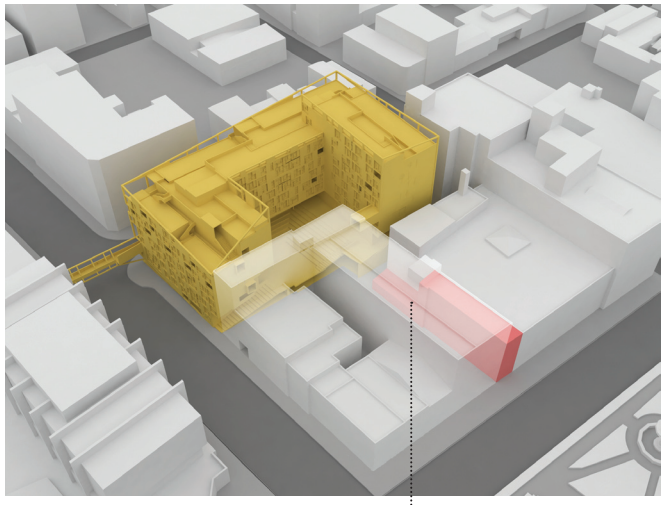


Fig 5.2 Phase 2

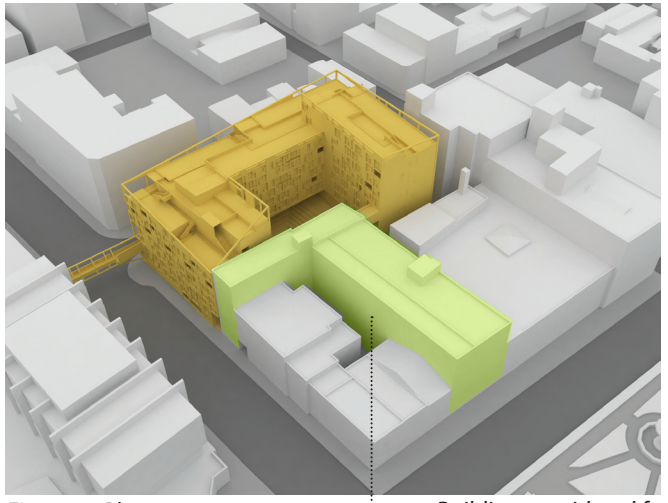


Fig 5.4 Phase 4

corridor terminates at the height of the raised walkway of 'city centre' (the shopping mall across the street). A bridge connects the 'creative milieu' to the raised public space of the shopping centre. Both elements allow for the permeability of the block, resulting in its frequent public use.

PHASE THREE: Adaptive reuse of a neglected and vacant building

The third phase involves the adaptive reuse of a neglected and deteriorating building. It is historically significant, and is listed on the City's Inventory of Buildings of Architectural and/ or Historical Interest. The building was originally a department-store, turned into a hardware-store and a Tip, Top, Tailors. The L shaped complex rests virtually vacant, its façade covered by signage.

The orientation and deep nature of the building makes it a challenge to repurpose. The cavity that links the streetscape to the amphitheatre also permits the perforation of the building's side wall. It is to be retrofitted, to include windows. This design strategy will provide spaces entrenched deep in the building with light and natural ventilation.

The Programme for this building (also common to 401 Richmond and Wychwood Barns), includes: 'Creative' industries, 'Cultural' industries, Gallery space, Non-Profit organizations, Administration, Work Space. These functions are also outlined by Charles Landry as indispensible to a well functioning 'creative milieus'.

The design Strategy to re-appropriate the building, conforms to Jane Jacobs's condition for "the need for old buildings"[6]. By revitalizing and repurposing its interior and exterior, the building will be able to function as well as any new construction. It will cater to a population that is unable to afford high lease-rates. The building will also connect Hamiltonians to a small fragment of the city's past.



Fig 5.5 Building Considered for Adaptive Reuse, It is historically significant but neglected to the point of decay



Fig 5.6 Aerial view of Hamilton's urban fabric

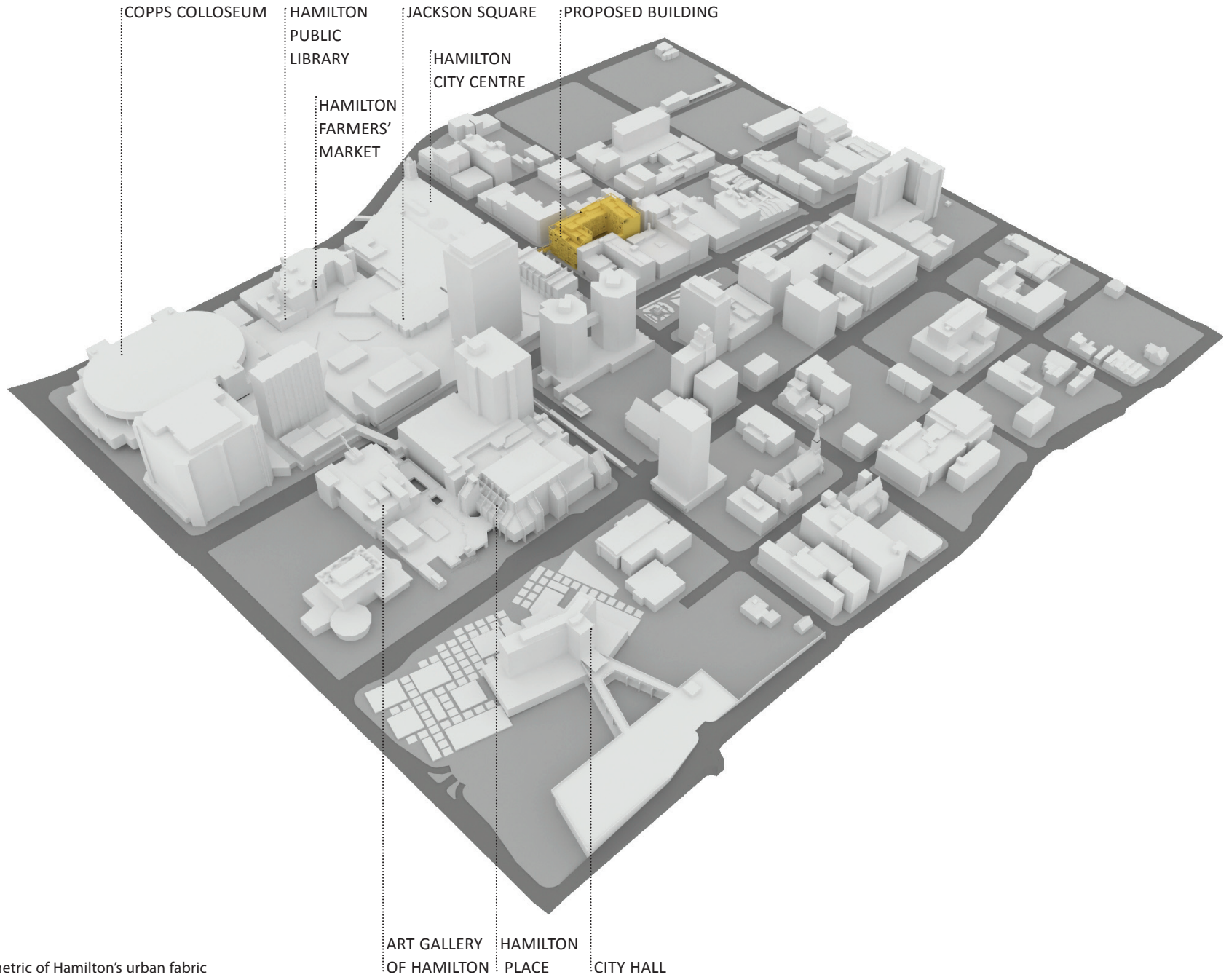


Fig 5.7 Axonometric of Hamilton's urban fabric

EXISTING ELEVATIONS



Fig 5.8 Site plan of the urban block considered for the design intervention



Fig 5.9 Existing elevation of the urban block considered for the design intervention, Indicative of vacancy



JAMES STREET NORTH

Fig 5.10 Existing elevation of the urban block considered for the design intervention



Fig 5.11 Existing elevation of the urban block considered for the design intervention, Indicative of vacancy

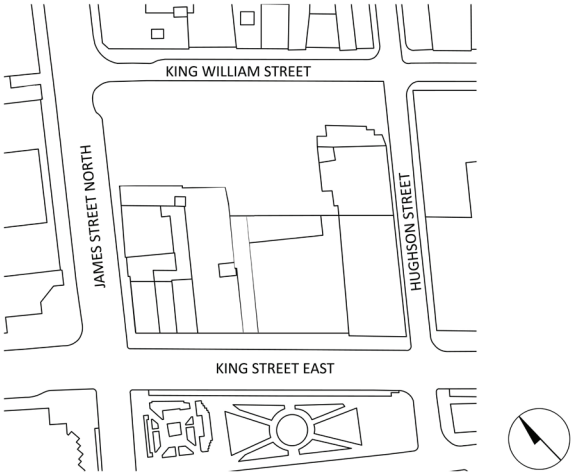
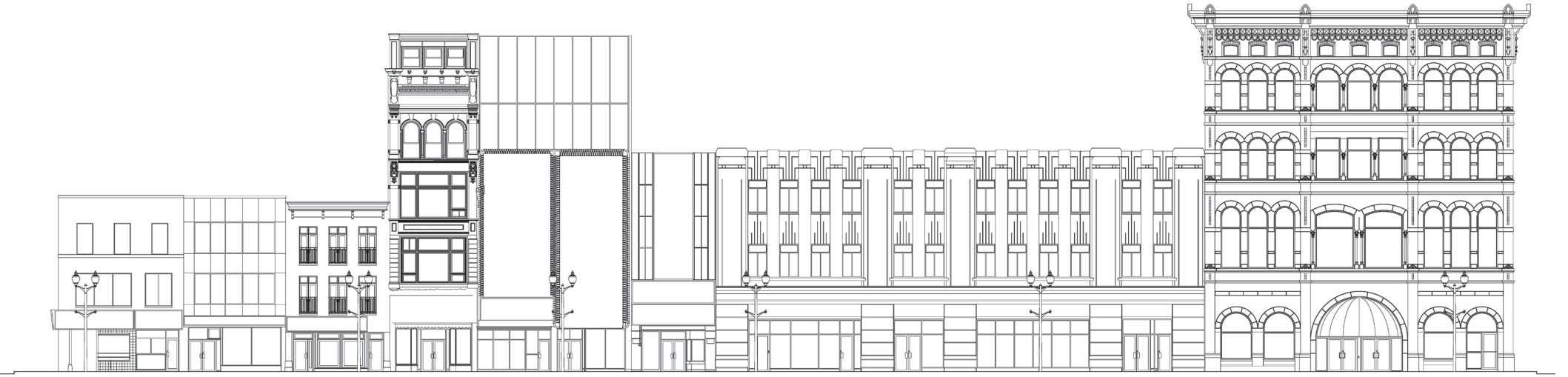


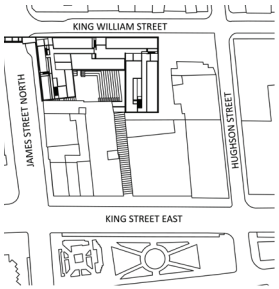
Fig 5.12 Site plan of the urban block considered for the design intervention



KING STREET EAST

Fig 5.13 Existing elevation of the urban block considered for the design intervention

PROPOSED NORTH ELEVATION



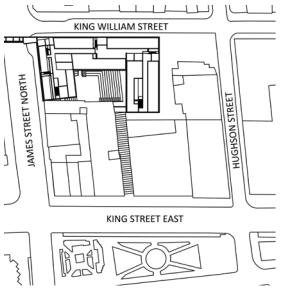
Key Plan



KING WILLIAM STREET

Fig 5.14 Proposed North Elevation of the Creative milieu

PROPOSED WEST ELEVATION



Key Plan



JAMES STREET NORTH

Fig 5.15 Proposed West Elevation of the Creative milieu



Fig 5.16 Clay model perspective at James Street North and King William Street
(Phase One to Four indicated in White)

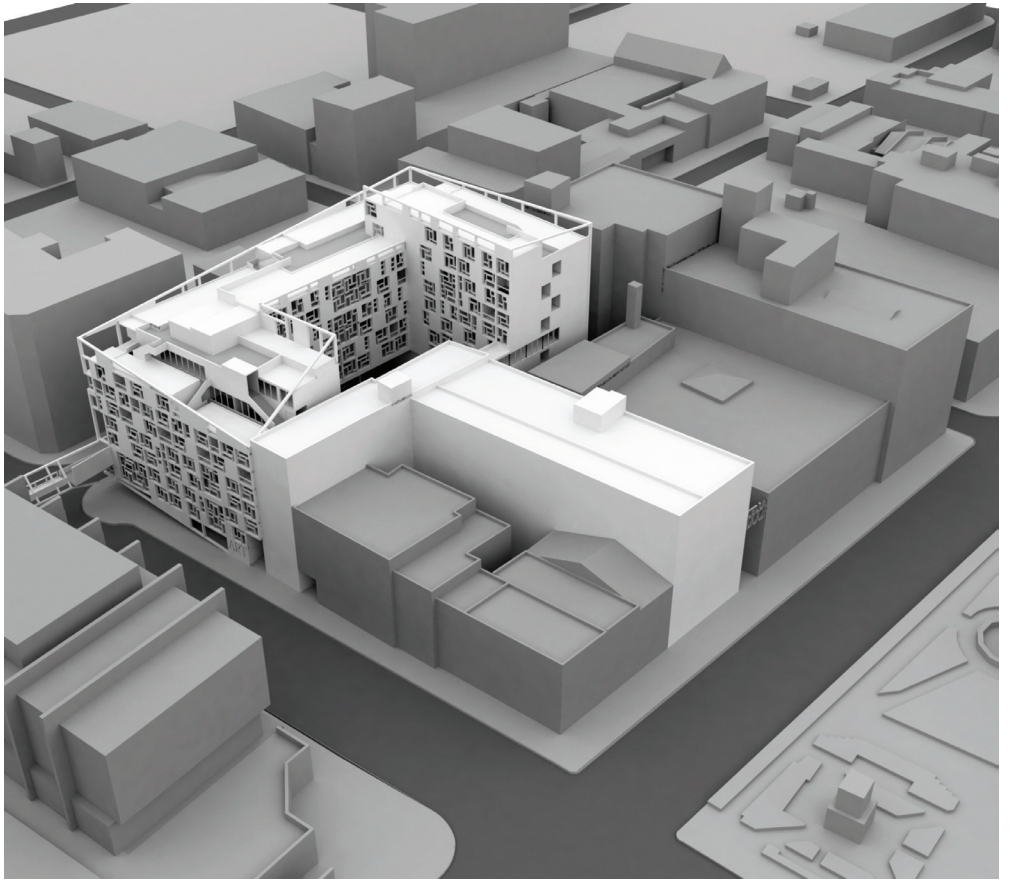


Fig 5.17 Clay model perspective at James Street North and King Street



Fig 5.18 Clay model perspective along King Street

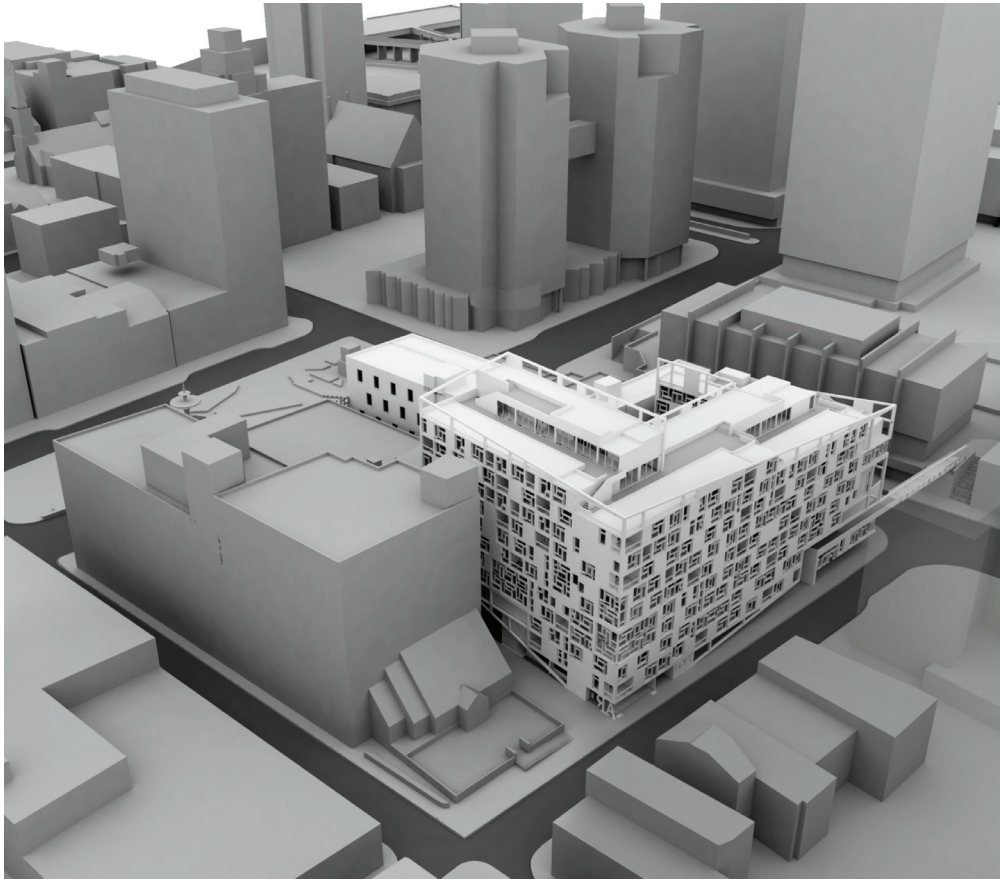


Fig 5.19 Clay model perspective at Hughson Street and King William Street





Fig 5.20 Clay model perspective from inside the amphitheatre

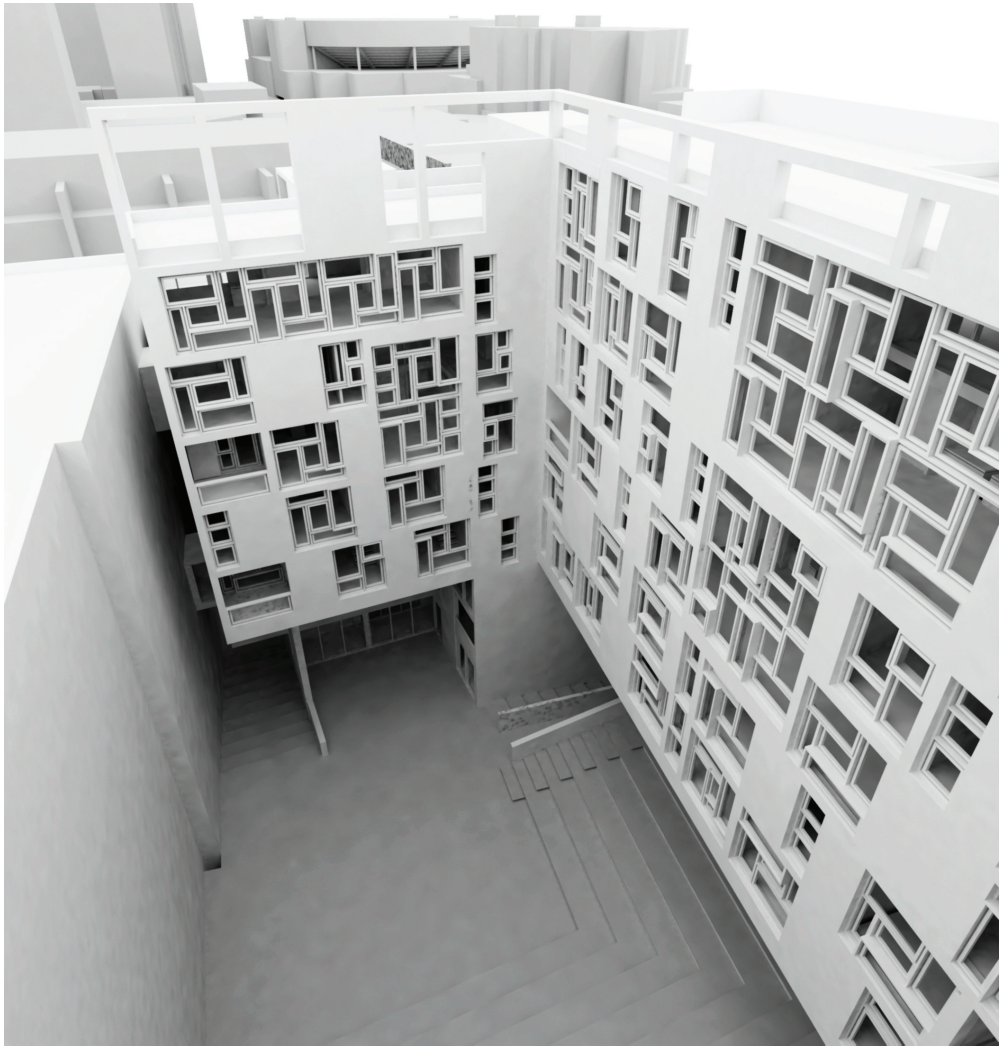


Fig 5.21 Clay model perspective from roof top

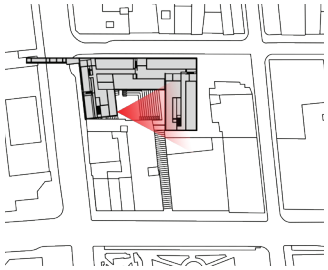




Fig 5.22 Clay model perspective from inside the amphitheatre



Fig 5.23 Clay model perspective from roof top



Fig 5.24 Existing Site Photograph, James Street North and King William Street

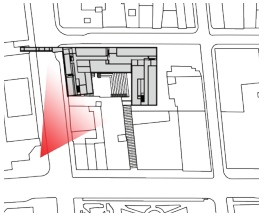




Fig 5.25 Photomontage of proposed Creative milieu



Fig 5.26 Photomontage of proposed Creative milieu along James Street North





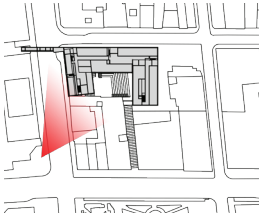
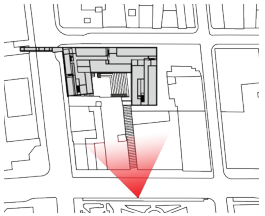


Fig 5.27 Photomontage of proposed Creative milieu along James Street North



Fig 5.28 Existing Site Photograph, along King Street





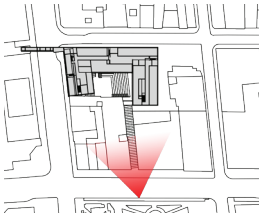


Fig 5.29 Photomontage of proposed Creative milieu



Fig 5.30 Existing Site Photograph, along King William Street and Hughson Street

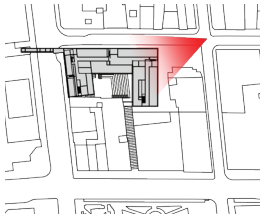
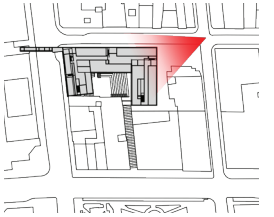




Fig 5.31 Photomontage of proposed Creative milieu



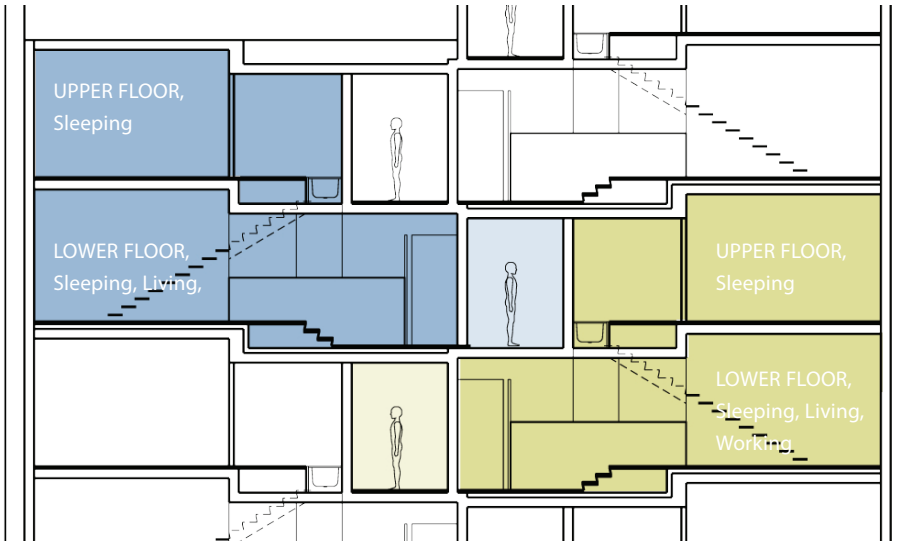


Fig 5.32 Enlargement of Parti Diagram

As discussed earlier, the design proposes a hybrid building typology and is perceived as two buildings sharing one form. The residential building is distinguished by the blue colour and the cooperative catering to the marginalized 'artist' by the beige. The apartments and studios are divided into an upper floor, for sleeping, and a lower floor, for living, sleeping and working. Each apartment is composed of a series of unit variations or unit blocks that assemble in multitude and diverse apartment configurations. There are 40 unit blocks that range in size, balcony access, location and bedroom number. Figure 5.34 portrays the assemblage of unit types in relation to the building as a whole. The unit variations utilized to assemble the Creative Milieu can be found through pages 64 to 70.

