R. A. I. C. SYLLABUS

ARCHITECTURAL THESIS

Presentation

Gastown Center: Vancouver, B.C., Canada

Architectural Heritage Context can be retained and reinforced in responding to Community Requirements and Market Demands

Edward J.Williams
Student I.D. No. BC84AB08
June 2000

In Memory of: Yuri Takas, Architect (Edmonton Chapter R.A.I.C. Syllabus)

Acknowledgements

Special thanks to:

Lorraine, Siobhan, Aaron, Drew and Emma Williams
CEI Architecture: Mr. Bill Locking, Mr. Richard Bolus, Mr. John Scott
Mr. Fransisco Molina, Thesis Advisor
Mr. Albert Leung, Thesis Advisor
Mr. Gary Bearham, Thesis Advisor
Ms. Mary Ann Clarke Scott,Thesis Advisor
Mr. Nick Milkovich, B.C. Syllabus Provincial Coordinator
Mr. Howard Jacobs, General Manager Alexis Hotel, Seattle
Ms. Janette Hlavach, Vancouver City Planner
Mr. Howard Meakin, Intra-Land Development
Mr. John Moody, Trillium Realty
Mr. Sean Newton, Artist
Mr. Richard Tetrault, Artist

Contents:

- ***Introduction***

The Presentation Report (stages 9 to 12 - R.A.I.C. Syllabus Study Guide) will document schematic design and design development.

Presentation will be a combination of freehand sketches, renderings, computer generated drawings, photographs and model. Duplications/representation of these mediums will be included in the Presentation Report by photograph, photocopy or print. Original presentation material and the Presentation Report will form part of the final presentation. The intent of this report will be to effectively portray the project intent without relying totally on oral presentation.

Theory Statement

Architectural heritage context can be retained and reinforced in responding to community requirements and market demands.

- ***Schematic Design***

The Research Report outlines Preliminary Schematic Design, the sketch portion being repeated in this document for easy reference, refer to pages 08 to 17. Photo reference to the proposed site is also repeated refer to page 07 .

Two distinct approaches followed Preliminary Schematic Design, the less preferred (mainly introverted) schemes and the preferred (mainly extroverted) scheme. The less preferred introverted schemes developed first, likely if this did not happen there may only have been a preferred scheme!

Less Preferred Schemes

A significant change from the Preliminary Schematic Design stage is the placement of the Hotel on Cordova Street as opposed to Water Street. The main reason for this change was to provide instant traffic oriented (24 hour) development to the less developed Cordova Street side and to provide ownership of both Water and Cordova Streets through the Residential components.

The original idea of a central courtyard from the Preliminary Schematic Design Stage and absolute respect for zoning regulations including 'zero lot lines' on Water and Cordova Streets was considered desirable at this stage, refer to process work and scheme included on pages 18 to 26. The concept presented was considered to be " a polite destination venue" by the Syllabus Review Architects. While the Scheme fulfilled Program and Theory Statement requirements it was considered to be "lacking excitement"! It was suggested by the reviewing Architects that something different from the "typical banal existing heritage stuff" be explored and that the a new approach be developed one that should be "wild, wacky and fun"!

A second scheme was briefly explored, refer to pages 27 to 31. This scheme was not put forth formerly on the basis that the Water Street treatment was too much of a deviation from the 'Lineal Heritage Streetscape' and the internal pathways were 'too concealed'. However, this scheme began the 'open Public Plaza approach' and metaphor reference to the surrounding Port and Heritage Language (Traveling Crane, Heritage Grid) that were subsequently adopted in the preferred scheme.

Preferred Scheme

A further review of the surrounding Gastown district in terms of ground figure plan, pedestrian traffic flow, vehicular traffic flow, borders, views, sun angles, port and heritage language occurred. The following additional points were noted:

1) The one way traffic flow which originates at the intersection of Alexander/Powell and at the intersection of Water and Cordova, passes through Water and Cordova in a counter clockwise direction sets up a significant pattern for Pedestrian behaviour and tends to create a 'funnel/tunnel' effect. This effect is magnified by the existing mainly 'lineal' facades.

2) The impact of the railway on the North side of the district creates a ' border vacuum' and is restrictive to physical links and interface with Burrard Inlet. Prior to the railway arrival at the end of the 1800's, Burrard Inlet extended to Water Street, this is a significant historical reference.

3) Most blocks in the district contain few open spaces with opportunity for ground figure response.

4) There is an abundance of Heritage Facades in the area with little reference to surrounding Vancouver City or Burrard Inlet.

In terms of 'context' the project could either ignore, respect literally or respect and reinterpret. To ignore the surrounding context is not possible. The initial concepts more or less respects context literally. Therefore the only approach remaining is to 'respect and reinterpret'.

In response it was considered desirable to open up, connect and bring a breath of life to the existing stagnant center of Gastown and to reinforce this open space with metaphors of the surrounding Gastown District and Burrard Inlet.

The third (preferred) concept presented, refer to pages 32 to 44. responds to the existing Ground Figure Plan of Gastown, maintains the existing streetscape character, the segregated lineal traffic flow between Water and Cordova Streets and transfers this energy through the site via a major visual and physical link. The intent to create a significant vibrant 'Public Space' or 'Town Center'.

Reinforcing the established historical (past) of pedestrian oriented Water Street to the development and vehicle oriented Cordova Street (future) is also achieved via multi - use functional transitions, building material and form changes and by the use of a significant landmark language. The landmark language is based on the 'Grid' framework commonly found in Gastown and the 'Water /Traveling Crane' of surrounding Burrard Inlet. The Crane metaphor anchors building to public space, land to water, horizontal to vertical and the Grid/Water Feature reinterprets past to present.

The project is to act as a catalyst development for the district in attempting to upgrade the existing building stock, add business diversity (layering), to help deal with current street social concerns, to establish a safer environment with a strong sense of public ownership and association.

The site opens up from North to South providing sunny exposure to most buildings and a concentrated ray of light through the narrow opening to shaded Water Street. The relatively narrow opening to Water Street respects the existing more closed lineal facades. The opening to Water Street was considered best on the North East side in an attempt to provide better lines of vision through the Plaza to the motorist traveling in the one way westerly direction.

Retail Units are maintained along Water Street in response to the existing Street character. Functional transitions propose a Museum display, starting from pre 1900's Water Street and wrapping into the site center to 2000 plus. The Museum extends vertically from street level for at least two storeys. On the west side center to Cordova St. and east side center to Water St., extended (hour) use functions (restaurant/theater) are proposed, again these functions extending from street level vertically for at least two storey's. Office, Meeting Rooms , Residential Units and Hotel Rooms occupy the upper levels.

Use of Path and Plaza was carefully considered.Vehicle access is desirable for Hotel use. The presence of vehicles helps control crime which is common in a relatively large open unprotected and unsurveiled Urban areas. Vehicle access is maximised on Cordova. Between the vehicle access route a 'playful' Reflecting Pond is proposed. The Pond reflects and connects building to water via the Crane Metaphor. During 'special events' the pond is drained to create a 'Public and Performance Plaza'.

The following represents a brief summary of comments following presentation of this stage to the Syllabus Reviewing Architects:
1) Placement of the building components and the functions established to date are good.
2) The 'Crane Metaphor' framework and geometric proportions was considered effective.

Additional work (via Massing Model Presentation only) was suggested keeping in mind the axial Public Space and its relationships to surrounding buildings. Use of horizontal and vertical layering framework, possibly the Crane Metaphor could be considered. Review comments ranged from filling the entire Public Space with water to having no water at all. Consider creating a network of second level Pedestrian Walkways / Canopies (glass like). Treat the Public Space "like an outdoor room" and bring "focus to the space". Closure to the Public Space on the Cordova side should also be considered. Responding to the vacant lot across Cordova Street by placing most of the public space in this general location was considered not significant, this view was not shared by everyone! An overall focus may be on "carving out". The building on Water Street was labeled a "70's building", refer to Model photo on page 44 . The Residential/Museum component now requires the same articulation as the Hotel building. Termination/ commencement of the Museum and Hotel Components at the entry off water Street also requires work.

In summary everyone agrees that a strong concept is present and recommended Design Development proceed.

WATER ST. (EXISTING)

GASTOWN (EXISTING)

CORDOVA ST. (EXISTING)

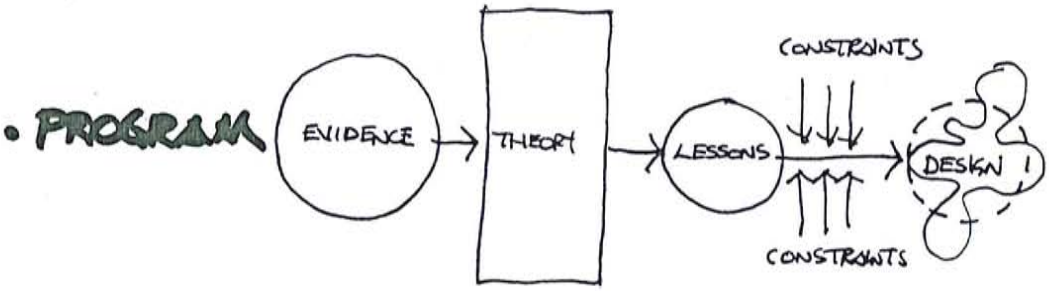
A) INCREASE POPULATION DENSITY

B) INCREASE MIXED USE

---

1) PUBLIC (AMENITY) SPACE
2) RETAIL / OFFICES, PUBLIC SERVICES
3) RESIDENTIAL (CONDOS / HOTEL)
4) PARKING

PROGRAM



GASTOWN

- CRIME
- B/ACRE
- 22% MARKET
- 40% VACANCY

E.T. HALL

- PERSONAL & PUBLIC SPACE

OSCAR NEWMAN

- DEFENSIBLE SPACE

KEVIN LYNCH

- IDENTITY
- STRUCTURE
- MEANING
  - LANDMARKS
  - PATHS
  - NODES
  - DISTRICTS
  - EDGES

JANE JACOBS

- STREET
- NEIGHBOURHOOD
- DISTRICTS
- PRIMARY & SECONDRY USES

KEELING/COLES

- NY SUBWAY CLEAN CAR
- CENTRAL PARK CLEAN UP
- FIXING BROKEN WINDOWS
- TAKE BACK THE STREET

EVIDENCE

"ARCHITECTURAL HERITAGE CONTEXT CAN BE RETAINED AND REINFORCED IN RESPONDING TO COMMUNITY REQUIREMENTS AND MARKET DEMANDS" &

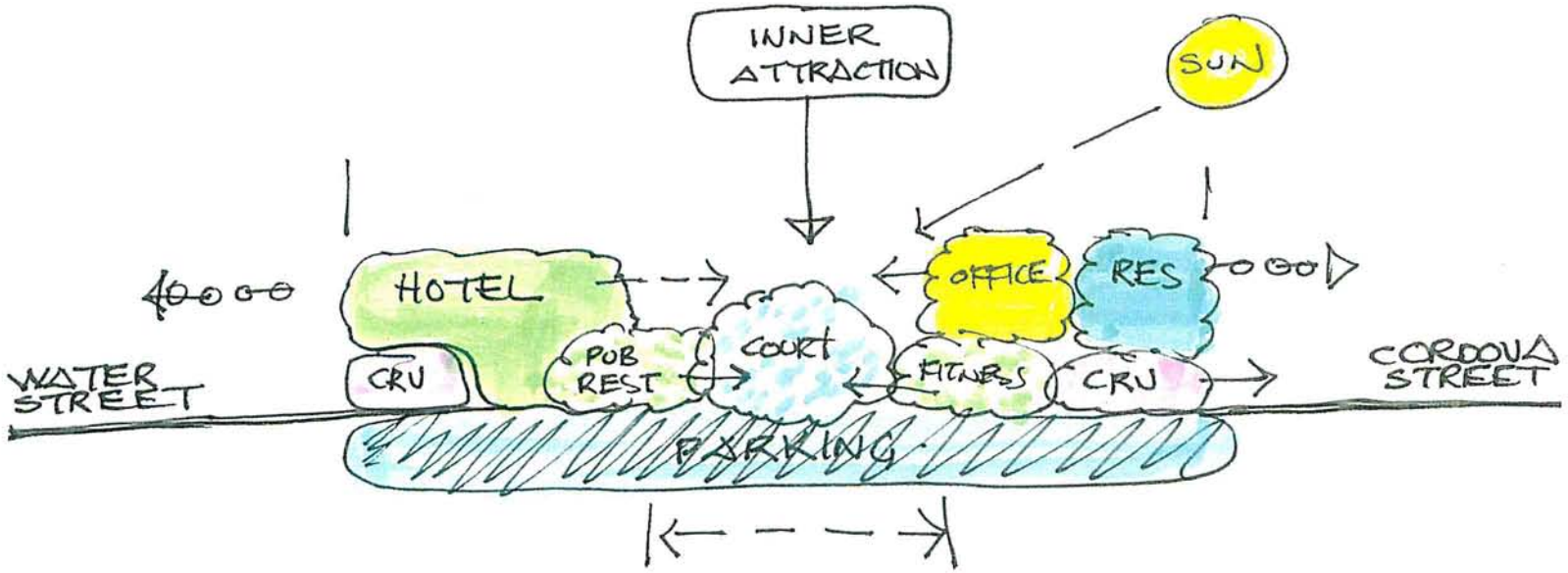
THEORY

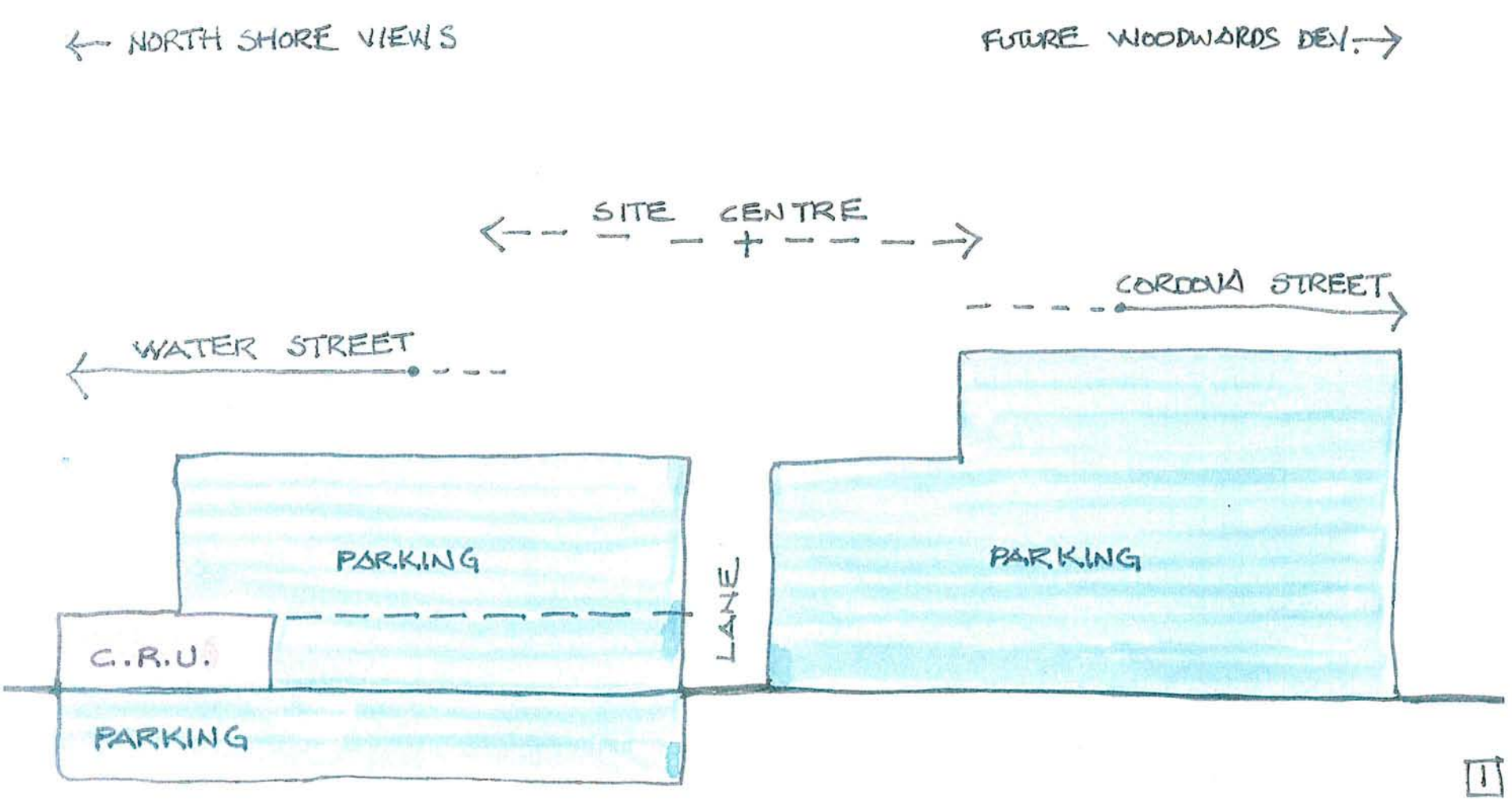
+ 0) GREEK AGORA
− 1) GARDEN / RADIANT CITY PLANNING
− 2) MODERN ARCHITECTURE
+ 3) ROCKFELLER CENTRE N.Y.
− 4) LINCOLN CENTRE, N.Y.
+/− 5) PHILADELPHIA CITY CENTRE
− 6) PURITT IGOE ST LOUIS
+ 7) CENTRAL PARK / N.Y. SUBWAY CLEAN UP
+/− 8) TYPICAL N. AMERICAN CITY PLANNING.

LESSONS

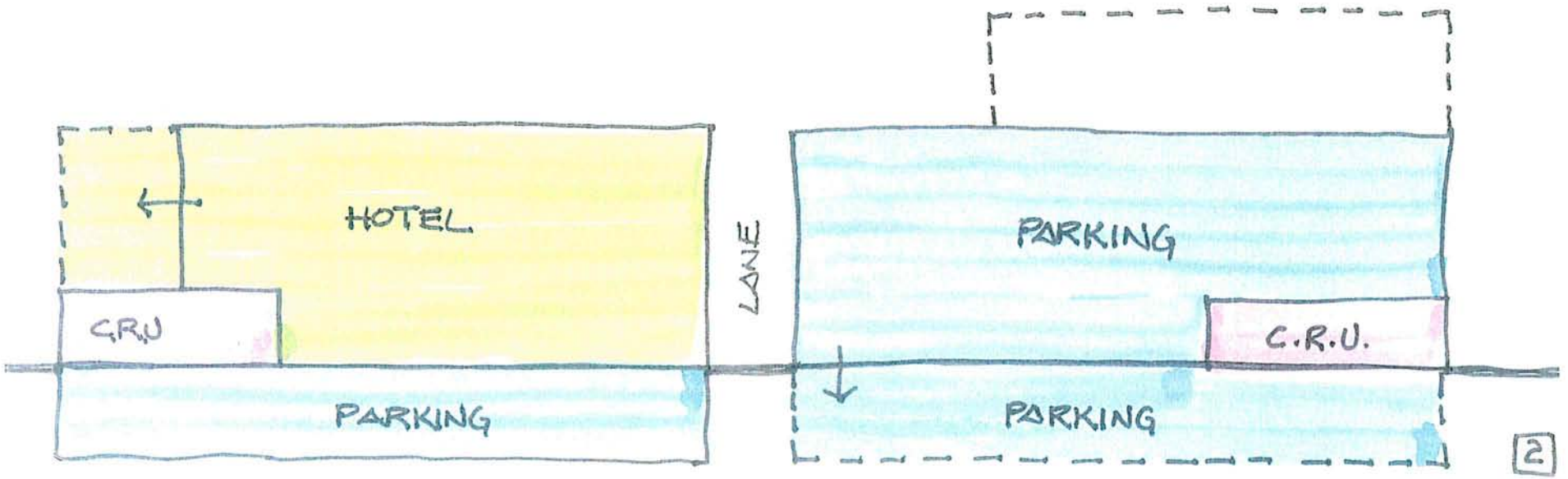
- HERITAGE
- USES / FUNCTION / TERRITORIES
- SAFETY
- TECHNOLOGY
- ARCHITECTURAL TREATMENT
- TRANSPORT
- VIEWS
- SUN / WIND / RAIN
- ECONOMICS
- CODES / ZONING

CONSTRAINTS

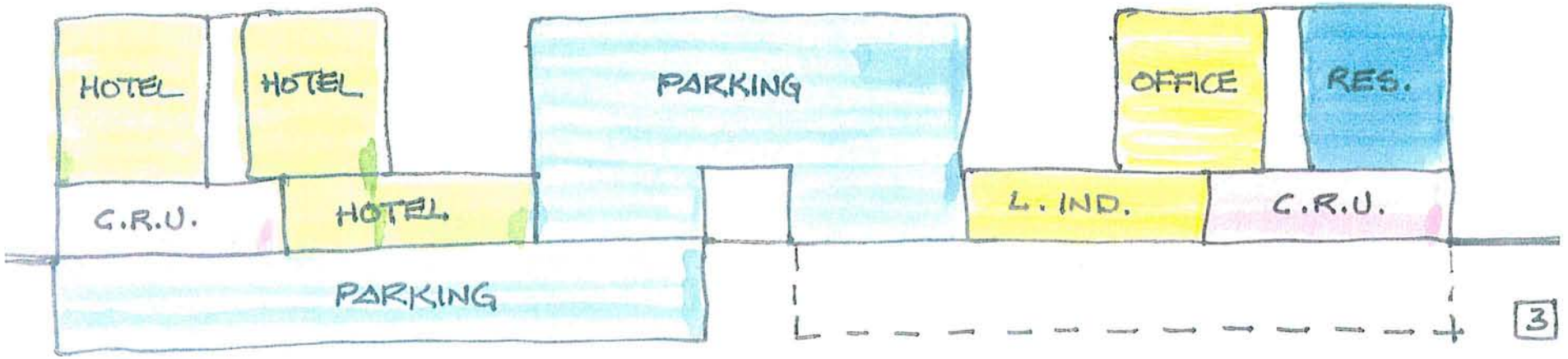

INNER ATTRACTION
SUN
HOTEL
OFFICE
RES
WATER STREET
CRU
POB REST
COURT
FITNESS
CRU
CORDOVA STREET
PARKING



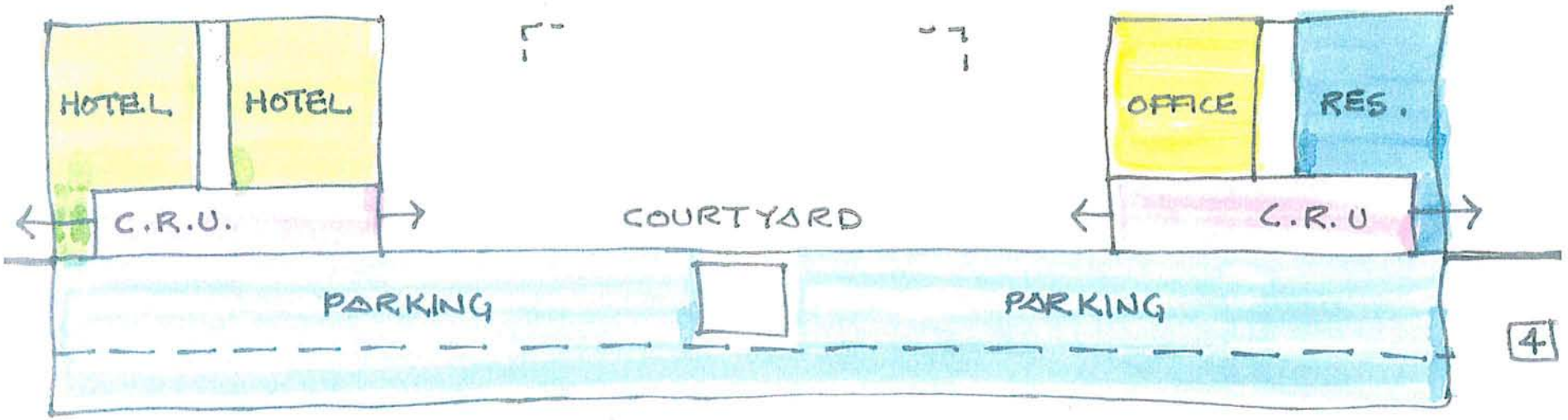
- AS BUILT PARKADE
- CRU ON WATER STREET



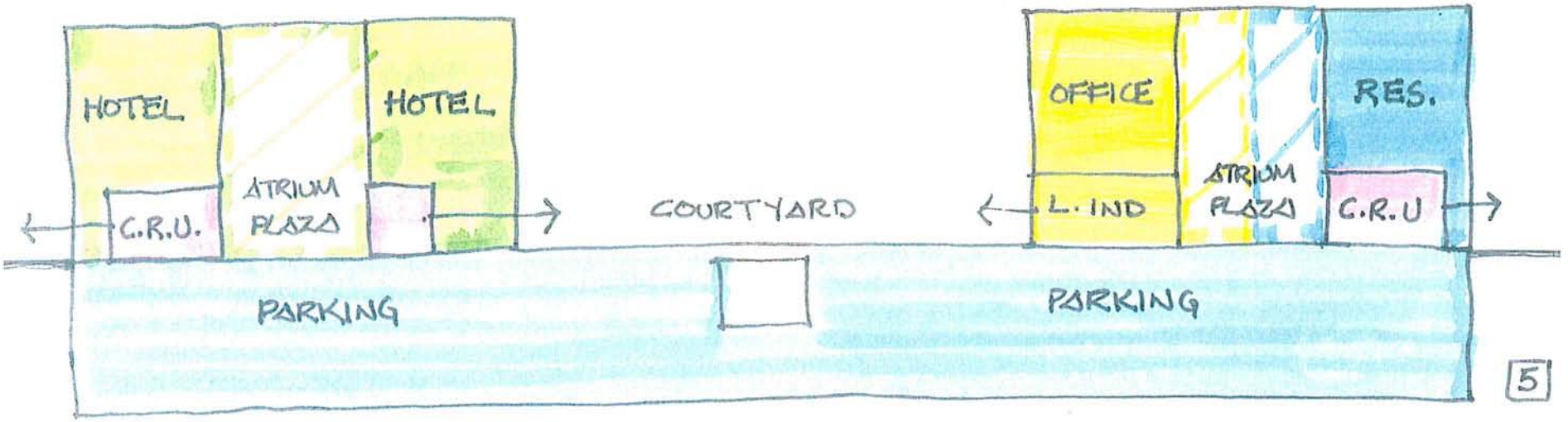
- INTRODUCE HOTEL TO WATER ST. SIDE
- INTRODUCE CRU ON CORDOVA ST. SIDE
- MAINTAIN PARKING ON CORDOVA ST. SIDE



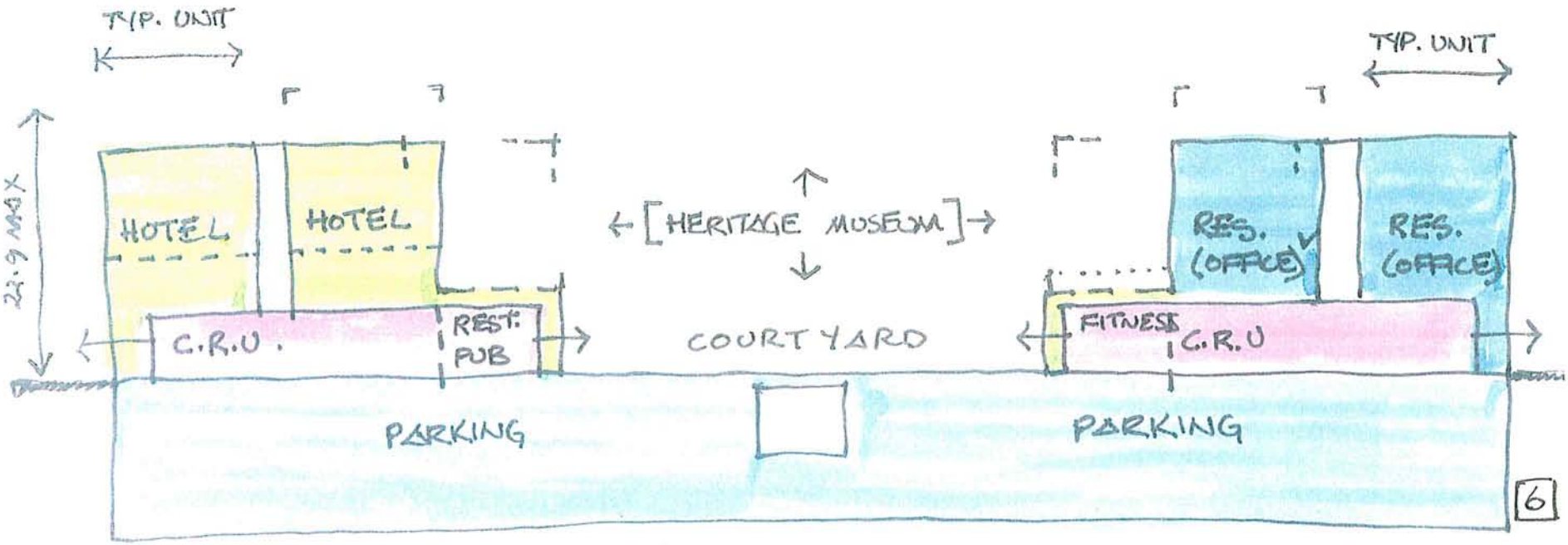
- INTRODUCE RES. / OFFICE ABOVE C.R.U ON CORDOVA ST. SIDE
- SHRINK PARKADE / MOVE PARKADE TO ALL UP SITE CENTRE



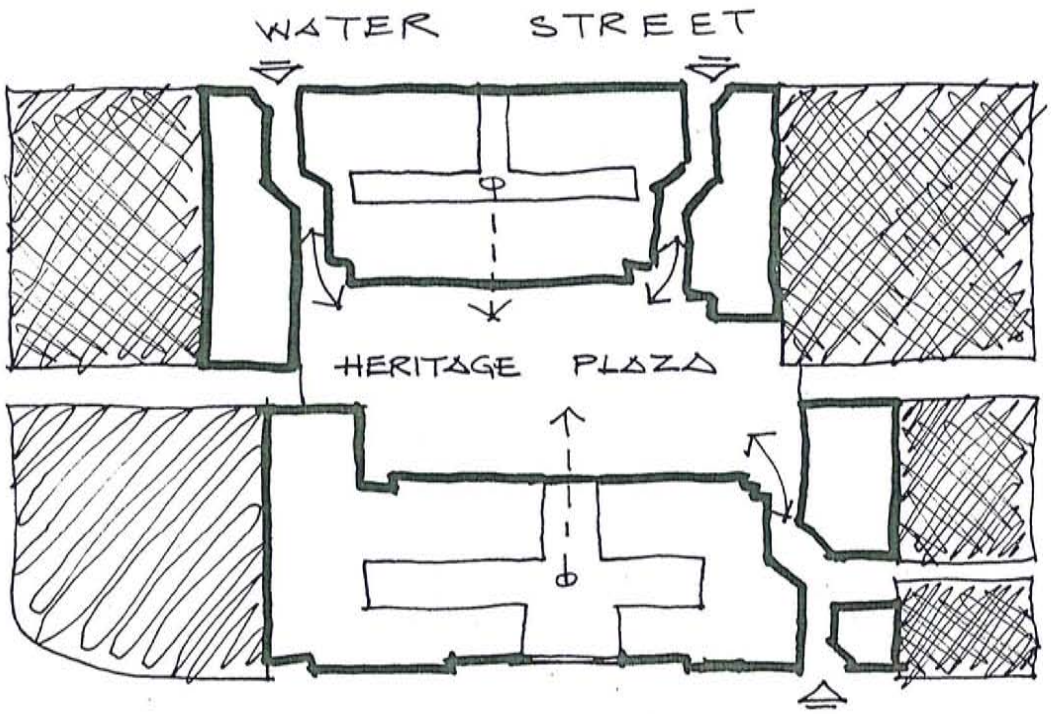
- MOVE PARKING UNDERGROUND
- CREATE COURTYARD
- CRU LINK – SIDE TO SIDE THROUGH COURTYARD