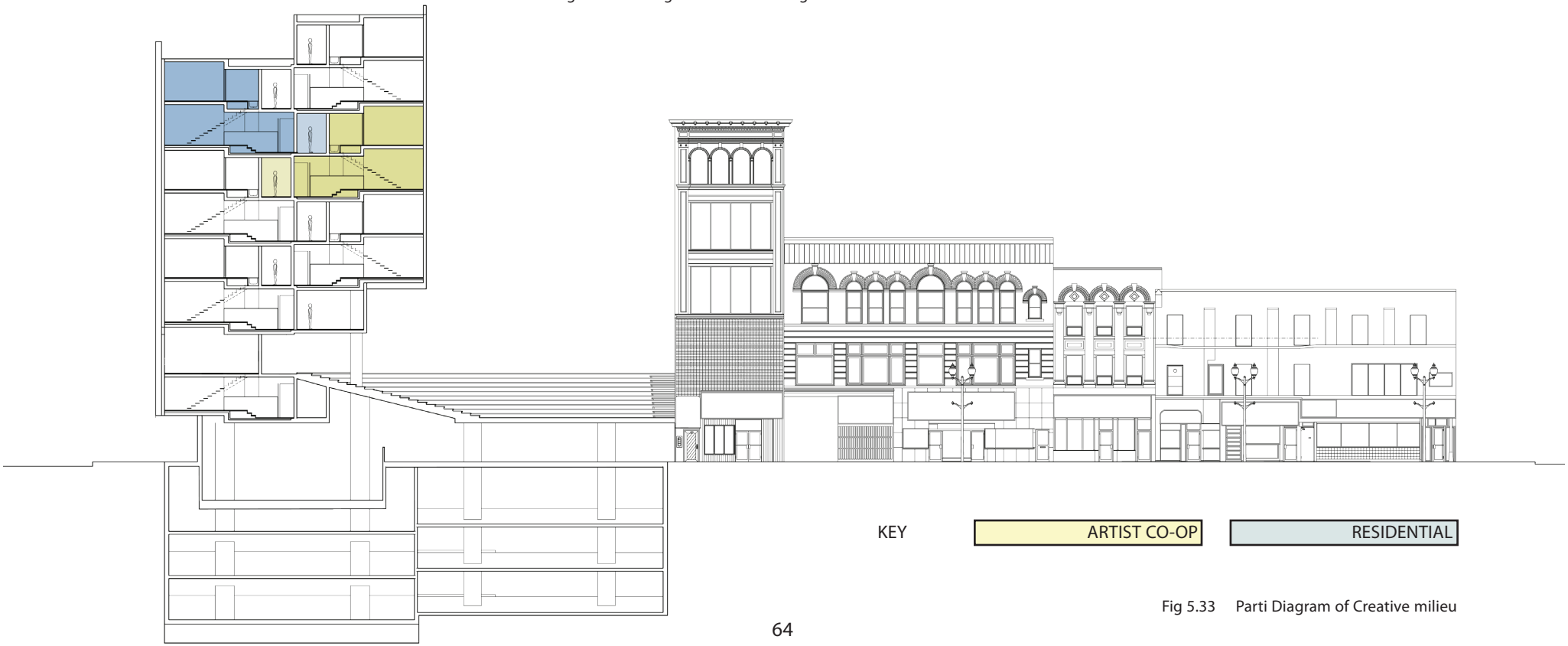
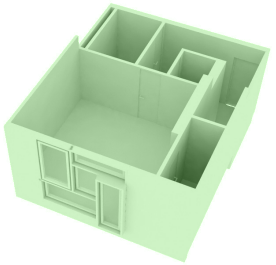
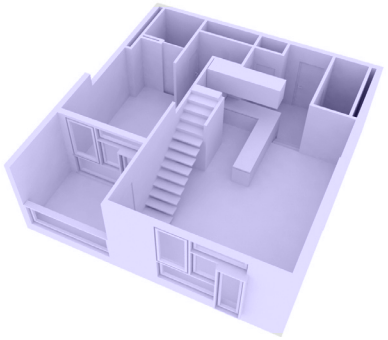


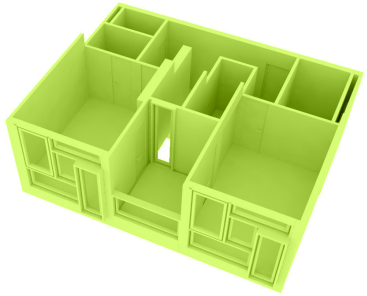
Fig 5.33 Parti Diagram of Creative milieu



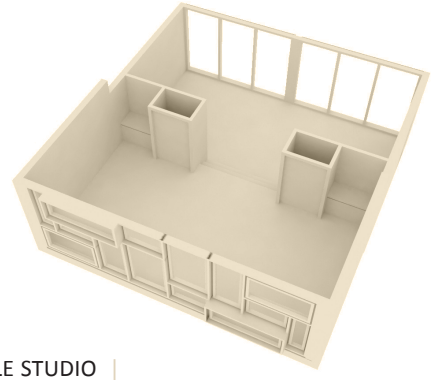
| LARGE ONE BEDROOM |



| LARGE LIVING ROOM | ONE BALCONY | ONE BEDROOM |



| ONE BALCONY | TWO BEDROOM |

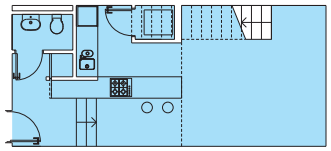


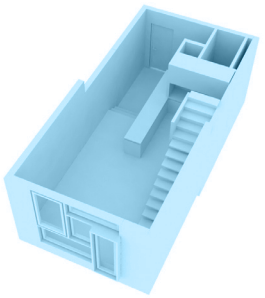
| DOUBLE STUDIO |



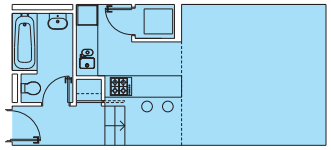
Fig 5.34 Section cut identifying Apartment and Studio Units

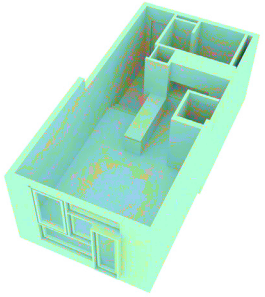
Fig 5.35 UNIT VARIATIONS - LOWER FLOOR RESIDENTIAL UNITS



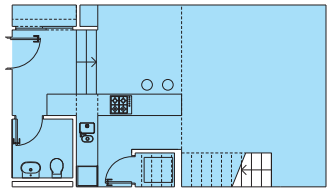


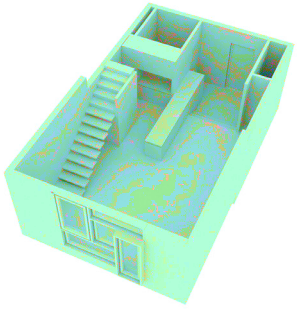
1 | MEDIUM LIVING ROOM |



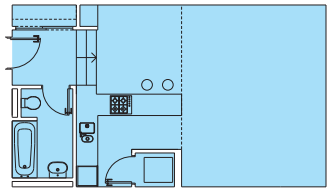


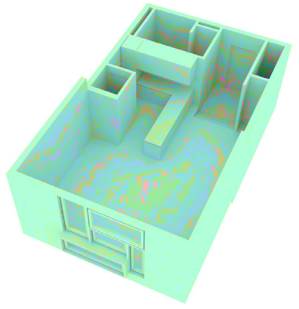
1* | MEDIUM LIVING ROOM | BACHELOR U



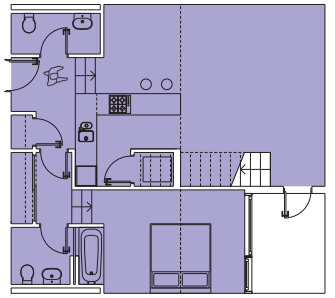


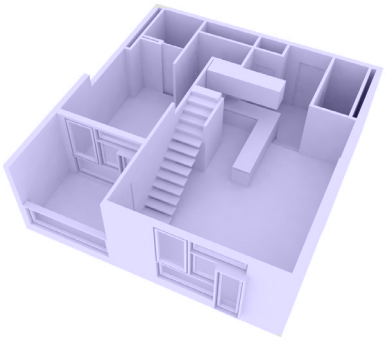
2 | LARGE LIVING ROOM |



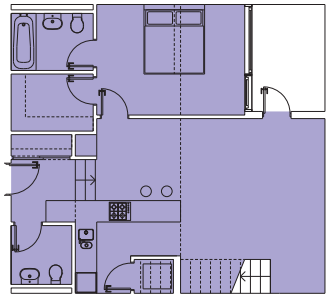


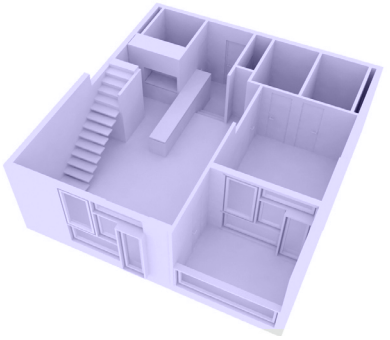
2* | LARGE LIVING ROOM | BACHELOR UNIT



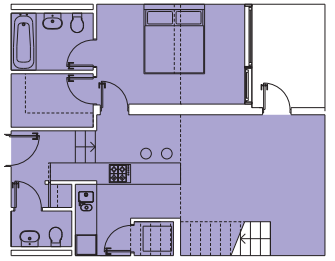


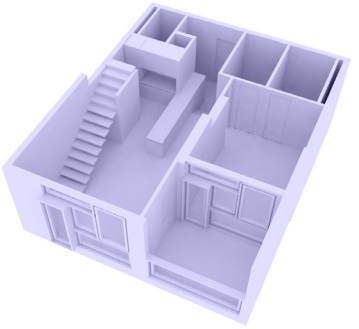
1a | LARGE LIVING ROOM | ONE BALCONY | ONE BEDROOM |



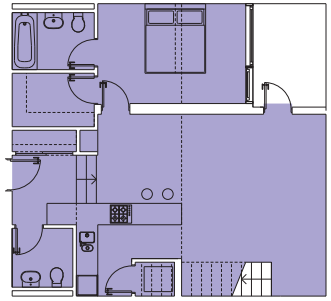


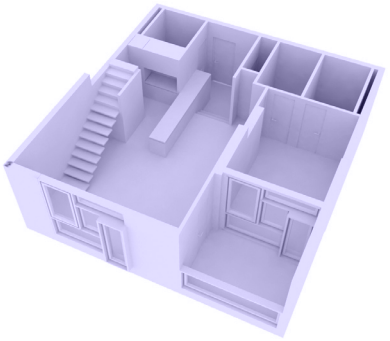
1b | LARGE LIVING ROOM | ONE BALCONY | ONE BEDROOM |



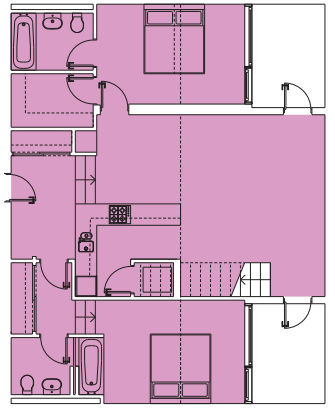


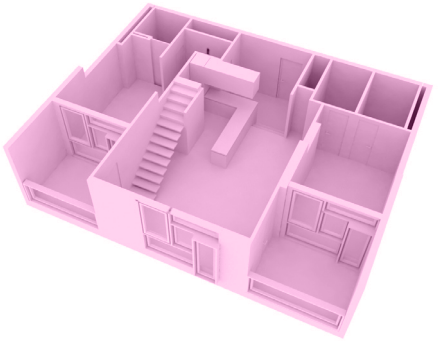
2 | MEDIUM LIVING ROOM | ONE BALCONY | ONE BEDROOM |



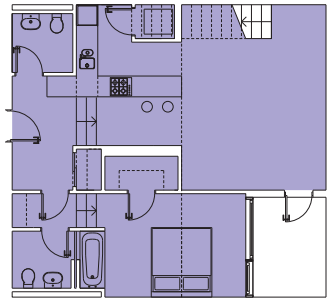


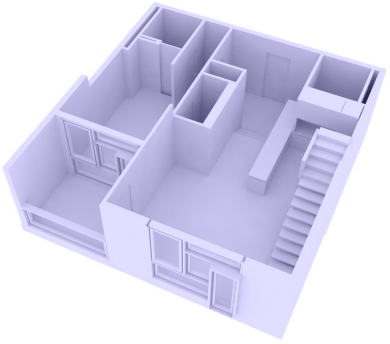
3a | LARGE LIVING ROOM | ONE BALCONY | ONE BEDROOM |



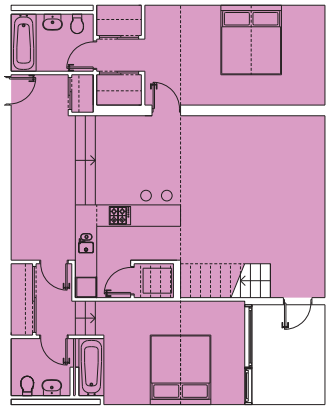


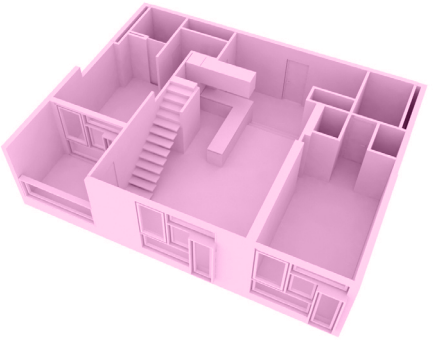
1a | LARGE LIVING ROOM | TWO BALCONY | TWO BEDROOM |





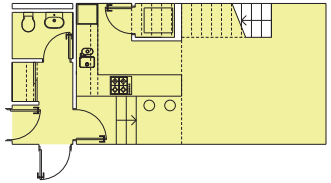
3b | LARGE LIVING ROOM | ONE BALCONY | ONE BEDROOM |

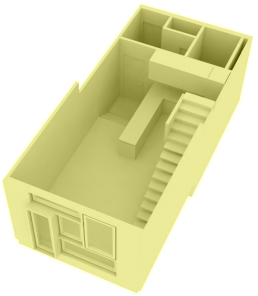




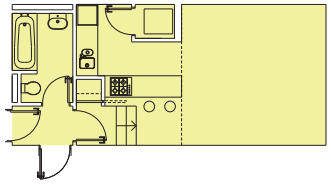
1b | LARGE LIVING ROOM | ONE BALCONY | TWO BEDROOM |

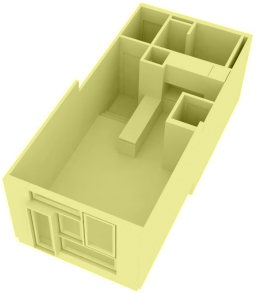
Fig 5.36 UNIT VARIATIONS - LOWER FLOOR LIVE AND WORK UNITS



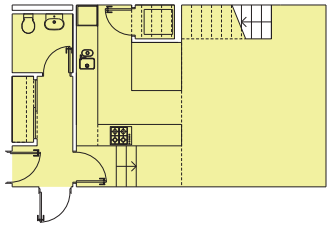


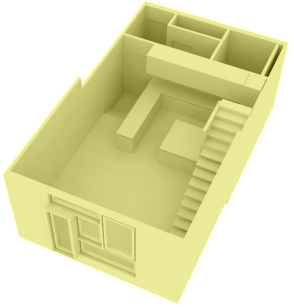
1 | MEDIUM LIVING ROOM |



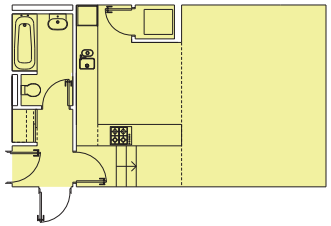


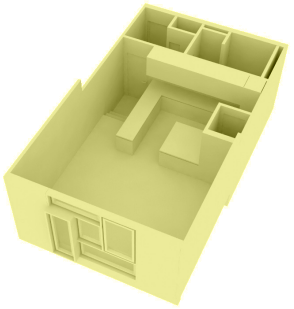
1* | MEDIUM LIVING ROOM | BACHELOI



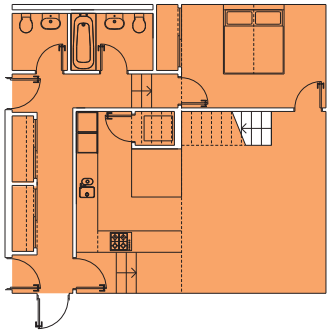


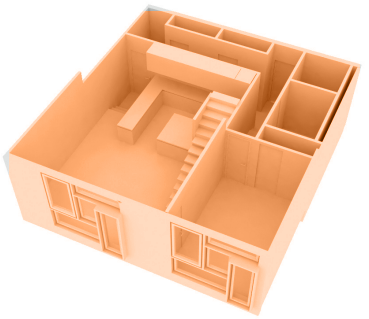
2 | LARGE LIVING ROOM |



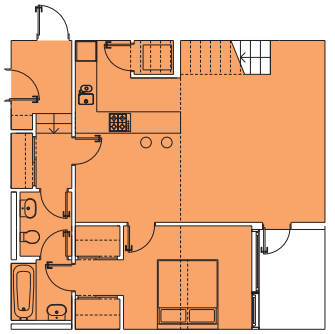


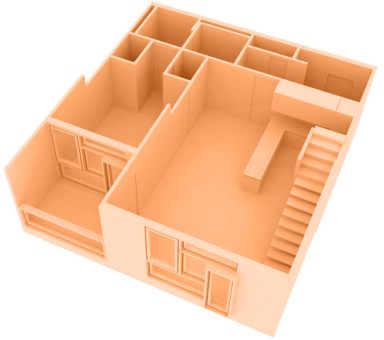
2* | LARGE LIVING ROOM | BACHELOR UN



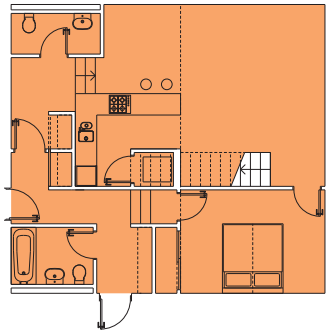


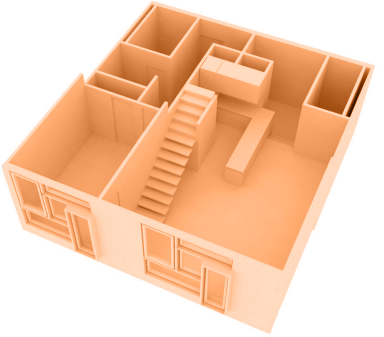
1a | LARGE LIVING ROOM | ONE BEDROOM |



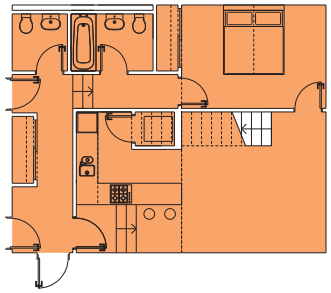


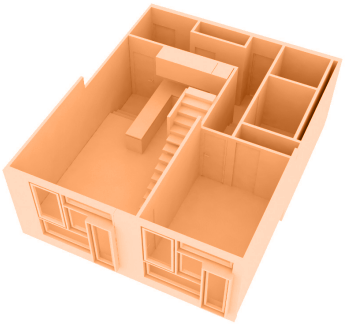
1b | LARGE LIVING ROOM | ONE BALCONY | ONE BEDROOM |



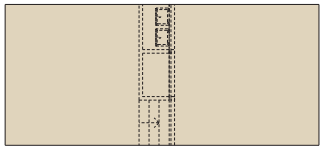


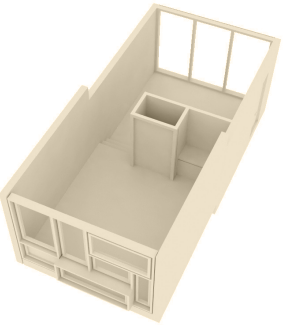
1c | LARGE LIVING ROOM | ONE BEDROOM |



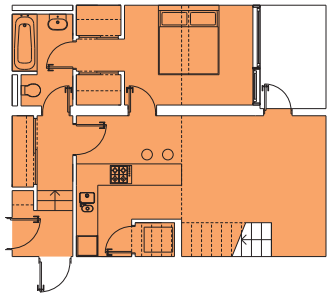


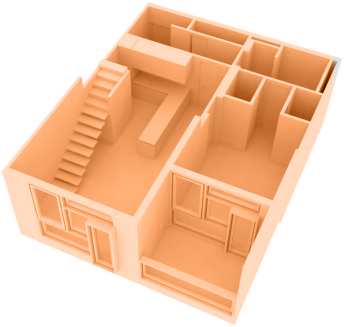
2 | MEDIUM LIVING ROOM | ONE BEDROOM |



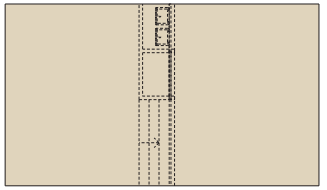


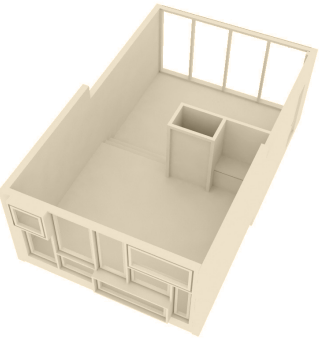
1 | MEDIUM STUDIO |



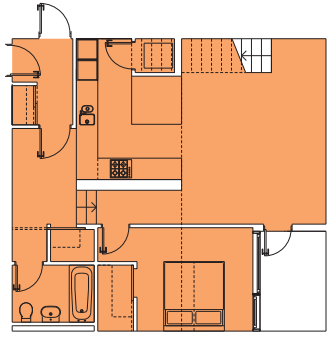


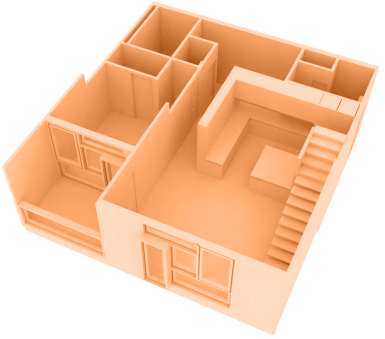
3 | MEDIUM LIVING ROOM | ONE BALCONY | ONE BEDROOM |



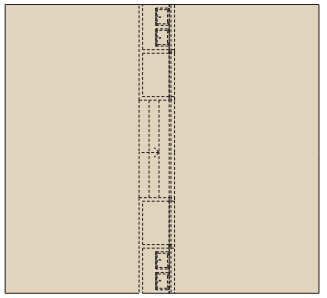


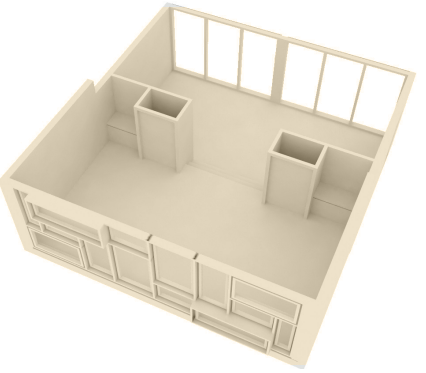
2 | LARGE STUDIO |





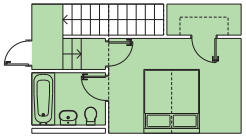
4 | LARGE LIVING ROOM | ONE BALC

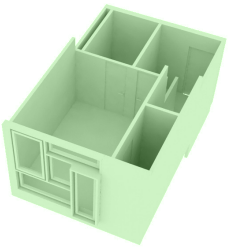




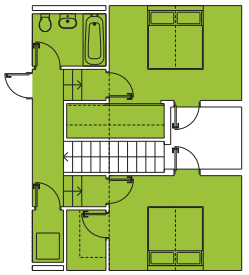
3 | DOUBLE STUDIO |

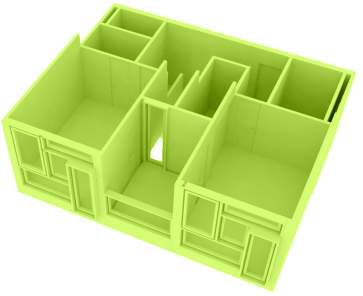
Fig 5.37 UNIT VARIATIONS - UPPER FLOOR SLEEPING ACCOMMODATION



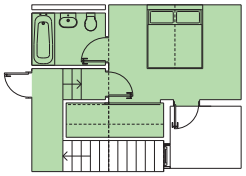


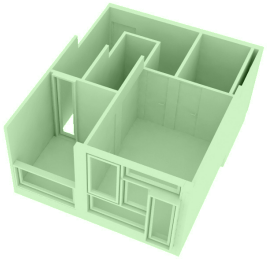
1 | ONE BEDROOM |



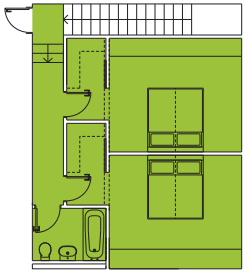


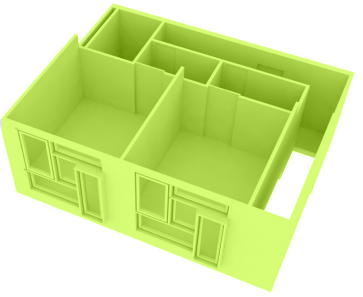
1a | ONE BALCONY | TWO BEDROOM |



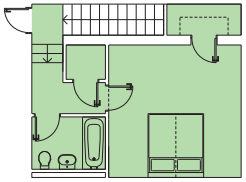


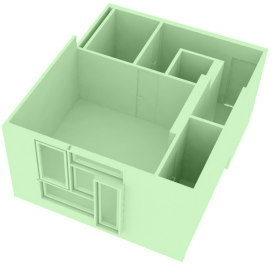
2 | ONE BALCONY | ONE BEDROOM |



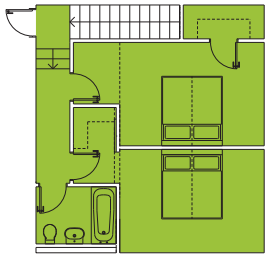


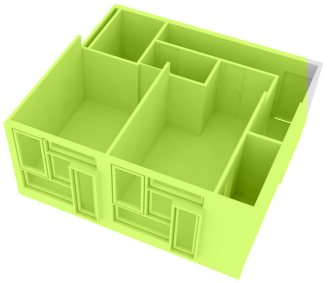
1b | LARGE TWO BEDROOM |



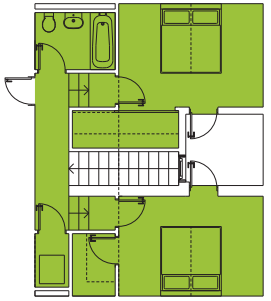


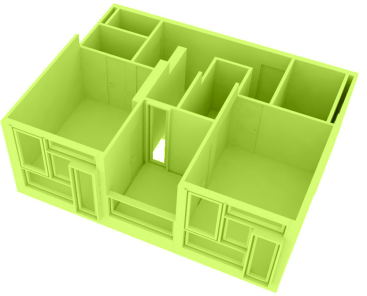
3 | LARGE ONE BEDROOM |



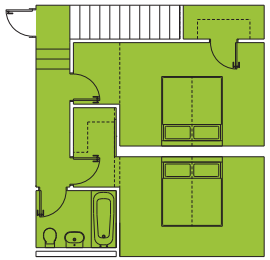


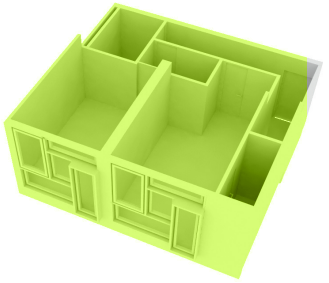
2 | TWO BEDROOM |



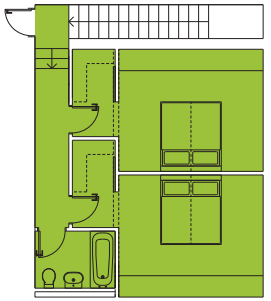


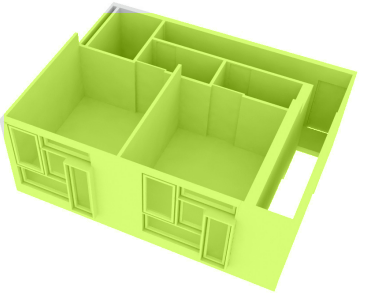
4a | ONE BALCONY | TWO BEDROOM |



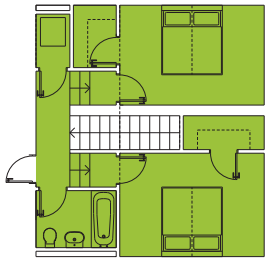


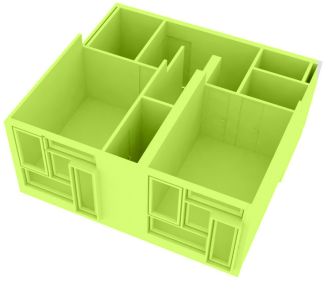
3a | TWO BEDROOM |



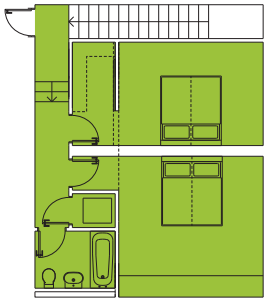


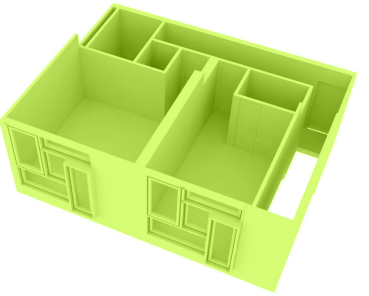
4b | LARGE TWO BEDROOM |





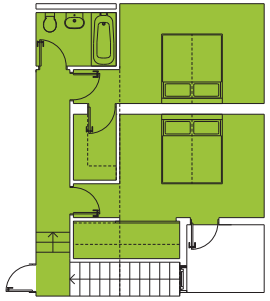
3b | TWO BEDROOM |

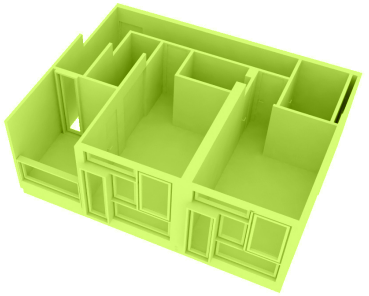




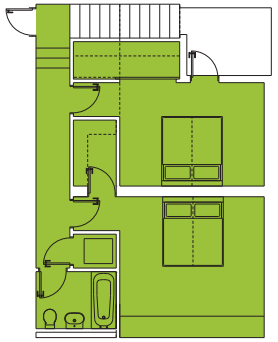
4c | TWO BEDROOM (ONE LARGE) |

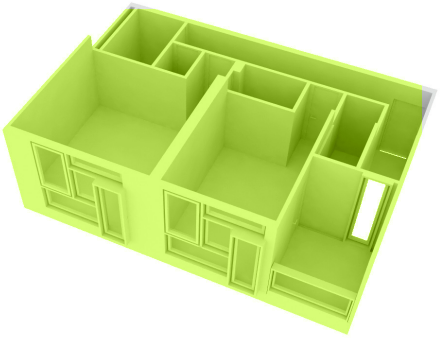
UNIT VARIATIONS - UPPER FLOOR SLEEPING ACCOMMODATION



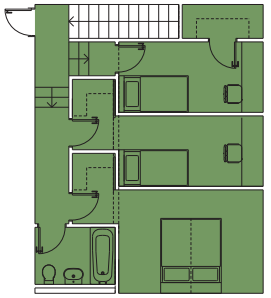


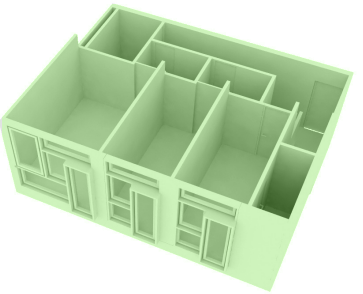
4d | ONE BALCONY | TWO BEDROOM (ONE LARGE) |



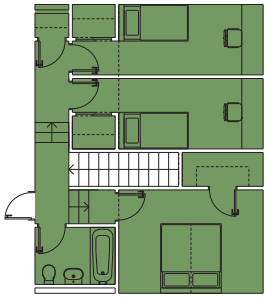


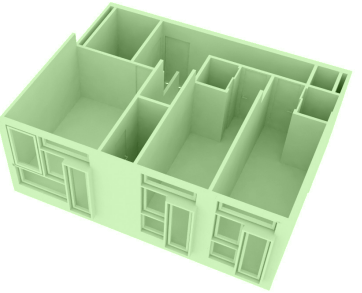
5 | ONE BALCONY | TWO BEDROOM (ONE LARGE) |



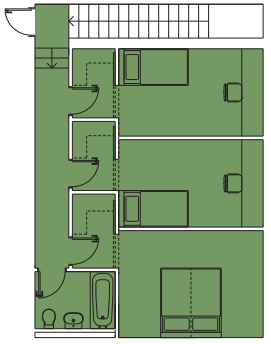


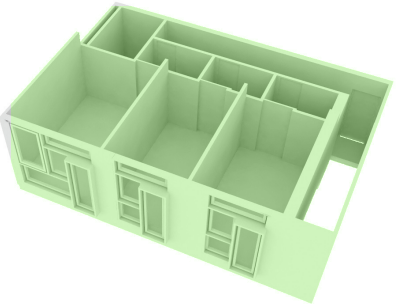
1a | THREE BEDROOM (TWO SINGLE BED) |





1b | THREE BEDROOM (TWO SINGLE BED) |





1c | THREE BEDROOM (TWO SINGLE BED) |

Each apartment has a second 'means of egress' through the other building as depicted by figure 5.38. As a result of the 'assembly' occupancy of the 'Artist' cooperative, 'dead end corridor' conditions have been avoided; 'exiting' is possible either to the outside amphitheatre, roof terrace or the building considered for adaptive reuse.



Fig 5.38 Life Safety, Fire Escape Strategy



Fig 5.39 Typical Basement Floor Plan Level 2-3, Plan Perspective

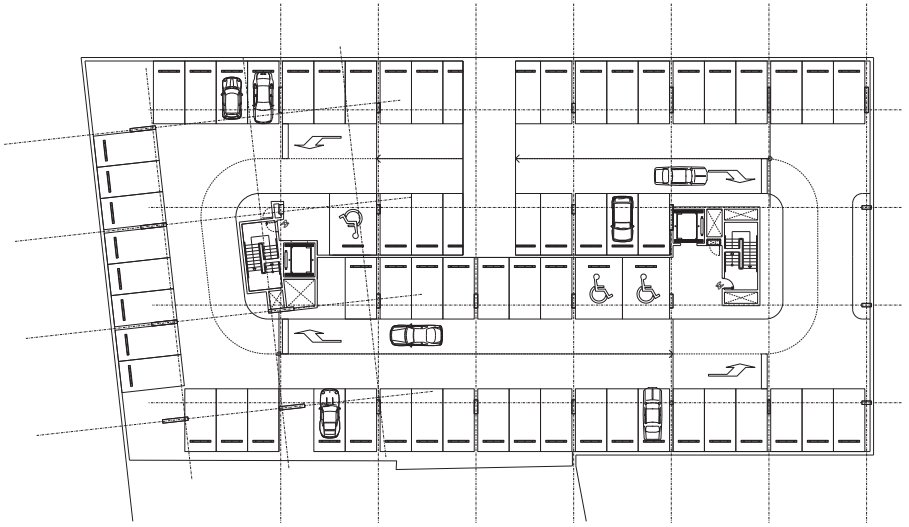
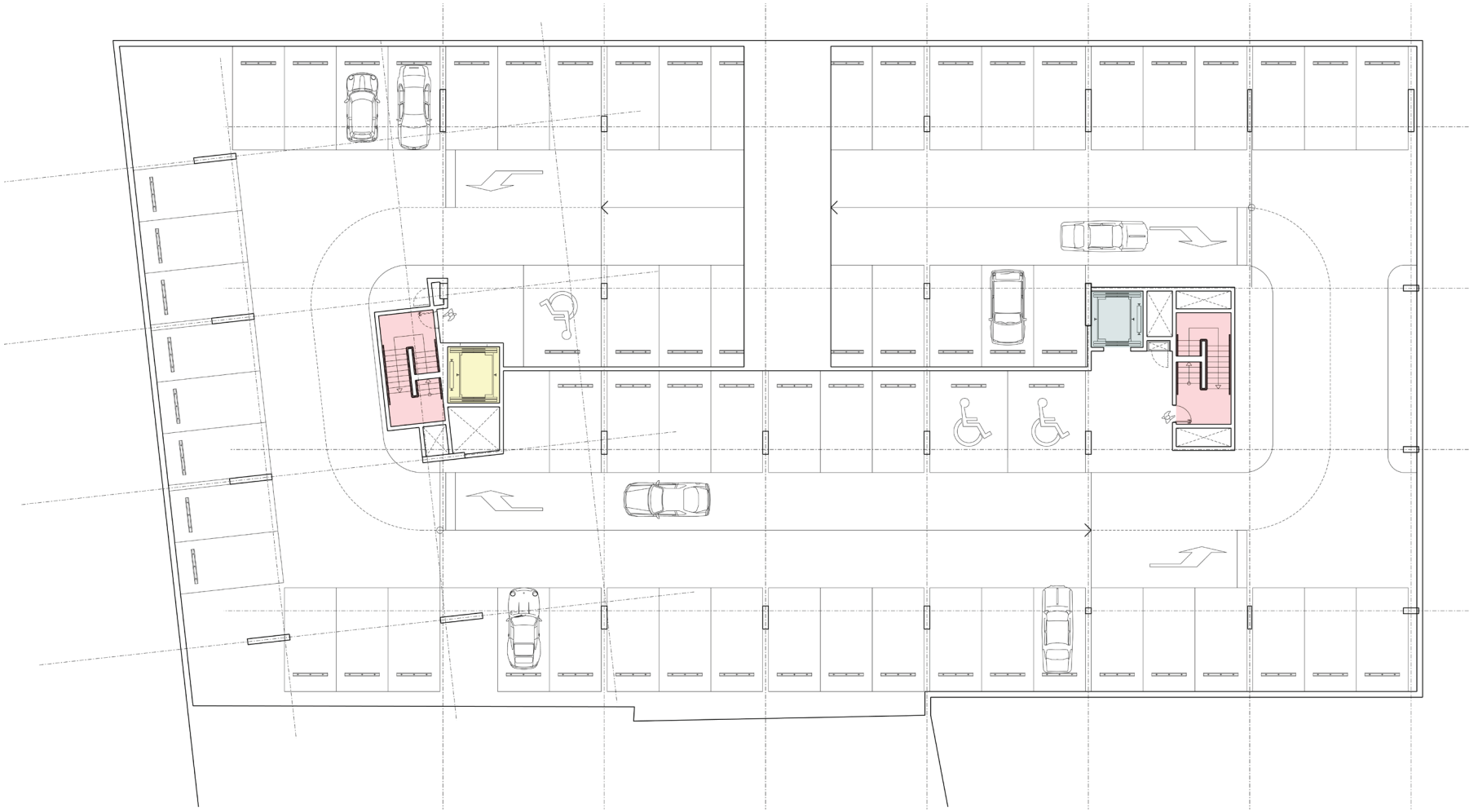