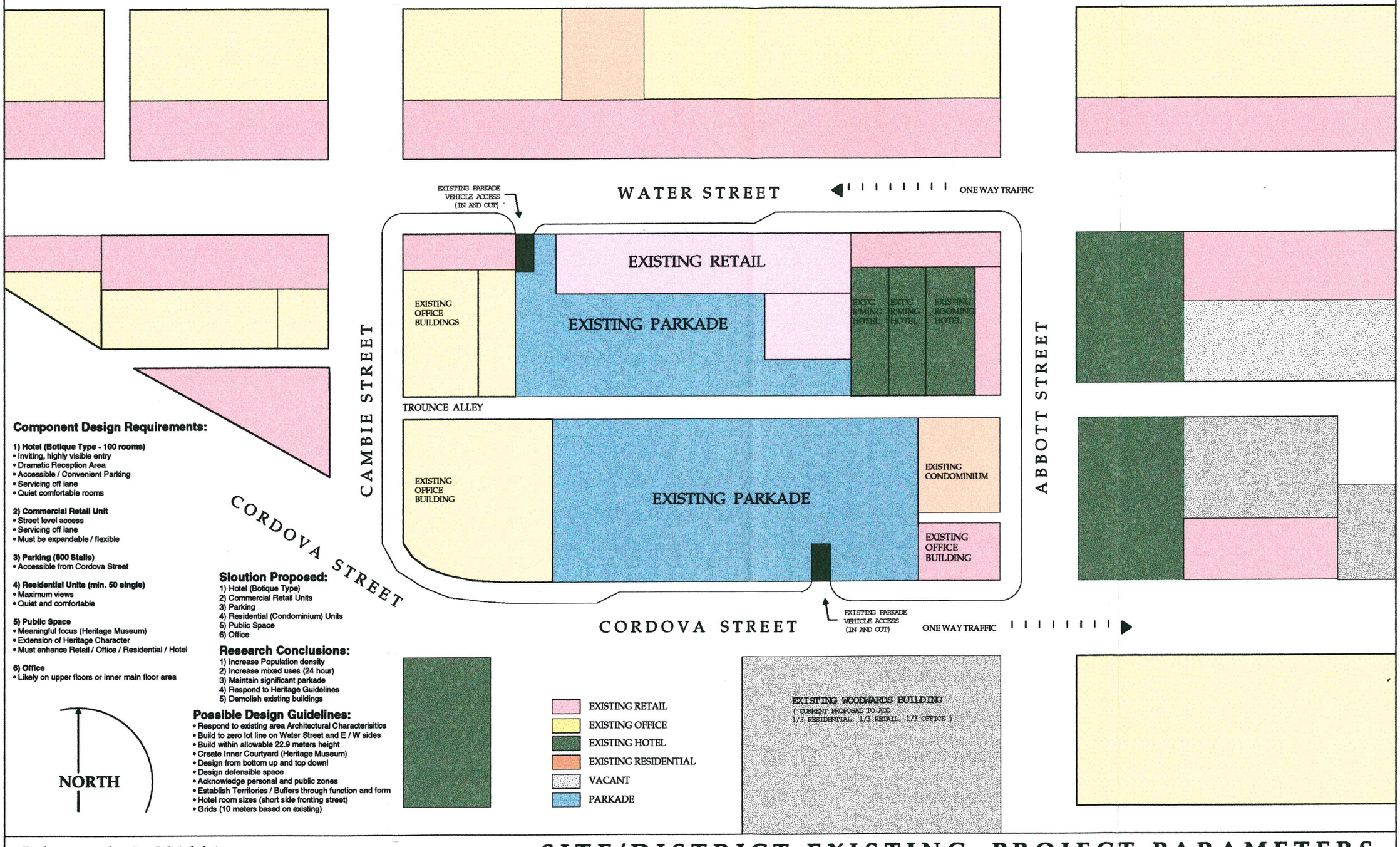
- CREATE ATRIUM SPACES, REDUCE COURTYARD SIZE



- SET BACK HOTEL
- DELETE OFFICE, CHANGE TO RES. AND SET BACK
- CREATE FOCUS IN COURTYARD



SITE PLAN



Component Design Requirements:

1) Hotel (Botique Type - 100 rooms)
- Inviting, highly visible entry
- Dramatic Reception Area
- Accessible / Convenient Parking
- Servicing off lane
- Quiet comfortable rooms

2) Commercial Retail Unit
- Street level access
- Servicing off lane
- Must be expandable / flexible

3) Parking (800 Stalls)
- Accessible from Cordova Street

4) Residential Units (min. 50 single)
- Maximum views
- Quiet and comfortable

5) Public Space
- Meaningful focus (Heritage Museum)
- Extension of Heritage Character
- Must enhance Retail / Office / Residential / Hotel

6) Office
- Likely on upper floors or inner main floor area

Sloution Proposed:
1) Hotel (Botique Type)
2) Commercial Retail Units
3) Parking
4) Residential (Condominium) Units
5) Public Space
6) Office

Research Conclusions:
1) Increase Population density
2) Increase mixed uses (24 hour)
3) Maintain significant parkade
4) Respond to Heritage Guidelines
5) Demolish existing buildings

Possible Design Guidelines:
- Respond to existing area Architectural Characterisitics
- Build to zero lot line on Water Street and E / W sides
- Build within allowable 22.9 meters height
- Create Inner Courtyard (Heritage Museum)
- Design from bottom up and top down!
- Design defensible space
- Acknowledge personal and public zones
- Establish Territories / Buffers through function and form
- Hotel room sizes (short side fronting street)
- Grids (10 meters based on existing)

Edward J. Williams

SITE/DISTRICT EXISTING -PROJECT PARAMETERS

R.A.I.C. Syllabus Thesis - Schematic Design

1999

WATER STREET

ONE WAY TRAFFIC

CAMBIE STREET

ABBOTT STREET

CORDOVA STREET

EXISTING OFFICE BUILDINGS

TROUNCE ALLEY

EXISTING OFFICE BUILDING

EXTG ROOMING HOTEL

EXTG ROOMING HOTEL

EXISTING ROOMING HOTEL

EXISTING CONDOMINIUM

EXISTING OFFICE BUILDING

CORDOVA STREET

ONE WAY TRAFFIC

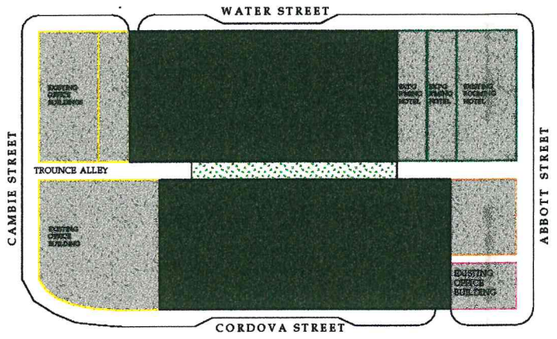
NORTH

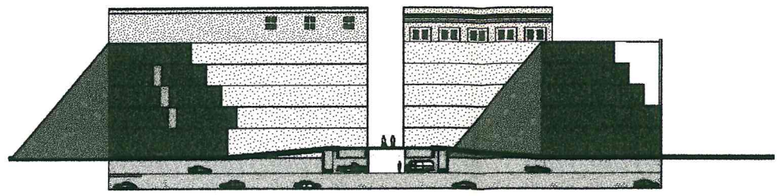
RETAIL
OFFICE
HOTEL
RESIDENTIAL
VACANT
PARKADE

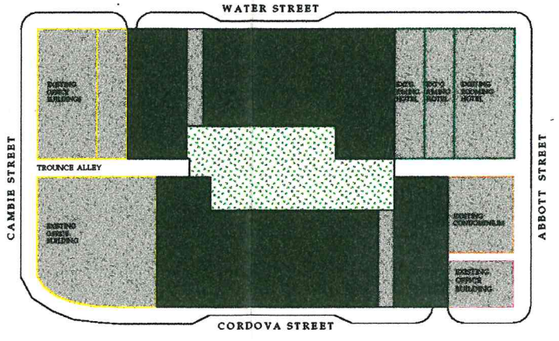
EXISTING WOODWARDS BUILDING
(CURRENT PROPOSAL TO ADD
1/3 RESIDENTIAL, 1/3 RETAIL, 1/3 OFFICE)

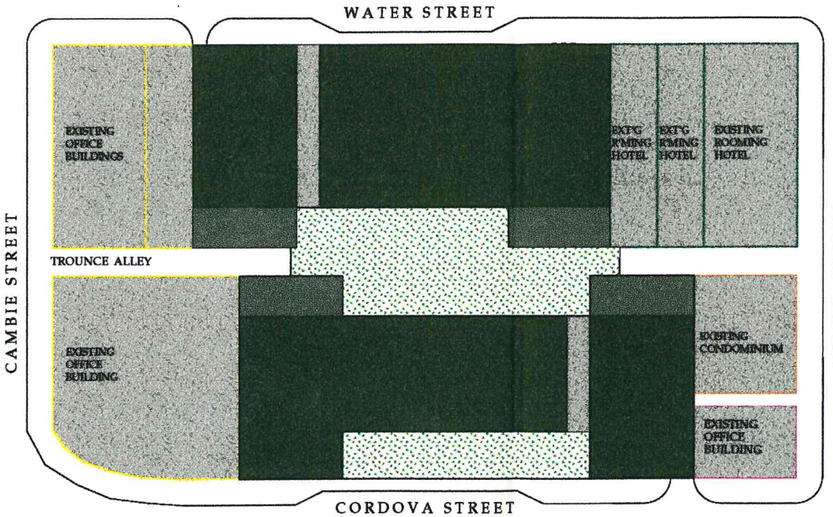
Edward J. Williams

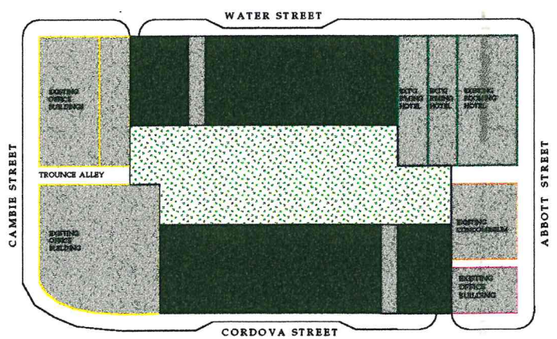
SITE PROPOSED

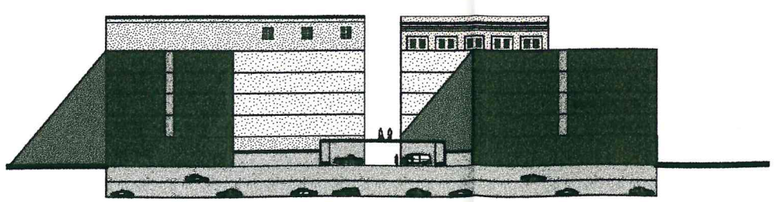


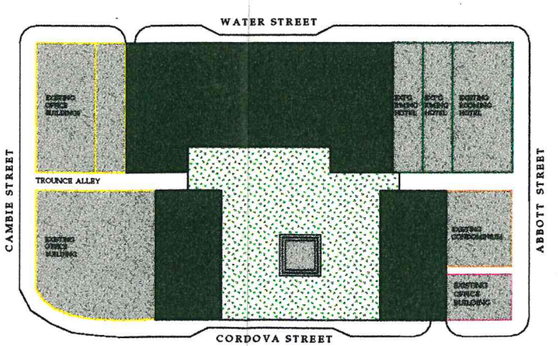












Edward J. Williams

SITE/BUILDING-PLANNING OPTIONS

WATER STREET

CAMBIE STREET

ABBOTT STREET

EXISTING OFFICE BUILDINGS

RETAIL

condo office entry

RETAIL

EXT'G R'MING HOTEL

EXT'G R'MING HOTEL

EXISTING ROOMING HOTEL

STUDIO / OFFICE

heritage plaza

elevator

elevator

frontier fascade

reflecting pool

mill wheel

train engine

railway bridge

TROUNCE ALLEY

totem pole

railway tressle

sunken garden

sunken deck

waterfall

pool mech.

EXISTING CONDOMINIUM

EXISTING OFFICE BUILDING

glass elevator

sitting

HOTEL

RETAIL

EXISTING OFFICE BUILDING

NORTH

CORDOVA STREET

Edward J. Williams

MAIN FLOOR

WATER STREET

CAMBIE STREET

ABBOTT STREET

STUDIO / OFFICE

EXISTING OFFICE BUILDINGS

EXT'G R'MING HOTEL

EXT'G R'MING HOTEL

EXISTING ROOMING HOTEL

heritage plaza

deck

TROUNCE ALLEY

deck

pool

EXISTING CONDOMINIUM

EXISTING OFFICE BUILDING

banquet

fitness

EXISTING OFFICE BUILDING

HOTEL

NORTH

CORDOVA STREET

Edward J. Williams

SECOND FLOOR

WATER STREET

CAMBIE STREET

ABBOTT STREET

CONDOMINIUM

EXISTING OFFICE BUILDINGS

EXT'G R'MING HOTEL

EXT'G R'MING HOTEL

EXISTING ROOMING HOTEL

TROUNCE ALLEY

EXISTING OFFICE BUILDING

EXISTING CONDOMINIUM

EXISTING OFFICE BUILDING

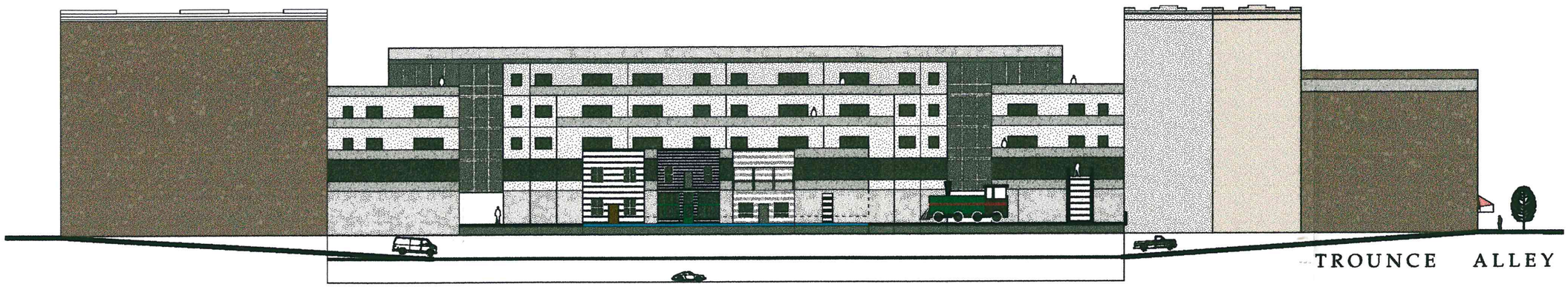
HOTEL

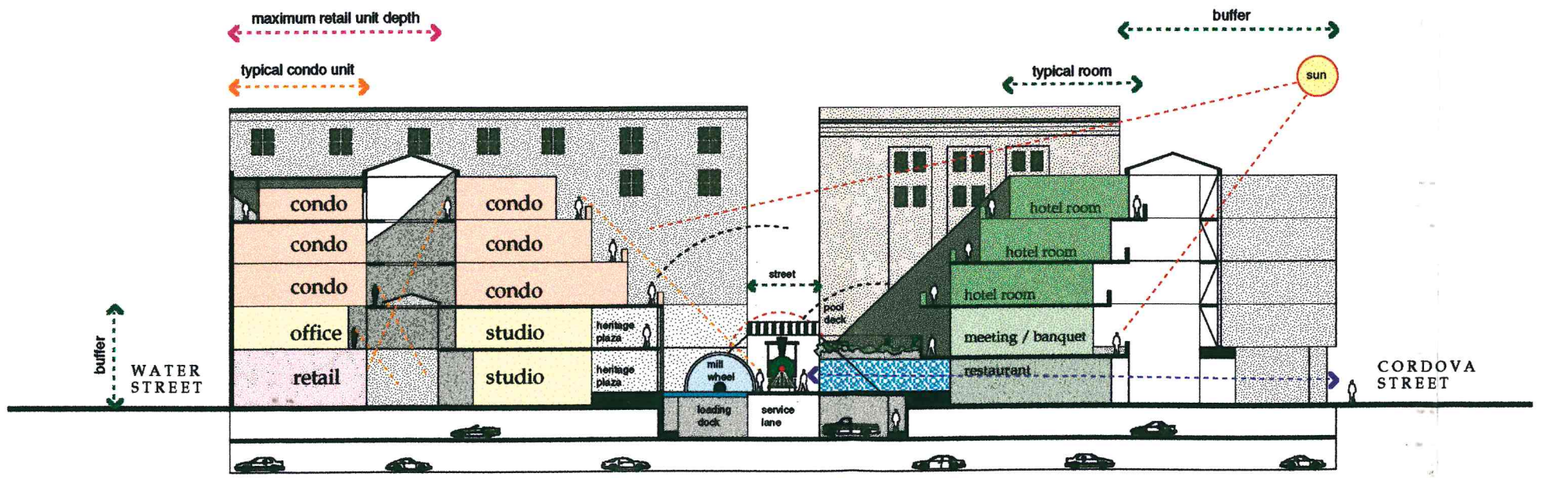
NORTH

CORDOVA STREET

Edward J. Williams

FIFTH FLOOR



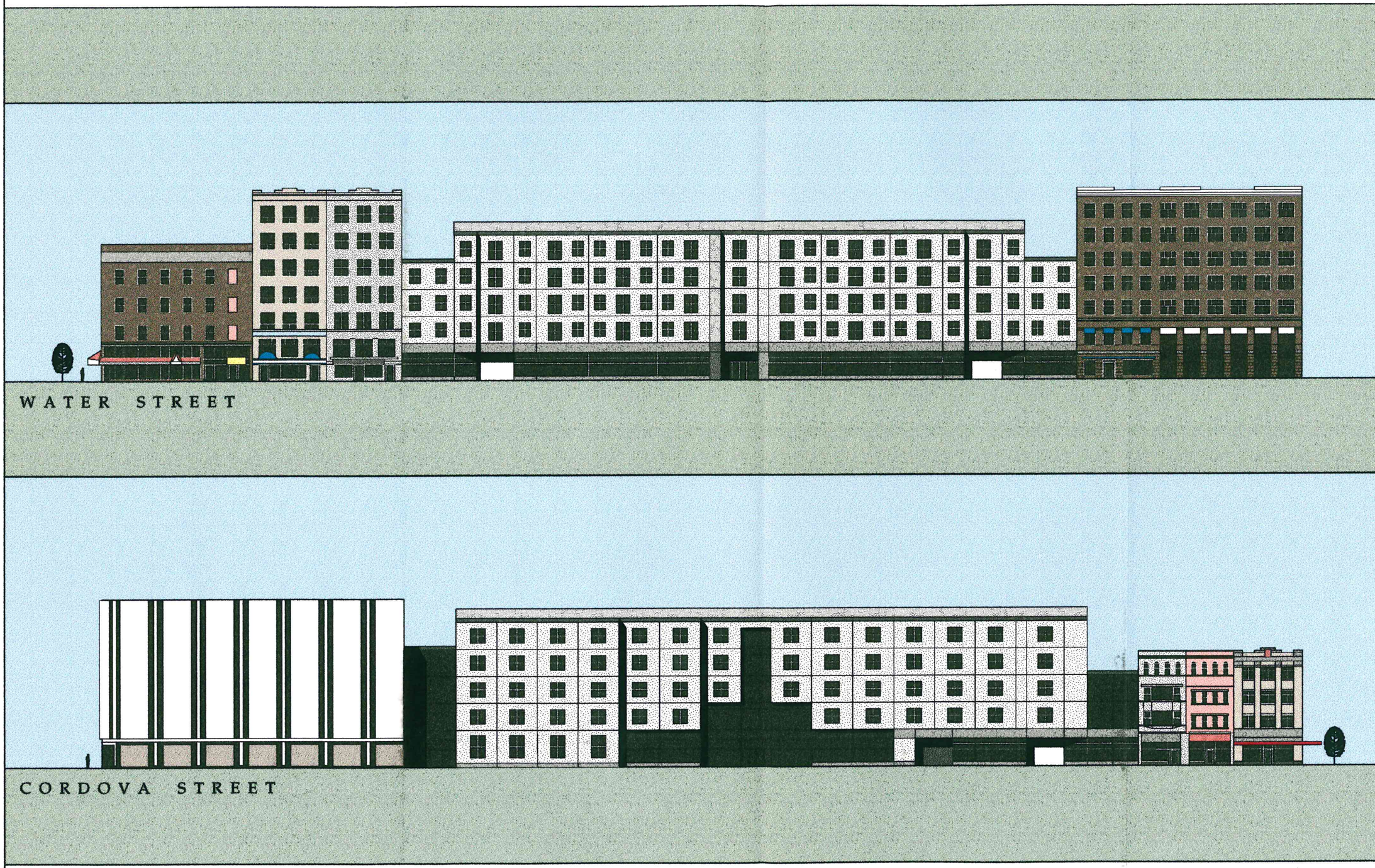


Edward J. Williams

SECTIONS/ELEVATIONS

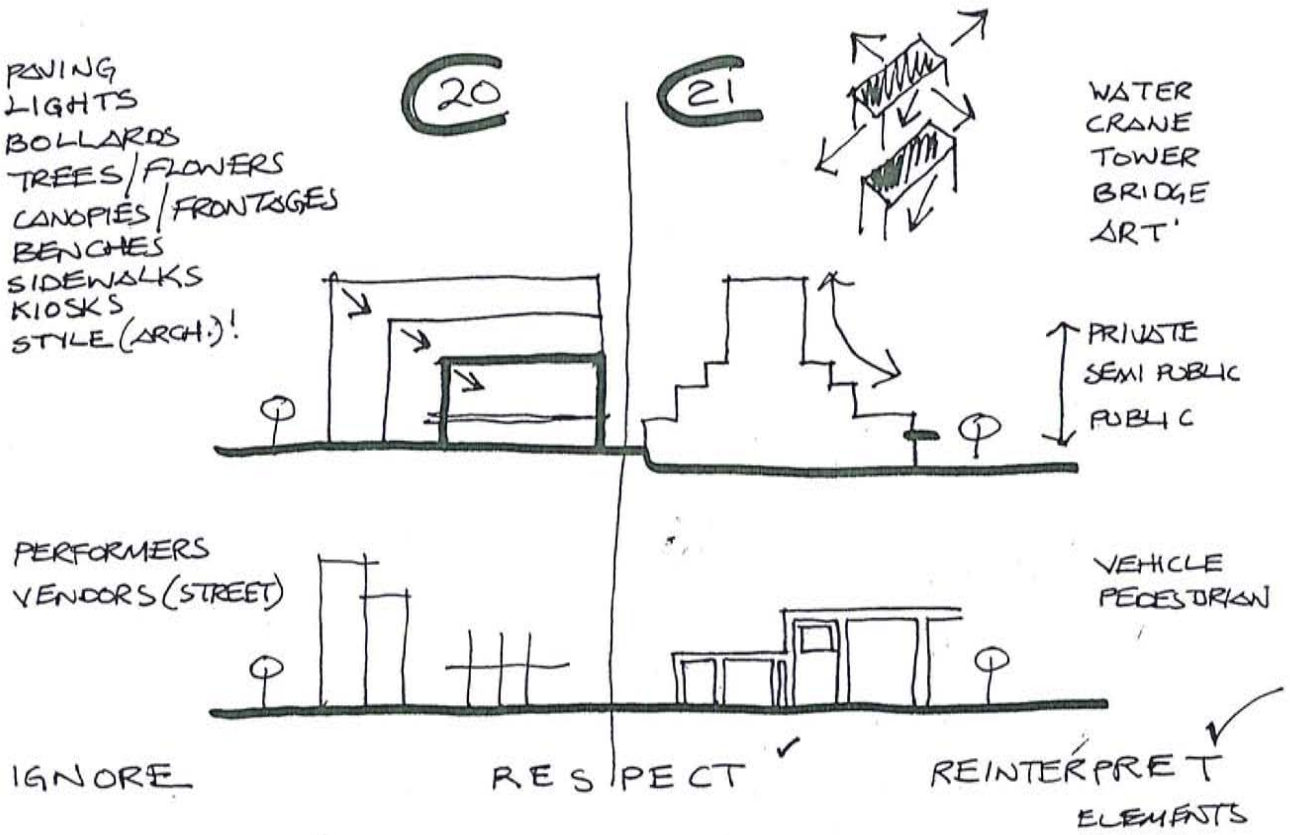
R.A.I.C. Syllabus Thesis - Schematic Design

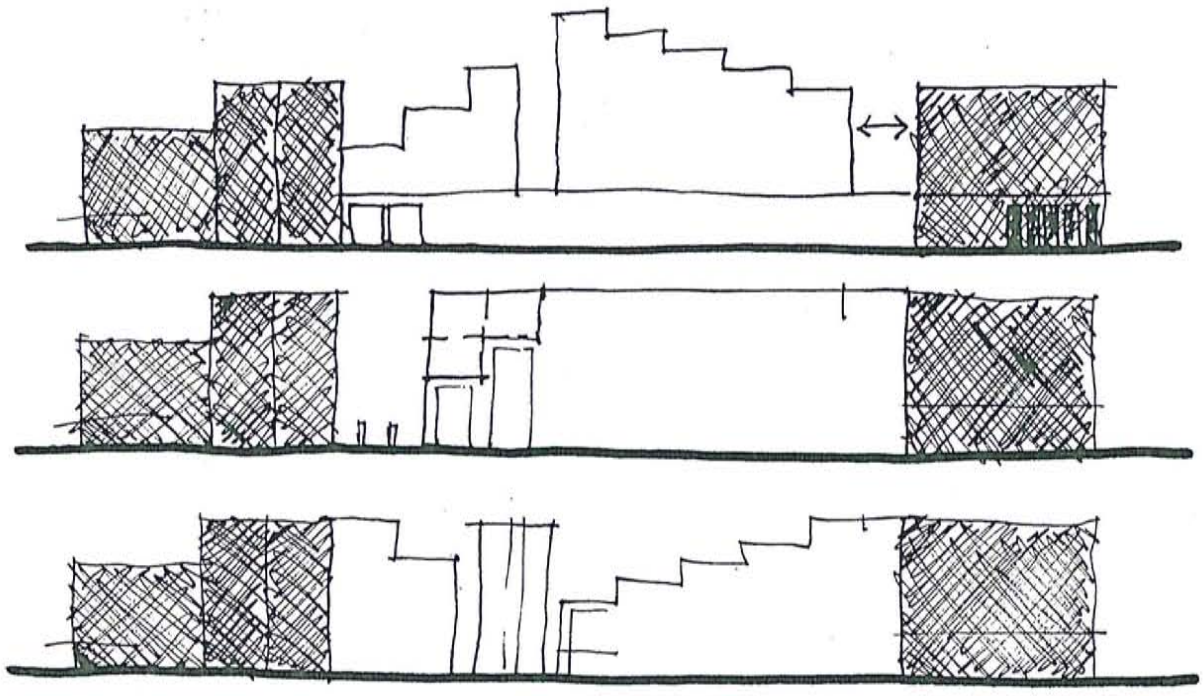
1999



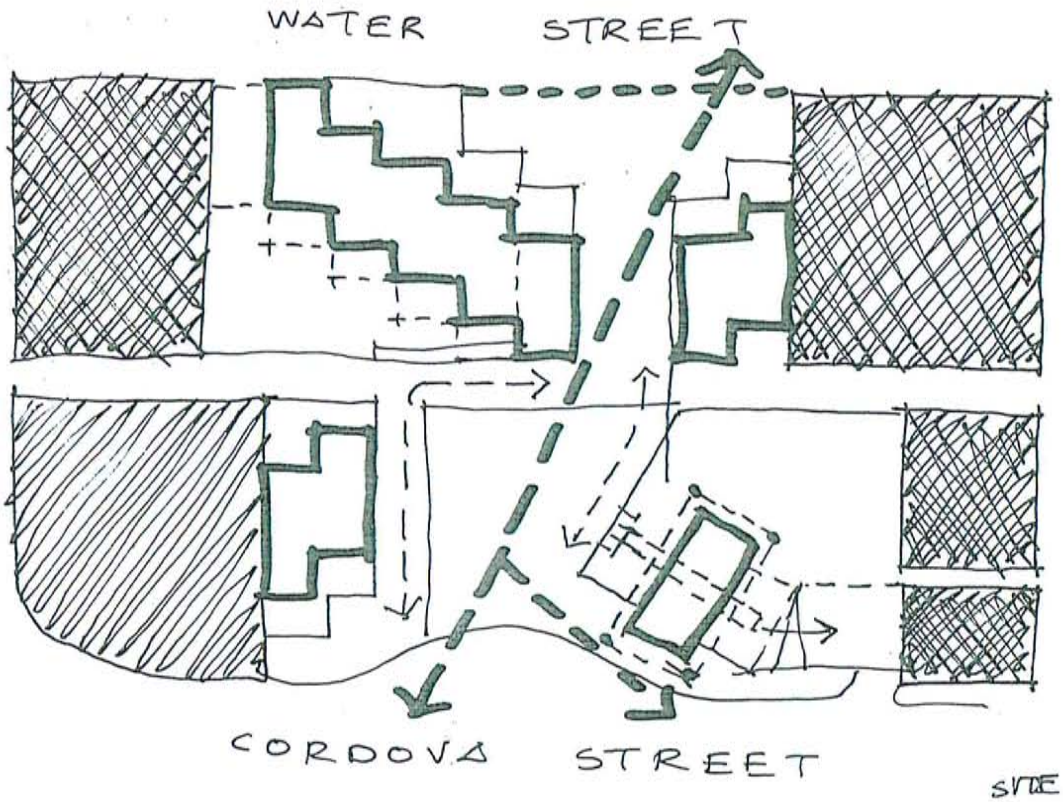
Edward J. Williams

ELEVATIONS

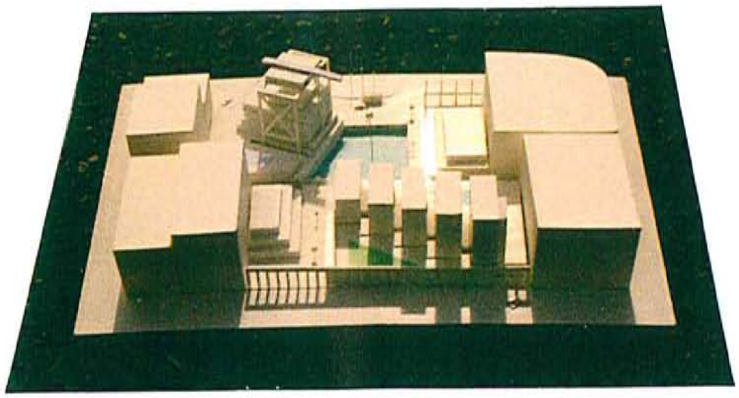

PAVING
LIGHTS
BOLLARDS
TREES / FLOWERS
CANOPIES / FRONTAGES
BENCHES
SIDEWALKS
KIOSKS
STYLE (ARCH.)!
C20
C21
WATER
CRANE
TOWER
BRIDGE
ART'
PRIVATE
SEMI PUBLIC
PUBLIC
PERFORMERS
VENDORS (STREET)
VEHICLE
PEDESTRIAN
IGNORE
RESPECT
REINTERPRET
ELEMENTS