Fig 5.40 Typical Basement Floor Plan Level 2-3, Unit Layout Plan



0 1 m 5 m 10 m

Fig 5.41 Typical Basement Floor Plan Level 2-3

KEY ARTIST CO-OP RESIDENTIAL GARAGE EXIT STAIR



Fig 5.42 Basement Floor Plan Level 1, Plan Perspective

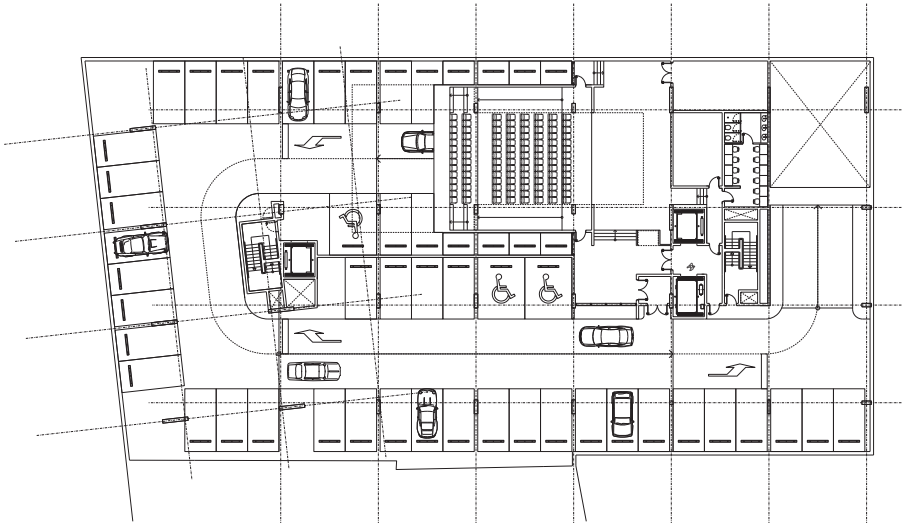


Fig 5.43 Basement Floor Plan Level 1, Unit Layout Plan

UNDERGROUND PARKING

TOTAL

PARKING STALLS..... **201**

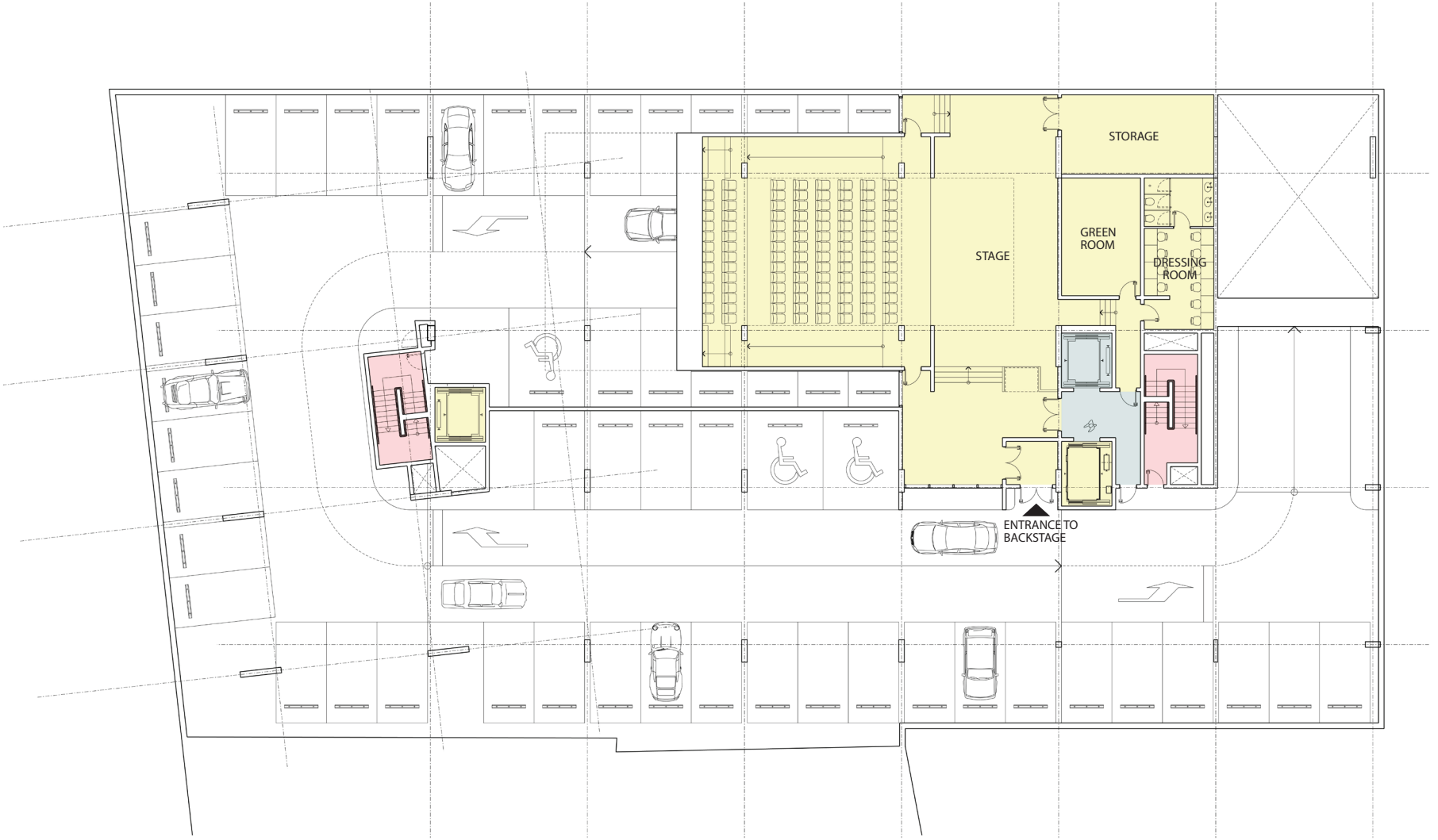


Fig 5.44 Basement Floor Plan Level 1

KEY ARTIST CO-OP RESIDENTIAL GARAGE EXIT STAIR

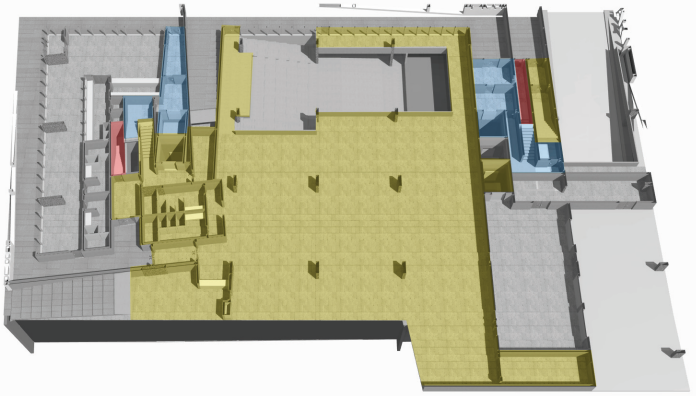


Fig 5.45 Ground Floor Plan Level, Plan Perspective

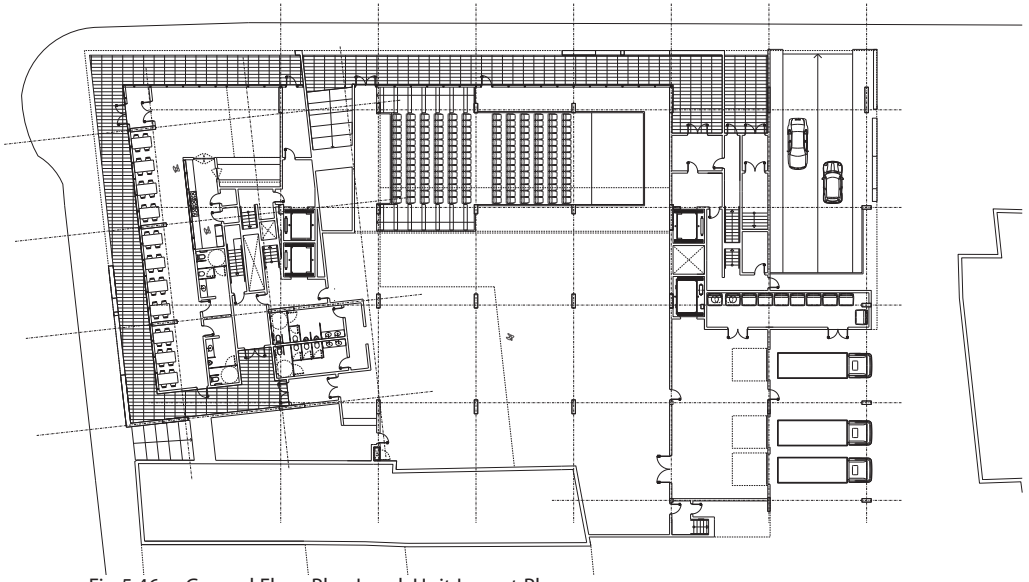


Fig 5.46 Ground Floor Plan Level, Unit Layout Plan

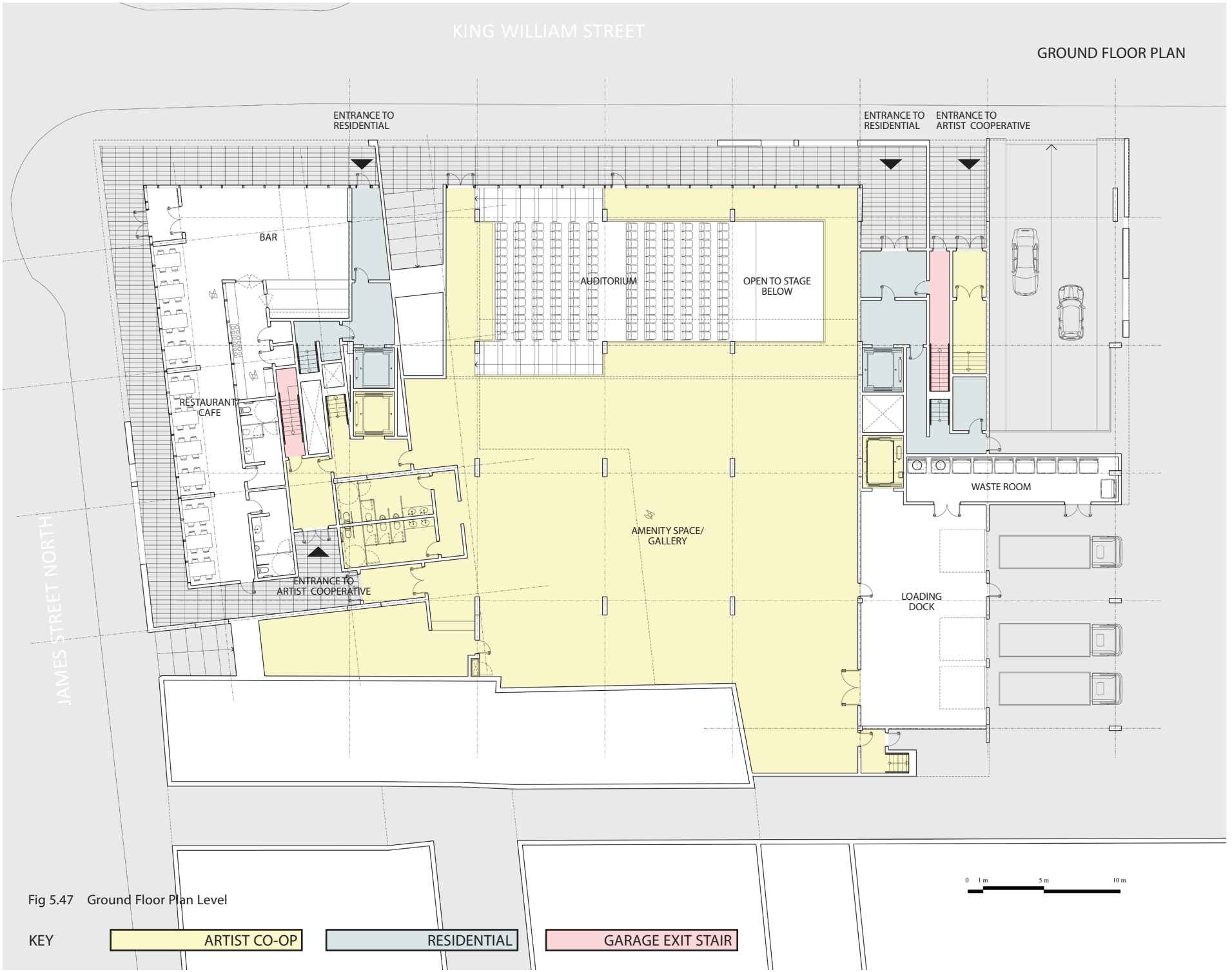


Fig 5.47 Ground Floor Plan Level

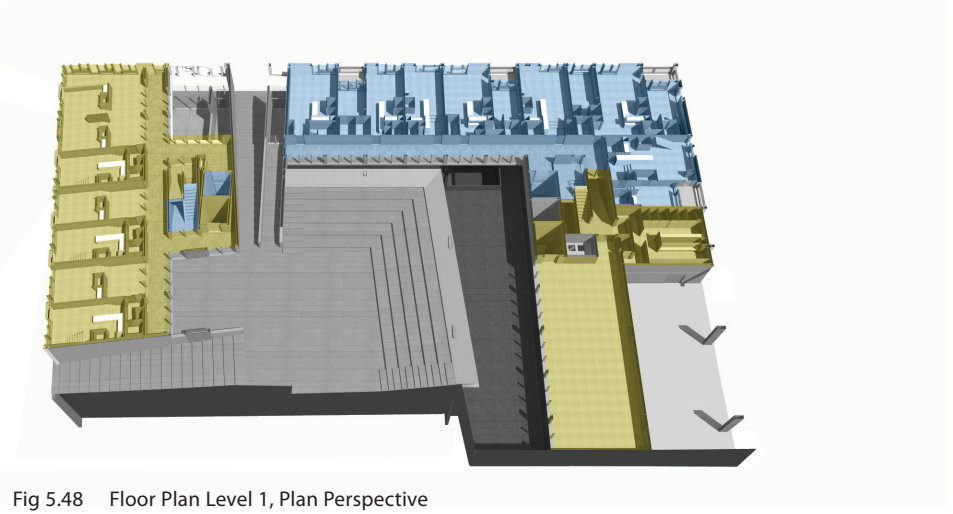


Fig 5.48 Floor Plan Level 1, Plan Perspective

FIRST FLOOR ARTIST COOPERATIVE UNIT TYPOLOGY

	NO. OF UNITS
BACHELOR	-
1 BEDROOM APARTMENT	1
2 BEDROOM APARTMENT	2
3 BEDROOM APARTMENT	-
4 BEDROOM APARTMENT	-
MEDIUM STUDIO	2
DOUBLE STUDIO	1

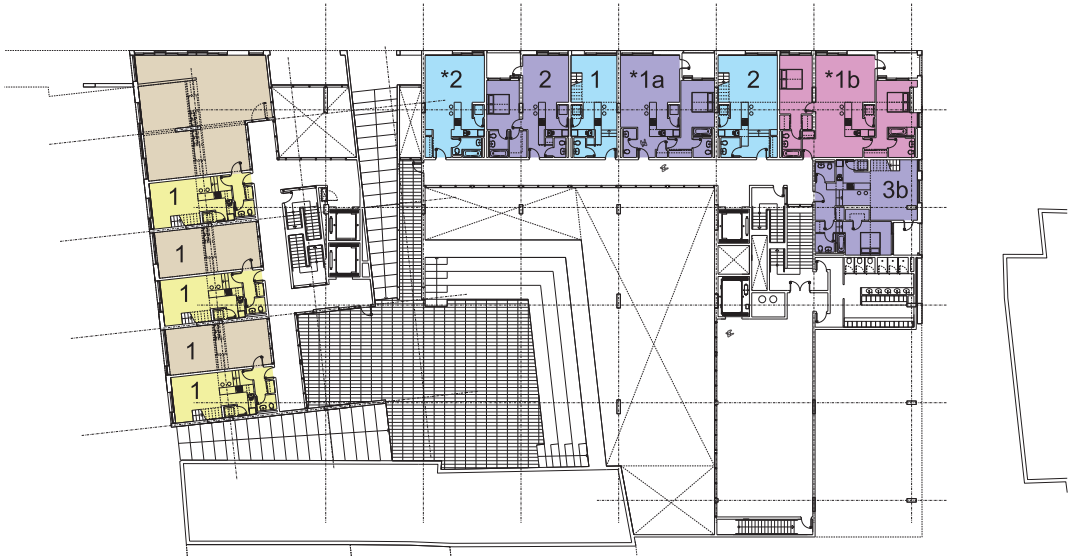


Fig 5.49 Floor Plan Level 1, Unit Layout Plan, the colour code and designation number corresponds with the unit types found on pages 66 to 72

FIRST FLOOR RESIDENTIAL UNIT TYPOLOGY

	NO. OF UNITS
BACHELOR	1
1 BEDROOM APARTMENT	3
2 BEDROOM APARTMENT	1
3 BEDROOM APARTMENT	2
4 BEDROOM APARTMENT	-

FIRST FLOOR PLAN



Fig 5.50 Floor Plan Level 1

KEY ARTIST CO-OP RESIDENTIAL



Fig 5.51 Floor Plan Level 2, Plan Perspective



Fig 5.52 Floor Plan Level 2, Unit Layout Plan

SECOND FLOOR
ARTIST COOPERATIVE
UNIT TYPOLOGY

NO. OF UNITS

BACHELOR	-
1 BEDROOM APARTMENT	-
2 BEDROOM APARTMENT	-
3 BEDROOM APARTMENT	-
4 BEDROOM APARTMENT	-
MEDIUM STUDIO	1
DOUBLE STUDIO	3

SECOND FLOOR PLAN

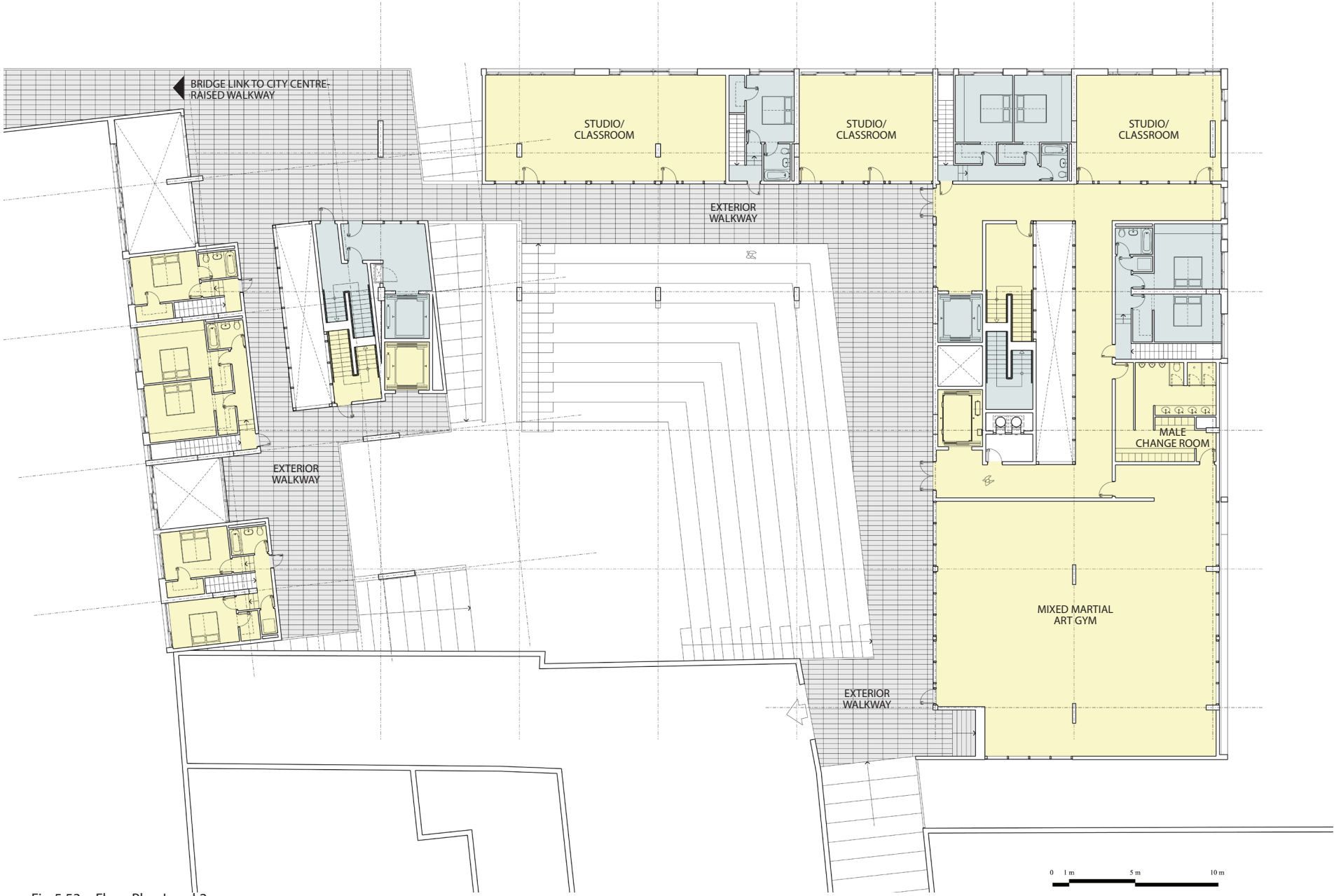


Fig 5.53 Floor Plan Level 2

KEY ARTIST CO-OP RESIDENTIAL

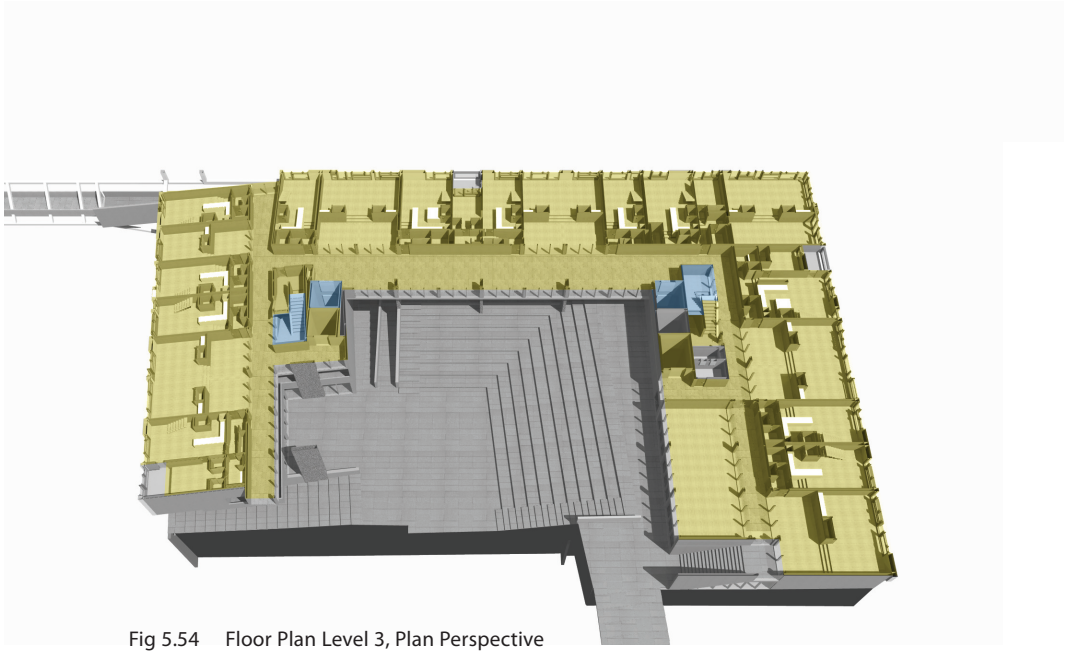


Fig 5.54 Floor Plan Level 3, Plan Perspective

3 BEDROOM APARTMENT
+ DOUBLE STUDIO

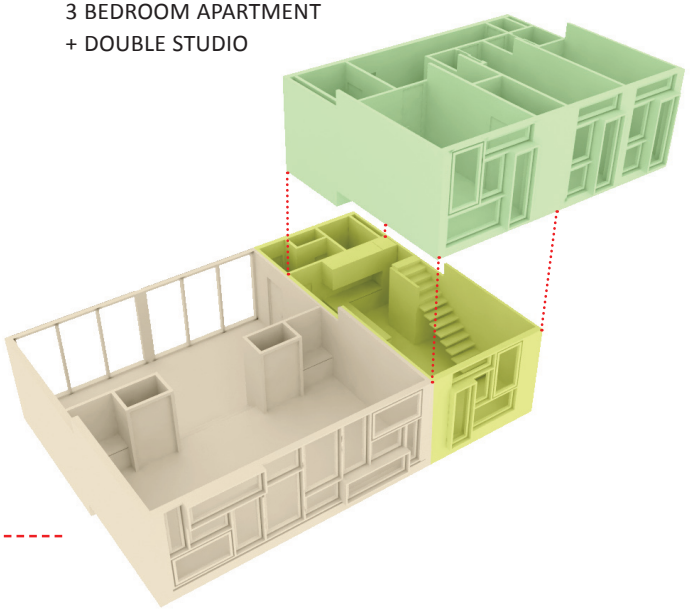




Fig 5.55 Floor Plan Level 3, Unit Layout Plan

THIRD FLOOR
ARTIST COOPERATIVE
UNIT TYPOLOGY

	NO. OF UNITS
BACHELOR	-
1 BEDROOM APARTMENT	3
2 BEDROOM APARTMENT	1
3 BEDROOM APARTMENT	6
4 BEDROOM APARTMENT	-
MEDIUM STUDIO	1
DOUBLE STUDIO	6

THIRD FLOOR PLAN

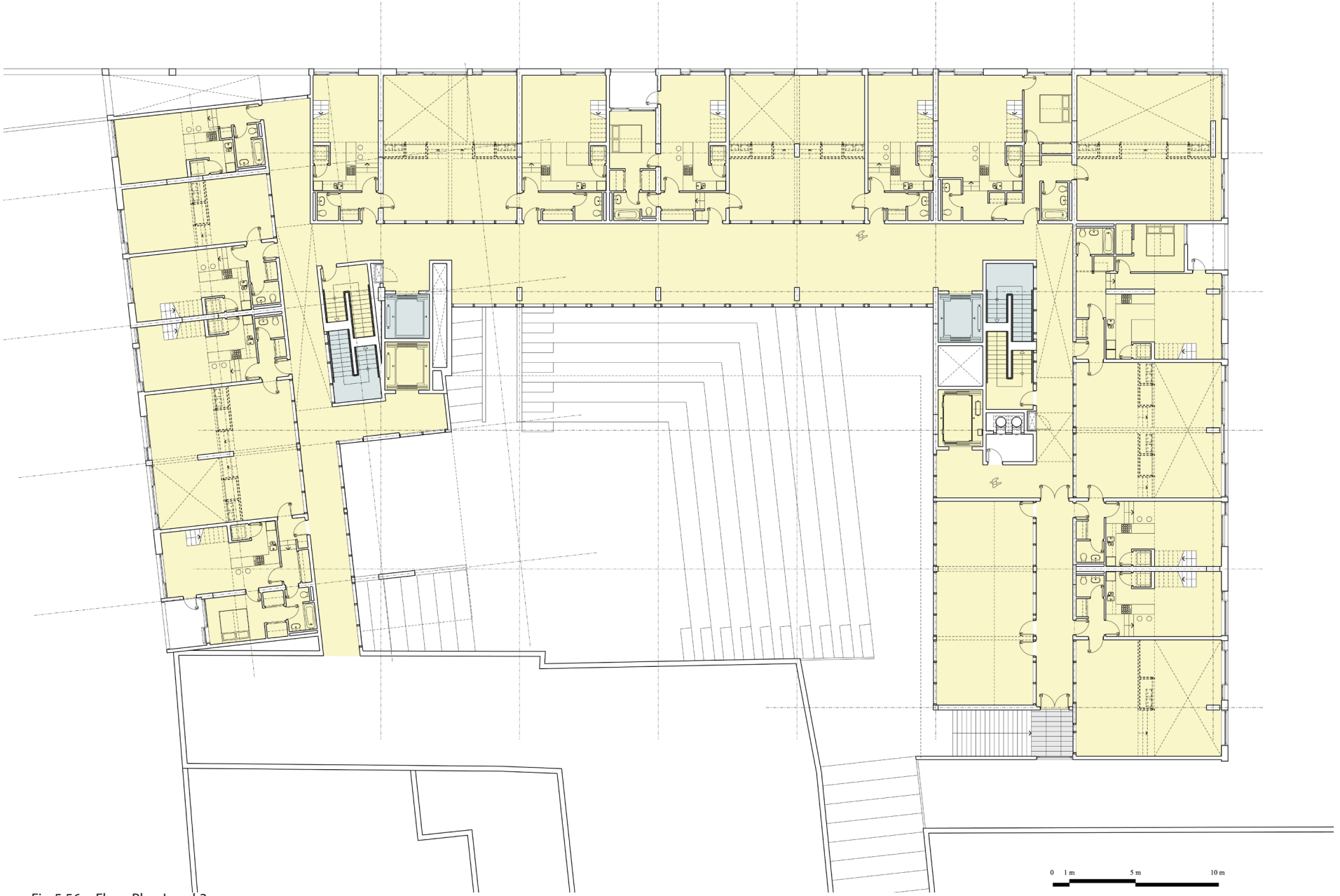


Fig 5.56 Floor Plan Level 3

KEY ARTIST CO-OP RESIDENTIAL

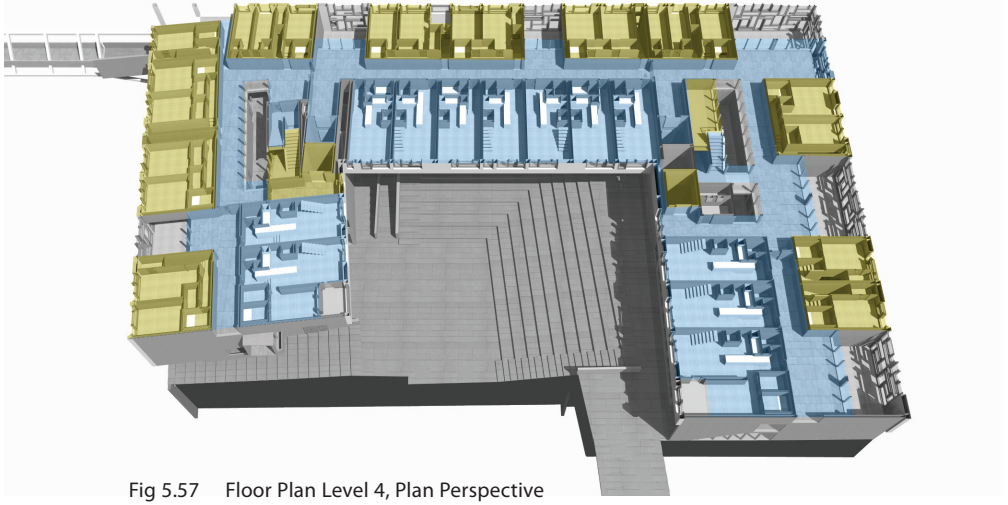


Fig 5.57 Floor Plan Level 4, Plan Perspective

3 BEDROOM APARTMENT
+ DOUBLE STUDIO

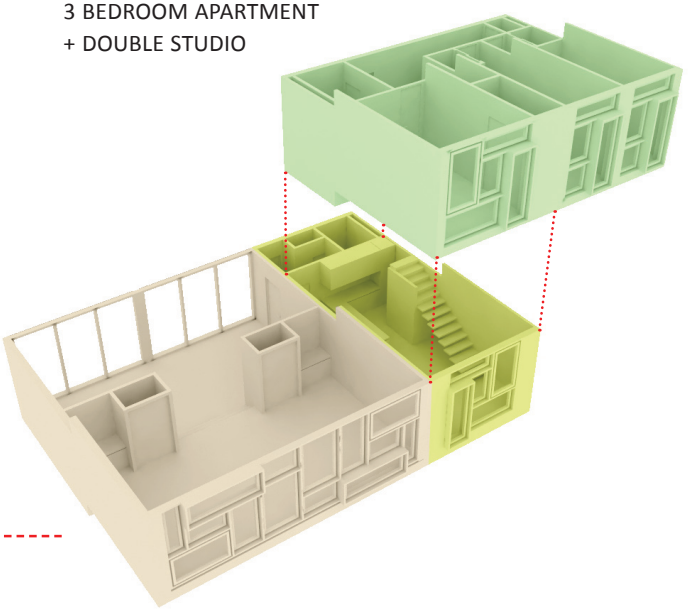




Fig 5.58 Floor Plan Level 4, Unit Layout Plan

FOURTH FLOOR RESIDENTIAL UNIT TYPOLOGY

NO. OF UNITS

BACHELOR	**3**
1 BEDROOM APARTMENT	**4**
2 BEDROOM APARTMENT	**3**
3 BEDROOM APARTMENT	**2**
4 BEDROOM APARTMENT	**-**



Fig 5.59 Floor Plan Level 4

KEY ARTIST CO-OP RESIDENTIAL

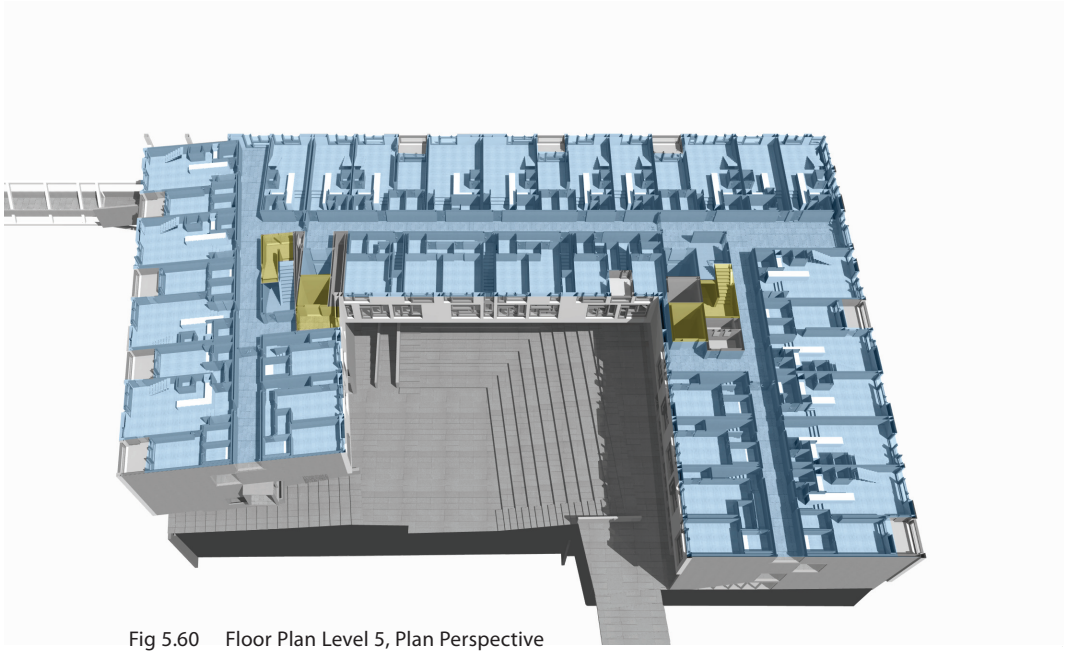


Fig 5.60 Floor Plan Level 5, Plan Perspective



Fig 5.61 Floor Plan Level 5, Unit Layout Plan

FIFTH FLOOR RESIDENTIAL UNIT TYPOLOGY

NO. OF UNITS

BACHELOR	**3**
1 BEDROOM APARTMENT	**3**
2 BEDROOM APARTMENT	**9**
3 BEDROOM APARTMENT	**3**
4 BEDROOM APARTMENT	**1**

FIFTH FLOOR PLAN



Fig 5.62 Floor Plan Level 5

KEY ARTIST CO-OP RESIDENTIAL

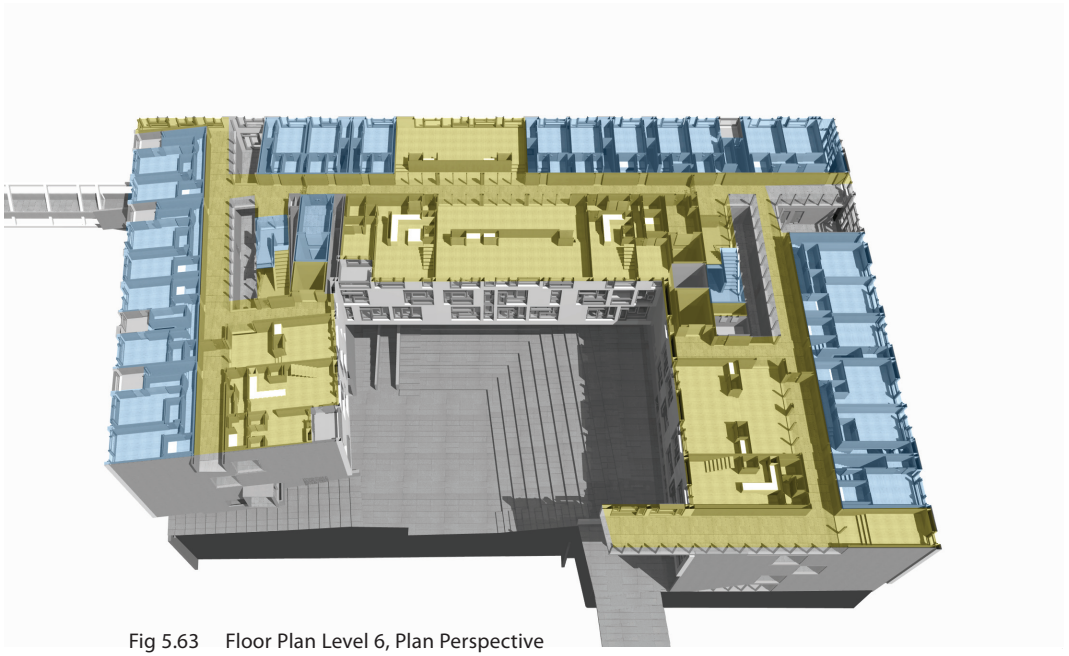


Fig 5.63 Floor Plan Level 6, Plan Perspective



Fig 5.64 Floor Plan Level 6, Unit Layout Plan

SIXTH FLOOR
ARTIST COOPERATIVE
UNIT TYPOLOGY

NO. OF UNITS

BACHELOR	-
1 BEDROOM APARTMENT	-
2 BEDROOM APARTMENT	-
3 BEDROOM APARTMENT	1
4 BEDROOM APARTMENT (CO-OP HYBRID)	1
5 BEDROOM APARTMENT (CO-OP HYBRID)	2
MEDIUM STUDIO	4
DOUBLE STUDIO	3

SIXTH FLOOR PLAN

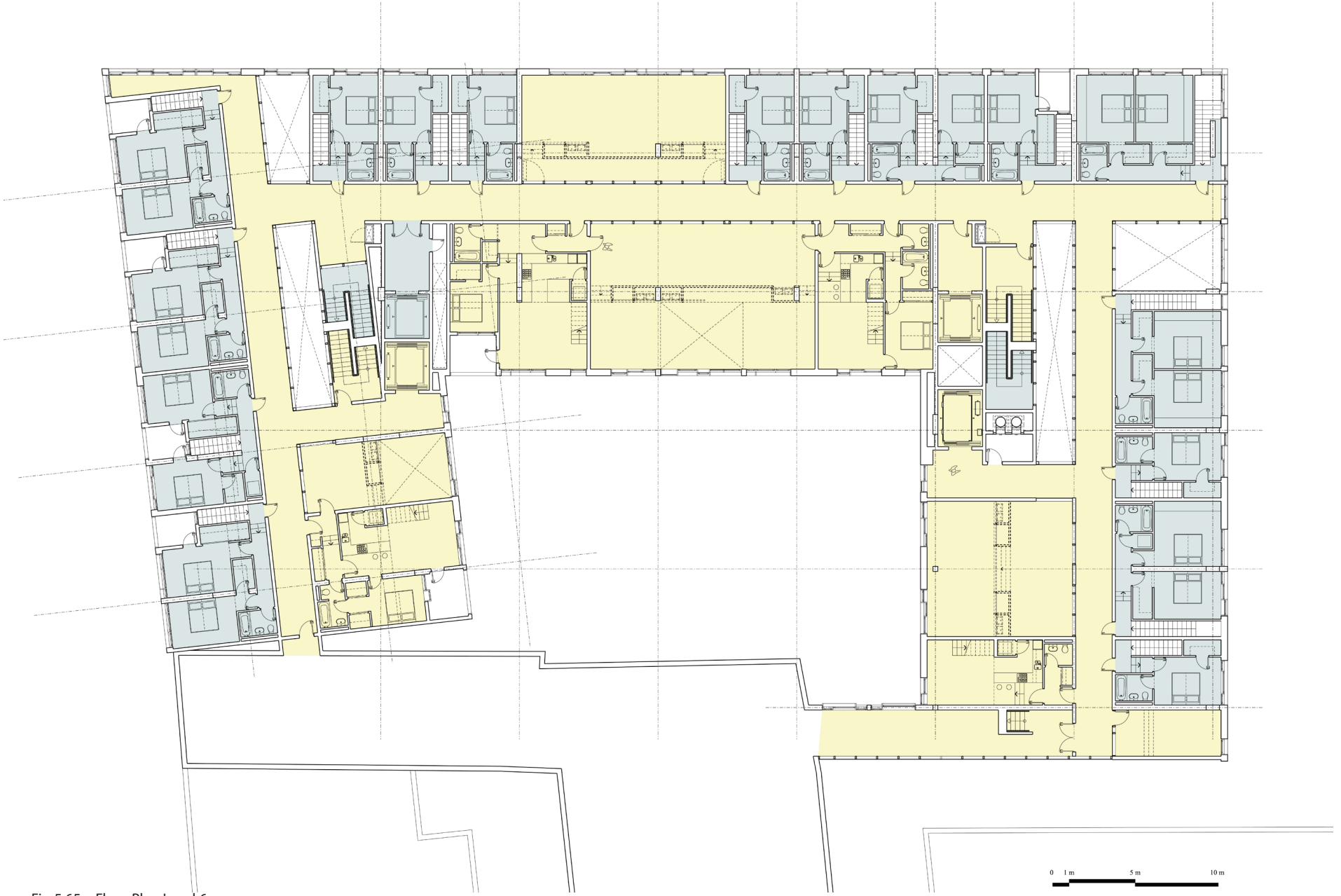


Fig 5.65 Floor Plan Level 6

KEY ARTIST CO-OP RESIDENTIAL

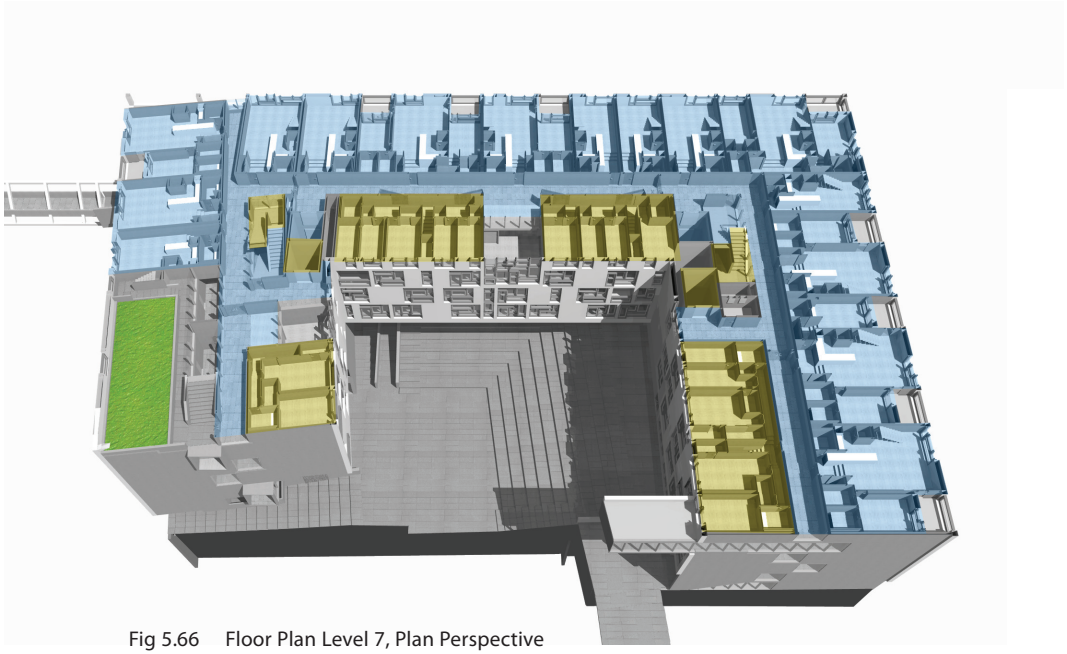


Fig 5.66 Floor Plan Level 7, Plan Perspective

2 BEDROOM APARTMENT

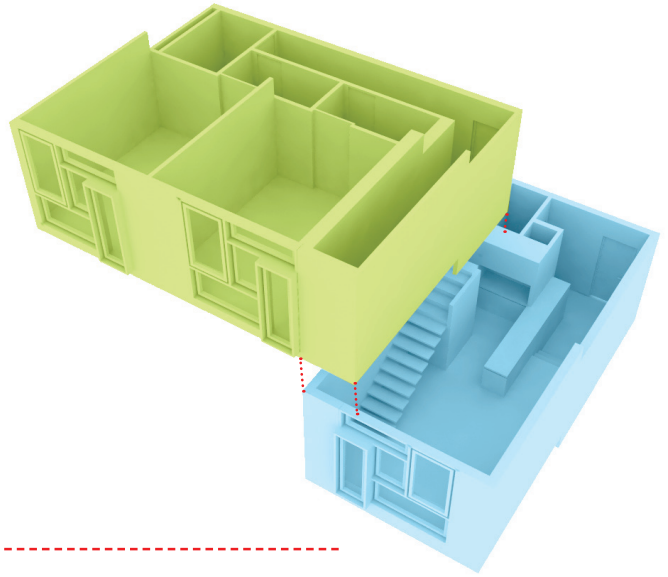




Fig 5.67 Floor Plan Level 7, Unit Layout Plan

SEVENTH FLOOR RESIDENTIAL UNIT TYPOLOGY

NO. OF UNITS

BACHELOR	**2**
1 BEDROOM APARTMENT	**1**
2 BEDROOM APARTMENT	**4**
3 BEDROOM APARTMENT	**6**
4 BEDROOM APARTMENT	**2**

SEVENTH FLOOR PLAN



Fig 5.68 Floor Plan Level 7

KEY ARTIST CO-OP RESIDENTIAL ROOF GARDEN

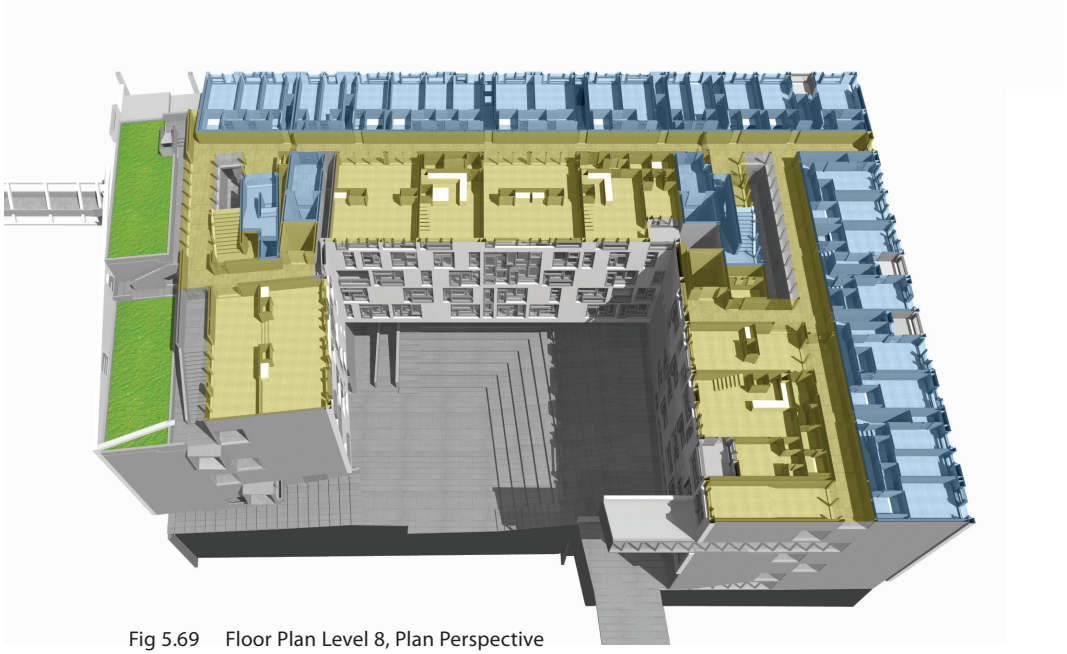


Fig 5.69 Floor Plan Level 8, Plan Perspective

2 BEDROOM APARTMENT

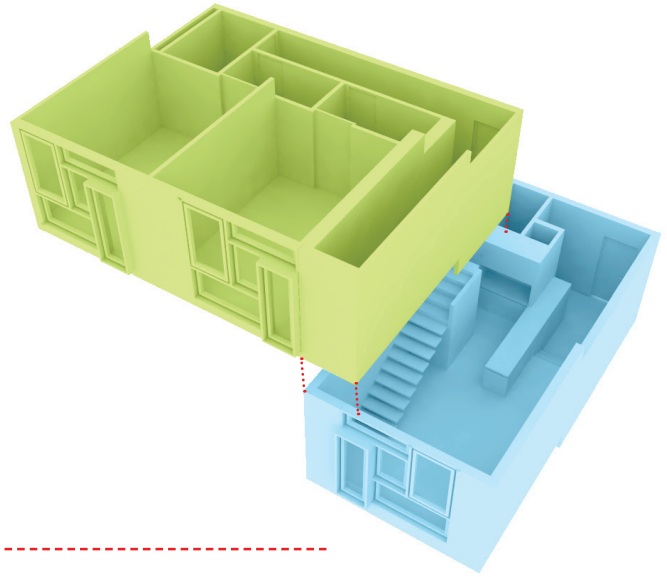




Fig 5.70 Floor Plan Level 8, Unit Layout Plan

EIGHT FLOOR ARTIST COOPERATIVE UNIT TYPOLOGY

	NO. OF UNITS
BACHELOR	-
1 BEDROOM APARTMENT	-
2 BEDROOM APARTMENT	-
3 BEDROOM APARTMENT	1
4 BEDROOM APARTMENT	2
MEDIUM STUDIO	2
DOUBLE STUDIO	3



Fig 5.71 Floor Plan Level 8

KEY ARTIST CO-OP RESIDENTIAL ROOF GARDEN

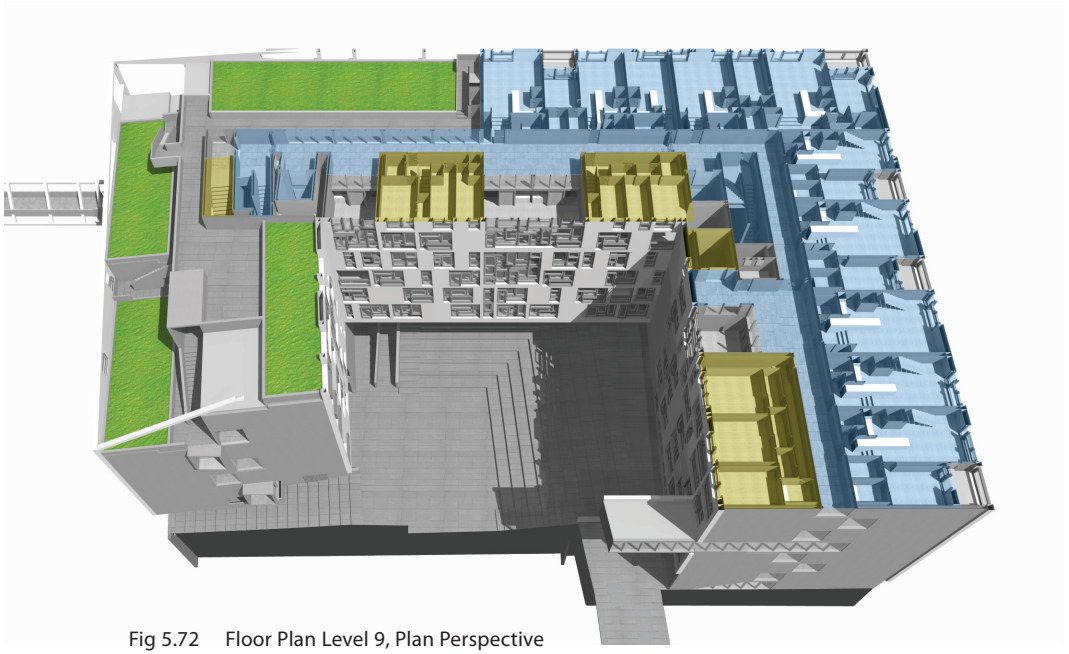


Fig 5.72 Floor Plan Level 9, Plan Perspective



Fig 5.73 Floor Plan Level 9, Unit Layout Plan

NINETH FLOOR RESIDENTIAL UNIT TYPOLOGY

	NO. OF UNITS
BACHELOR	**3**
1 BEDROOM APARTMENT	**2**
2 BEDROOM APARTMENT	**3**
3 BEDROOM APARTMENT	**2**
4 BEDROOM APARTMENT	-