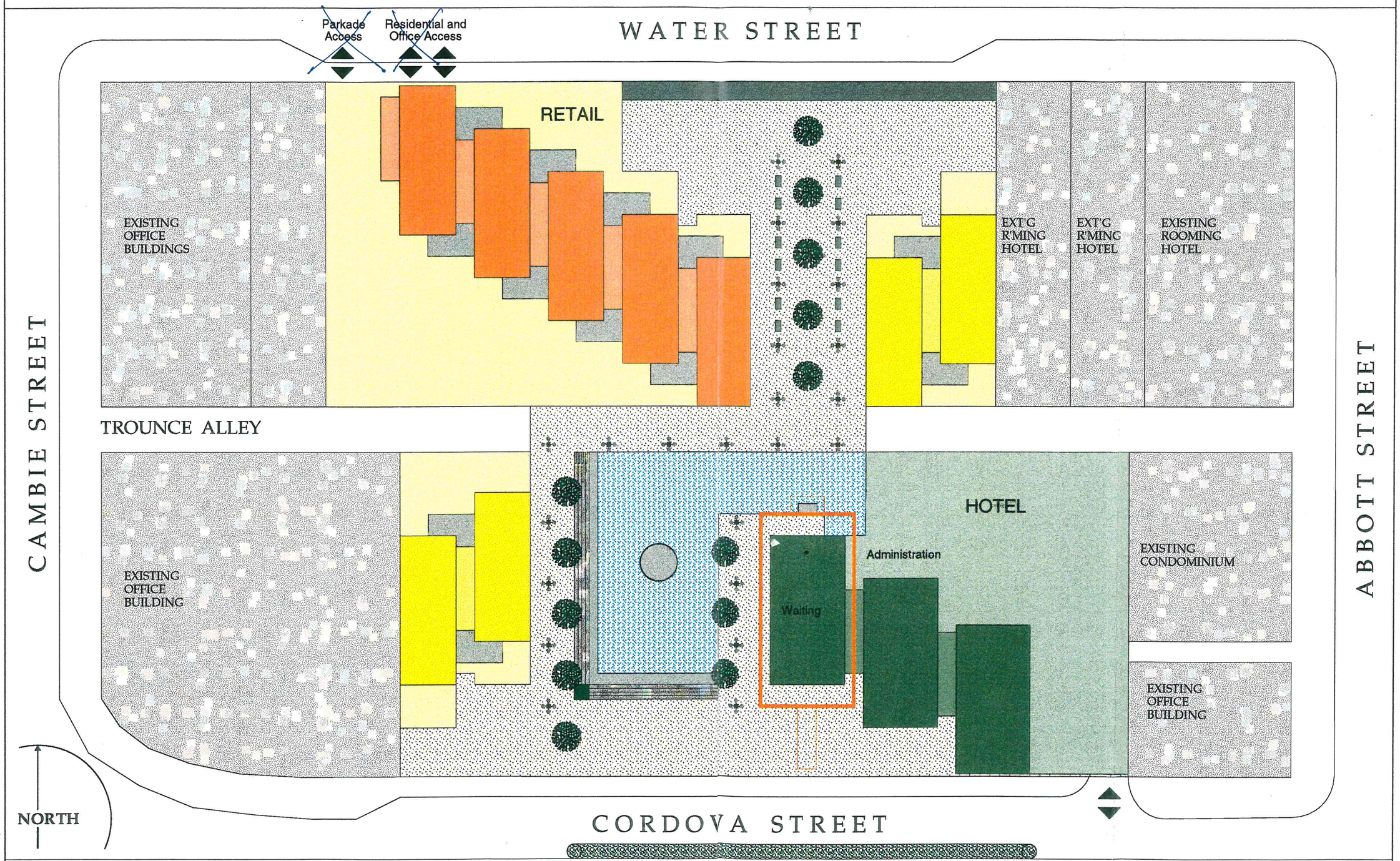


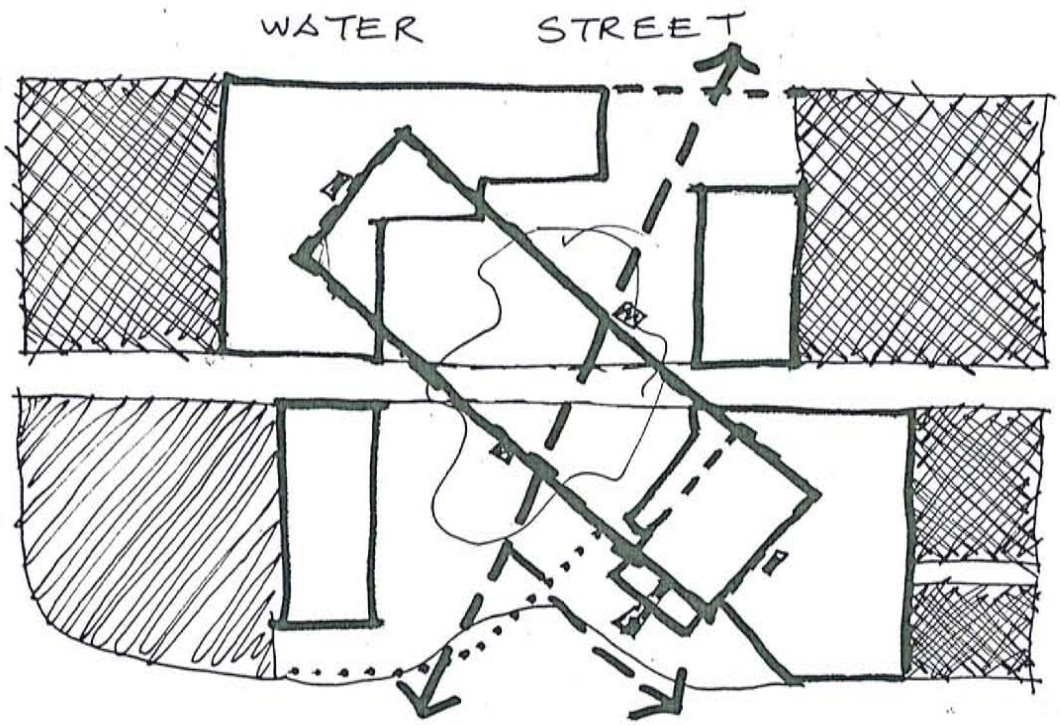
ELEVATIONS



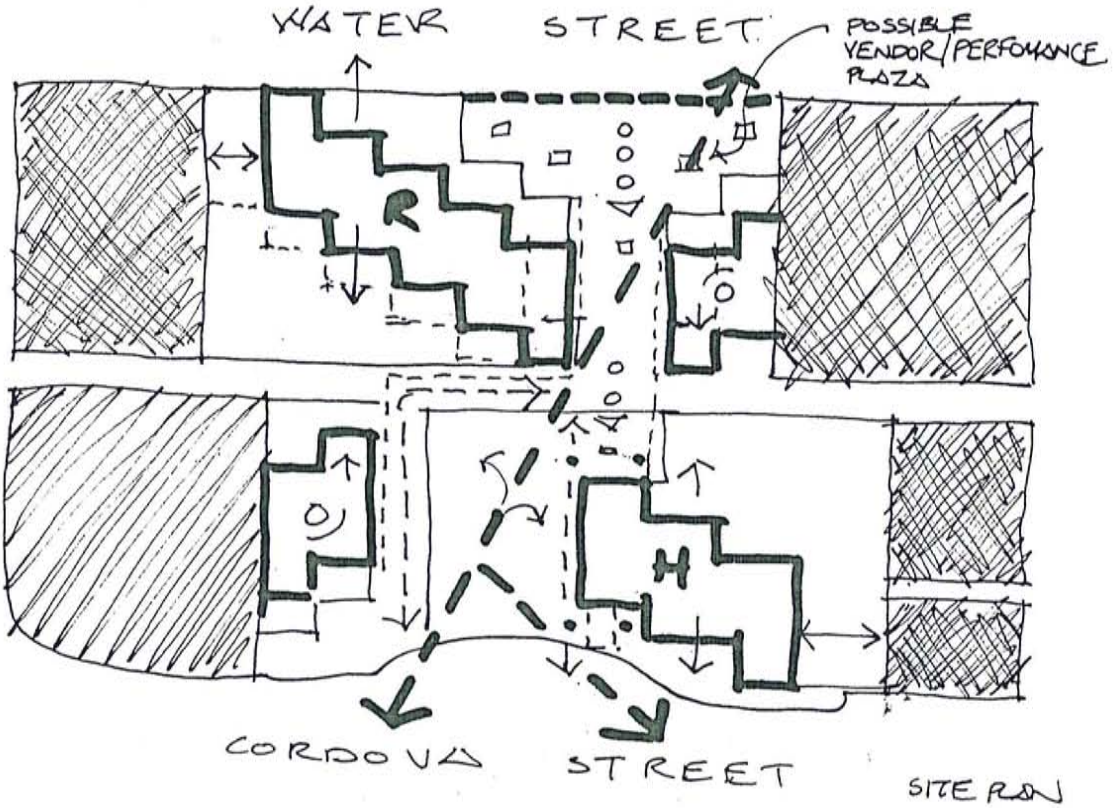
SITE PLAN



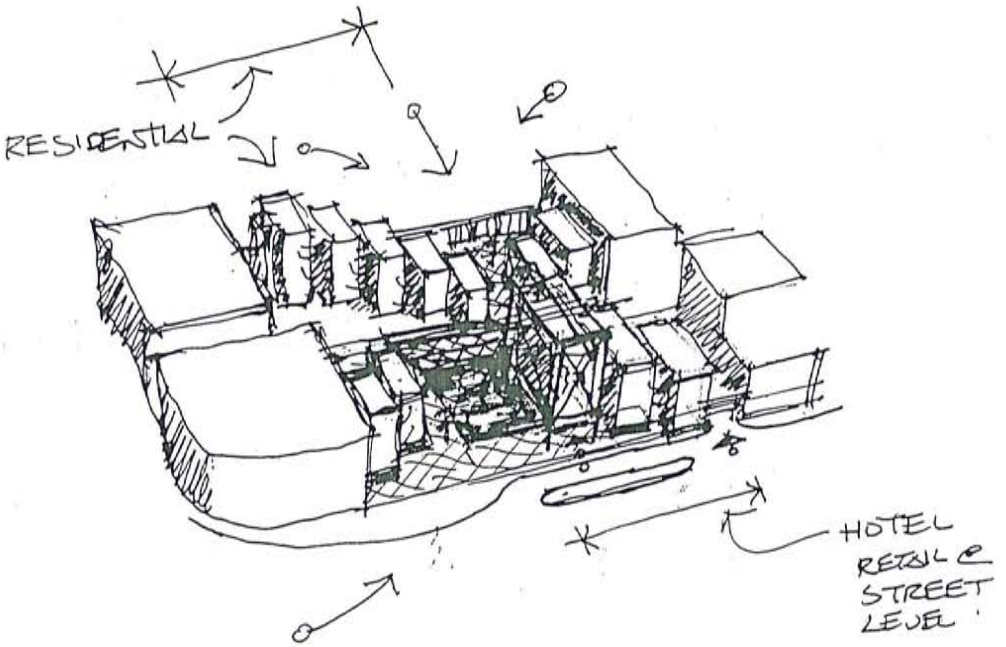

WATER STREET
Parkade Access
Residential and Office Access
CAMBIE STREET
ABBOTT STREET
RETAIL
EXISTING OFFICE BUILDINGS
EXT'G R'MING HOTEL
EXT'G R'MING HOTEL
EXISTING ROOMING HOTEL
TROUNCE ALLEY
EXISTING OFFICE BUILDING
HOTEL
Administration
Waiting
EXISTING CONDOMINIUM
EXISTING OFFICE BUILDING
NORTH
CORDOVA STREET

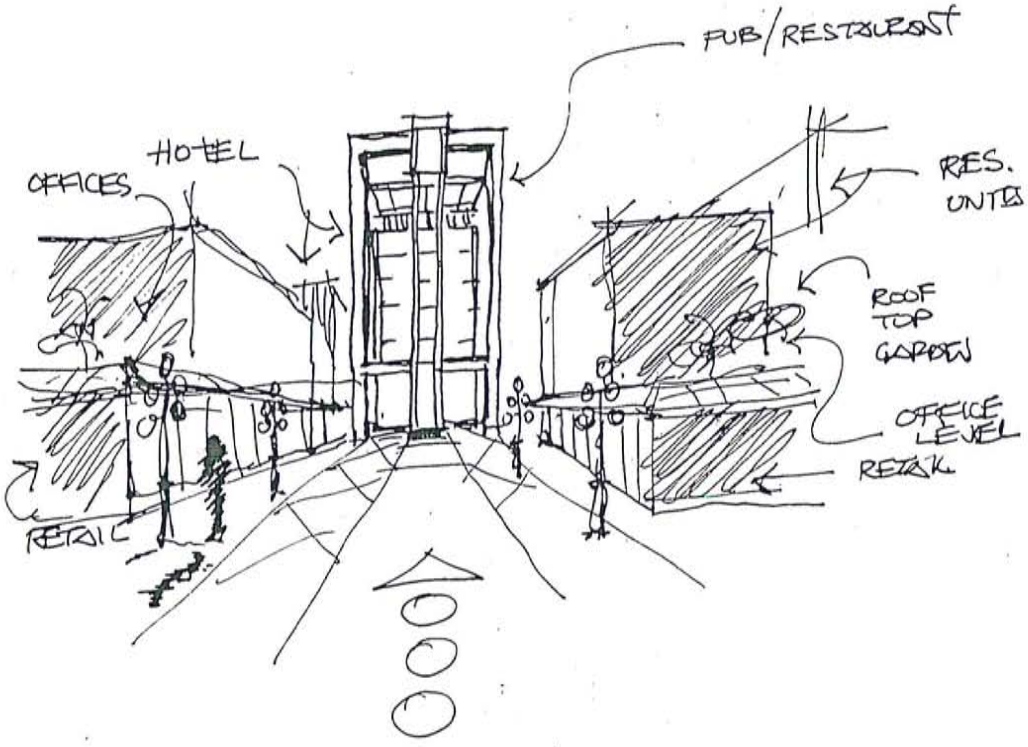


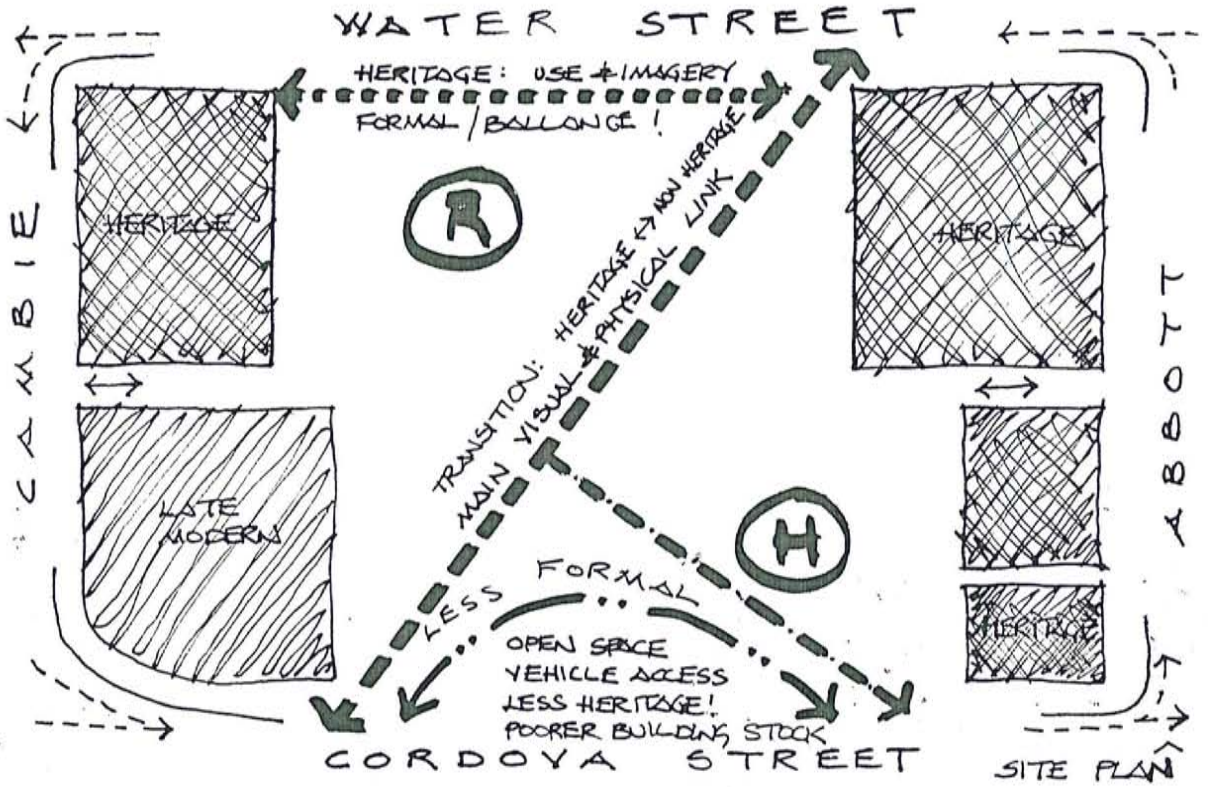
SITE PLAN

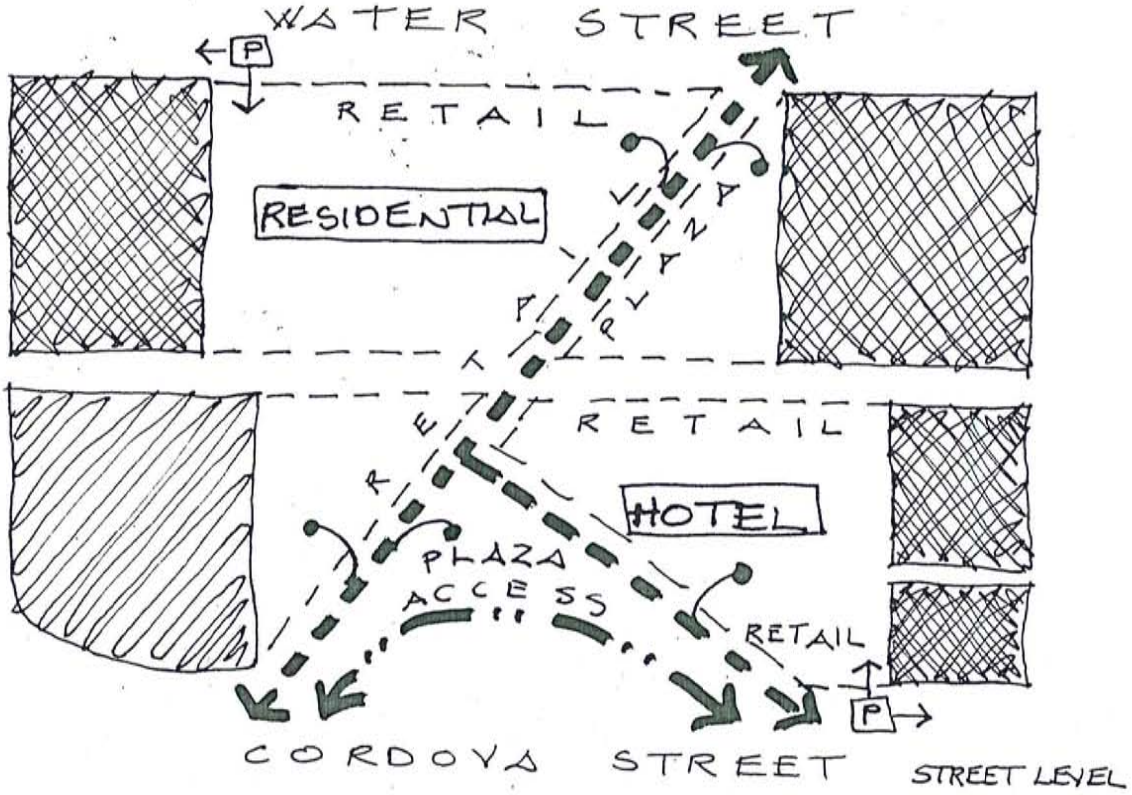


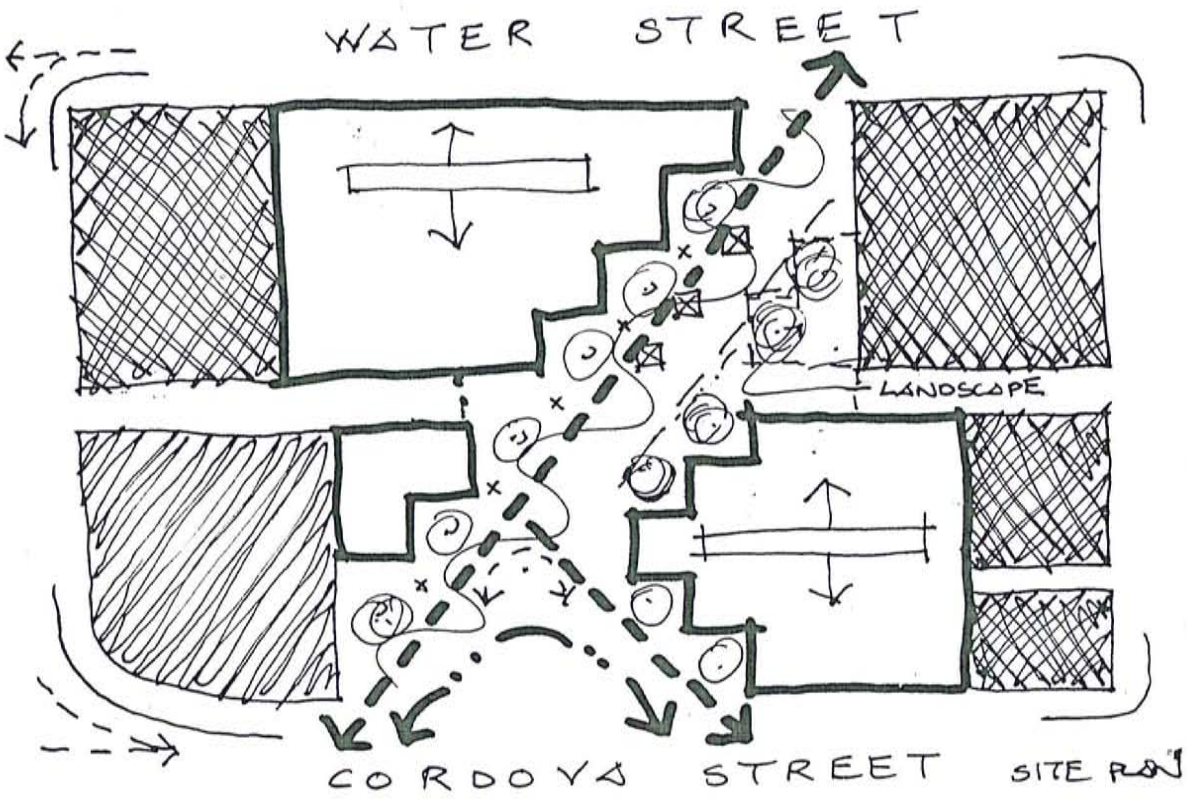
SITE PLAN

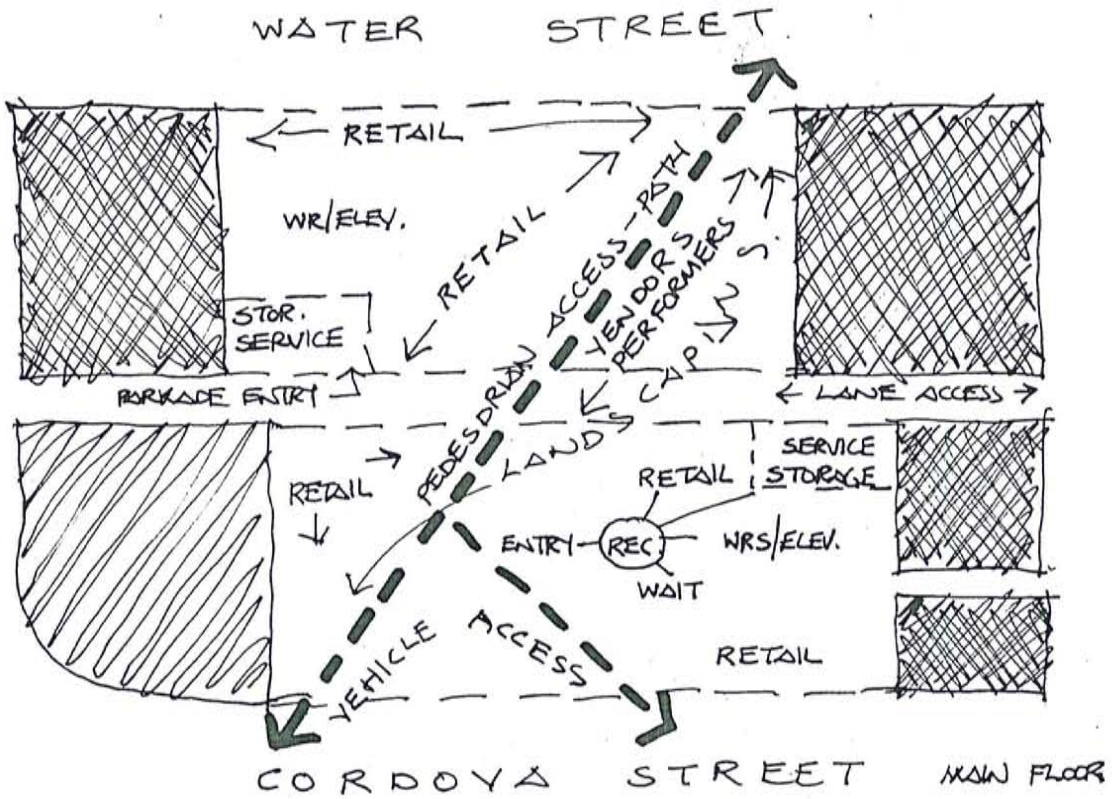

RESIDENTIAL
HOTEL
RETAIL @
STREET
LEVEL

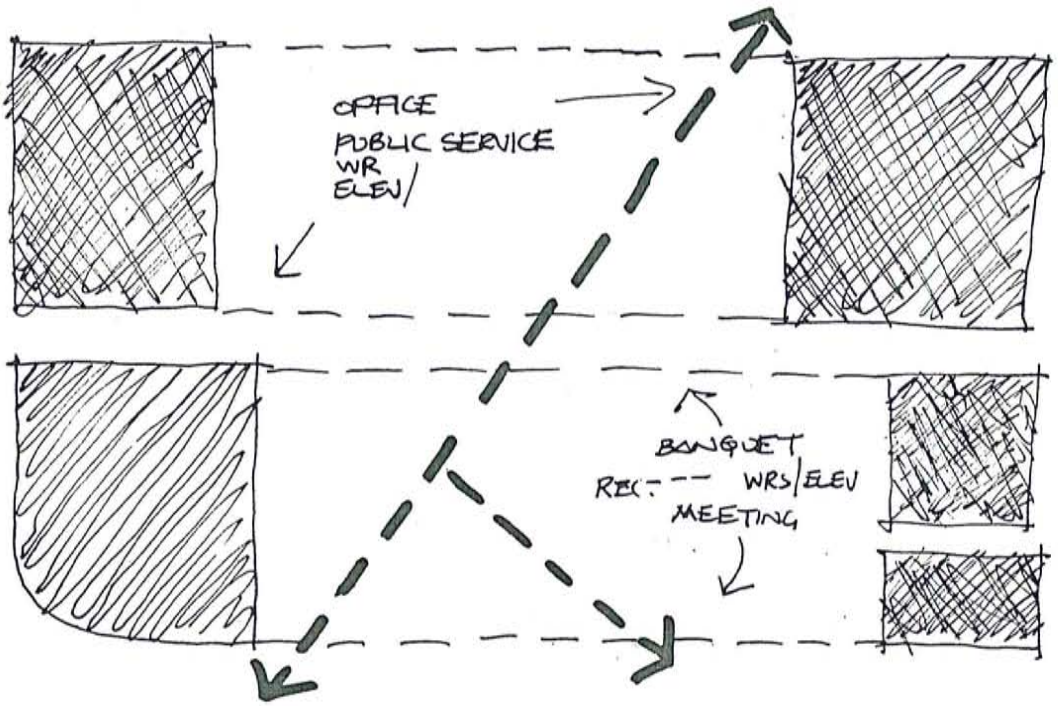

PUB/RESTAURANT
HOTEL
OFFICES
RES.
UNITS
ROOF
TOP
GARDEN
OFFICE
LEVEL
RETAIL
RETAIL


WATER STREET
HERITAGE: USE & IMAGERY
FORMAL / BALLONGE !
CAMBIE
ABBOTT
HERITAGE
HERITAGE
LATE MODERN
TRANSITION: HERITAGE ↔ NON HERITAGE
MAIN VISUAL & PHYSICAL LINK
R
H
LESS FORMAL
OPEN SPACE
VEHICLE ACCESS
LESS HERITAGE!
POORER BUILDING STOCK
CORDOVA STREET
SITE PLAN