NINETH FLOOR PLAN



Fig 5.74 Floor Plan Level 9

KEY ARTIST CO-OP RESIDENTIAL ROOF GARDEN

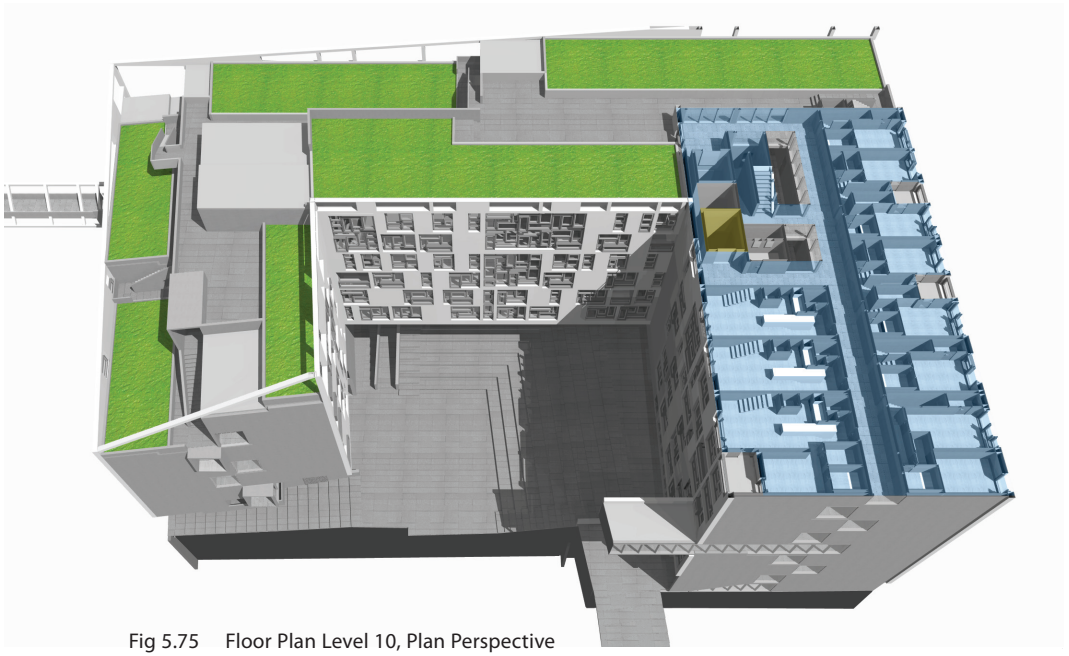


Fig 5.75 Floor Plan Level 10, Plan Perspective



Fig 5.76 Floor Plan Level 10, Unit Layout Plan

TENTH FLOOR RESIDENTIAL UNIT TYPOLOGY

	NO. OF UNITS
BACHELOR	-
1 BEDROOM APARTMENT	**2**
2 BEDROOM APARTMENT	-
3 BEDROOM APARTMENT	**1**
4 BEDROOM APARTMENT	-

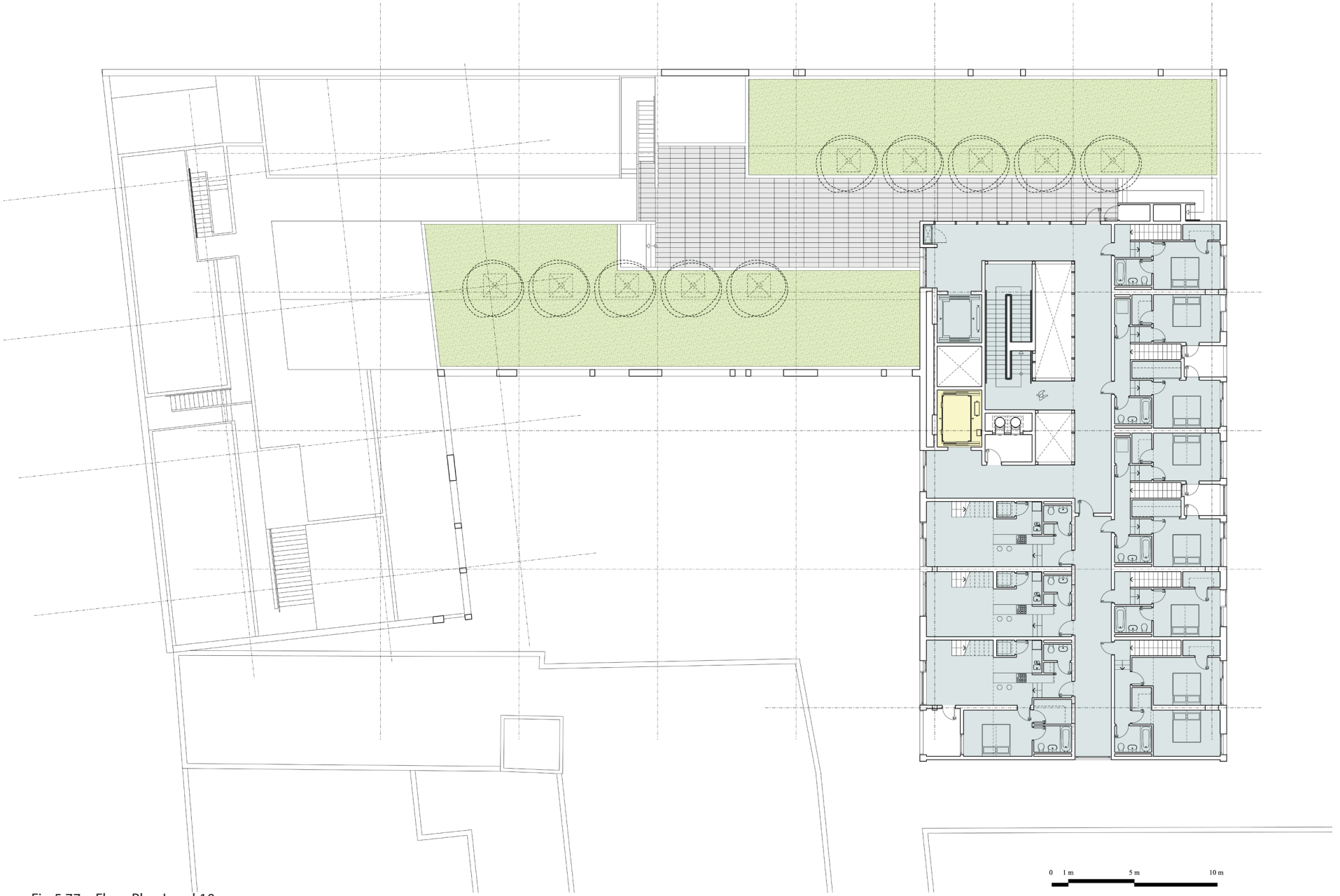


Fig 5.77 Floor Plan Level 10

KEY ARTIST CO-OP RESIDENTIAL ROOF GARDEN

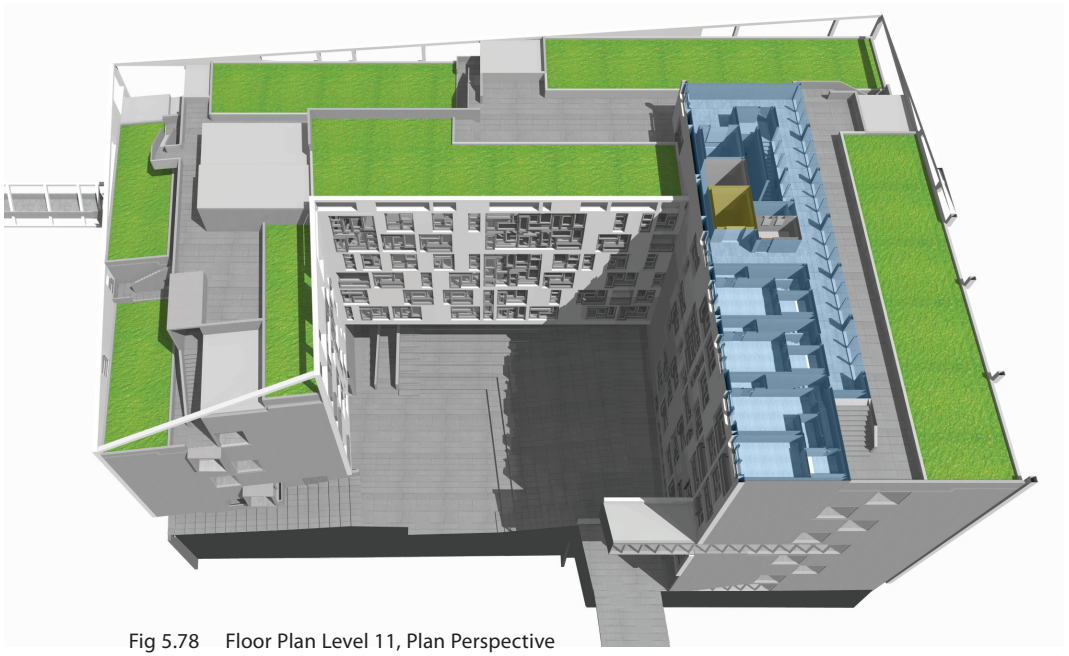


Fig 5.78 Floor Plan Level 11, Plan Perspective



Fig 5.79 Floor Plan Level 11, Unit Layout Plan



Fig 5.80 Floor Plan Level 11

KEY ARTIST CO-OP RESIDENTIAL ROOF GARDEN

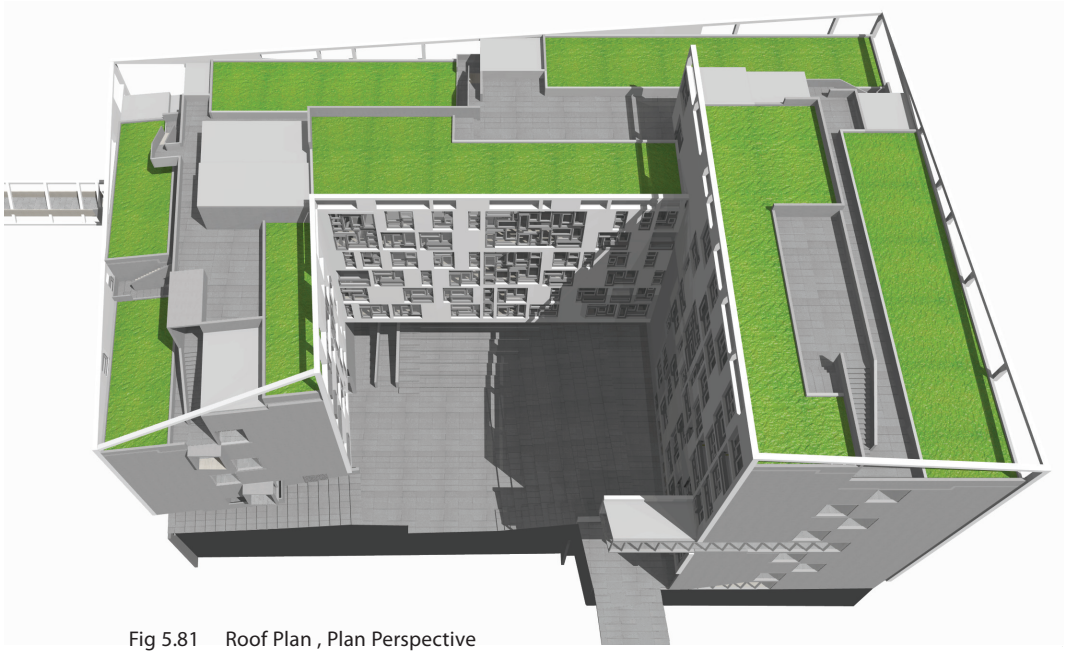


Fig 5.81 Roof Plan , Plan Perspective

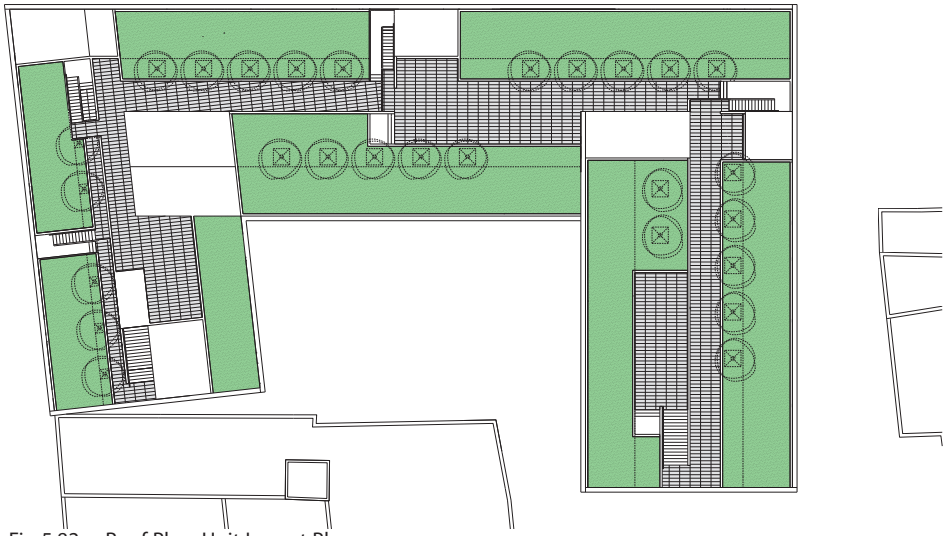


Fig 5.82 Roof Plan, Unit Layout Plan

ARTIST COOPERATIVE UNIT TYPOLOGY SUMMARY

NO. OF UNITS

BACHELOR	-
1 BEDROOM APARTMENT	4
2 BEDROOM APARTMENT	3
3 BEDROOM APARTMENT	8
4 BEDROOM APARTMENT (CO-OP HYBRID)	3
5 BEDROOM APARTMENT (CO-OP HYBRID)	2

TOTAL 20

MEDIUM STUDIO	10
DOUBLE STUDIO	16

TOTAL 26

RESIDENTIAL UNIT TYPOLOGY SUMMARY

NO. OF UNITS

BACHELOR	12
1 BEDROOM APARTMENT	15
2 BEDROOM APARTMENT	20
3 BEDROOM APARTMENT	15
4 BEDROOM APARTMENT	4

TOTAL 66

UNDERGROUND PARKING

PARKING STALLS ..... **TOTAL 201**

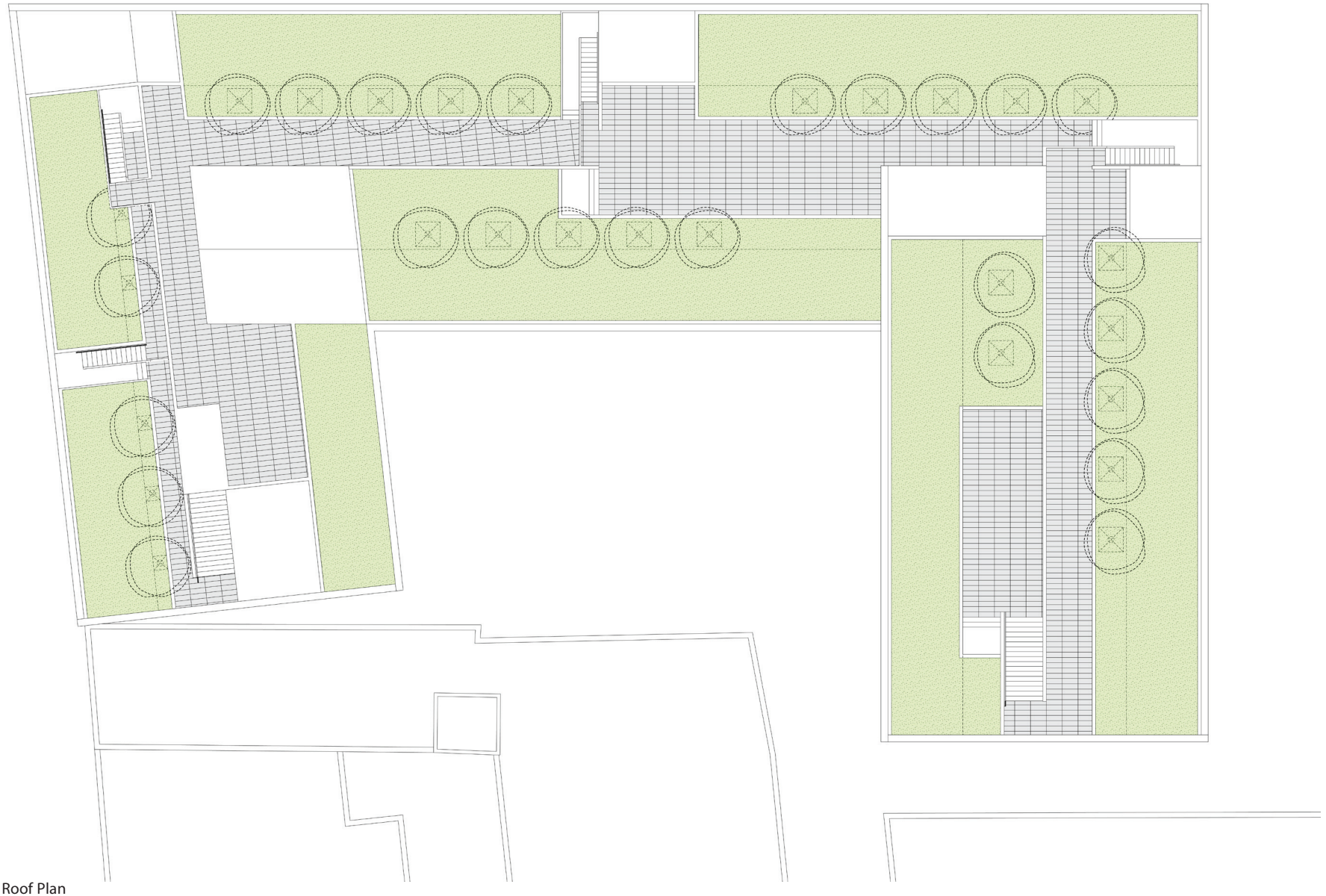


Fig 5.83 Roof Plan

KEY ROOF GARDEN

KEY

ARTIST CO-OP

RESIDENTIAL

UNDERGROUND PARKING

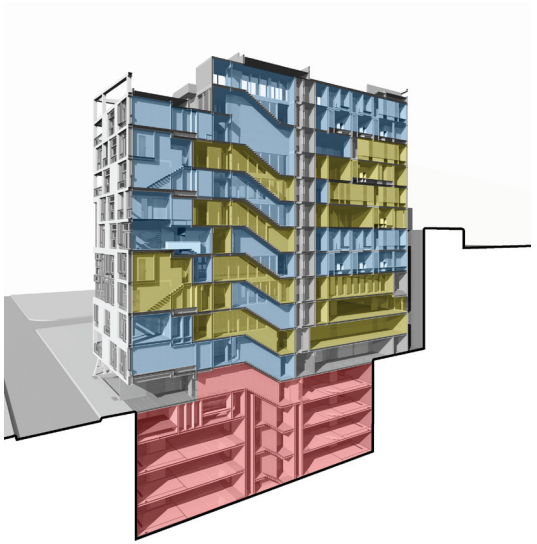
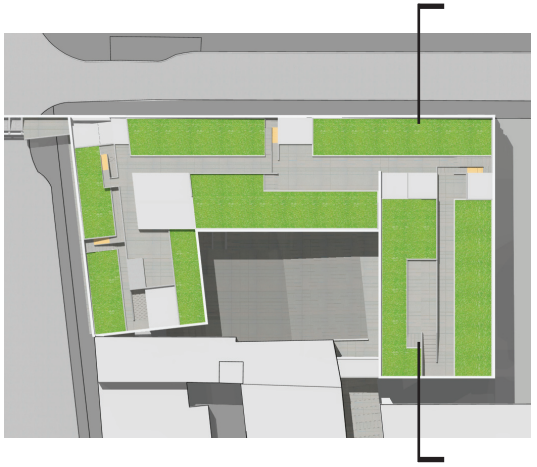