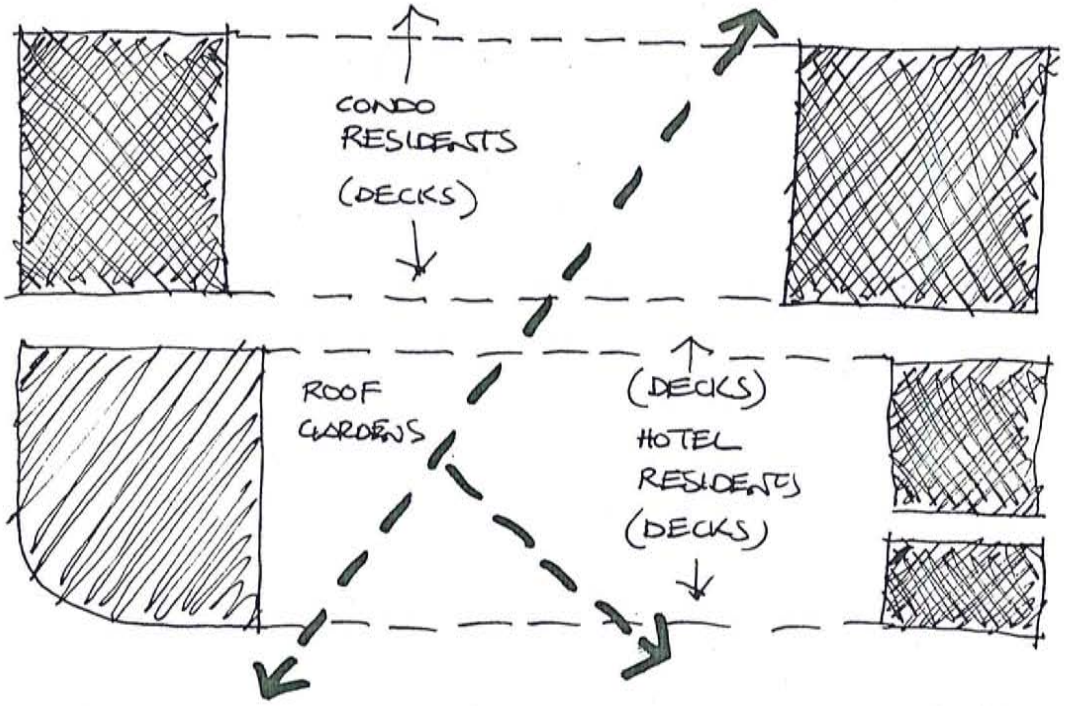

WATER STREET
P
RETAIL
RESIDENTIAL
RETAIL
HOTEL
PLAZA ACCESS
RETAIL
P
CORDOVA STREET
STREET LEVEL


WATER STREET
LANDSCAPE
CORDOVA STREET
SITE PLAN

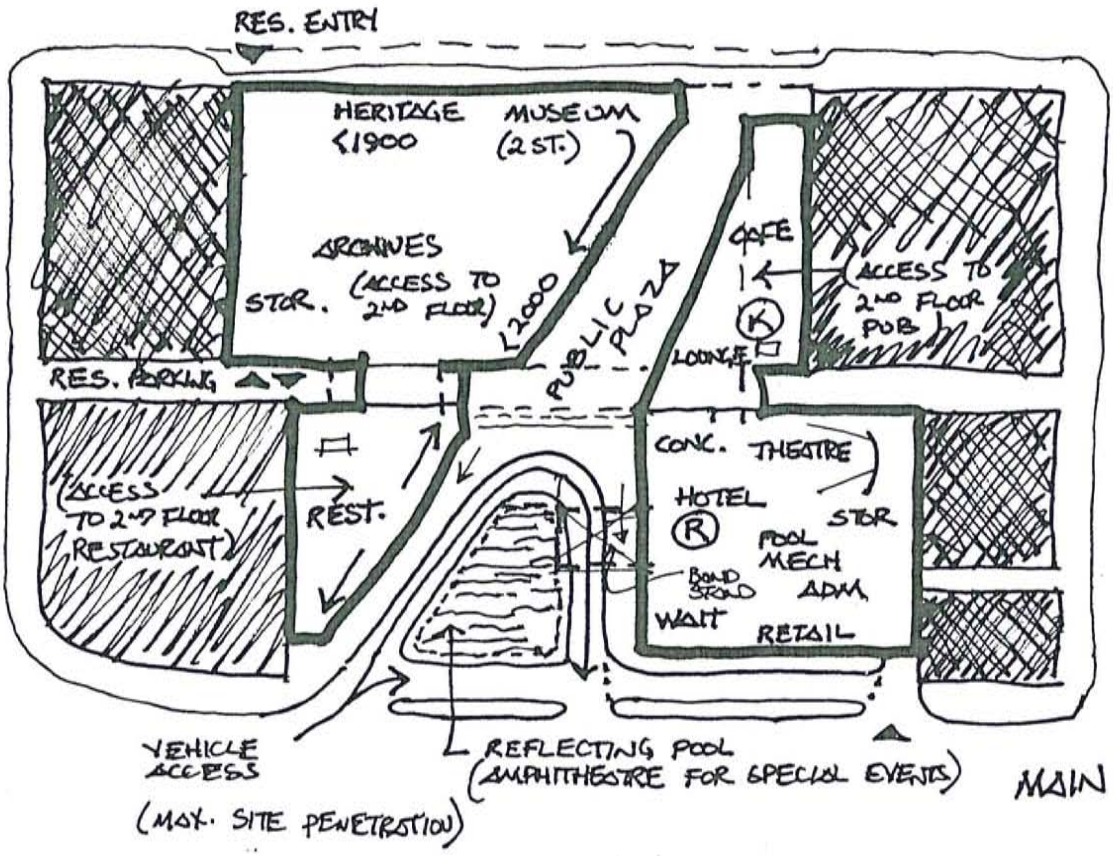

WATER STREET
RETAIL
WR/ELEV.
RETAIL
STOR. SERVICE
PEDESTRIAN ACCESS-PATH
VENDORS PERFORMERS
CAP
LANE ACCESS
RETAIL
LANDS
RETAIL
SERVICE STORAGE
ENTRY
REC
WRS/ELEV.
WAIT
VEHICLE ACCESS
RETAIL
CORDOVA STREET
MAIN FLOOR

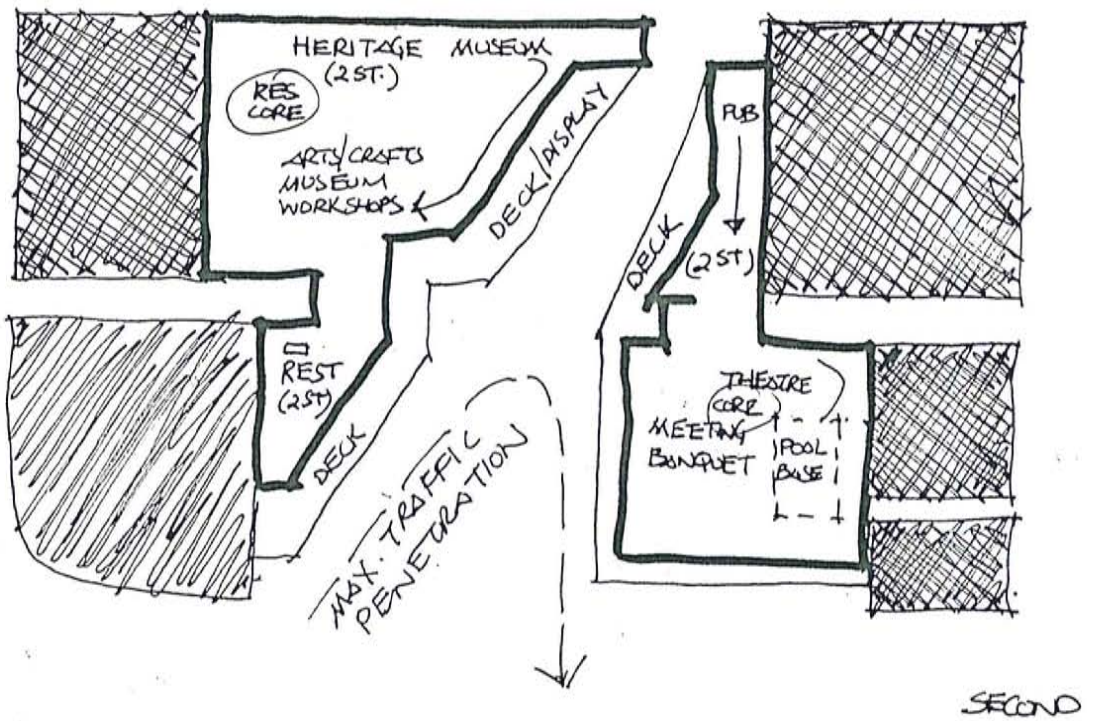


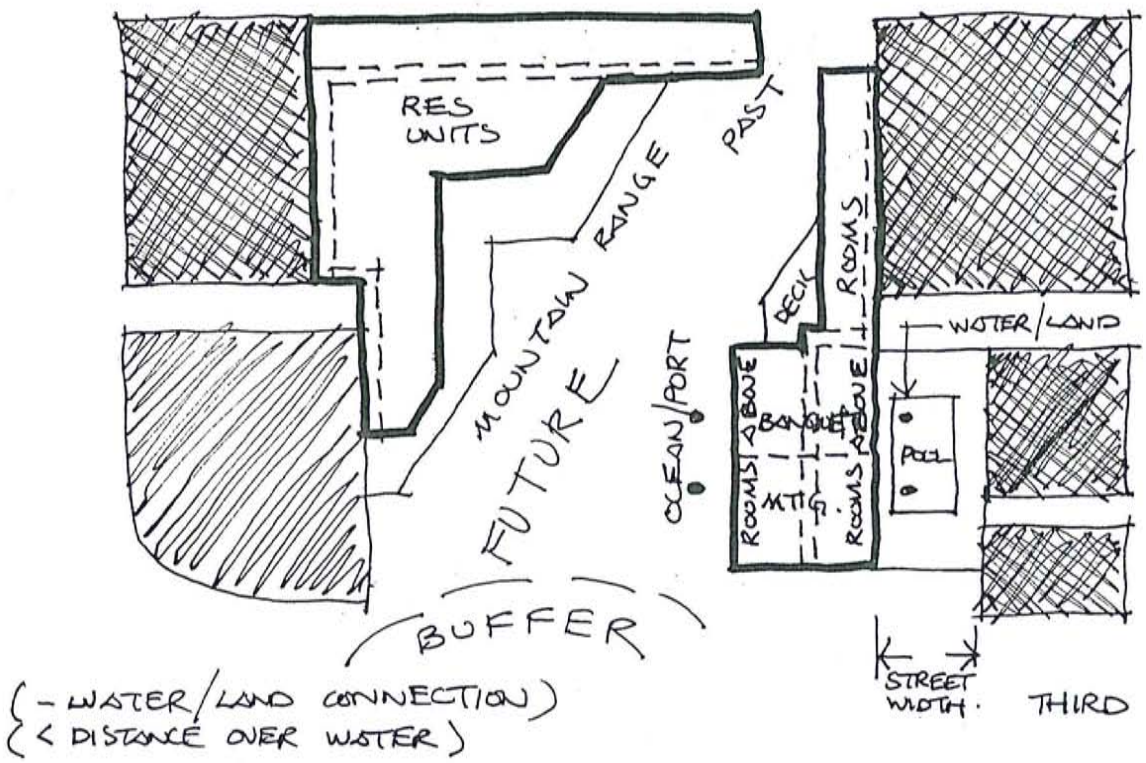
SECOND FLOOR



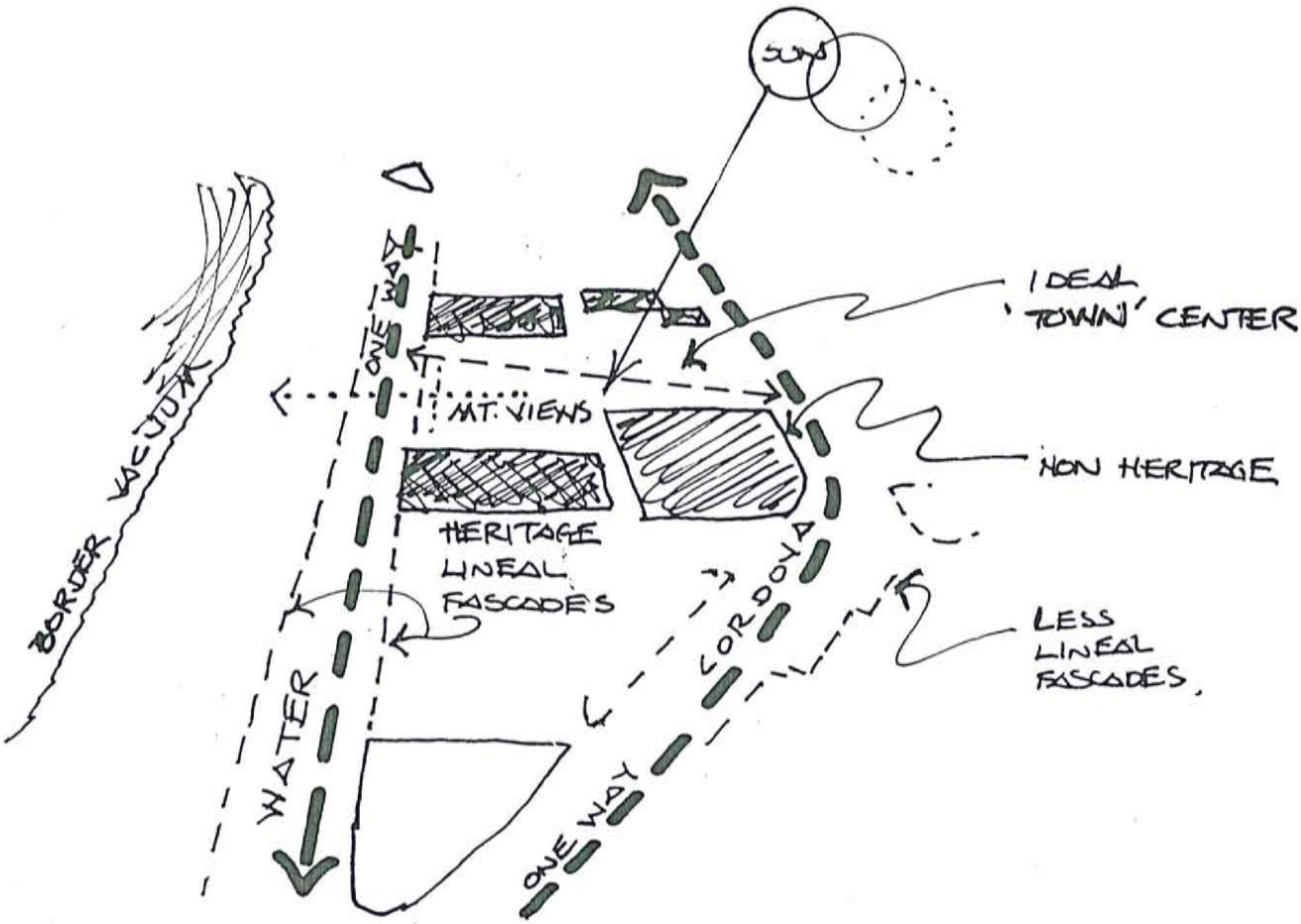
UPPER FLOORS.

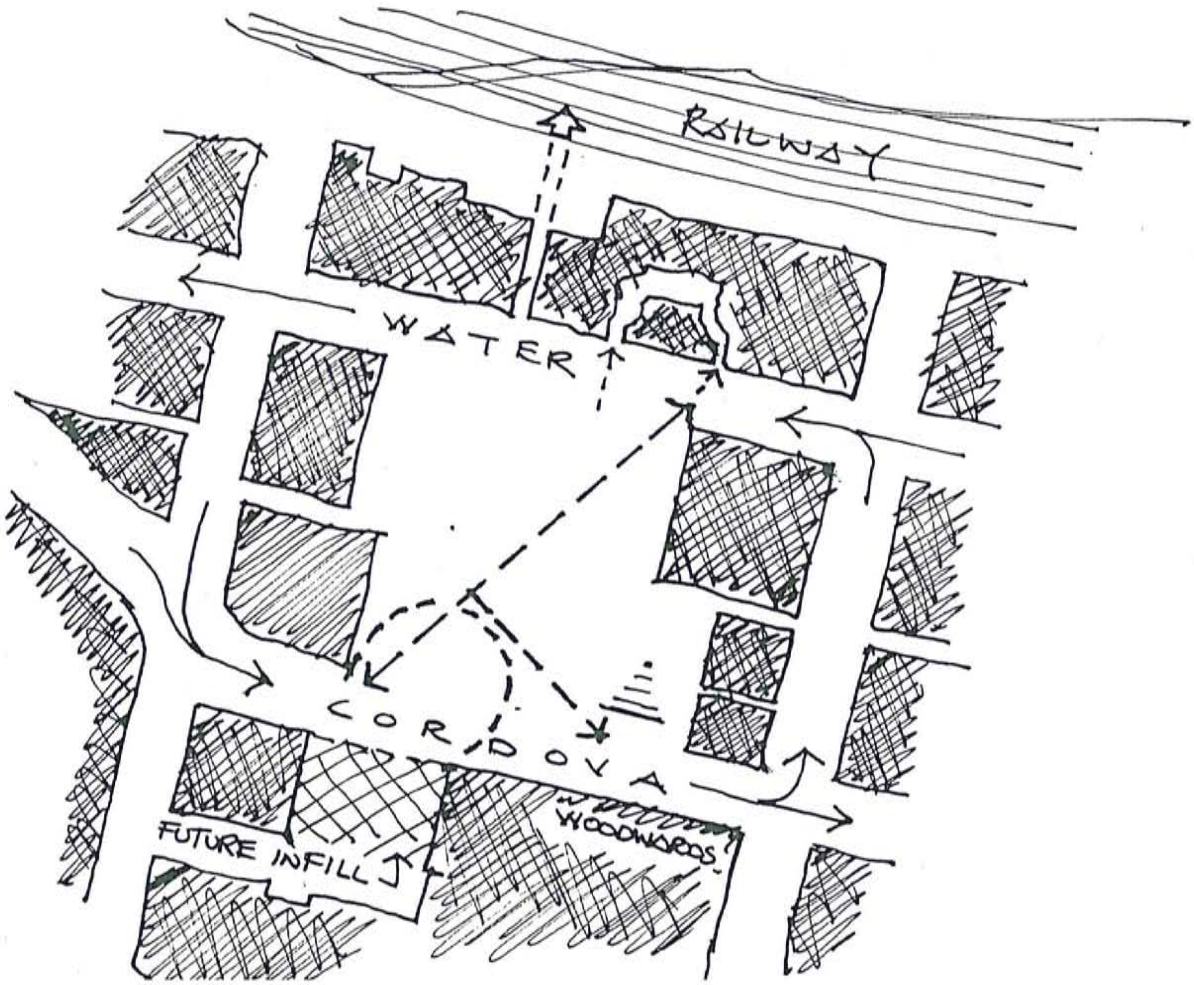

RES. ENTRY
HERITAGE MUSEUM
<1900 (2 ST.)
ARCHIVES
STOR. (ACCESS TO 2ND FLOOR)
1200
PUBLIC PLAZA
CAFE
ACCESS TO 2ND FLOOR PUB
LOUNGE
RES. PARKING
CONC. THEATRE
HOTEL
STOR
POOL MECH
BAND STAND
ADM.
WAIT
RETAIL
(ACCESS TO 2ND FLOOR RESTAURANT)
REST.
VEHICLE ACCESS
(MAX. SITE PENETRATION)
REFLECTING POOL (AMPHITHEATRE FOR SPECIAL EVENTS)
MAIN


HERITAGE MUSEUM (2 ST.)
RES. CORE
ARTS/CRAFTS MUSEUM WORKSHOPS
DECK/DISPLAY
PUB
DECK
(2 ST.)
REST (2 ST.)
DECK
THEATRE CORE
MEETING BANQUET
POOL BASE
MAX. TRAFFIC PENETRATION
SECOND

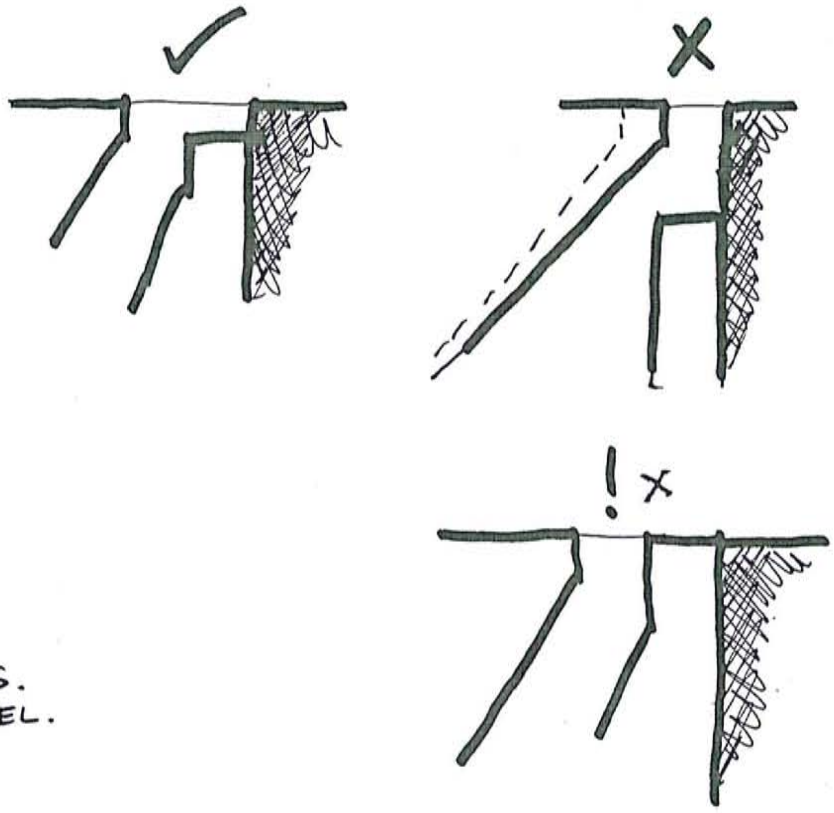


(- WATER/LAND CONNECTION)
(< DISTANCE OVER WATER)


SUN
IDEAL
'TOWN' CENTER
ONE WAY
MT. VIEWS
NON HERITAGE
BORDER VACUUM
HERITAGE
LINEAL
FASCADES
CORDOVA
LESS
LINEAL
FASCADES.
WATER
ONE WAY


RAILWAY
WATER
CORDOVA
FUTURE INFILL
WOODWARDS

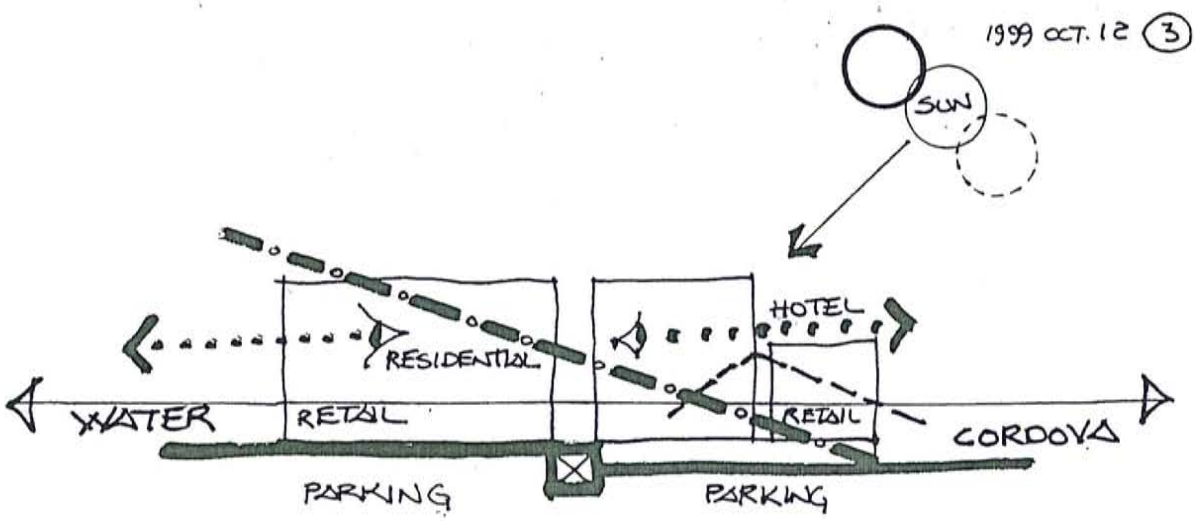
1999 oct. 20 (A)

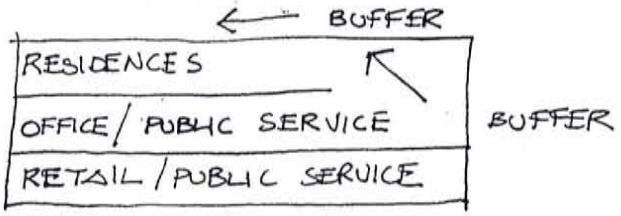


75-90 RES.
160-180 HOTEL.

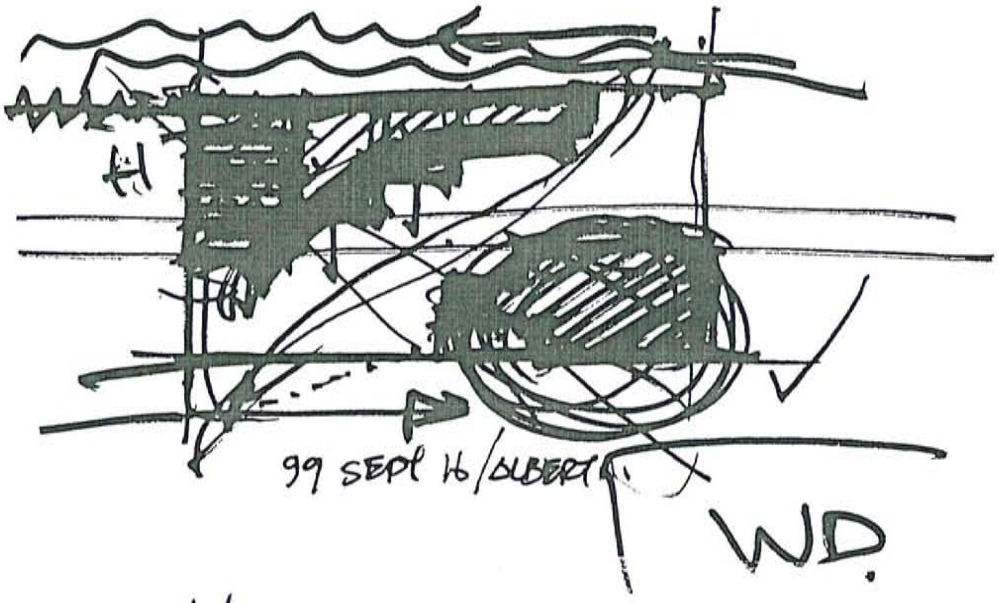
ENTRIES

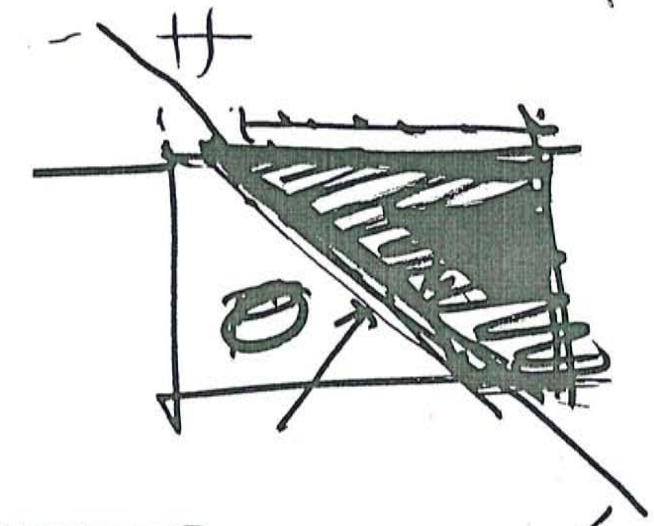
1999 oct. 12 (3)