Fig 5.84 Cross Section, Buidling identification dagram



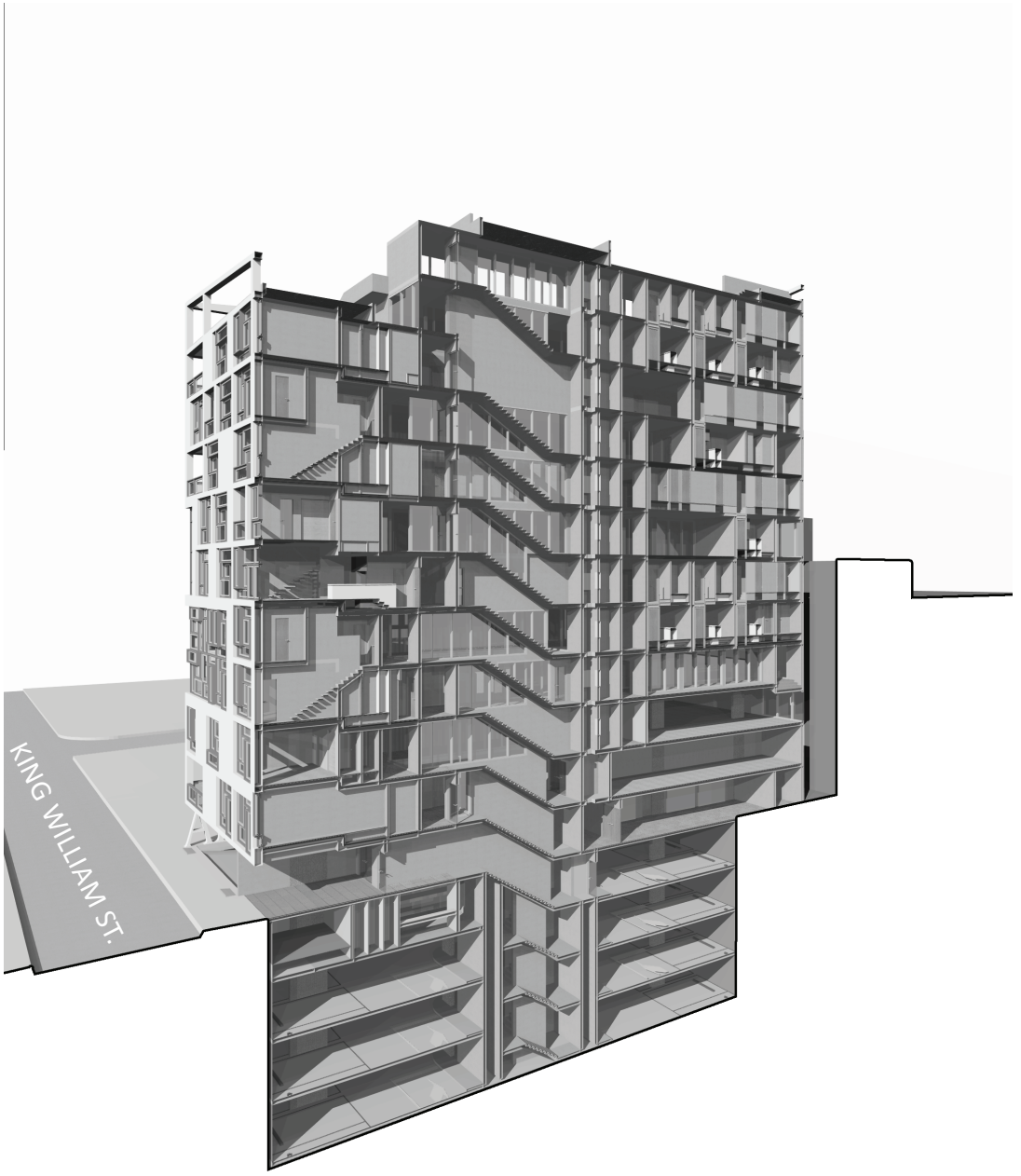


Fig 5.85 Cross Section

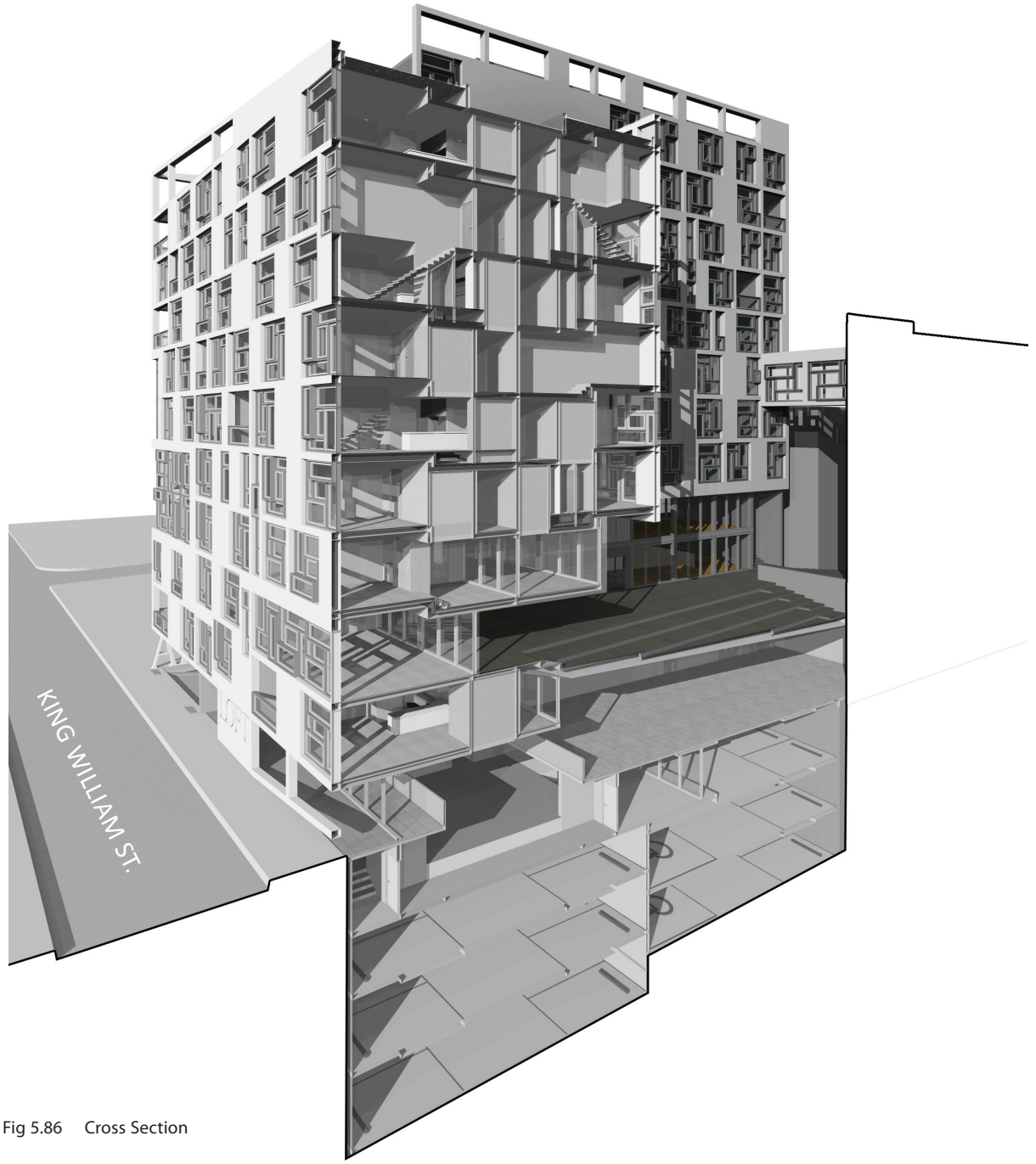


Fig 5.86 Cross Section

KEY

SECTIONS

ARTIST CO-OP

RESIDENTIAL

UNDERGROUND PARKING

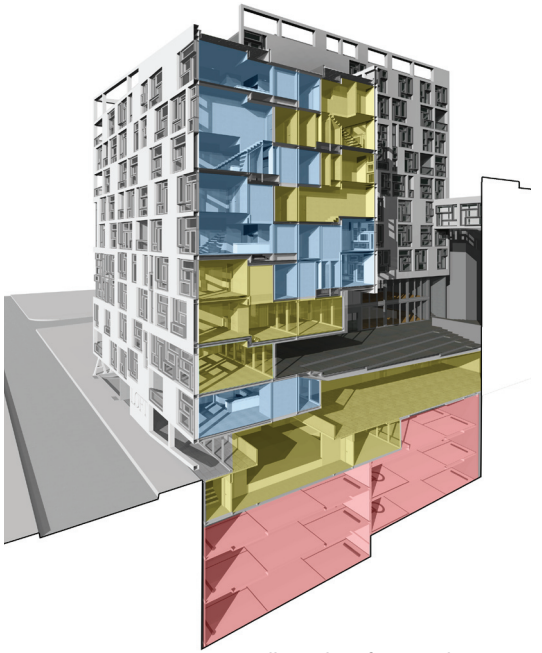
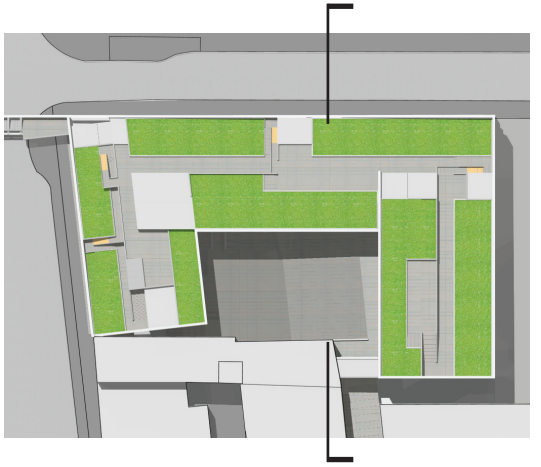


Fig 5.87 Cross Section, Buidling identification dagram



KEY

ARTIST CO-OP

RESIDENTIAL

UNDERGROUND PARKING

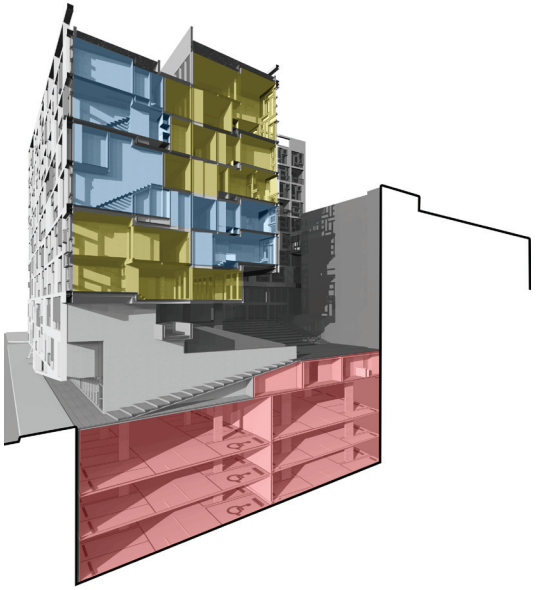
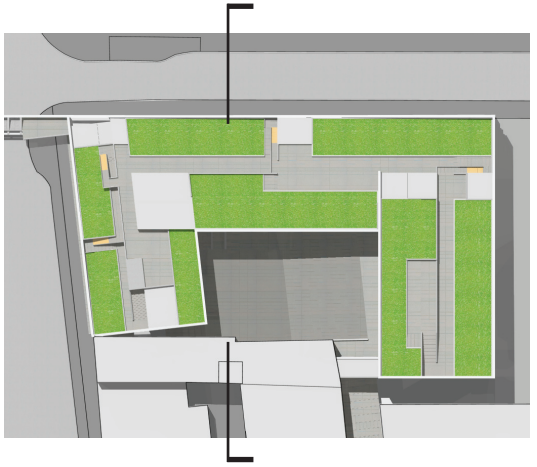


Fig 5.88 Cross Section, Buidling identification dagram



KING WILLIAM ST.

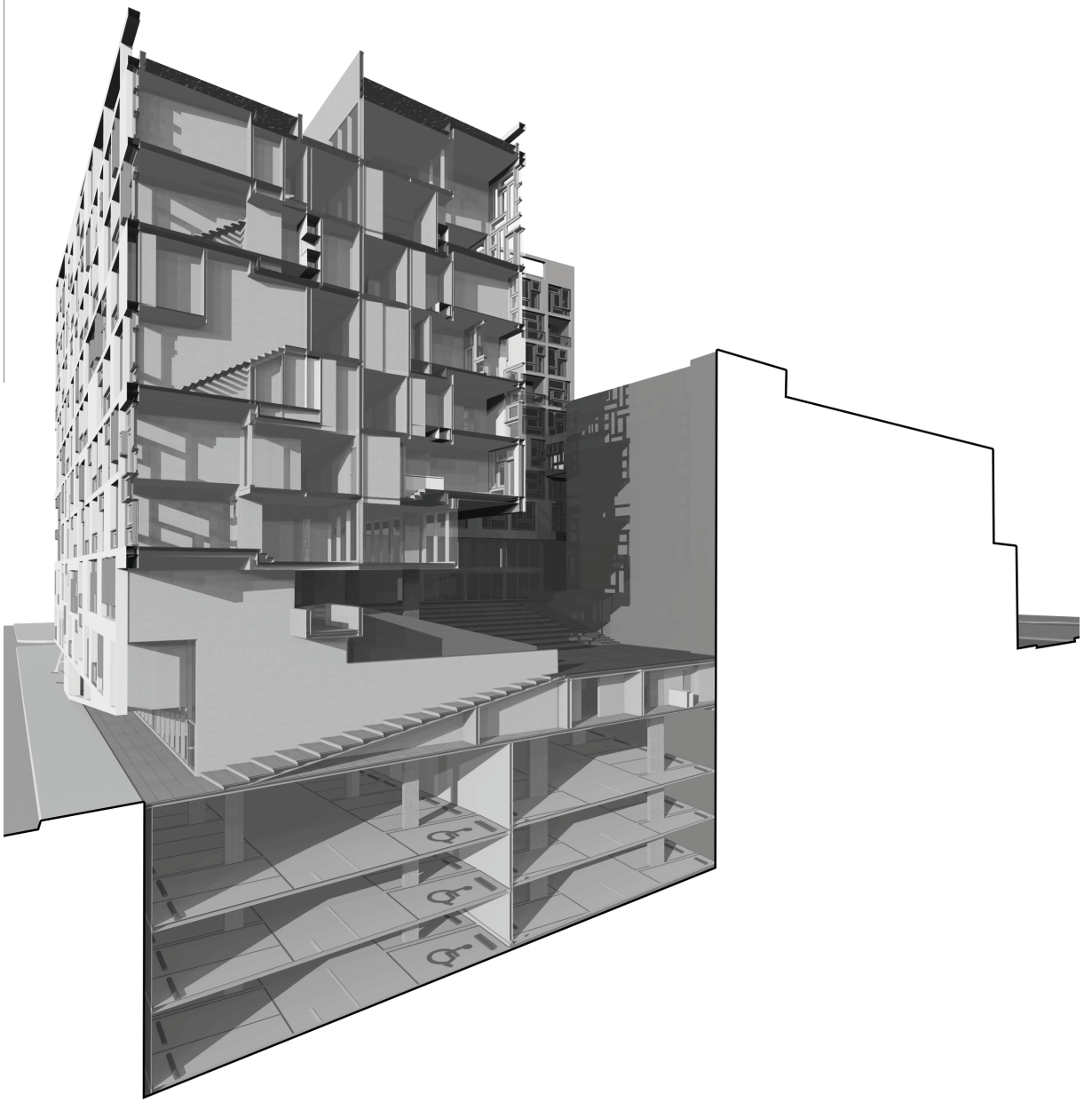


Fig 5.89 Cross Section



Fig 5.90 Longitudinal Section

KEY

SECTIONS

ARTIST CO-OP

RESIDENTIAL

UNDERGROUND PARKING

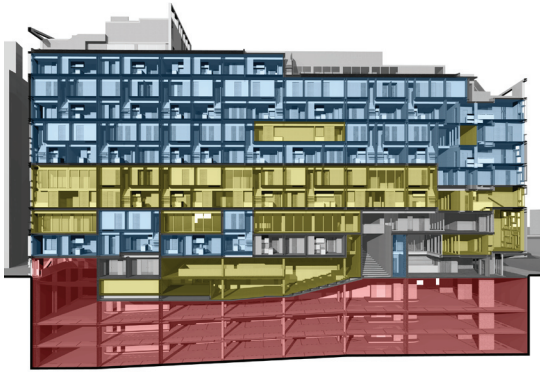
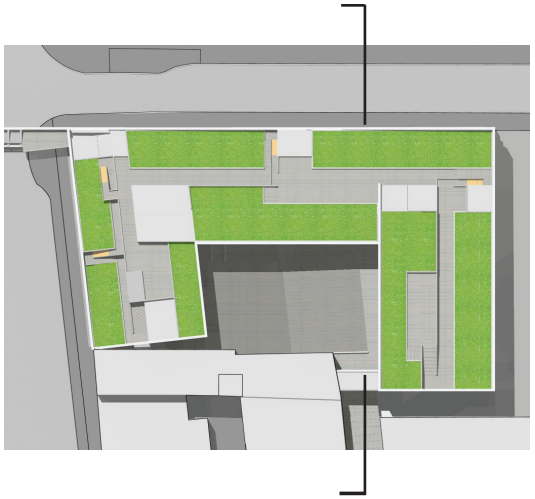
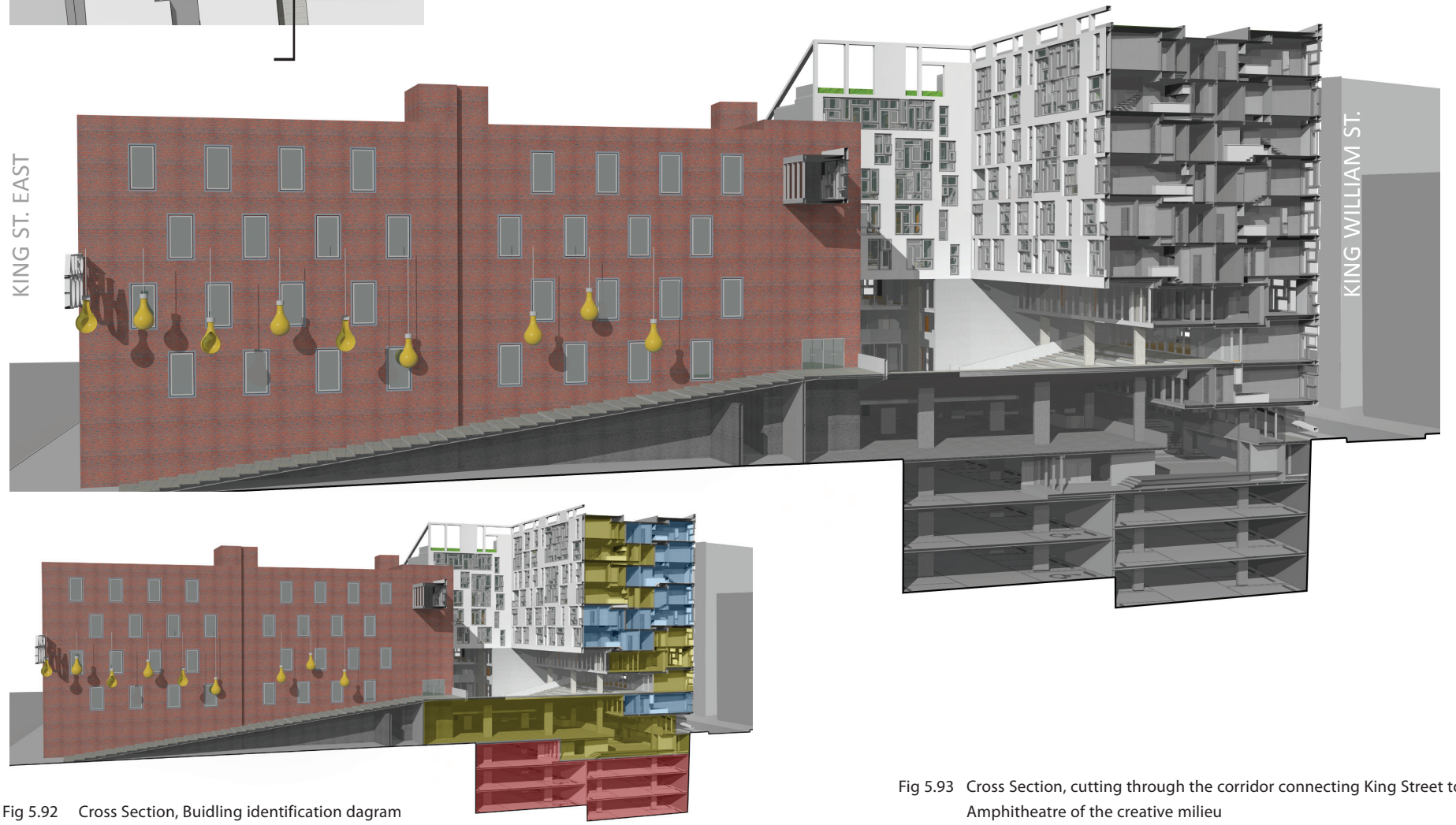


Fig 5.91 Longitudinal Section, Buidling identification dagram







KEY

SECTIONS

ARTIST CO-OP

RESIDENTIAL

UNDERGROUND PARKING

Fig 5.92 Cross Section, Buidling identification dagram

Fig 5.93 Cross Section, cutting through the corridor connecting King Street to the Amphitheatre of the creative milieu



Fig 5.94 Cross Section, Buidling identification dagram

Fig 5.95 Cross Section, cutting through the corridor connecting King Street to the Amphitheatre of the creative milieu



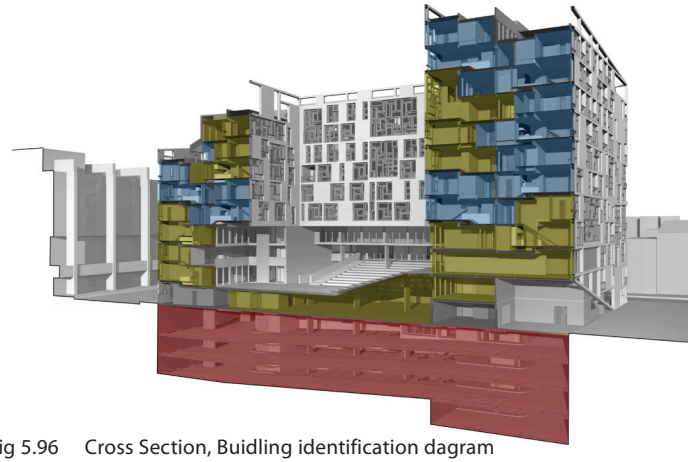


Fig 5.96 Cross Section, Buidling identification dagram

KEY

ARTIST CO-OP

RESIDENTIAL

UNDERGROUND PARKING



Fig 5.97 Longitudinal Section, cutting through the Amphitheatre of the creative milieu

6.0 CONCLUSION

6

Hamilton has evolved through various economical cycles of "Creative Destruction", as Joseph Schumpeter might have suggested. In lieu of a declining manufacturing sector, Hamilton is at a point where its future economic growth relies on its ability to adapt. 'Culture' and 'creativity', play an important role in the city's ability to successfully restructure socially and economically. As the thesis has shown, the manifestation of 'culture' and 'creativity' into real assets becomes problematic in relation to the city's social integration. Cultural regeneration focused solely on economical development can undermine the city's social aspects, and fragment its community. This thesis has identified 'artists' and 'cultural producers' as a social group capable of mediating and enriching impoverished urban geographies. This synergy can catalyze social cohesion and creative convergence within the community.

Hamilton's bourgeoning 'arts' scene stretching along James Street North has become an economic as well as a social asset to its neighbourhood. This can be attributed to its grassroots development mostly composed of Toronto's gentrified 'artists'. Their genuine interest in revitalizing the area, mindful of its intrinsic cultural value, is beginning to develop a vibrant community. It is possible to speculate that no matter what the original intent, the cultural regeneration of Hamilton will end up being exploited for its ability to generate 'landscapes of consumption'. This can essentially re-initiate the artists' gentrification, while undermining the original intent of community building. The 'creative milleu' proposes is to sustain the presence of the artist within the urban core, to maintain social cohesion.

My intentions for the design intervention have been to establish a catalyst for urban intensification. It is to diversify Hamilton's economy and help sustain the material life of the city. Also, the objective is to attract a skilled knowledge-intensive workforce from within its proximity, where the cost of living is too high.

Perhaps a greater ambition is to address and engage the community, and support places of social cohesion and convergence. The design is to provide an environment capable of satisfying the social needs of its neighbourhood and the city at large.

I have found that the design exercise was an act of reconciling the 'post-industrial' perspective on the city and that of community integration.


401
EDUCATION
401
401
401

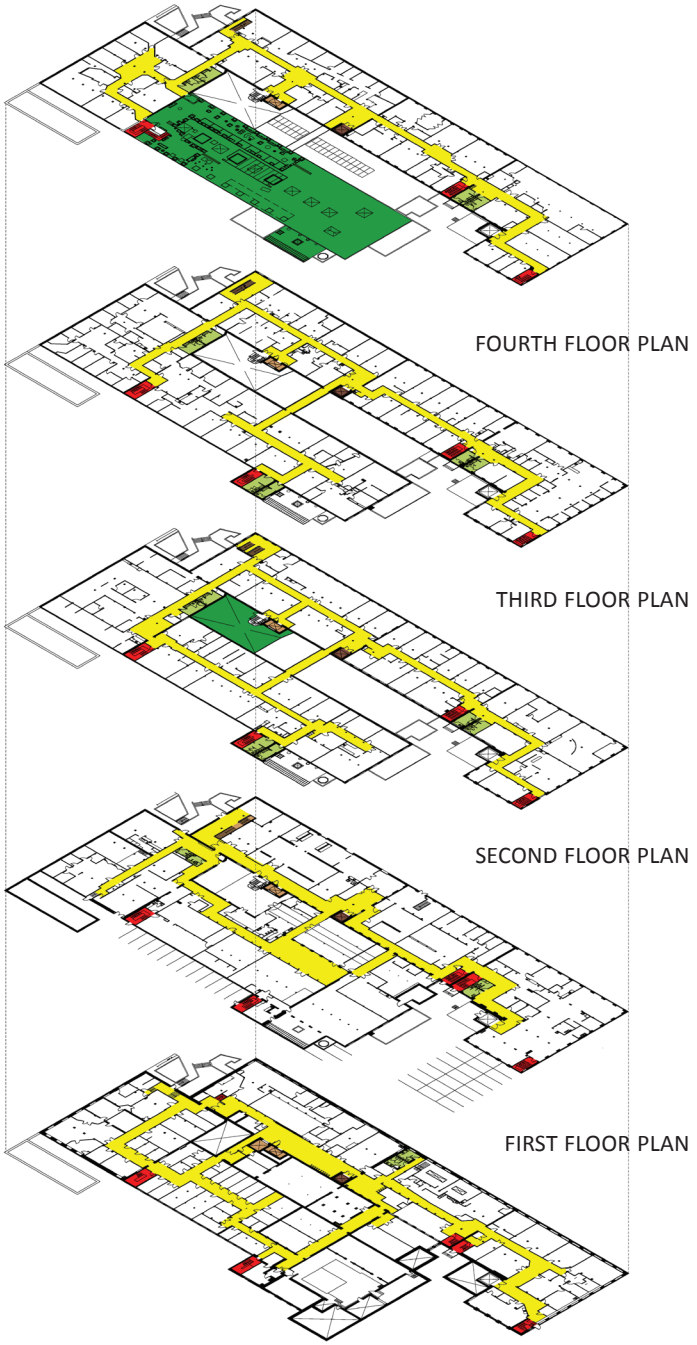


Fig. A.00 floor plan axonometric

CASE STUDY 401 Richmond

Appendix A

Upon exiting the Toronto Entertainment district from the West, crossing over Peter Street and following the slight skew of Richmond, the arts incubator simply branded as 401 Richmond unravels. Apart for its vertical banners, projecting beyond the building frontage and proclaiming its adopted productive output, it is easy to mistake it for its original industrial purpose. Upon entry, it becomes clear that the complex has much more to offer than can be perceived from the exterior. 401 Richmond has become a pioneering incubator of creativity, clustering cultural and creative producers. Galleries, fashion designers, film makers, jewelers, architects, animators, healers, communication specialists, graphic artists, milliners, charitable organizers and a Spanish dances school comprise the functions of its interior spaces.