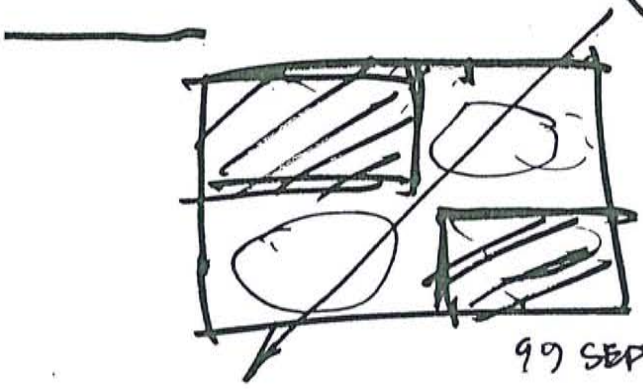


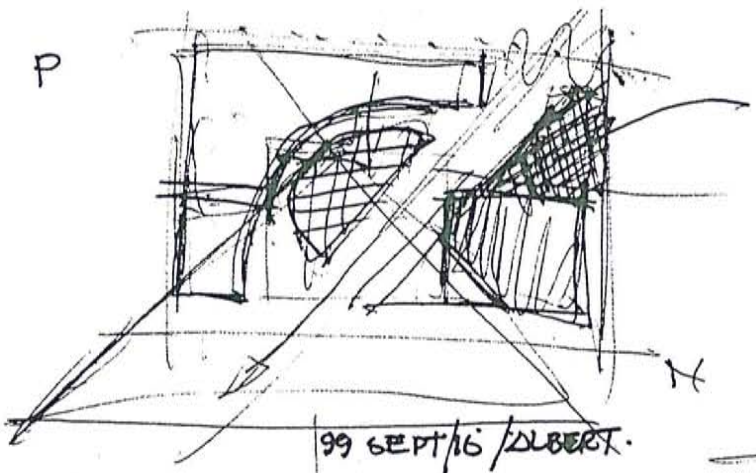


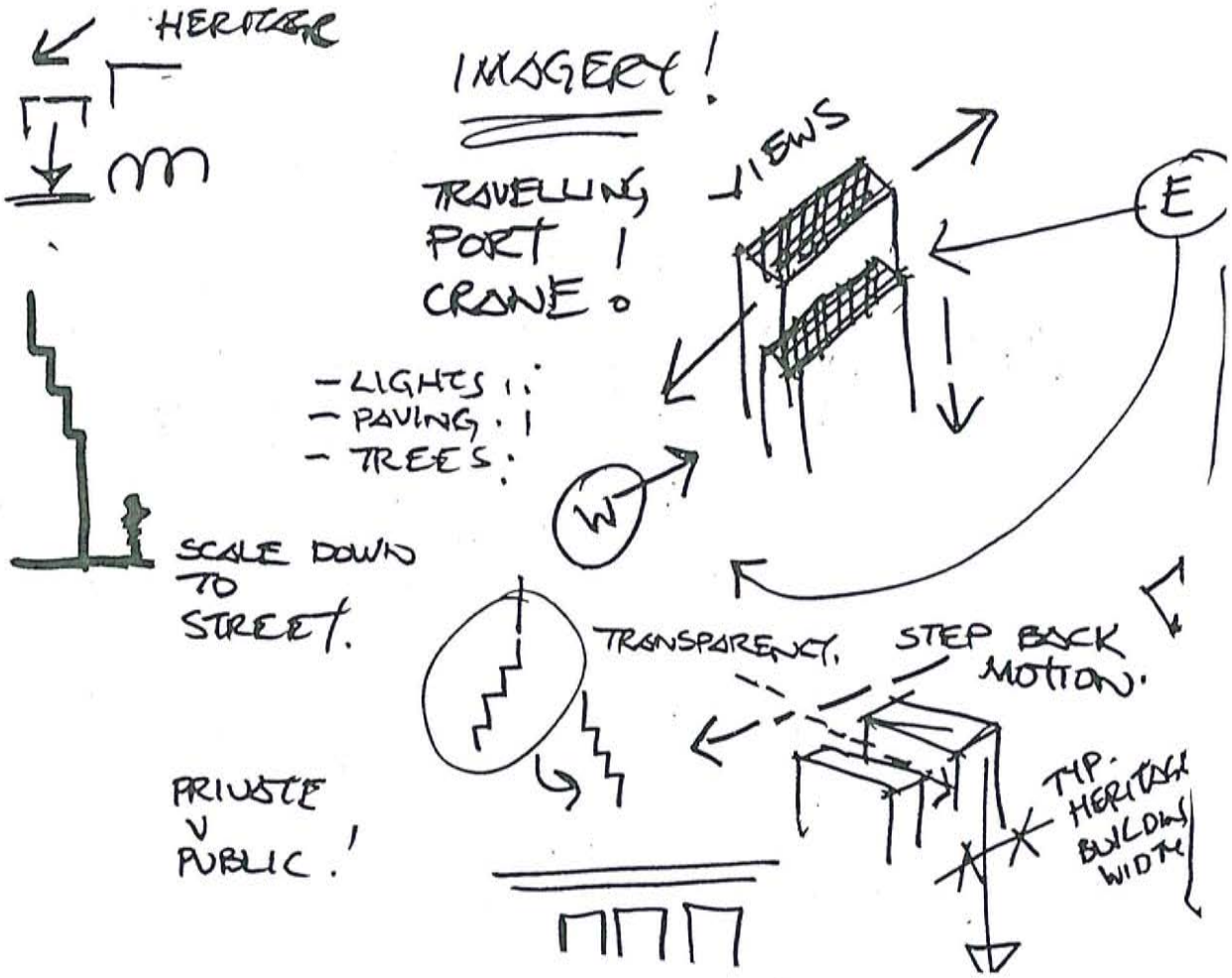
SECTION

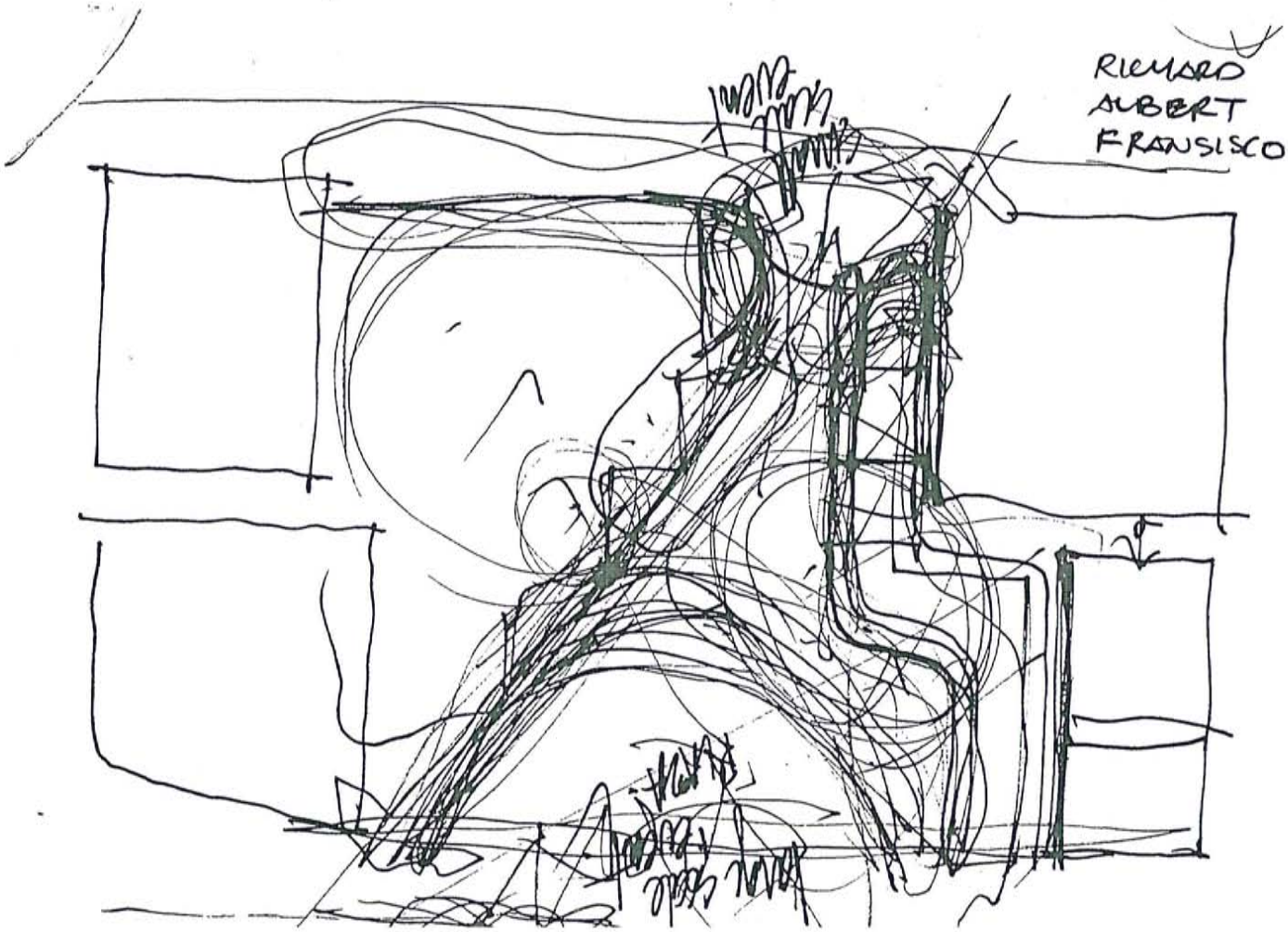

99 SEPT 16/ALBERT
WD.

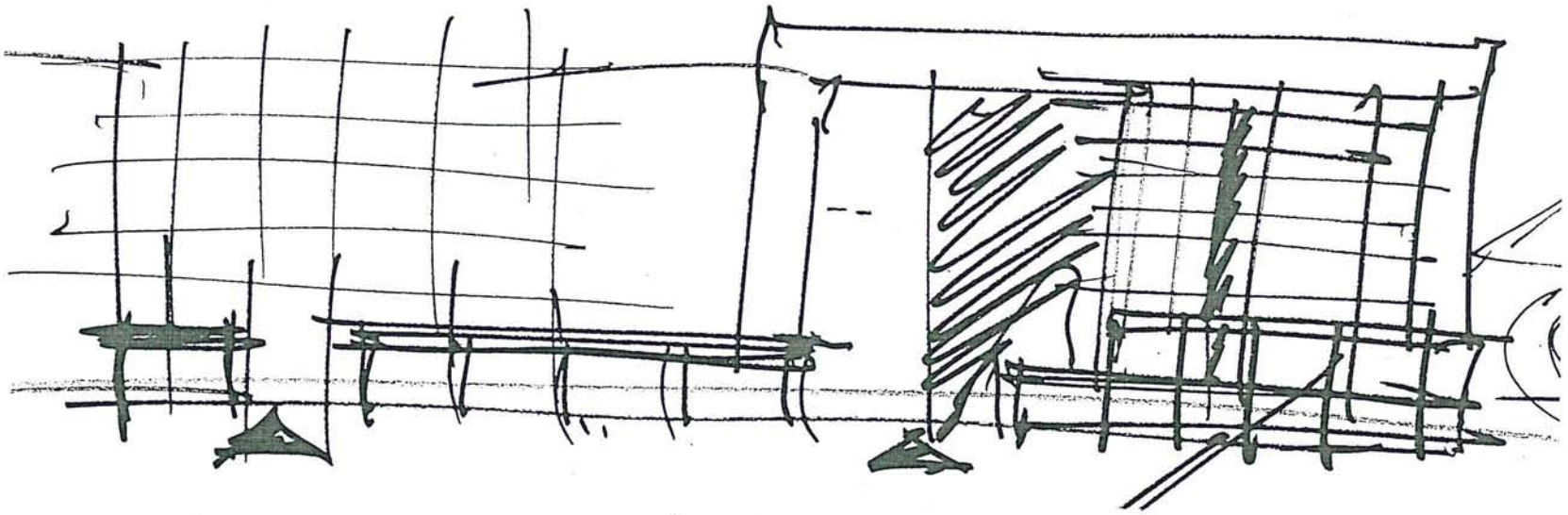


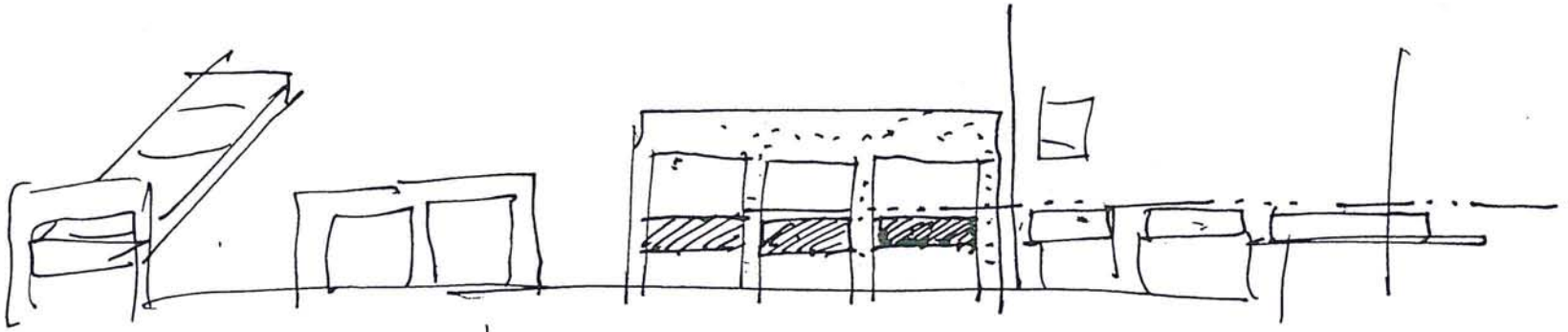

99 SEPT 19/ALBERT


P
99 SEPT/16/ALBERT.


HERITAGE
IMAGERY!
TRAVELLING
PORT
CRANE.
VIEWS
E
W
- LIGHTS
- PAVING
- TREES
SCALE DOWN TO STREET.
TRANSPARENCY.
STEP BACK MOTION.
TYP. HERITAGE BUILDING WIDTH
PRIVATE V PUBLIC.


RICHARD
ALBERT
FRANSISCO





99 SEPT. / ALBERT

15 12
14 13

WAT

ONE WAY

ART

HOTEL

WATER STREET

RES. RETAIL

MUSEUM

UNITS

EXIST RETAIL

DISPLAY

CAFE

EXIST RETAIL

ARCHIVES

WEATHER PROTECTION

MUSEUM

DINING

RES. PARKING

SERVICE

KIT.

SEATING

RESTAURANT

SHOP

THEATRE

WR's

BAND STAND

LOBBY

REC.

SERVICE

REFLECTING POND (SPECIAL EVENT PLAZA)

WAITING

ADMINISTRATION

HOTEL PARKING

SERVICE

CAMBIE

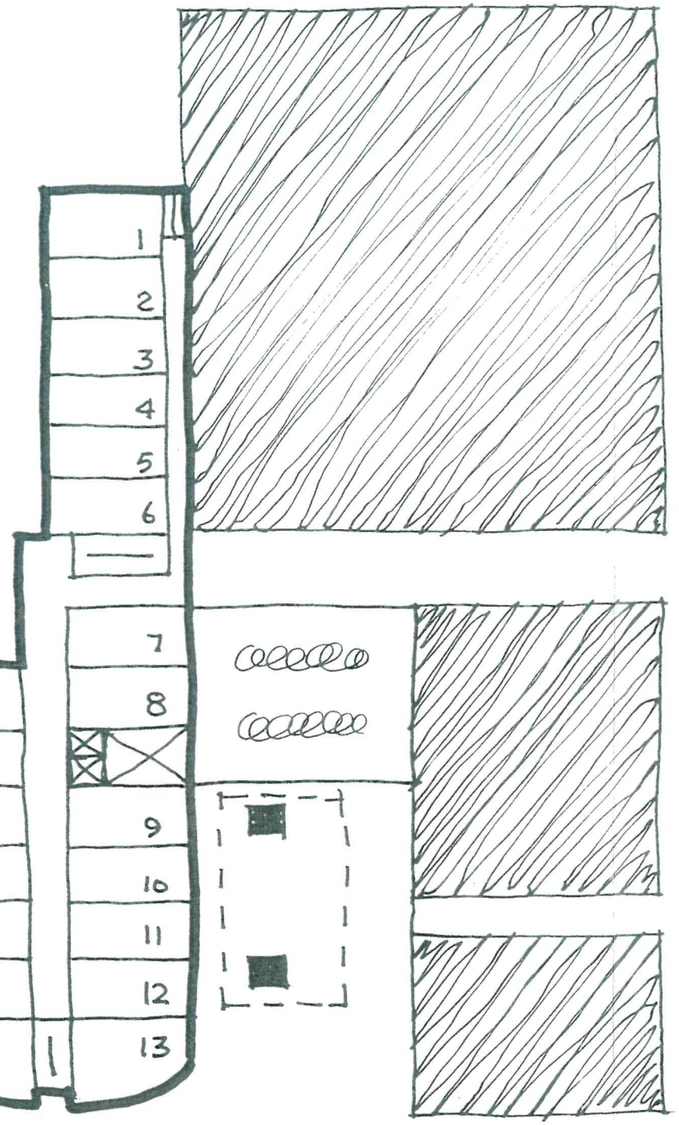
HERITAGE

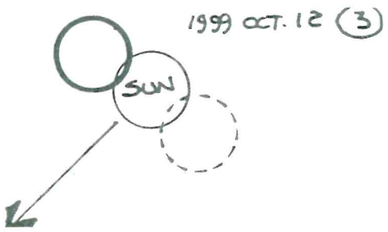
LATE MODERN

CORDOVA STREET

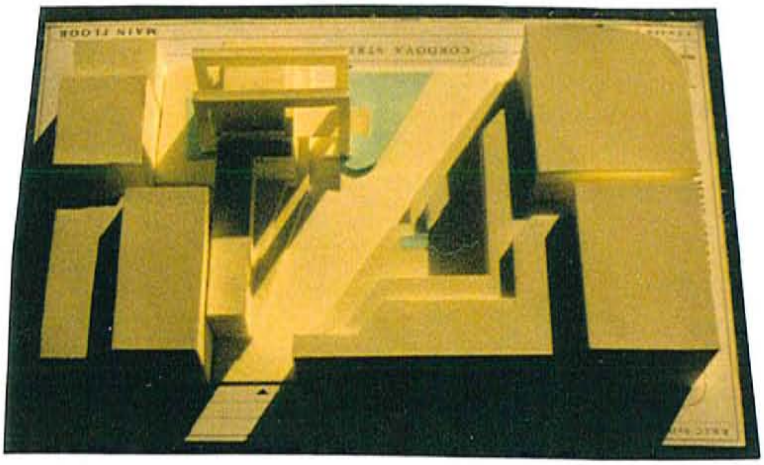
MAIN


RESIDENTIAL
1
2
3
4
TYPICAL UPPER RESIDENTIAL LEVEL
5
6
7
DECK
8
9
DECK ON LEVEL 3 SURROUNDED BY AMENITY/STORAGE ROOMS.
TYPICAL


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
HOTEL


1999 OCT. 12 (3)
SUN


WATER STREET
RES.
RETAIL
MUSEUM
UNITS
43


MAIN FLOOR

- ***Design Development***

As a follow up to Schematic Design a more developed concept was presented, mainly with the aid of a Massing Model (1:500) , refer to pages 55 and 56. A number of sketches and drawings preceded the presentation, refer to pages 49, 51, 52, and 53. Preliminary model studies were also carried out, refer to page 50 and 54.

The first model study (page 50) was based on providing double crane imagery to the public plaza. Additional metaphors, silo, box container were explored and additional emphasis placed on the Gastown facade grid. The double crane idea weakened the concept by adding too much repetition while the additional metaphors added more excitement.

The second model study (page 54) placed the silo internally in the Museum Space, the intent to provide an inner focus to the space. Two separate street addresses (Water and Cordova) for the Residential Component were developed to add more ownership to both Streets.. The Silo was later shifted to the perimeter (bursting through the box container line) to bridge a link between the the Public Plaza and Museum. The Residential Units - Box Containers Metaphor were placed on steel pylons and positioned parallel to the pond edge to create a penetrating motion through the Water Street Grid (future through the past).

The proposal incorporates Multi-Use (Retail/Office, Museum, Residential, Hotel, Civic Space) within the 'Port Language' (traveling crane, box container, silo, water) and within reference to the streetscape 'Heritage Grid' of Gastown. Strong emphasis is placed on respecting the past through an open grid framework on Water Street, remnants of the past (the grid) echoed through to Cordova Street. Main and second level walkways surround the playful/changeable water feature and connect building and site functions. The relatively large Public Plaza helps provide a strong visual and physical link between Water and Cordova Streets.

The follow up presentation to the Syllabus Review Architects with the 1:500 Model, refer to pages 55 and 56, received very positive review. The Museum function received much discussion and many possibilities were discussed to make this space even more exciting! The Museum component could possibly be treated as an object within the space. Some prefer the Museum atrium space as is with solid walls adjoining the residential corridors in view of the fact that this concept is mainly an outward urban planning response, while allowing internal flexibility for future use and design changes! Central access to the Residential Components as opposed to the current end access should be explored.

The final concept presented (refer to Section at back of this document for sketches, photographs and drawings) incorporates most of the earlier noted review comments.

The Museum component, the only significant part that required additional work from the previous presentation developed into a representation of the enclosed (wedge shaped) courtyard. Day light washes this space all around. Controlled visual interaction from the surrounding Residential Components to the Museum space is possible and can be controlled by a combination of sandblasted/tinted glazing. Floors of the Museum are split level to the Residential floors and are linked through the Silo Museum Entry/Exit via spiral sloped ramps.

The Crane Metaphor provides a strong visual link to the Port Language and helps frame the ' motion ' 'past' to 'present' established by material changes (traditional to current) and by steps created in the masses of the Hotel Component.

The Silo Metaphor is treated with silicone jointed structural tinted glass. Many are of the opinion that composite metal cladding is more appropriate for this element as an outside finish, however it was considered that tinted glass would provide more visual interest from both inside and outside. The intent for this element is to provide vertical ramp connection between the Museum floor plates and have no external wall displays. Displays in this element will be placed on the ramp and in the center void.

The Hotel Component is set back from Water Street and touches the Cordova Street property line (the future). The proposal is to treat this building as futuristic Hi Tech. Glazed Aluminum Curtain Wall clad to help reinforce the transition from Heritage to Future (traditional brick to current high tech. cladding).

Retail is provided at street level both in the Residential/Museum and Hotel components. Office space is provided at the second level in the Residential/Museum component while Banquet and Meeting areas are provided on the second level of the Hotel component. Paths on the street level and bridges on the second level connect all functions on both sides of the Plaza. Residential and Hotel Suites occupy upper levels. All suites are single storey except two storey Residential Units are provided on the third/fourth and fifth/sixth floors of the Water Street Residential component.

Massing wise the Silo and Crane are major monolithic elements and anchor buildings on both sides of the Plaza. The Hotel Component parallels the Plaza and steps back to open up to Cordova Street. Stepping in the Hotel Component helps establish motion and breaks up this relatively long building.

Heritage materials of Gastown (mainly brick) are proposed through the Public Plaza and Water Feature. Brick cladding is proposed for the cast in place Grid Metaphors. Materials between the Grid Metaphors on Water and Cordova vary form Heritage through Industrial to Hi. Tech., and in essence are framed by Heritage. The Heritage emphasis being stronger on Water Street while remnants are incorporated on Cordova Street. Port Materials (mainly steel structure, metal cladding, glass) are proposed for the Crane and Box Container Metaphors.

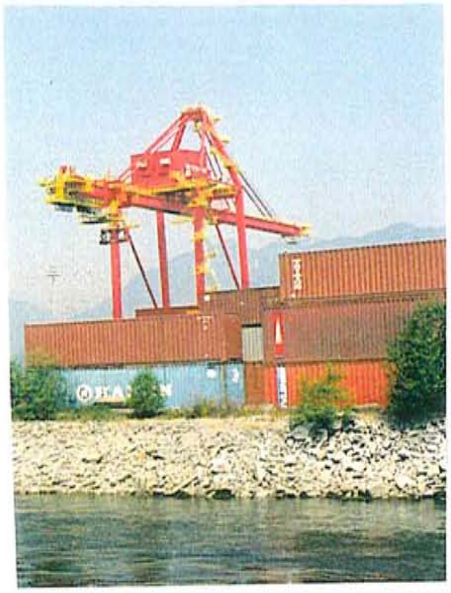
Colours for the hi - tech. and industrial buildings are proposed to be mainly silver and grey. White, grey and brown are traditional for the heritage buildings. Canopies and railings (steel and tempered glass) common to all buildings are united by red accent.

Deciduous trees common to Gastown are to be planted on both sides of the Water Feature. Street lights similar in detail to the existing lights of Gastown are provided through the Plaza. Closure to the Public Plaza is achieved to Cordova Street with use of 'remnants' of the Gastown Grid.

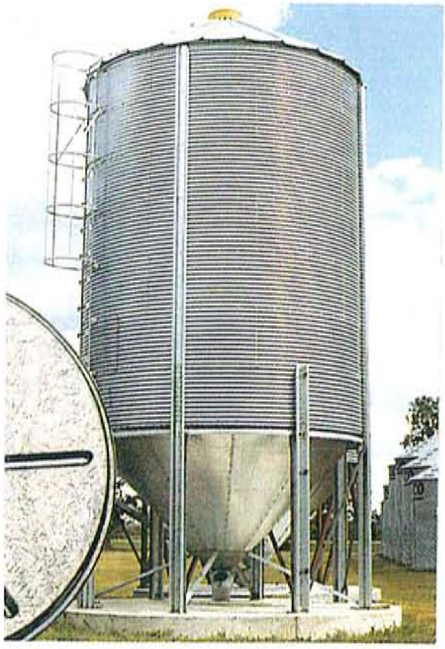
The Water feature reinforces the historical link of the district to water as well as to the railway, incorporates a sunken Amphitheater under the main entry Canopy to the Hotel. The Amphitheater is used for performances when the Plaza is drained and when flooded acts as a waterfall.

The final concept responds well to requirements of the Research Document, in particular to the Theory, Urban, Functional and Contextual parameters. The project is exciting "Provocative but not disrespectful" and a suitable response to the earlier review comments "wild, wacky and fun"!

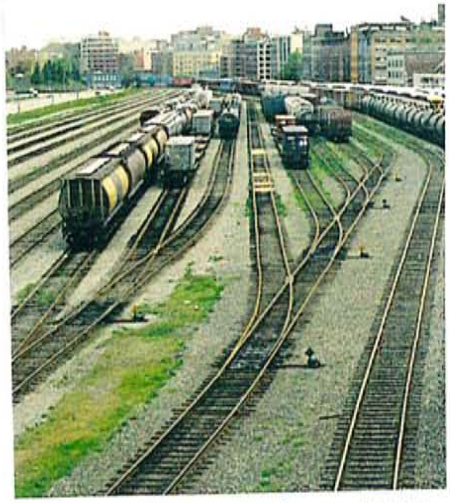
Architectural heritage context can be retained and reinforced in responding to community requirements and market demands.



PORT CRANE



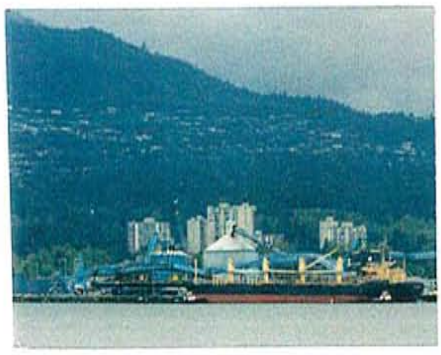
SILO



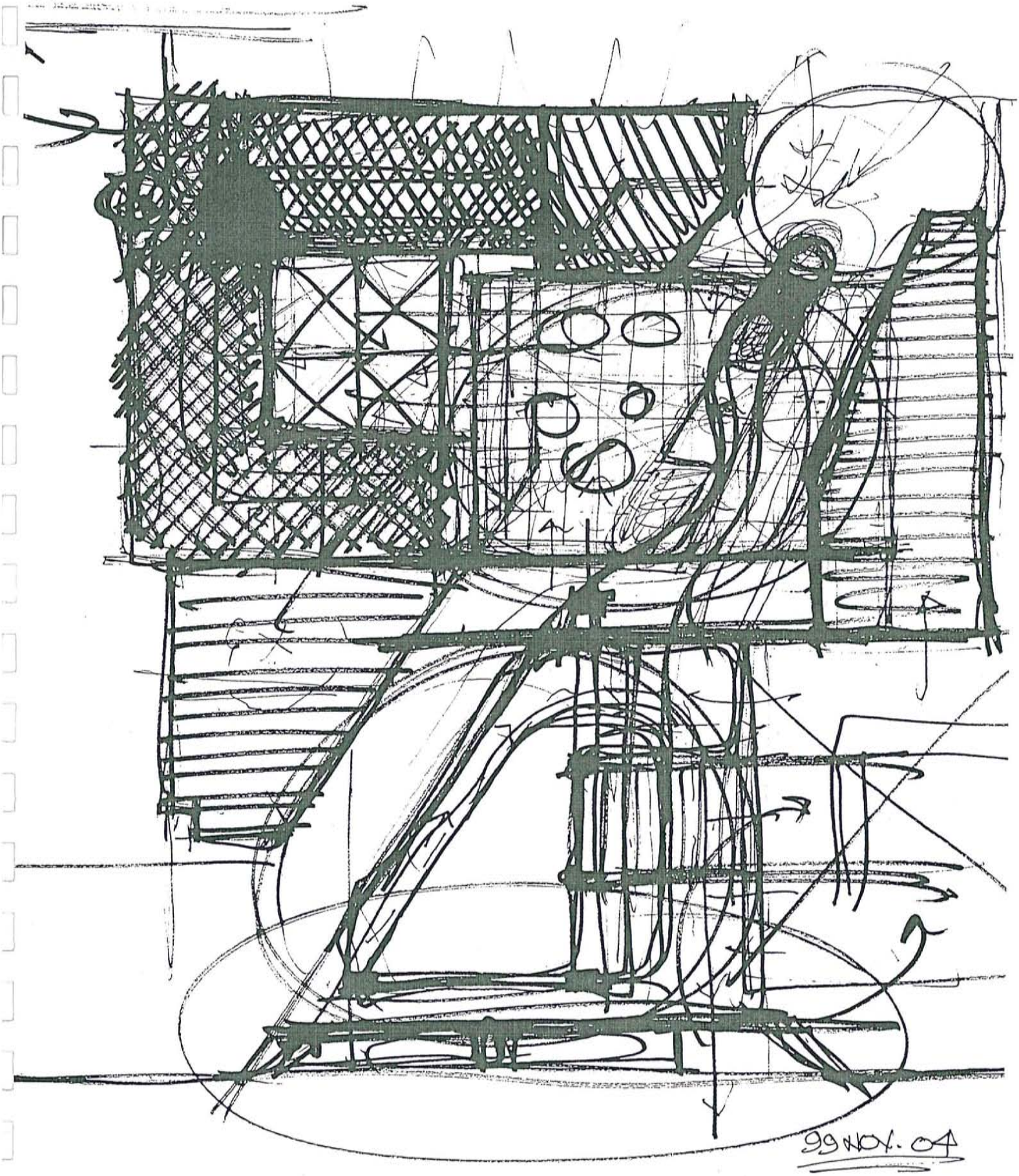
RAIL @ BURRARD INLET

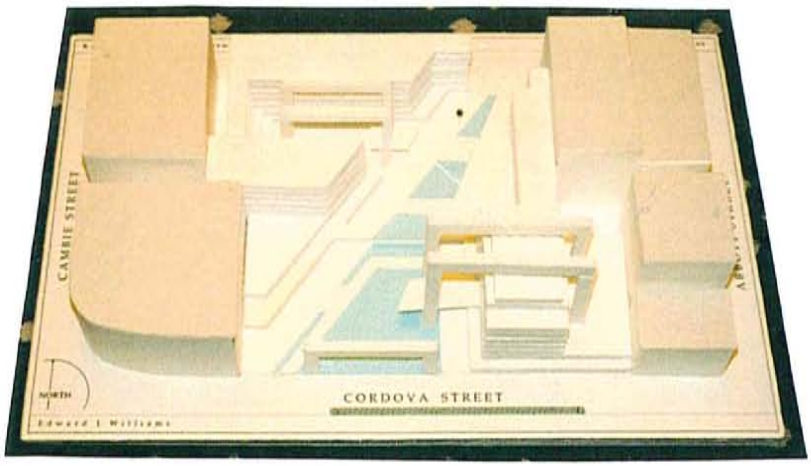
BOX CONTAINERS

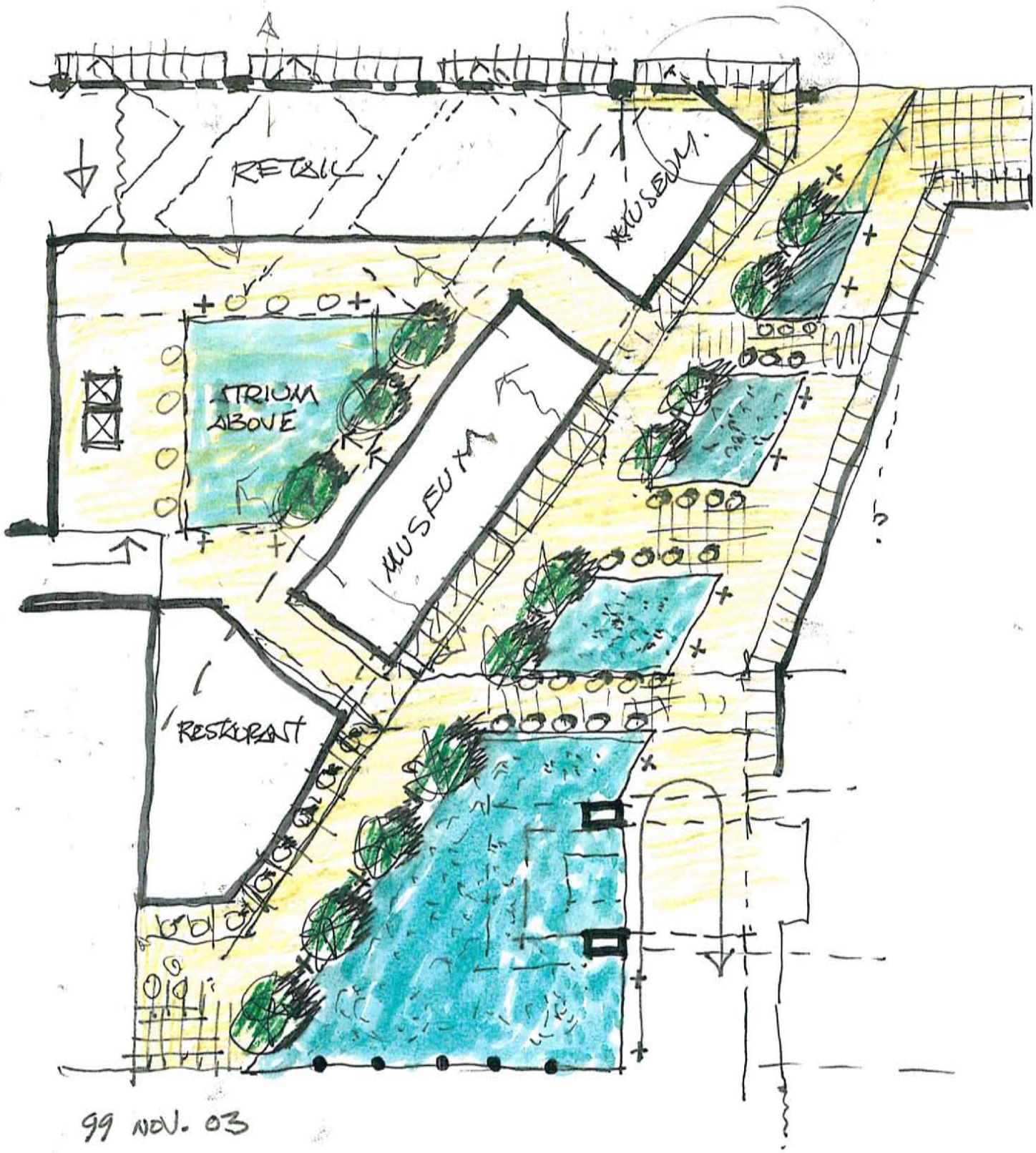
BURRARD INLET



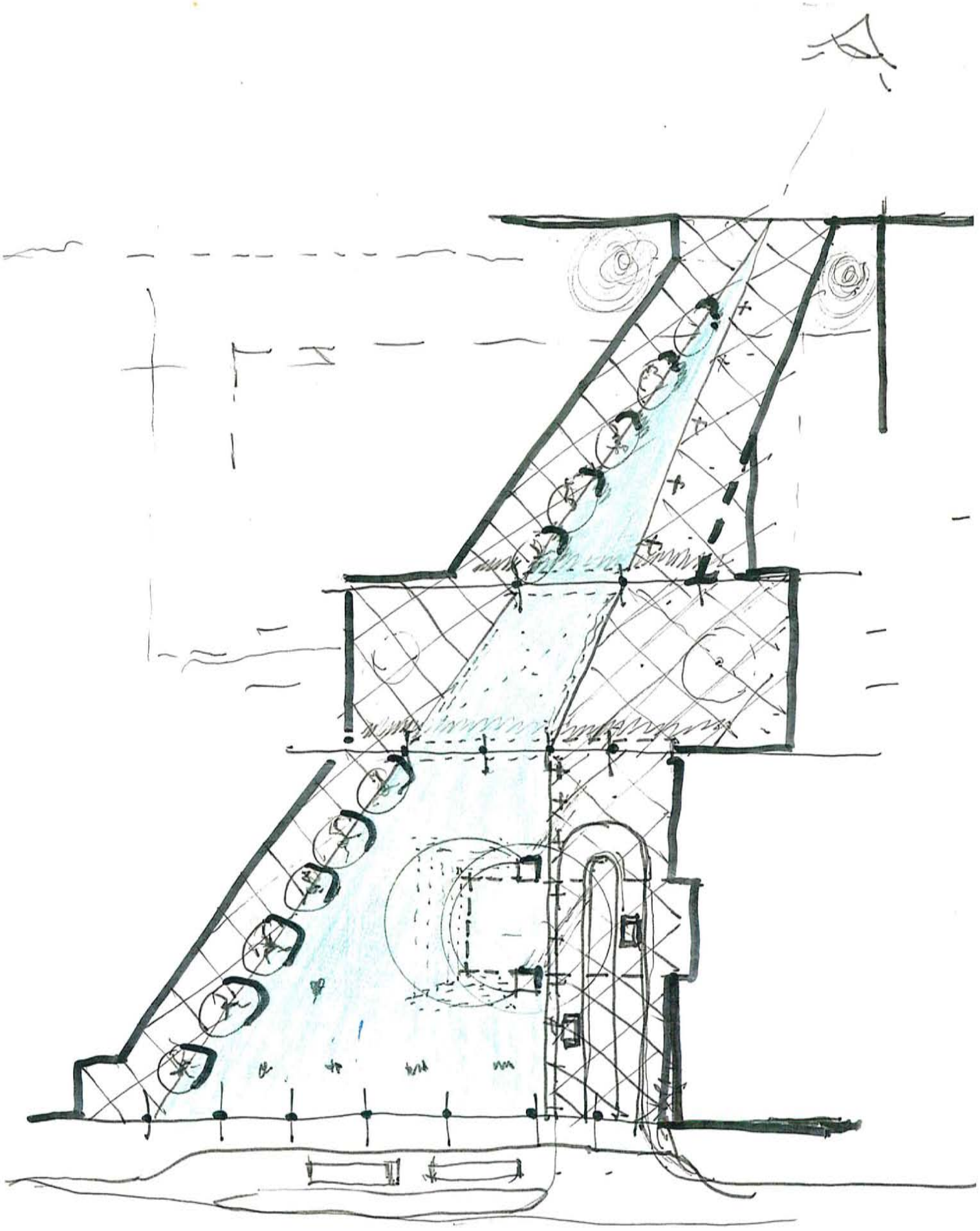
BURRARD INLET

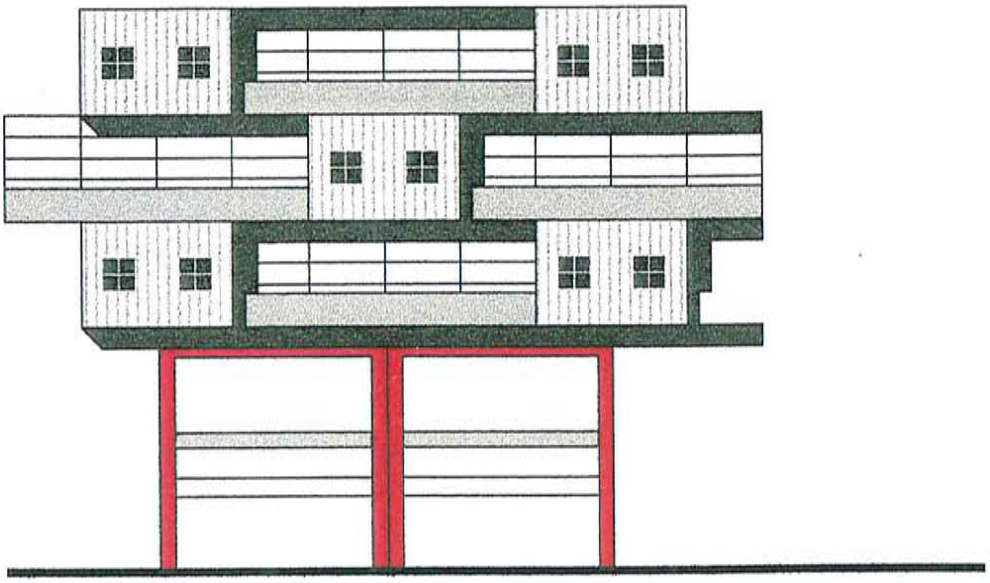

99 NOV. 04

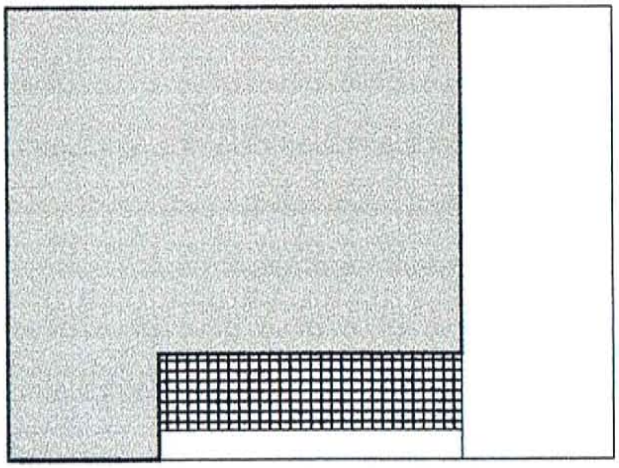

CAMBIE STREET
CORDOVA STREET
NORTH
Edward J. Williams

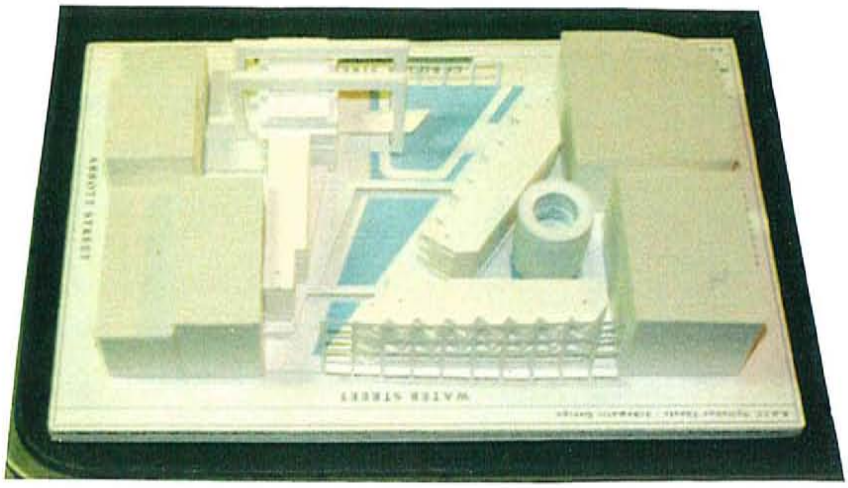


99 NOV. 03

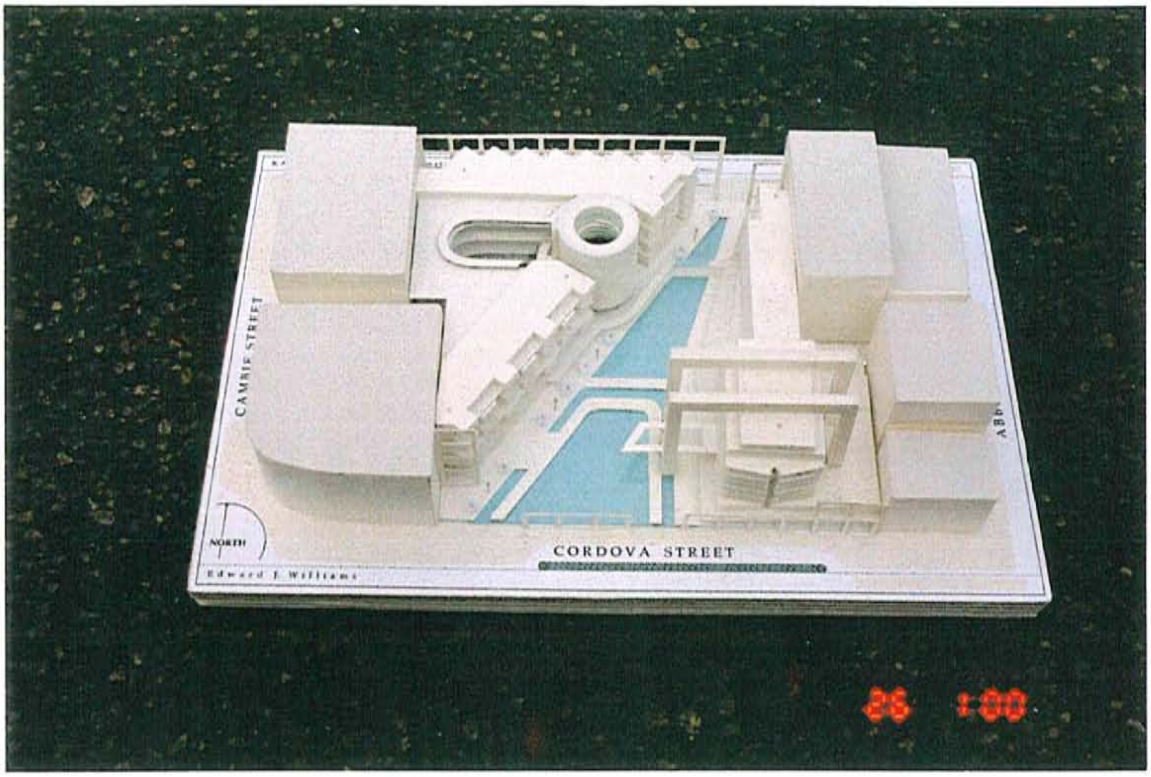




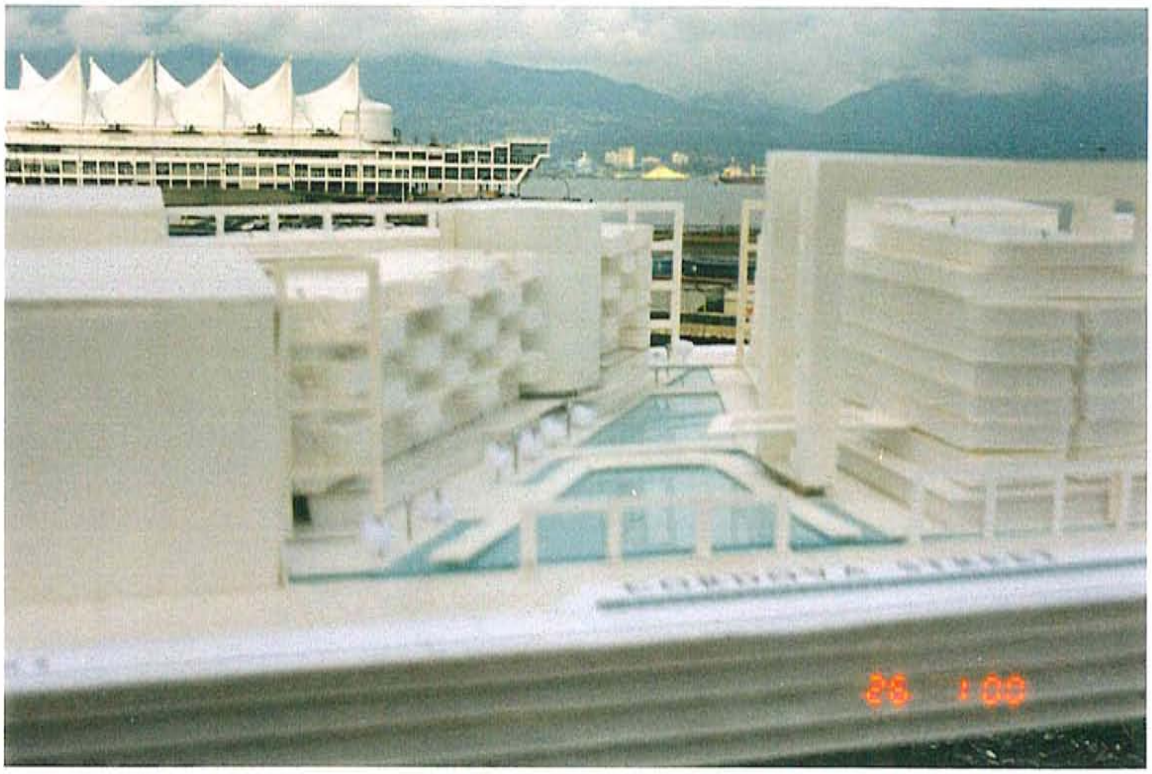



WATER STREET


CAMBIE STREET
CORDOVA STREET


CAMBIE STREET
CORDOVA STREET
NORTH
Edward J. Williams


ABBOTT STREET
WATER STREET



- *Presentation Sketches, Photographs and Drawings*

'The Past'

Heritage Grid Metaphor
(Material: brick clad cast in place concrete)

Residential Units - Box Container Metaphor
(Motion: future through past)
(Material: industrial treatment)

Existing Heritage Building

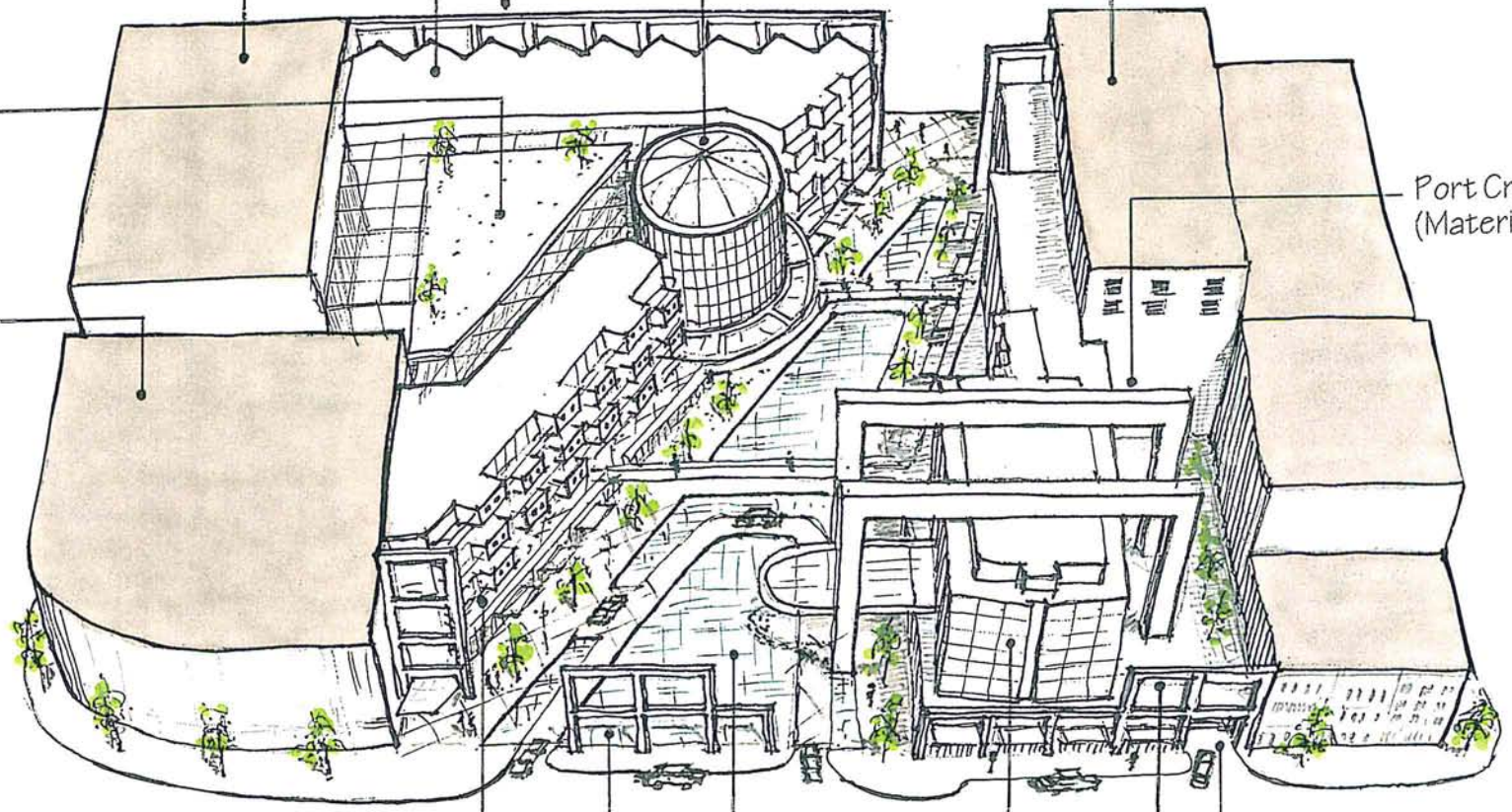
Museum

Existing
Non - Heritage
Building

Museum Reception - Silo Metaphor
(Material: Structural glazing)

Existing Heritage Buildings

Port Crane Metaphor
(Material: plate steel)



Residential Units - Box Container Metaphor

'Public' Plaza - Flexible / Drainable
(Water: Historical reference to past)

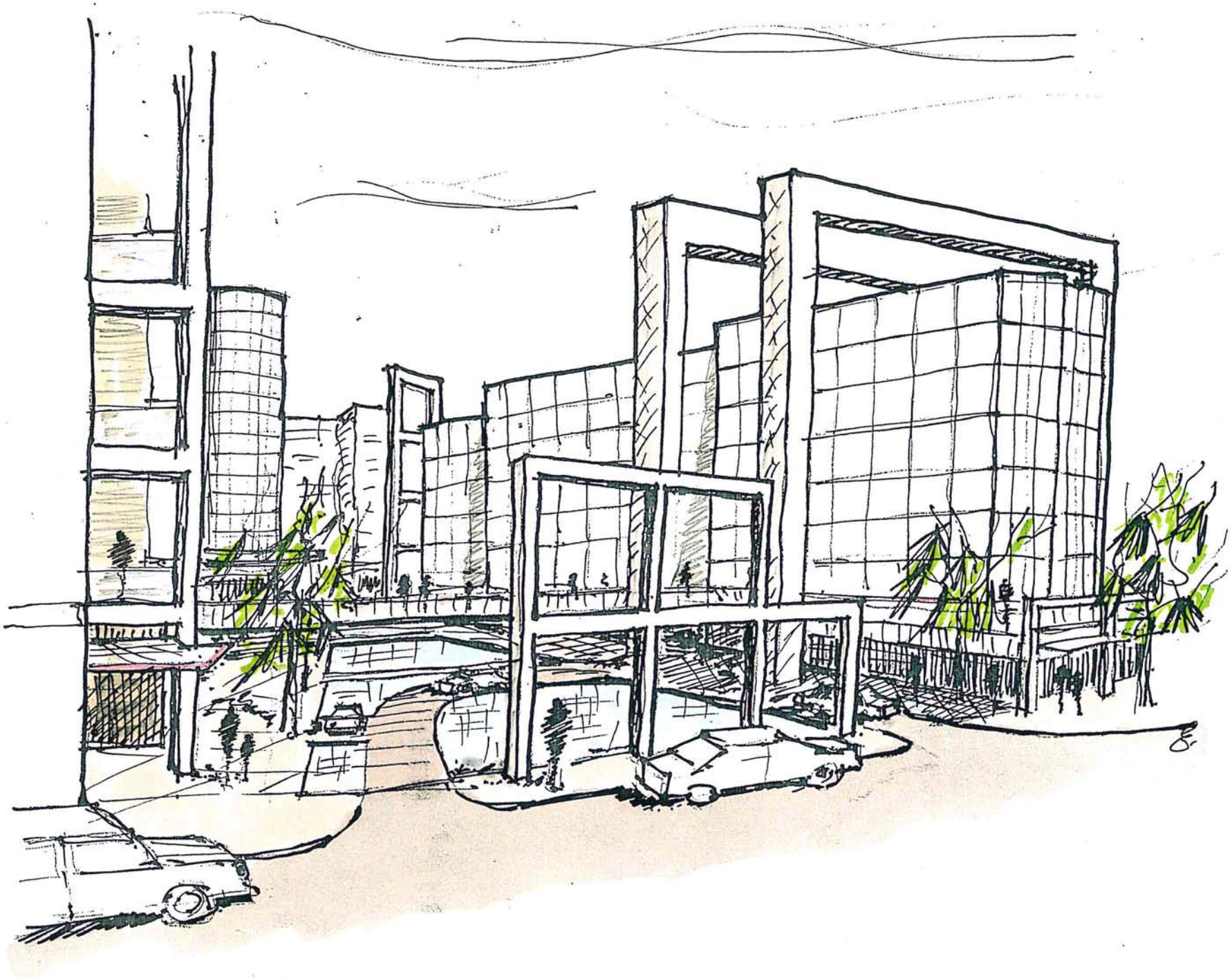
Railway Cut Metaphor
(Visual and Physical Link - Water / Cordova Streets)
(Material: Brick pavers)

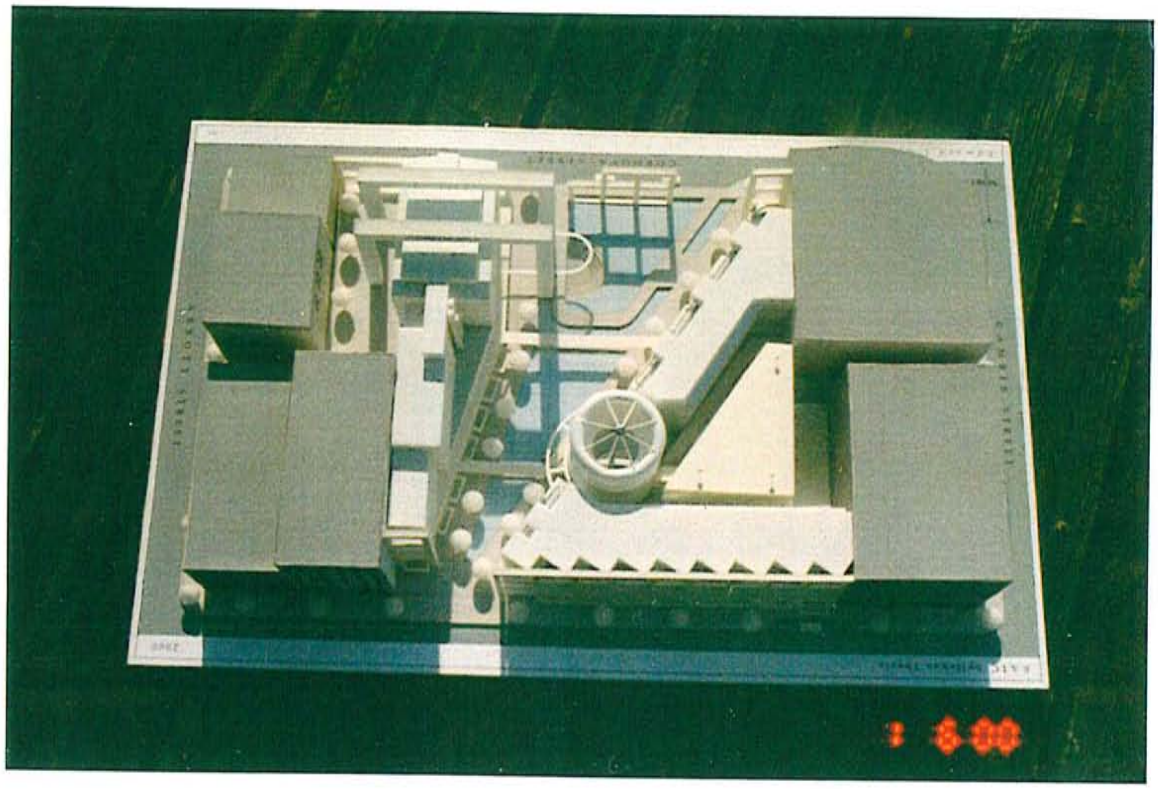
'The Future'

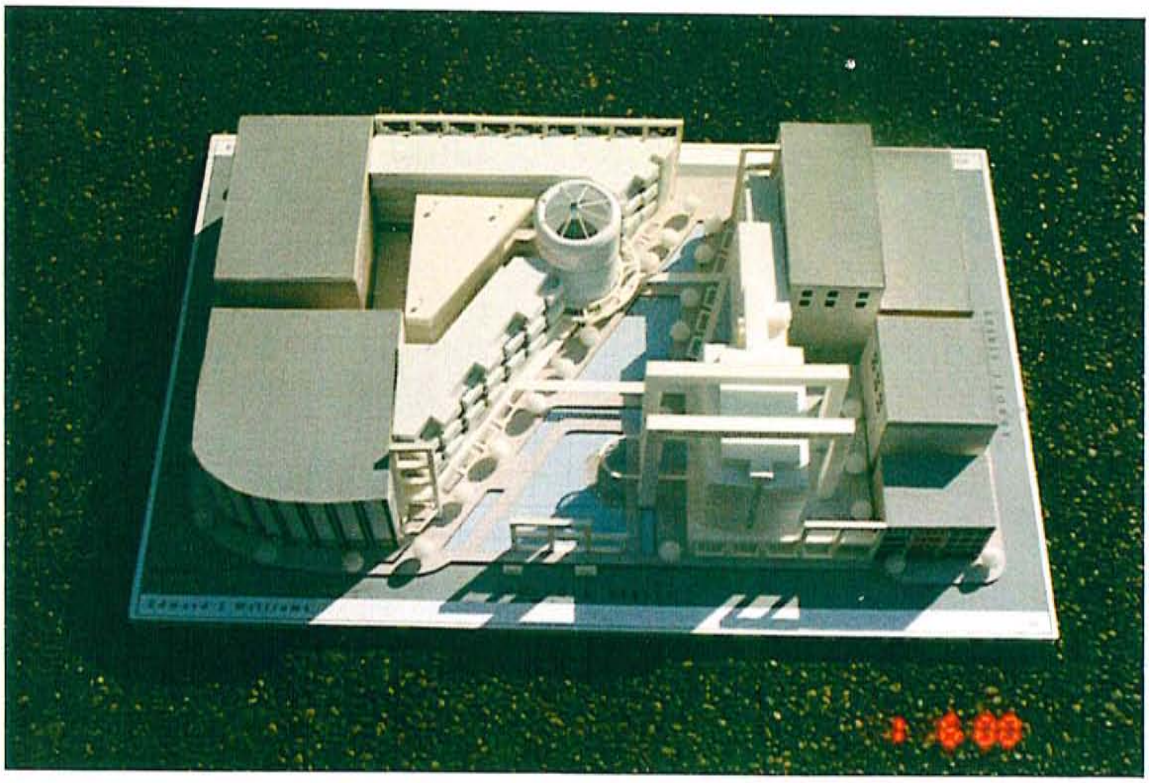
Parkade Entry / Exit

Remnants of Heritage Grid
(Grid: Historical reference to past)