The original tenant was the Mcdonald manufacturing company, the first factory producing tin ware lithography in Canada. The manufacturing facility was built in 1899, followed by a series of expansions. In 1994, plans for demolishing the historical building were abandoned when the rights to the 200,000 square foot building were acquired by the Zeidler family. For a bargain purchase price of $ 1.5 million or $9.00/sq foot, the family was able to systematically rehabilitate the predominantly unused space. It would then be leased at an affordable price to cultural producers making up the burgeoning local arts scene. As Margaret Zeidler, the daughter of prominent architect Eb Zaidler took over, the intent was to instill new life into the building and its surroundings by propagating diversity, instilling urban porosity, and re-enforcing its inherent community.



Fig. A.01 BASMENT FLOOR PLAN



Fig. A.02 FIRST FLOOR PLAN



Fig. A.03 SECOND FLOOR PLAN



Fig. A.04 THIRD FLOOR PLAN



Fig. A.05 FOURTH FLOOR PLAN

NON PROFIT ORGANIZATIONS
CREATIVE INDUSTRIES
STUDIO SPACE
GALLERY
GARDEN
HALLWAY
FREIGHT ELEVATOR
WC
EXIT STAIR

> "When we first bought the building in 1994, our aim was to retain its current atmosphere and low rents while slowly making improvements. One of the things that impressed us about 401 Richmond was the interesting mix of tenants that already existed in the building. This synergy of people is something we wanted to expand upon, and so, we came up with a few ways we hoped would foster community spirit: create a regular newsletter, have periodic tenant get-togethers, and renovate the building with central, communal spaces."[1]

The Jane Jacobs Portrait by John Scott and Deborah Waddington located on the second floor clearly reflects the philosophy behind the intended function of the project. The conscious acknowledgement of her theoretical critique on modern urban planning is inherent in the building's renewed day to day operations. It has become an incubator of creativity, nurturing a culture among its occupants that mutually reinforces cooperative working relations.

1. Official Site of 401 Richmond, accessed on January 16, 2010, at http://www.401richmond.net/building/.

Source:
Official Site of 401 Richmond, accessed on January 16, 2010, at http://www.401richmond.net/


HOTEL
GLADSTONE HOUSE
32 M



Fig. A.06 floor plan axonometric

CASE STUDY The Gladstone Hotel

The Gladstone Hotel was originally constructed in 1889 and was considered as a stylish hostelry. It was situated across from the now nonexistent Parkdale railroad station which serviced the Grand Trunk, the Canadian Pacific Railway (CPR), and the Canadian National Railway (CNR) companies. The Building is the oldest continuously operating hotel in Toronto. Throughout its history the Gladstone had a strong affiliation with artists. In the early days it was located on the outskirts of Toronto proper and was considered the "last stop" before heading west. The Hotel became a favourite place for overnight accommodations to travelling artists and performers, especially the vaudeville variety that came to Toronto during the CNE. In recent past, the Gladstone went through an unsuccessful redevelopment initiative by developers who were unaware of its low income residential status. Their unwillingness to deal with the social predicament eventually forced the owner to abandon the project and sell the property. In an effort save the building from further decay and intervene in the social issues plaguing the area, the Zeidler family bought the rundown hotel in 2000. In 2003 Christina Zeidler, a respected artist herself, began work to restore the hotel and enliven its operations. An early appraisal of the building's state deemed the building unfit to cater to the envisioned new occupancy. An extensive and comprehensive renovation was initiated. In 2005 the Gladstone Hotel began operations under its new management.

> "Christina's development philosophy was to bring back 'the bones' of the architecture and then allow contemporary elements of arts and events to shine within the space."[2]

By responding to the identity and the social and economical makeup of the local geography, the Gladstone Hotel continues to strengthen the social cohesive character of its inherent community. In the past, it has done this by adapting to the challenges facing the redevelopment process. Where the previous developer perceived the social issues too problematic, the Zeidler

2. Official site of the Gladstone hotel. accessed June 20, 2011, at http://www.gladstonehotel.com/about/history

family considered these challenges as opportunities. The solutions sought were found in the creative interventions that have shaped the philosophy of Gladstone's operations and their "business model that includes social change". [3] The redevelopment initiative outlined an intervention that was conscious of, and sensitive to, the inherent social identity while attracting new cliental and surrounding communities.

> "The Gladstone is a values driven business which fosters a healthy micro economy in order to support healthy development, small business, light industry, cultural work and good times!" [4]

Before any concrete plans to rehabilitate the building were proposed, the initial intentions expressed a concern with the social implications an urban alteration of this kind involves. After purchasing the property, Christina Zeidler, took on the responsibility of addressing the needs of the vagrant, mentally ill and socially inapt occupants. She provided the former residents with financial support. She also partnered with the Parkdale Community Health Centre to find the assistance required to assess their medical state and housing needs. Every individual formerly housed in the slum like hostel was provided with much needed medical attention and appropriate residence.

The social challenges that were associated with Gladstone's redevelopment have inspired a documentary. The "Last Call at the Gladstone" was produced by local documentary filmmakers Neil Graham and Derreck Roemer. It was shot over 5 years and chronicles the stories of the low income residents occupying the Gladstone hotel before and during the redevelopment. The director, Neil Graham, notes:

> "The focus of the documentary was on the people not the building. There was a community there, friends and acquaintances that made it worth going to, that's why people tolerated the conditions."[5]

3. Christina Zeidler comments in the documentary 'Last Call at the Gladstone'

4. Official site of the Gladstone hotel. accessed June 20, 2011, at http://www.gladstonehotel.com/about

5. Story A. (Apr 12, 2007) Last Call At The Gladstone Hotel: An interview with documentary filmmakers Neil Graham and Derrek Roemer. Toronto.com. Retrieved February 18, 2010 from http://www.toronto.com/article/514809

NON PROFIT ORGANIZATIONS
CREATIVE INDUSTRIES
STUDIO SPACE
GALLERY
GARDEN
HALLWAY
FREIGHT ELEVATOR
WC
EXIT STAIR

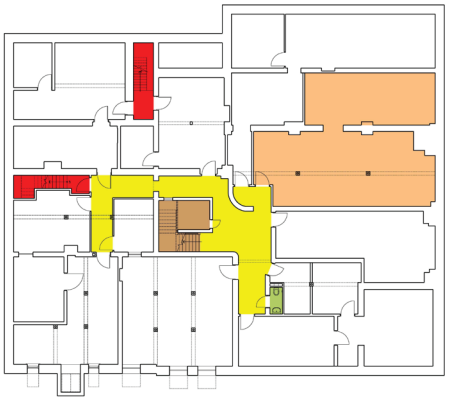


Fig. A.07 BASMENT FLOOR PLAN



Fig. A.08 FIRST FLOOR PLAN



Fig. A.09 SECOND FLOOR PLAN



Fig. A.10 THIRD FLOOR PLAN



Fig. A.11 FOURTH FLOOR PLAN

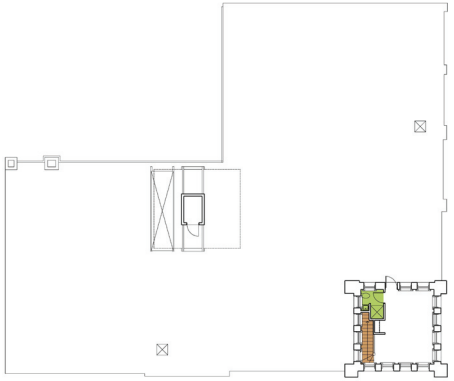


Fig. A.012 FIFTH FLOOR PLAN

The film documents the social and cultural tensions among the various stakeholders responsible for urban renewal and the community affected by the development. It represents a pattern of displacement altering communities worldwide.

Maintaining an ongoing and healthy relationship with the neighbourhood was an important aspect considered during and after Gladstone's renewal. Every effort was made to preserve and protect the identity of the community. After the completion of the redevelopment, the former staff retained their employment. One of the Hotel's employees has now been working there for over 40 years. The ongoing operations of the bar and event venue during construction preserved the relationship with its old patrons and the community. Old attractions have also been retained. Karaoke with Peter Styles continues to draw visitors every Thursday, Friday and Saturday night. Weekly figure drawing classes, ongoing since 1957, maintain a strong collaborative atmosphere.

Furthermore, the hotel fuses overnight accommodations with the local arts vernacular. By re-appropriating the old Victorian building into a multi functional, mixed use complex, the building not only serves as a hotel, but also as a hub for the production and exhibition of local art.

The building is four storeys in height. The ground level serves as an entertainment venue. The Ballroom space can be rented out for corporate functions, private parties, performances, exhibitions and opened up to the adjoining café if the need for more space is required.

The second floor consists of a series of rentable spaces that can be utilized for the production of art. Studio spaces can be rented out for a day, and on a weekly or monthly basis. Monthly rates range between $ 550 for a small studio and $800 for a larger space. Conference rooms are also available on the second floor and can be re-appropriated for exhibitions.

The third and fourth floors function as hotel accommodations. The generous hallway widths allow for comfortable circulation and the exhibition of local art. What ultimately separates the Gladstone from any other hotel is its dedication to the local arts community. It exploits any and all possibilities to present the work of local artists to a varying public.

Moreover, the main attractions at the Gladstone Hotel are the 37 "Artist Designed Hotel Rooms". Artists have been commissioned by a competition

process to design the look and feel of every hotel room. Each is unique and reflects a theme inspired interior treatment. Although the term artist in this application is generalized and includes, visual artist, architect, and designers, the concept is an ingenious way to effectively employ cultural producers. This provides them with a practical creative outlet. Ultimately, the benefits are reciprocated. The hotel becomes a novel concept capable of branding the local geography as an attractive place to experience. Furthermore, the hotel room variations entice visitors to book and experience different rooms upon a returning visit to the city.



Fig. A.13 Hotel room



Fig. A.14 Hotel room



Fig. A.15 Hotel room

Sources:

Official site of the Gladstone hotel. accessed June 20, 2011, at http://www.gladstonehotel.com/hotel

Story A. (Apr 12, 2007) Last Call At The Gladstone Hotel: An interview with documentary filmmakers Neil Graham and Derrek Roemer. Toronto.com. Retrieved February 18, 2010 from http://www.toronto.com/article/514809





Fig. A.16 floor plan axonometric

Artscape Shaw Street Centre

The adaptive reuse has been commissioned by Artscape. According to their website, Artscape is a "not-for-proft organization that makes space for creativity and transforms communities."[6]

The Shaw Street Centre is a recent edition to their expansive list of adaptive reuse projects they have completed. Located within proximity to the Gladstone Hotel at 180 Shaw Street, the Shaw street centre has reused and adapted the historic Shaw Street School. The 70,000 sq. ft. restoration exceeded a budget of $12 million. The repurposed building caters to the local arts community providing them with the opportunity to purchase or rent studio space at affordable prices. The building offers work space on all four floors ranging in size from 460 to 4,800 sq.ft. Foreseeable uses include: production, exhibition, education, programming and administrative space. The building will accommodate Studio space, Classrooms and Café.

Artscape proclaims the Shaw Street Centre to be:

> "a multi-dimensional, multi-tenanted centre designed to build capacity for creativity and innovation and bring creative people and ideas together under one roof. It will be both a physical and virtual platform for collaboration that supports new models of practice being developed by artistic leaders, notable for their multidisciplinary, collaborative and entrepreneurial approach."[7]

6. Official Site of Artscape, accessed on January 16, 2010, at http://www.torontoartscape.org/about-us

7. Artscape Shaw Street Centre: Call for proposal. Retrieved June 1, 2010, from http://www.torontoartscape.org/news/artscape-repurpose-historic-shaw-street-school-75000-square-foot-multi-dimensional-centre, Pg. 3

The spaces are not limited to 'artist', and also caters to cultural producers. From what the 'call for proposal' discloses, it appears the centre will favour applicants with media technology interests. It is envisioned that the building will be able to "foster innovation, educate, explore collaboration, create produce and distribute art, engage youth, Drive Community Transformation. "[8]

Artscape's intent to engage the community is clearly supported by their assessment process of the potential occupant. A questionnaire asks potential tenants how their work will benefit and engage the community. Children and youth are specifically singled out. The potential tenant must have a "vision", willingness to engage the community and the capacity to realize their development.

Studio purchasing fees range from $390-$450. Artscape claims to bring the cost of purchase down, by offering a 25 per cent no-interest, payment-free mortgage; bringing it below market price.

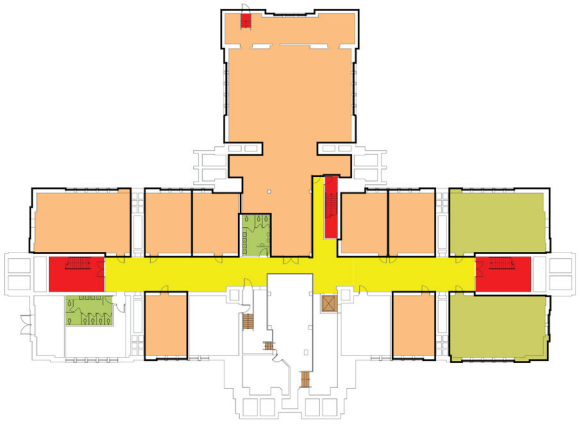


Fig. A.17 BASMENT FLOOR PLAN

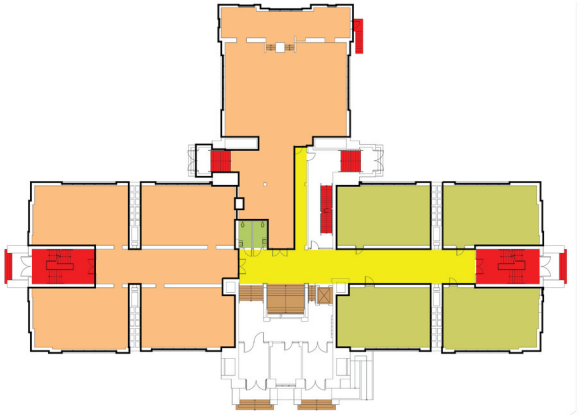


Fig. A.18 FIRST FLOOR PLAN

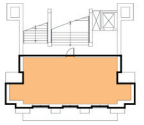


Fig. A.19 MEZZANINE FLOOR PLAN

8. Artscape Shaw Street Centre: Call for proposal. Retrieved June 1, 2010, from http://www.torontoartscape.org/news/artscape-repurpose-historic-shaw-street-school-75000-square-foot-multi-dimensional-centre, Pg. 4

Sources:

Artscape Shaw Street Centre: Call for proposal. Retrieved June 1, 2010, from http://www.torontoartscape.org/news/artscape-repurpose-historic-shaw-street-school-75000-square-foot-multi-dimensional-centre,

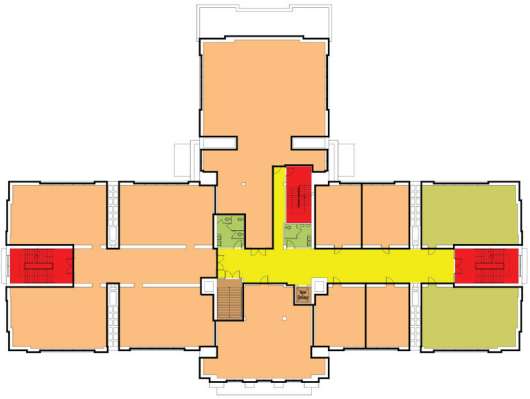


Fig. A.20 SECOND FLOOR PLAN

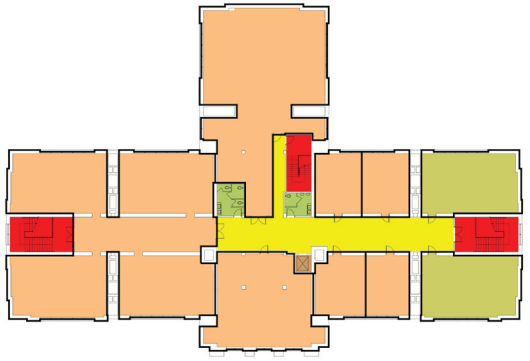


Fig. A.21 THIRD FLOOR PLAN

NON PROFIT ORGANIZATIONS
CREATIVE INDUSTRIES
STUDIO SPACE
GALLERY
Classrooms
HALLWAY
FREIGHT ELEVATOR
WC
EXIT STAIR


ARTSCAPE WYCHWOOD BARNS
601 CHRISTIE STREET
THEATRE DIRECT

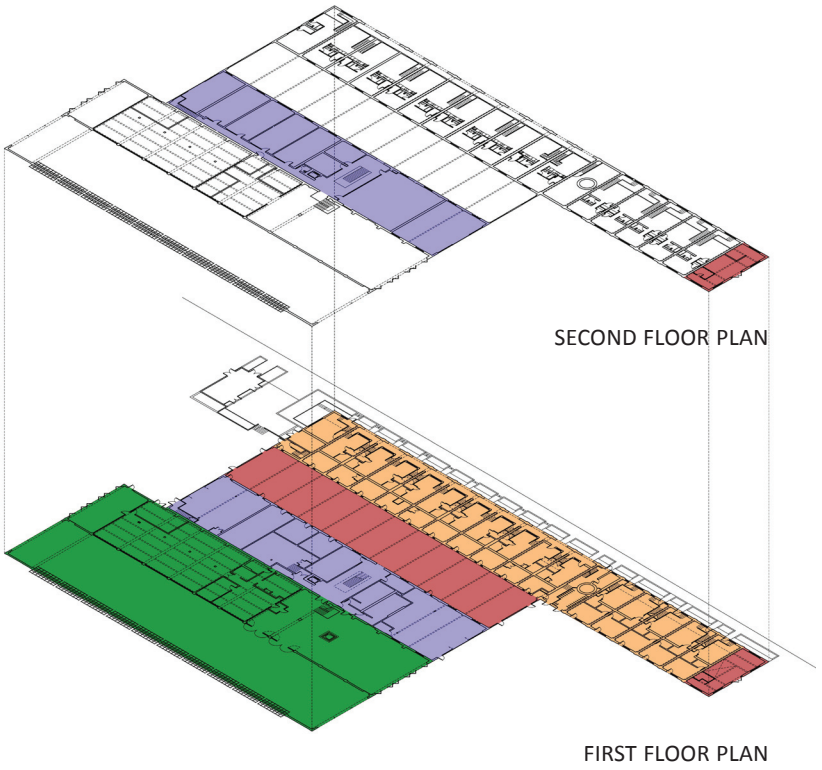


Fig. A.22 floor plan axonometric

The project redeveloped a Brownfield site located in Toronto's St. Clair and Christies neighbourhood. It consists of the adaptive reuse of the historic Wychwood TTC street car repair barns. It is a private development initiated by Artscape. It is a 5,575-square-metre (60,000 square-foot) artist based community centre. Units range from 46.5 to 93 square metres (500 to 1,000 square feet).

The 26 live-work spaces cater to low-income professional artists. All pay rents geared to their incomes. The housing units at Wychwood Barns are all designed with open floor plans so that space can be divided according to the preference of the artist. The philosophy of Wychwood Barns incorporates housing affordability, community development, heritage preservation and environmental sustainability.

The program includes:

26 units of social housing for artists and their families
15 affordable artist work-studio spaces
13 offices for nonprofit arts and environmental organizations,
performance, rehearsal and event spaces,
a community art gallery,
a year-round temperate greenhouse in The Stop Community Food Centre's Green Barn,
a sheltered garden
a compost demonstration site
an outdoor bake oven.

The 26 live/work units are all housed in Barn one, facing Benson Avenue. The work live units, catering to single occupancy, is composed of living accommodations at ground level with studio space located on the floor above. There are five two-level family units with living accommodations at ground level and sleeping accommodations located on the floor above. There are also 15 separate studios that are incorporated into Barn One.

Barn two is empty and functions as a multi-use space to be utilized by the community. Barn three and four contain nonprofit organizations and administration offices. Barn five contains vegetable gardens and an outdoor kitchen.

What made the project so successful, was the leadership and dedication exhibited by the council and Artscape. Arguably, the project began two decades ago when City Councillor of 18 years, Joe Mihevc, promised

to maintain the site under public ownership. It was a difficult promise to uphold given the long time and associated decay. The cost of redevelopment and construction exceeded twenty-two million dollars. 14 million were collected from all three tiers of government, donations and financing.

The materials of the envelope and structure were easy to adapt or reuse. Much of the brick work has been retained. The iconic smoke stack, as well as the five meter high wood doors were left virtually untouched.

In addition to redeveloping a Brownfield site, the building has been retrofitted with a diverse range of eco-friendly features. More than 70 per cent of the waste generated from the reconstruction of the Wychwood Barns is being recycled. Recycled and local materials were also favoured in construction. Geothermal heating and cooling using food grade glycogen are integrated into the ground. The building is also integrated with a large underground rain water collection Cistern. The roofs is constructed of a light reflective material. Skylights are utilized to save on energy costs that would have been associated with artificially lighting the space.

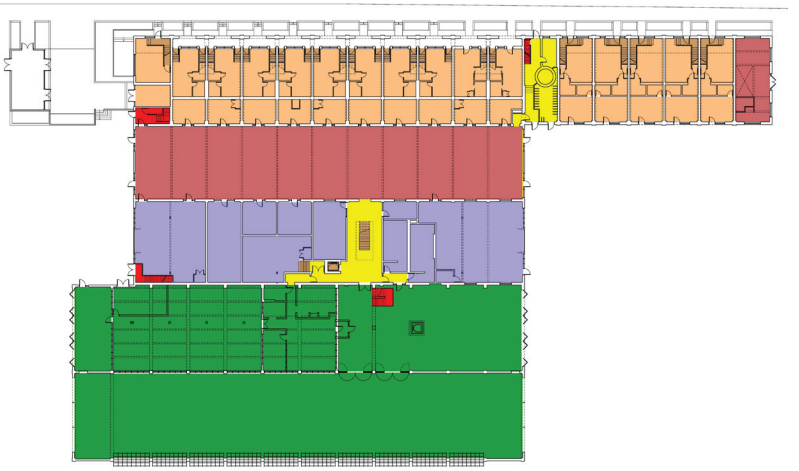


Fig. 23 FIRST FLOOR PLAN



Fig. 24 SECOND FLOOR PLAN

- NON PROFIT ORGANIZATIONS
- CREATIVE INDUSTRIES
- STUDIO SPACE
- GALLERY
- GARDEN
- HALLWAY
- FREIGHT ELEVATOR
- WC
- EXIT STAIR

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