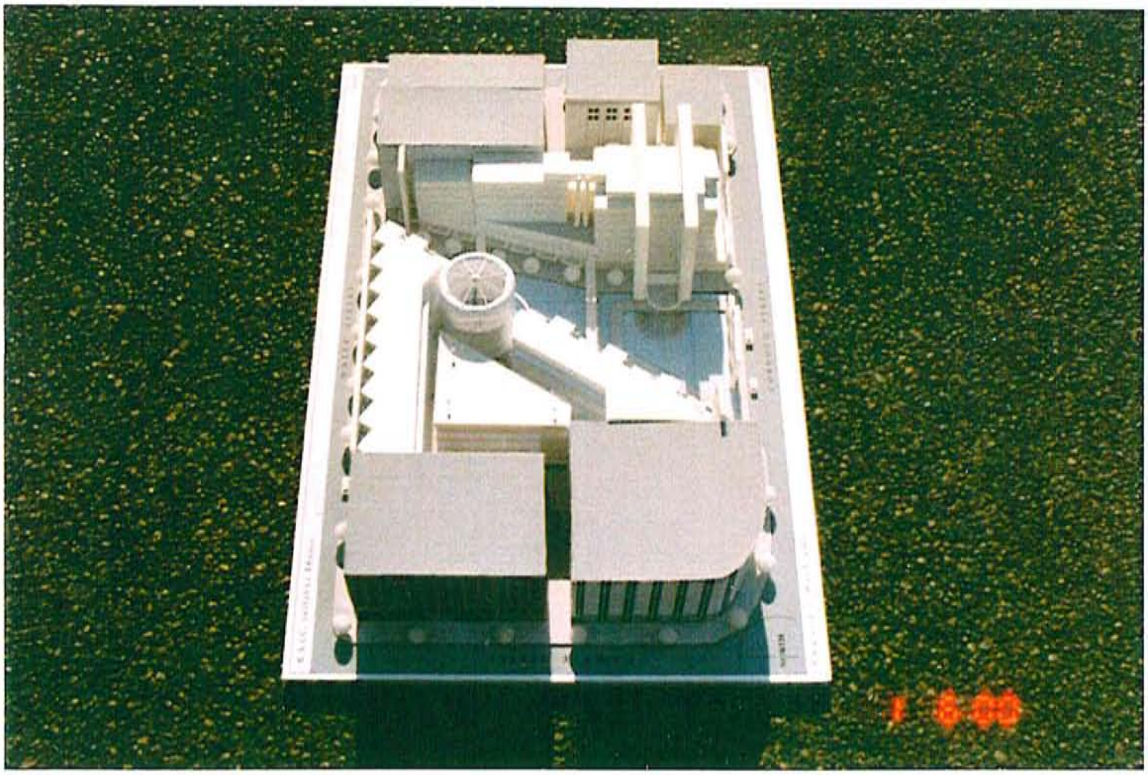
Boutique Hotel Complex - Train / Ship Metaphor
(Material: hi - tech. glazed alum. curtain wall)

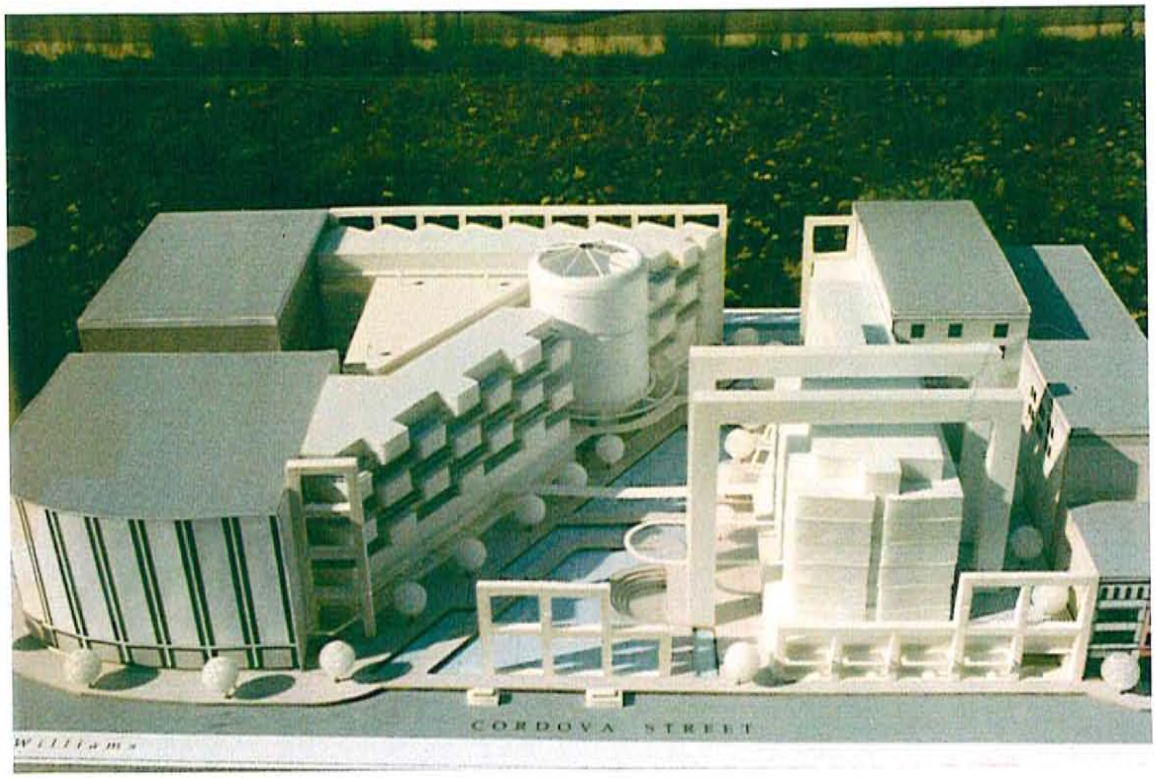







K LINE




CORDOVA STREET

WATER STREET

CAMBIE STREET

ABBOTT STREET

TROUNCE ALLEY

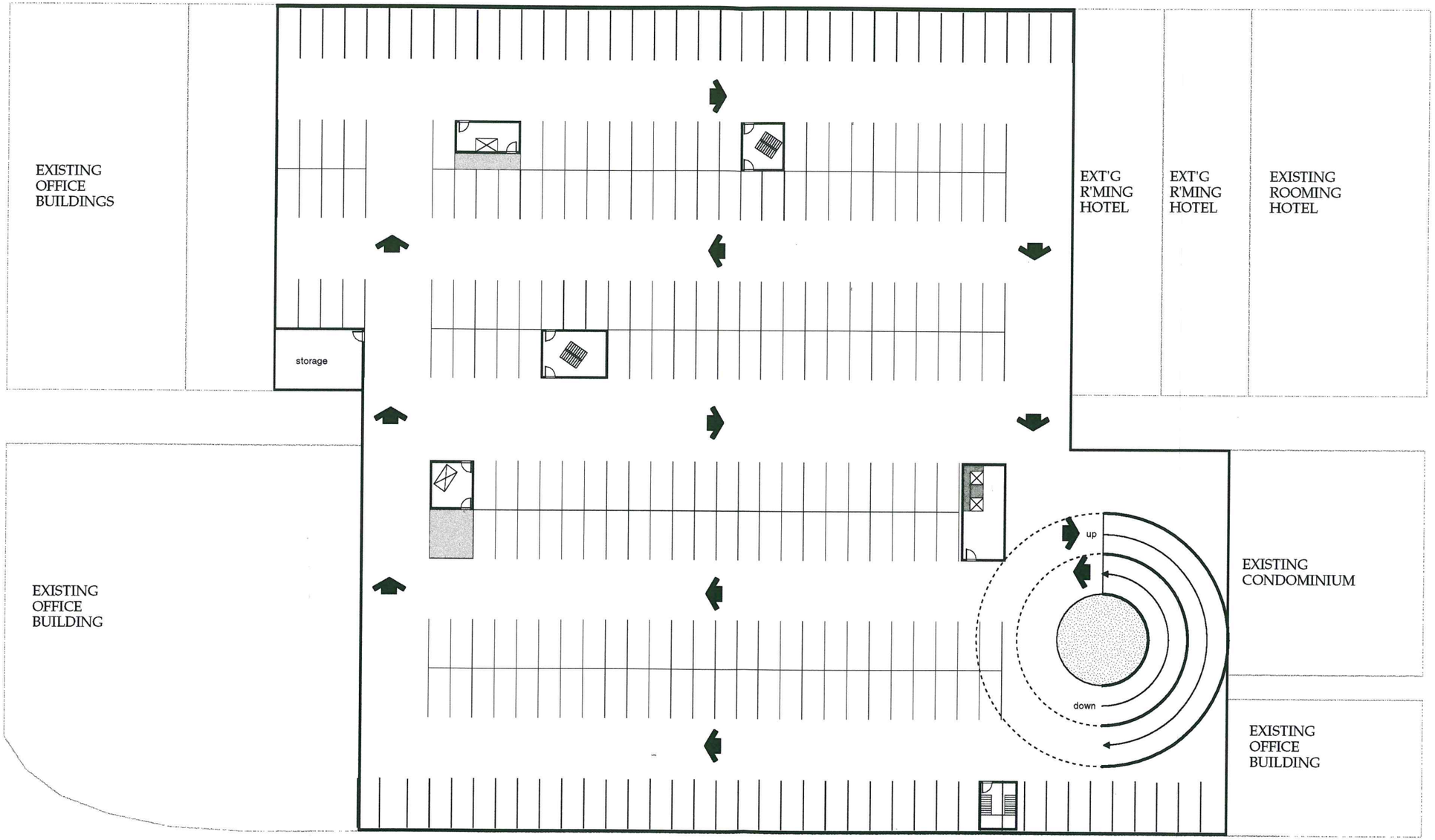
TROUNCE ALLEY

CORDOVA STREET

NORTH

Edward J. Williams

SITE-ROOF PLAN 02


EXISTING
OFFICE
BUILDINGS
storage
EXT'G
R'MING
HOTEL
EXT'G
R'MING
HOTEL
EXISTING
ROOMING
HOTEL
EXISTING
OFFICE
BUILDING
up
down
EXISTING
CONDOMINIUM
EXISTING
OFFICE
BUILDING
NORTH

WATER STREET

CAMBIE STREET

ABBOTT STREET

EXISTING OFFICE BUILDINGS

EXT'G R'MING HOTEL

EXT'G R'MING HOTEL

EXISTING ROOMING HOTEL

TROUNCE ALLEY

loading dock

TROUNCE ALLEY

storage

up

EXISTING CONDOMINIUM

EXISTING OFFICE BUILDING

sunken amphitheatre above

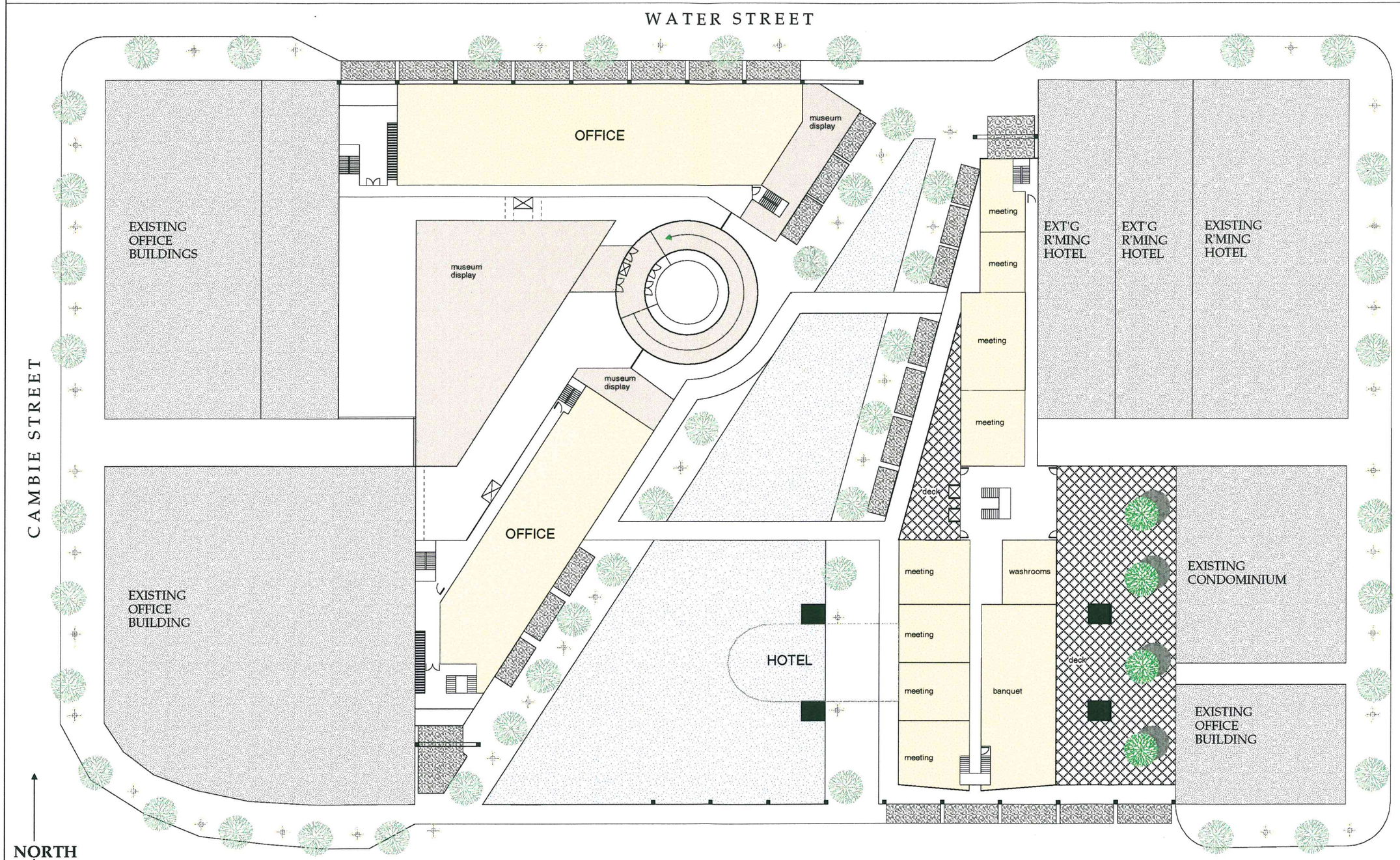
down

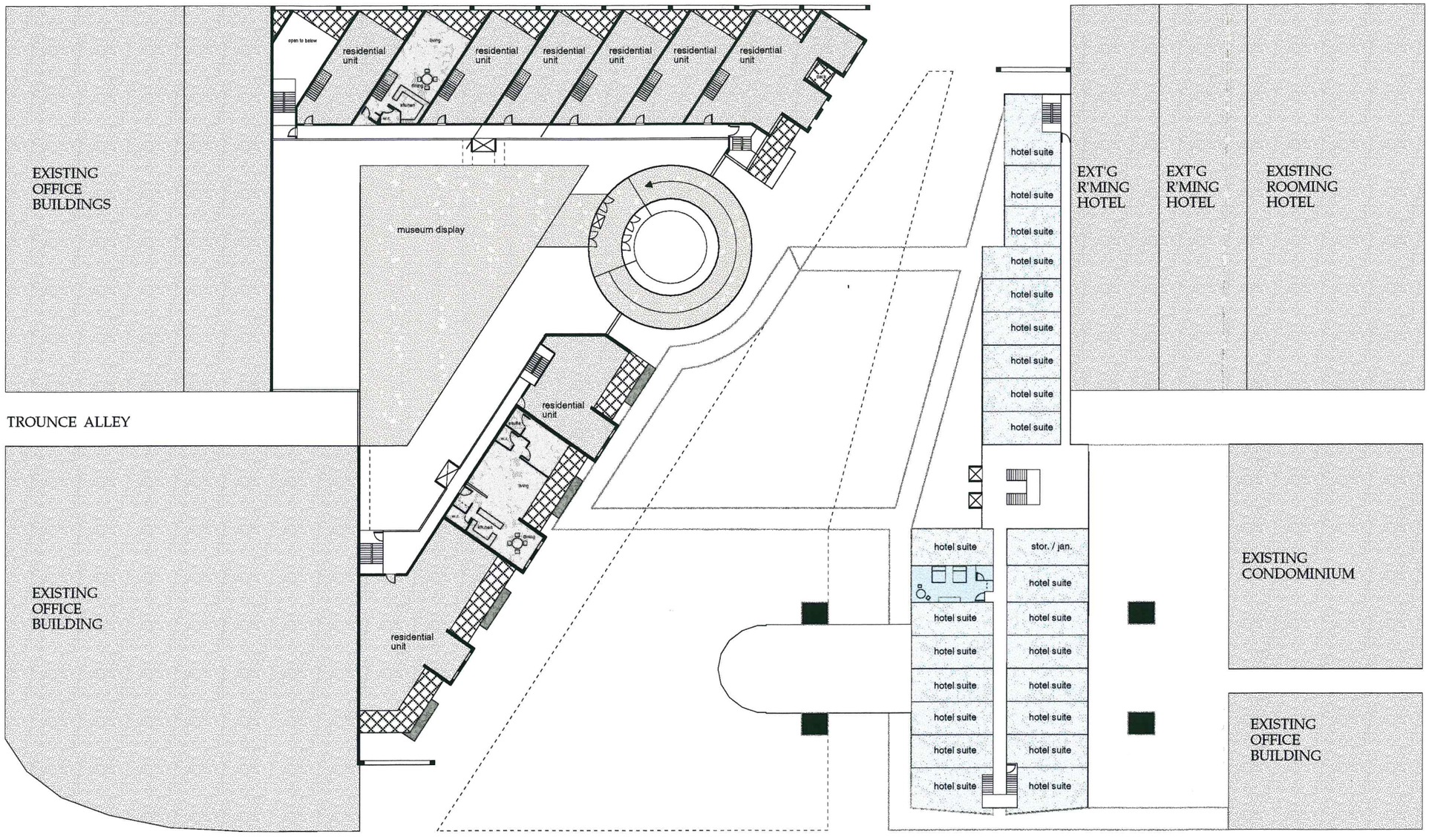
EXISTING OFFICE BUILDING

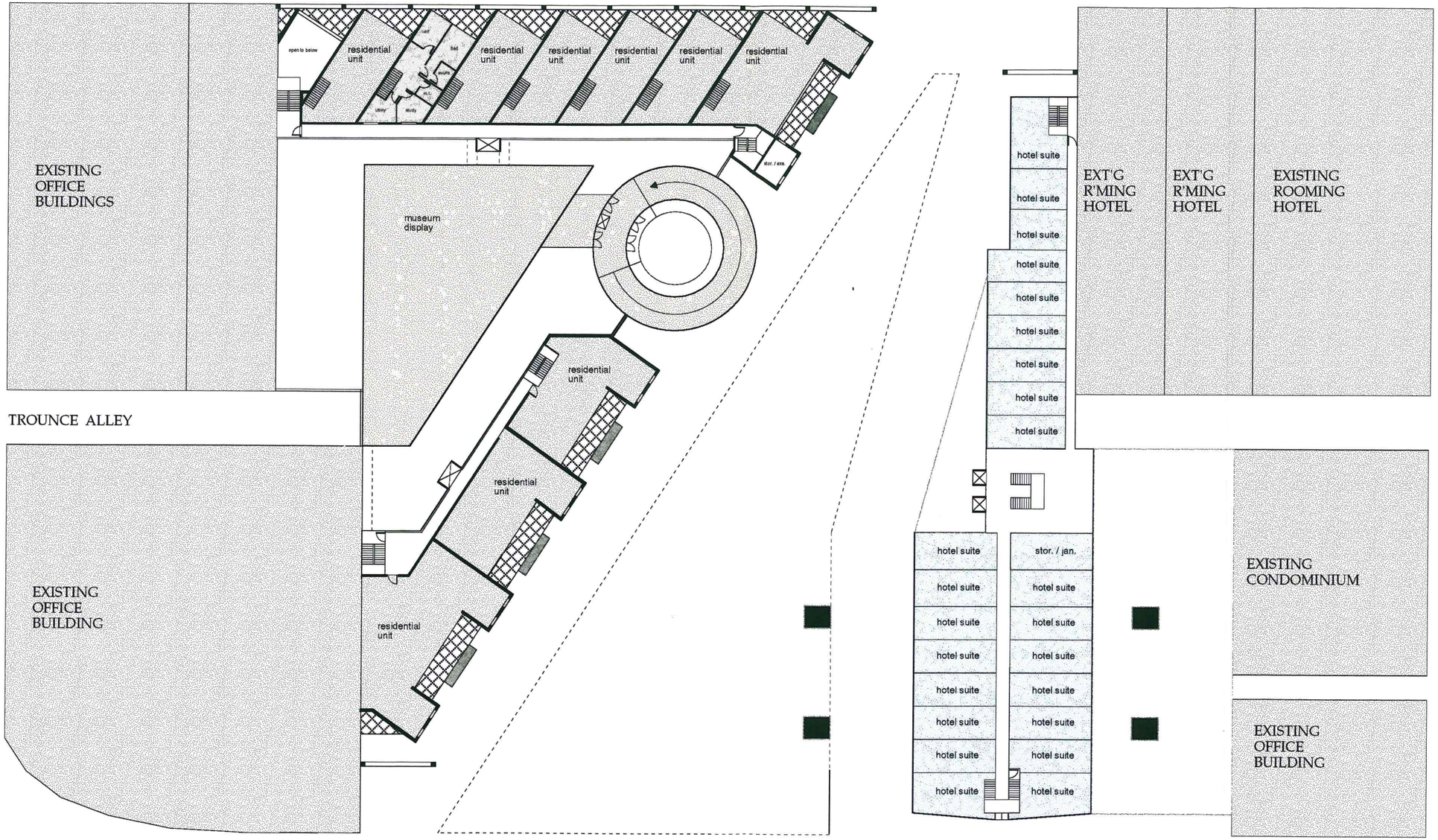
NORTH

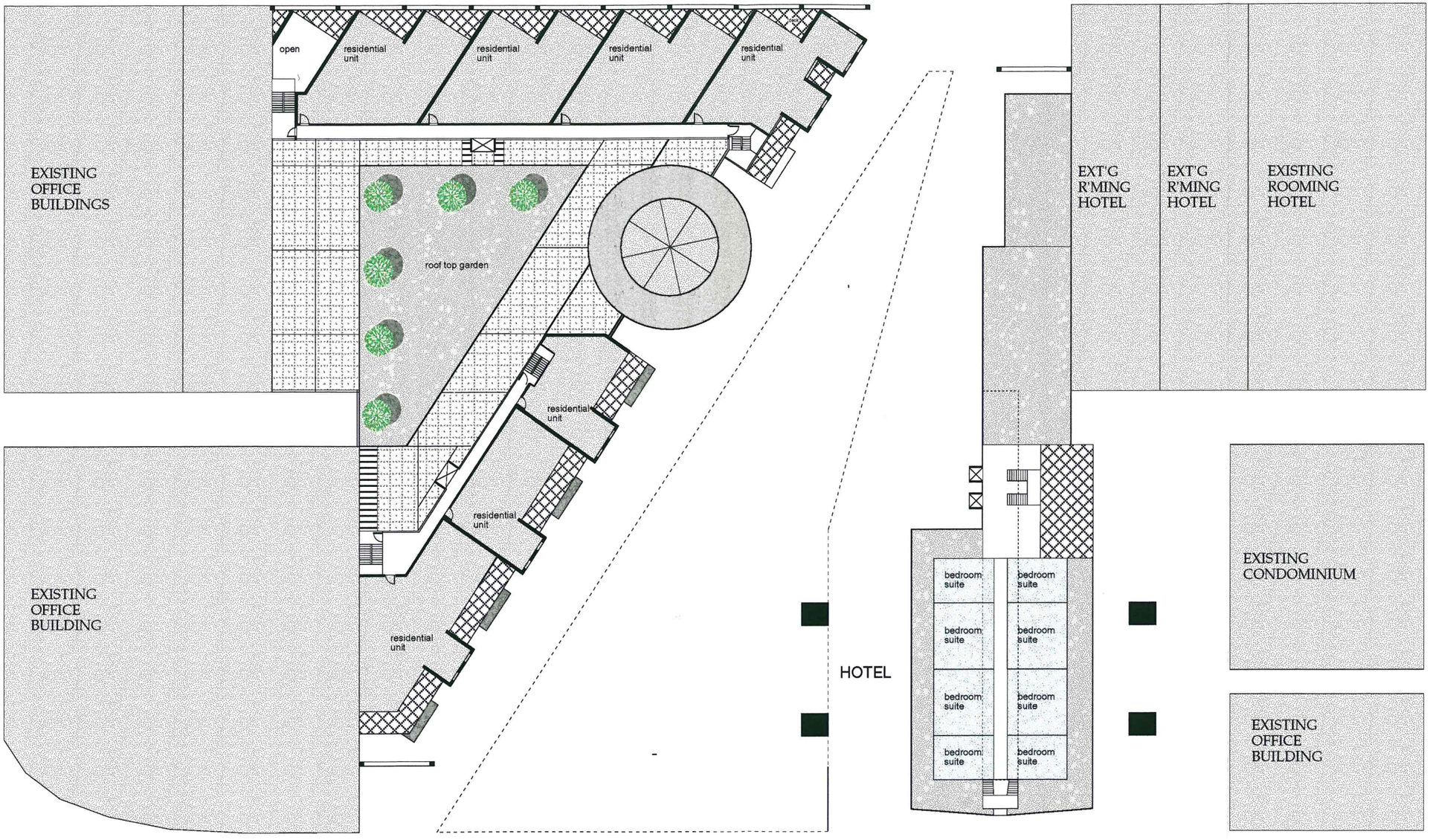
CORDOVA STREET

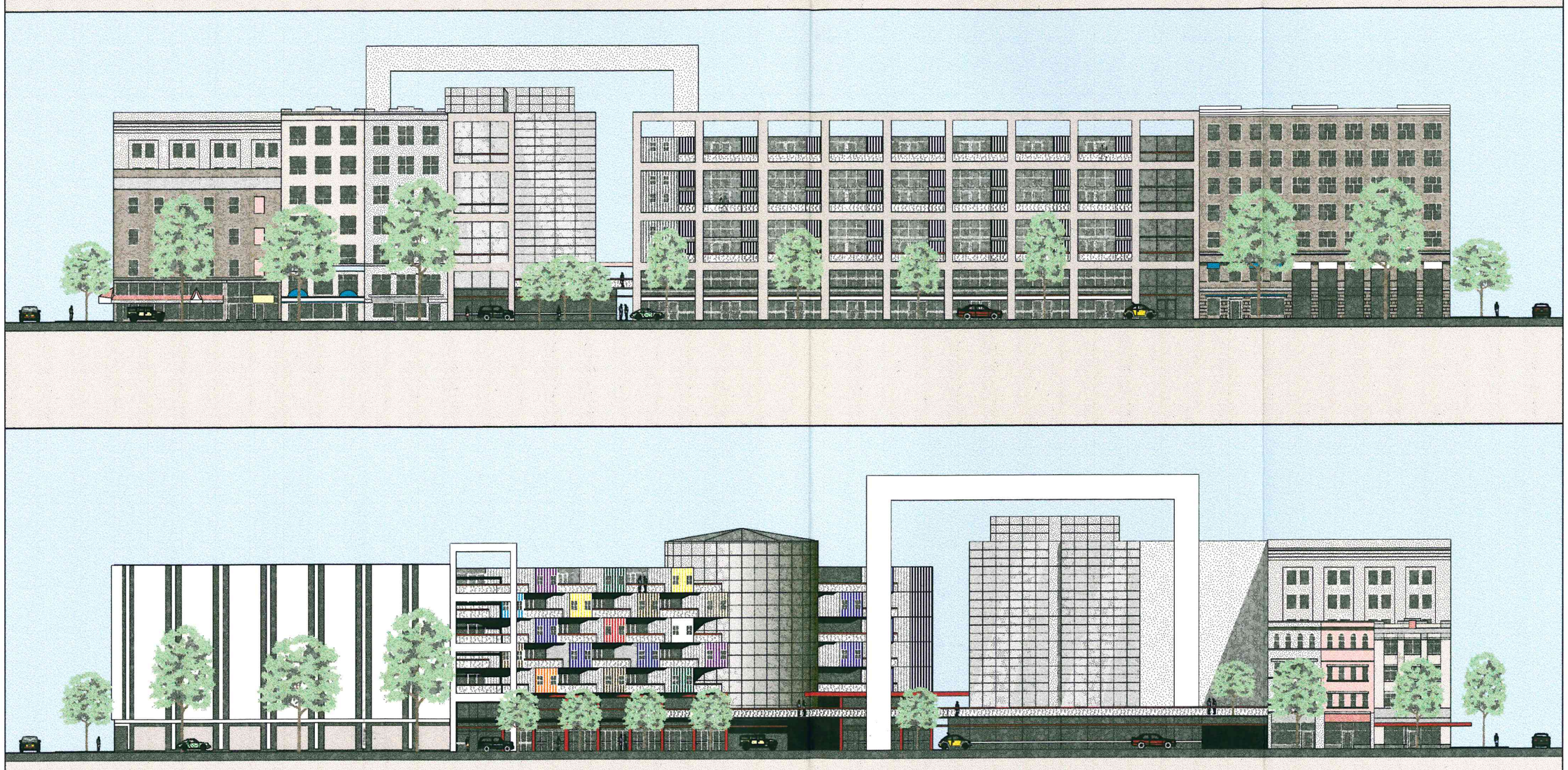

WATER STREET
CAMBIE STREET
ABBOTT STREET
CORDOVA STREET
NORTH
EXISTING OFFICE BUILDINGS
TROUNCE ALLEY
residential office entry
RETAIL
museum display
MUSEUM
museum entry
museum display
RETAIL
EXISTING OFFICE BUILDING
residential office entry
coffee
restaurant
EXT'G R'MING HOTEL
EXT'G R'MING HOTEL
EXISTING ROOMING HOTEL
TROUNCE ALLEY
shop
elevators
kitchen
loading dock
washrooms
service
EXISTING CONDOMINIUM
HOTEL
reception
administration
staff
waiting
EXISTING OFFICE BUILDING
parkade

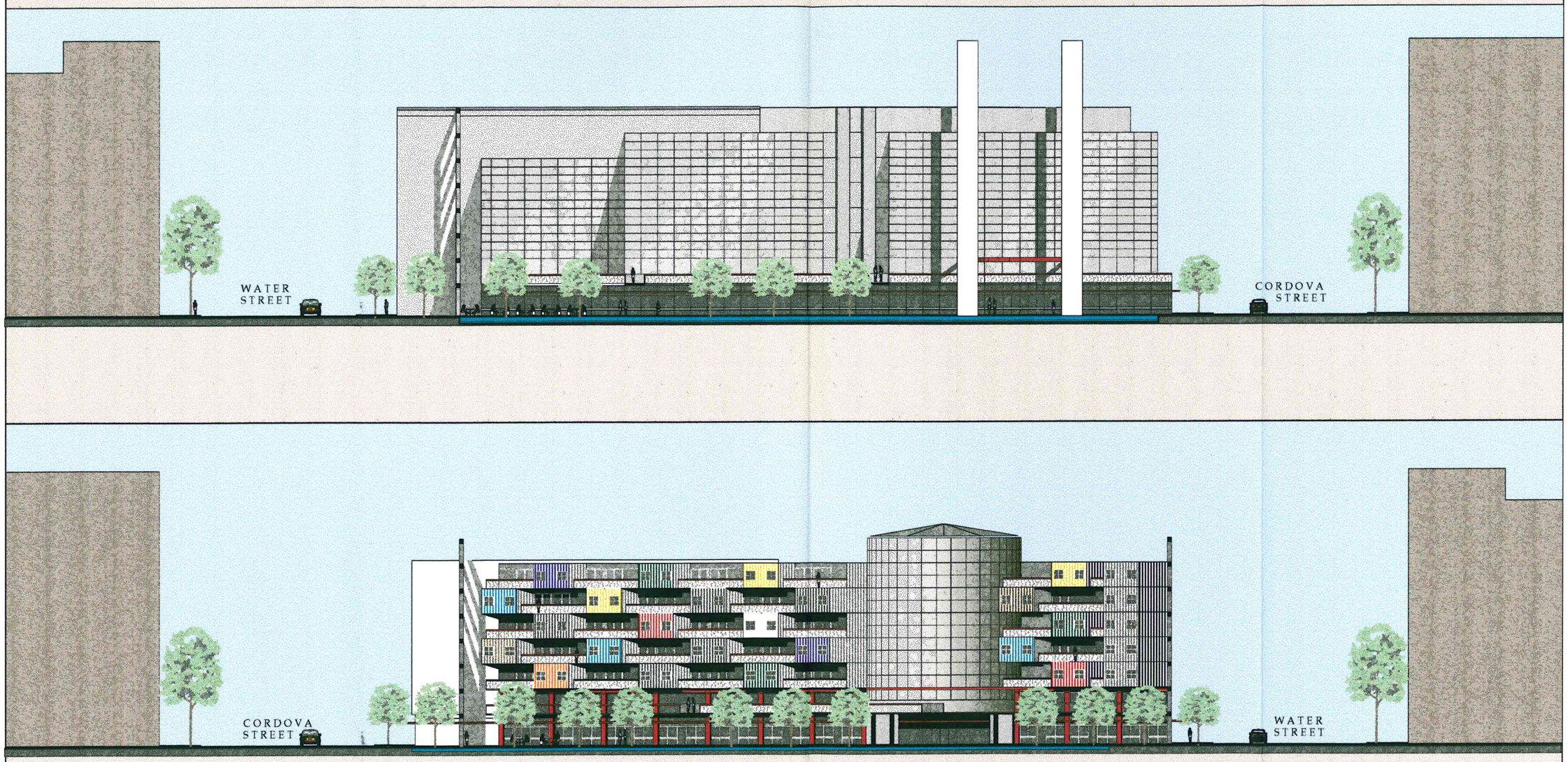

WATER STREET
CAMBIE STREET
ABBOTT STREET
CORDOVA STREET
NORTH
EXISTING OFFICE BUILDINGS
OFFICE
museum display
museum display
museum display
meeting
meeting
meeting
meeting
EXT'G R'MING HOTEL
EXT'G R'MING HOTEL
EXISTING R'MING HOTEL
EXISTING OFFICE BUILDING
OFFICE
HOTEL
meeting
meeting
meeting
meeting
washrooms
banquet
deck
deck
EXISTING CONDOMINIUM
EXISTING OFFICE BUILDING

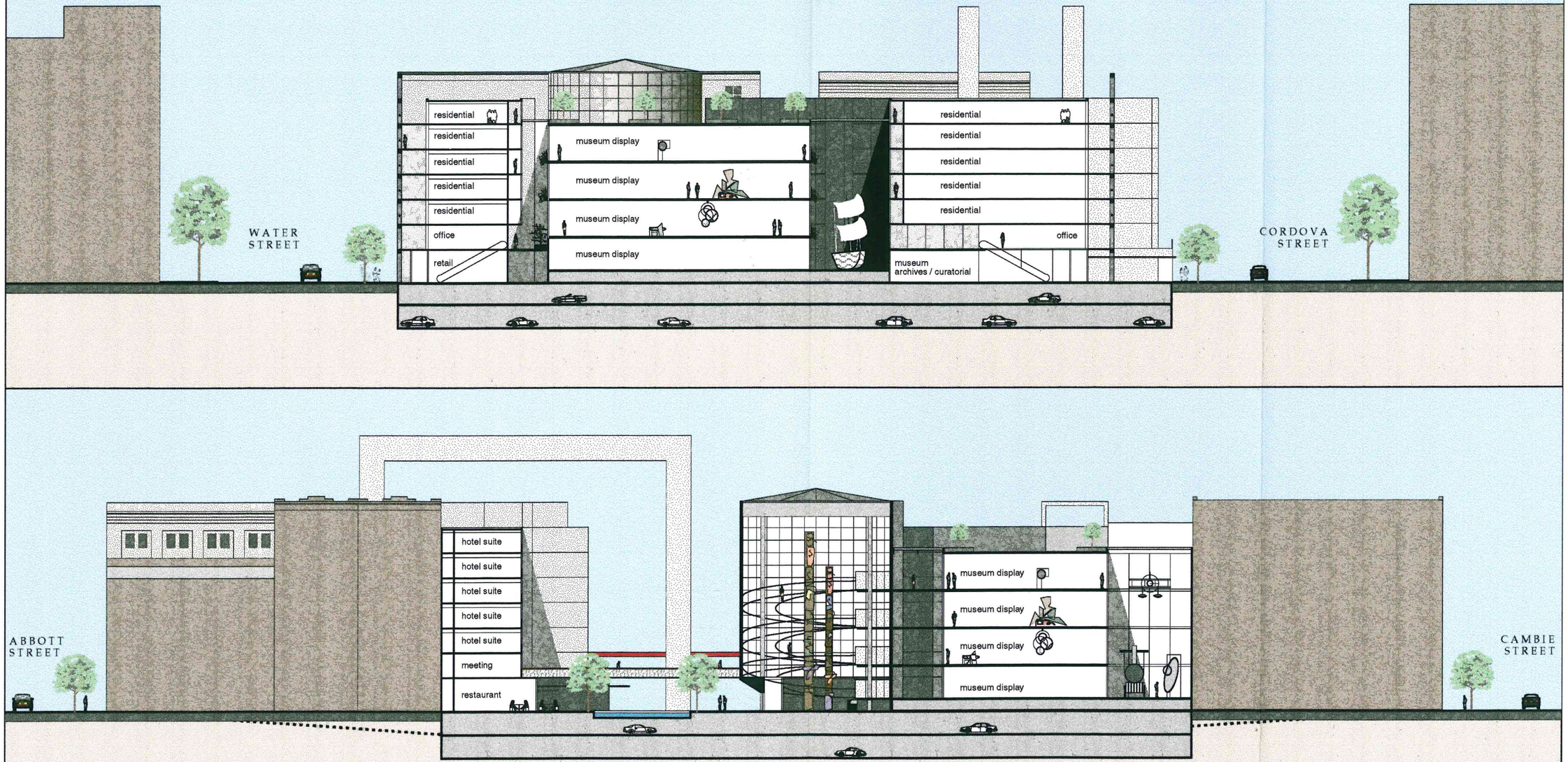

EXISTING
OFFICE
BUILDINGS
open to below
residential
unit
living
dining
kitchen
residential
unit
residential
unit
residential
unit
residential
unit
residential
unit
museum display
residential
unit
living
kitchen
dining
TROUNCE ALLEY
EXISTING
OFFICE
BUILDING
residential
unit
hotel suite
EXT'G
R'MING
HOTEL
EXT'G
R'MING
HOTEL
EXISTING
ROOMING
HOTEL
stor. / jan.
EXISTING
CONDOMINIUM
EXISTING
OFFICE
BUILDING
NORTH


EXISTING
OFFICE
BUILDINGS
open to below
residential unit
residential unit
residential unit
residential unit
residential unit
residential unit
bed
study
utility
stor. / exs.
museum
display
residential unit
residential unit
residential unit
TROUNCE ALLEY
EXISTING
OFFICE
BUILDING
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
stor. / jan.
EXT'G
R'MING
HOTEL
EXT'G
R'MING
HOTEL
EXISTING
ROOMING
HOTEL
EXISTING
CONDOMINIUM
EXISTING
OFFICE
BUILDING
NORTH


EXISTING
OFFICE
BUILDING
open
residential
unit
residential
unit
residential
unit
residential
unit
roof top garden
residential
unit
residential
unit
residential
unit
EXISTING
OFFICE
BUILDING
HOTEL
EXT'G
R'MING
HOTEL
EXT'G
R'MING
HOTEL
EXISTING
ROOMING
HOTEL
bedroom
suite
bedroom
suite
bedroom
suite
bedroom
suite
bedroom
suite
bedroom
suite
bedroom
suite
bedroom
suite
EXISTING
CONDOMINIUM
EXISTING
OFFICE
BUILDING
NORTH


CORDOVA STREET


WATER
STREET
CORDOVA
STREET
CORDOVA
STREET
WATER
STREET


WATER STREET
residential
residential
residential
residential
residential
office
retail
museum display
museum display
museum display
museum display
residential
residential
residential
residential
residential
office
museum archives / curatorial
CORDOVA STREET
ABBOTT STREET
hotel suite
hotel suite
hotel suite
hotel suite
hotel suite
meeting
restaurant
museum display
museum display
museum display
museum display
CAMBIE STREET

R. A. I. C. SYLLABUS

ARCHITECTURAL THESIS

Research

Gastown Center: Vancouver, B.C., Canada

Architectural Heritage Context can be retained and reinforced in responding to Community Requirements and Market Demands

Edward J. Williams
Student I.D. No. BC84AB0S

May 1999, Revised December 2000

Contents:

• *Introduction*

The Research Report (stages 3 to 8 - R.A.I.C. Syllabus Study Guide) will document research, programming and preliminary design.

Graphic presentation will be a combination of freehand sketches, renderings, computer generated drawings, graphs, photographs and model. Duplications/representation of these mediums will be included in the Research Report by photocopy or print. Original presentation material and the Research Report will form part of the first presentation. Oral presentation and written presentation are generally perceived differently, the intent of this report will be to effectively portray the project intent without relying totally on the oral presentation.

Preamble

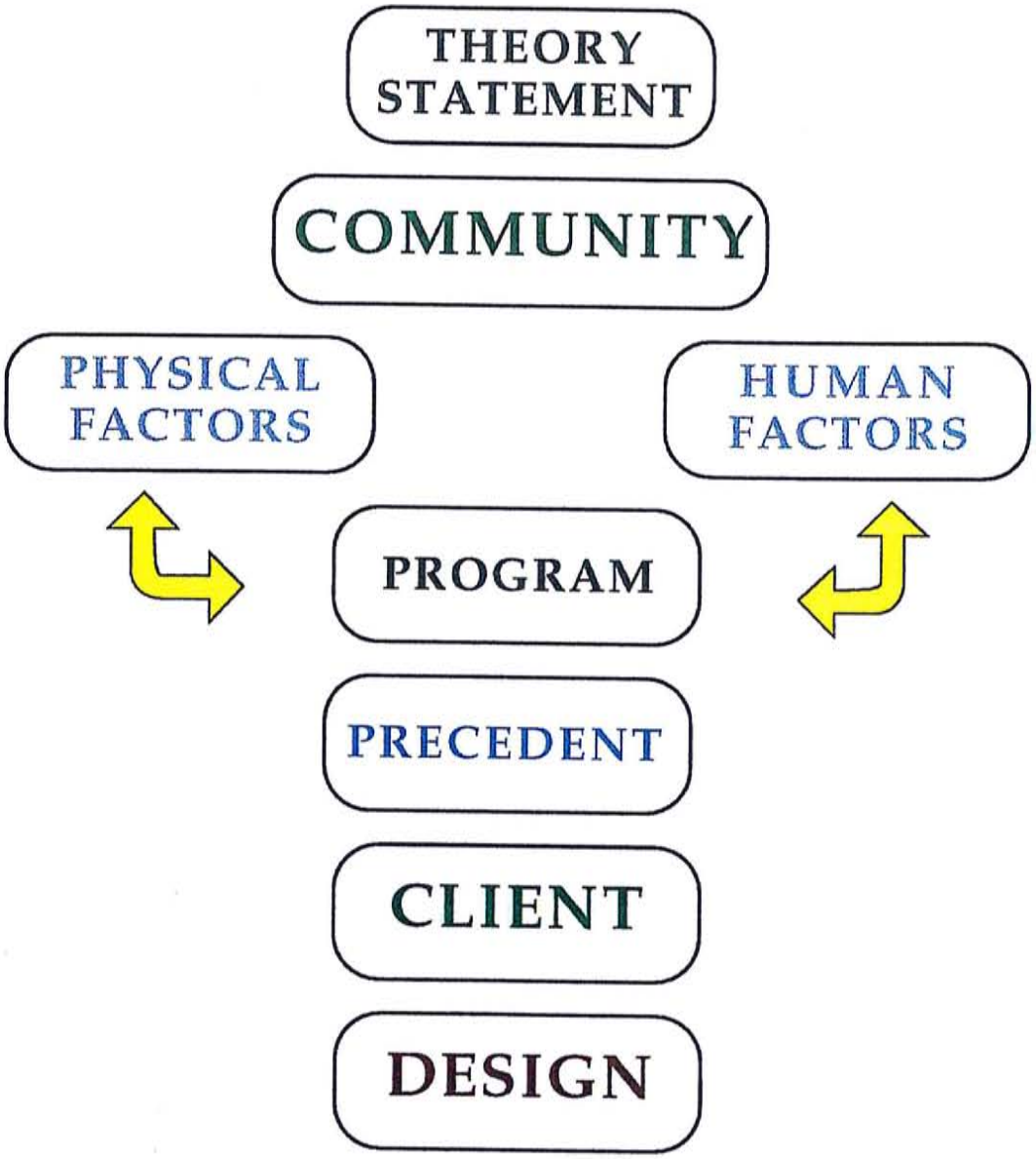
At the outset, my current personal views on architecture are that Architecture must rely on feedback from the ultimate common denominator 'the public', on precedents of failure and success, until such time science provides conclusive on its own. Emotions are notoriously inarticulate and often incommunicable in verbal terms, but their existence can not be denied in contributing to design decisions. Architecture can only be true if it respects all components, function, form, construction and emotion. Buildings are part of the urban fabric and they must respect its parameters. It is not sufficient to measure a building on individual merits alone and forget the city of which it is apart. The internal needs as well as the external needs must be developed. Urban planning also can not simply be two dimensional. There must be continuous compromise to make a building and place become whole. Zoning bylaws, rules, regulations sometimes can be powerful obstacles in the design process and should be reviewed and challenged where necessary. Symbiosis or the interaction of different organisms for the benefit of all should also operate in design.

Many and possibly most Architects believe that if a building is not highly visible who will know it was designed by an Architect, many others may not care. Not unlike human relationships, external form often is the main and sometimes only consideration in design. In this project there will likely be strong emphasis on the external form as well. However, the intent will be to demonstrate that other elements besides the external appearance contribute significantly to the design process and success of a project. No person will achieve the ultimate architectural solution, the intent for this project will be to produce an acceptable design solution within the established parameters and available research materials.

The time between the emergence of a philosophy/theory and its realisation often prevents them from running full course, perhaps for the better. Regardless, I believe that just as in nature there is a balance that among all things, including design. Hopefully this project will also find an acceptable balance.

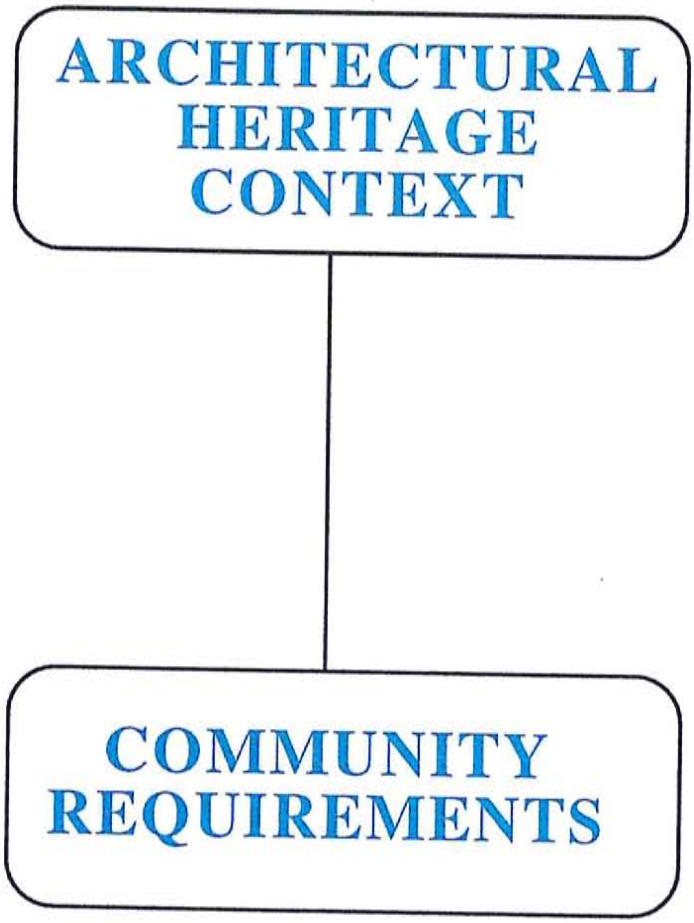
Process

The process will focus on developing the program in response to a preselected site, a predetermined Theory Statement and to community requirements.
Documented precedents of successes and failures of physical and human factors will be researched and evaluated.



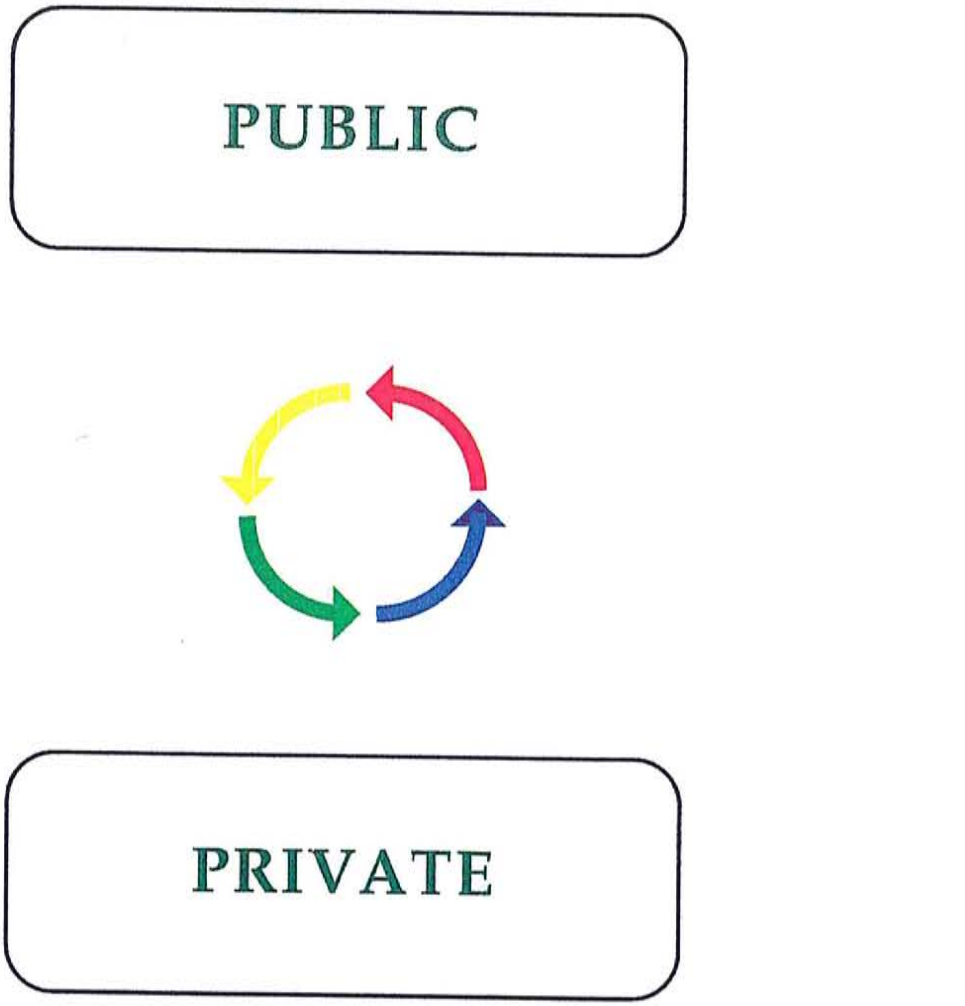
Theory Statement

The project will be developed based on the following theoretical parameter: ***Architectural heritage context can be retained and reinforced in responding to community requirements and market demands.***



Client

For the purpose of this project the client will be a private - public partnership. The requirements for each of these may be different however, the above process and theory statement will hopefully demonstrate that regardless of client - the program will best be determined based on research and analysis of community requirements.



- ***Project Location and As Built Condition***

Site Location

Located in the 100 Block of Water Street, Gastown, Vancouver, the site (refer to pages 9 and 10) proposed for this project has an existing building, commonly known as the Woodwards Parkade and now known as the Gastown Parkade. The surrounding area has Burrard Inlet and the Costal Mountain Range as a backdrop (refer to page 12). Buildings on the North Side of Water Street turn their backs on this view and also block most views from buildings on the South side of Water Street.

Existing Building

The existing parkade building (refer to pages 13, 14, 15 and 17) was built in 1957 for Woodwards Stores Ltd. The structure is relatively new in relation to its surrounding buildings of which the majority were built between 1896 and 1930. The building was expanded in 1972 to include shops fronting Water Street along with some shops forming an internal mall. The 1972 expansion included the current Water Street facade treatment of brick (refer to page 14 and 15). The building was sold to the City of Vancouver in the late 1970's and is currently leased to a private businesses.

The building occupies approx 60% of the block or 3,932 square meters between Cambie, Abbott, Water and Cordova Streets. The building floor area is 23,594 square meters on 6 levels. The parkade (1,405 car stalls) is 60 - 70% full during the week and 30- 40%% full on weekends in peak summer tourist season. In non tourist season the parkade is less than 50% full during the week and less 30% full on the weekends. Daily parking rates are currently among the least expensive for the City of Vancouver. [1]

The mall shops (refer to page 17) are either vacant or only open at mid day for a few hours. The reason for this poor retail occupancy and limited opening hours is likely due to the concealed placement and non descript entry to the mall and due to lack of pedestrian traffic. Despite the location of parkade elevators at the end of the shopping mall the Water street car and pedestrian entry is more obvious and most people use this route to access their vehicles. Access to the parkade despite selective brick paver and stone textured sidewalk marking is a major interruption to the pedestrian.

The parkade is known for its high crime and vandalism . The evidence of crime and vandalism is very obvious visually and by smell. Automobiles break and enters occur on a daily basis. The structure is dark and lacks clear directional signage. Access distance to exit which complies with current code is uncomfortable and more complicated by dual access cross over between Water and Cordova Streets.

The north facade fronts Water Street and the south facade (refer to pages 15) fronts Cordova Street. The east and west facades are flanked by adjoining buildings (refer to page 16). The building has no City of Vancouver or B.C. Provincial Heritage classification but is subject to design panel review under the Provincially zoned heritage district (HA-2) of Gastown.

The 1972 north facade expansion has tried to reflect some design elements of adjoining older building. The arch way and column was mainly developed in response to structural as opposed requirements. The step back above the main floor is an attempt to scale down the building and relate it more to the street. However, the facade is overpowering and dull.

The facade open brickwork treatment (refer to page 14 and 15) may have been an attempt to screen the parkade use and allow some natural light into the parkade but it is visually too closed and very disruptive of the pleasant views of Burrard Inlet and the Coastal Mountain Range. Lighting is still required during the day to supplement natural light and provide a safe comfort level (refer to page 17).

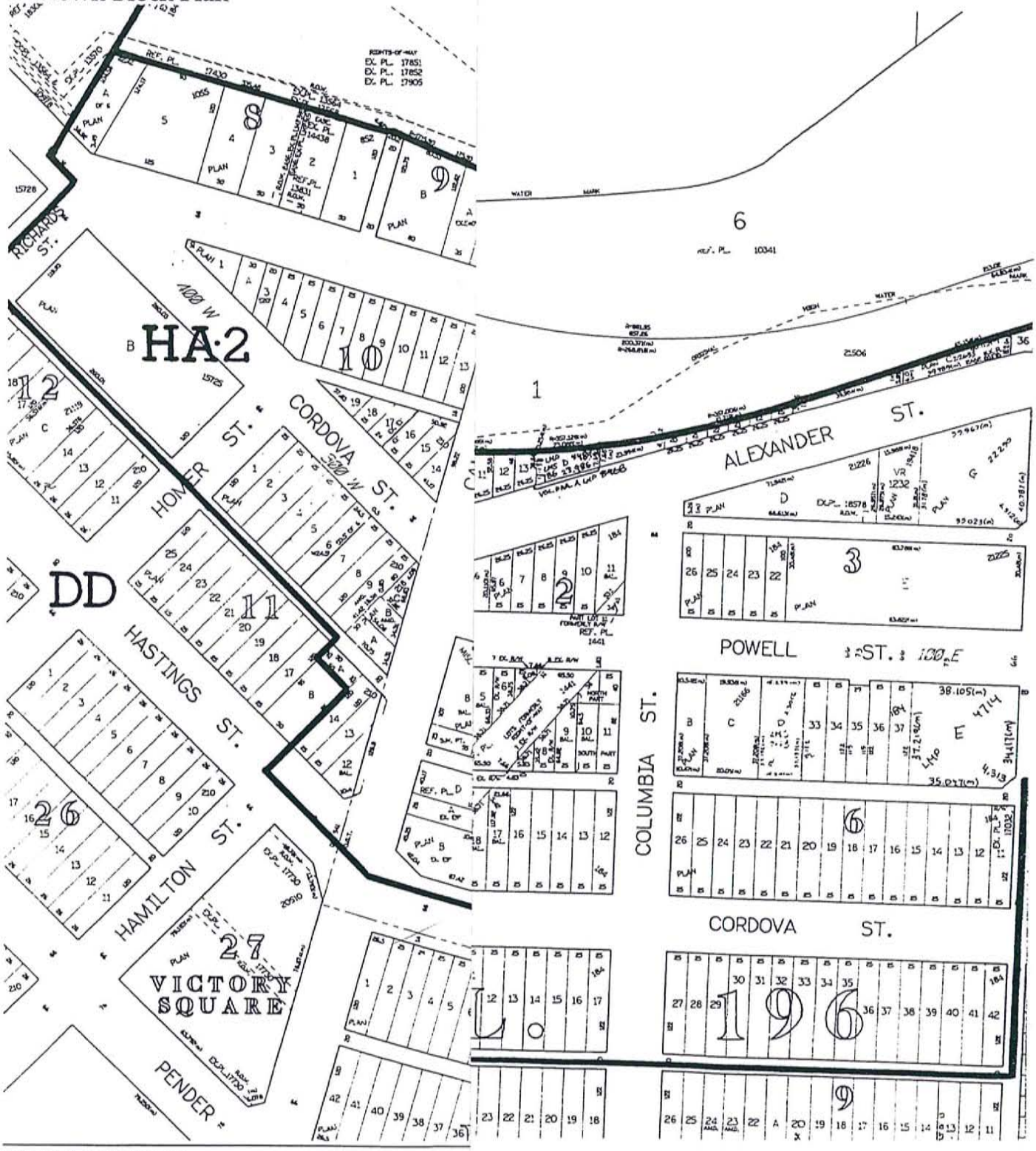
When viewed from Water Street the open brickwork screen reflects the darker interior as opposed to surface reflection for most of the day and in the early morning surface reflection is dulled by the relatively small facade openings which are in constant shade and shadow.

Vinyl canopies and acrylic signage are out of context with the majority of buildings within the area.

The south facade has no special treatment. A steel pipe guard rail with wire mesh in fill and exposed concrete slab edges provide a for very industrial looking facade (refer to page 15) .

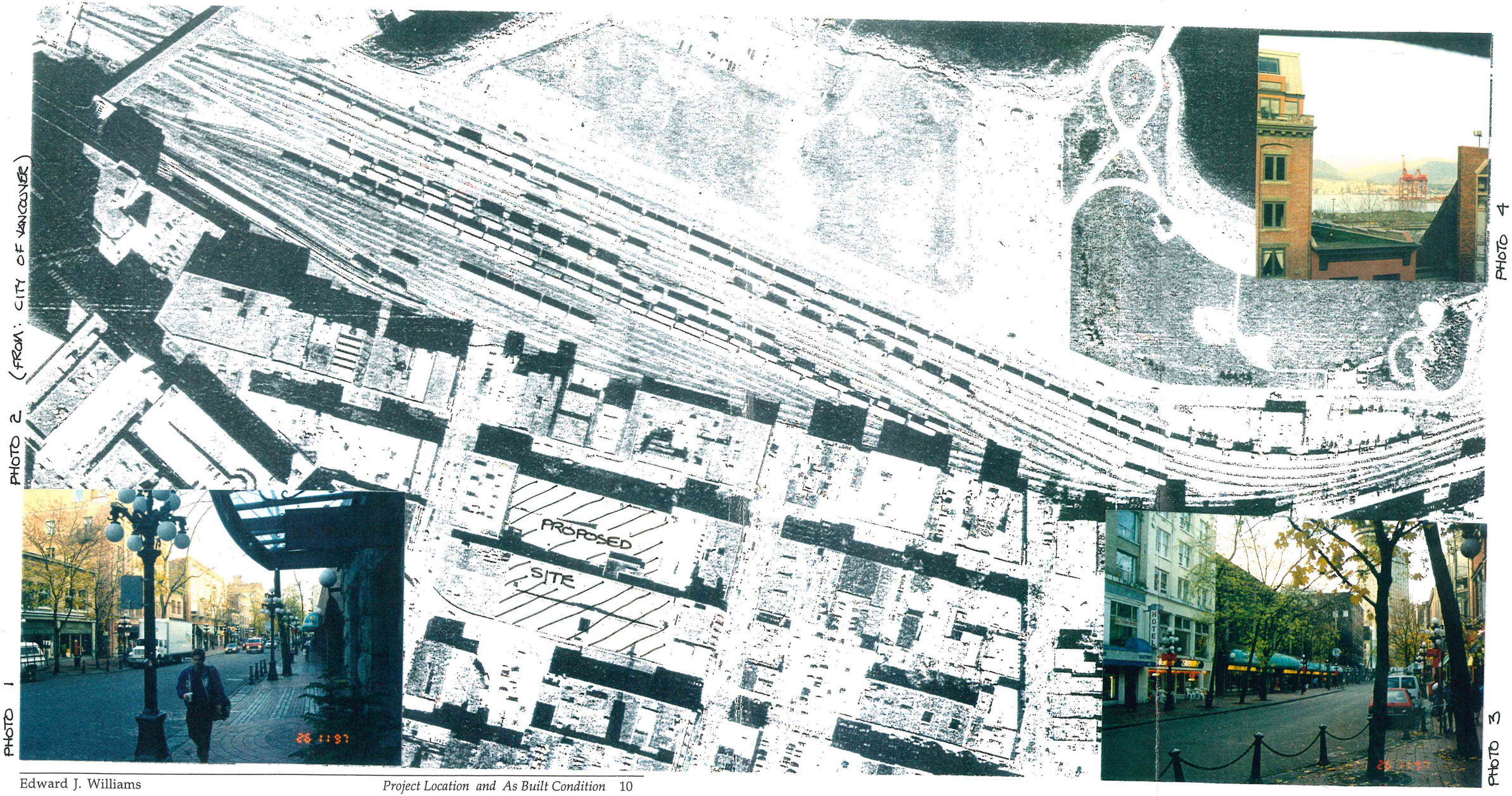
Like most buildings in the district of Gastown this building has seismic concerns. Any significant upgrade or major change in use to the building would require a full seismic review and upgrade.

Gastown Block Plan



MAP 1. (FROM: CITY OF VANCOUVER)

Aerial Photo



GASTOWN → PROPOSED SITE

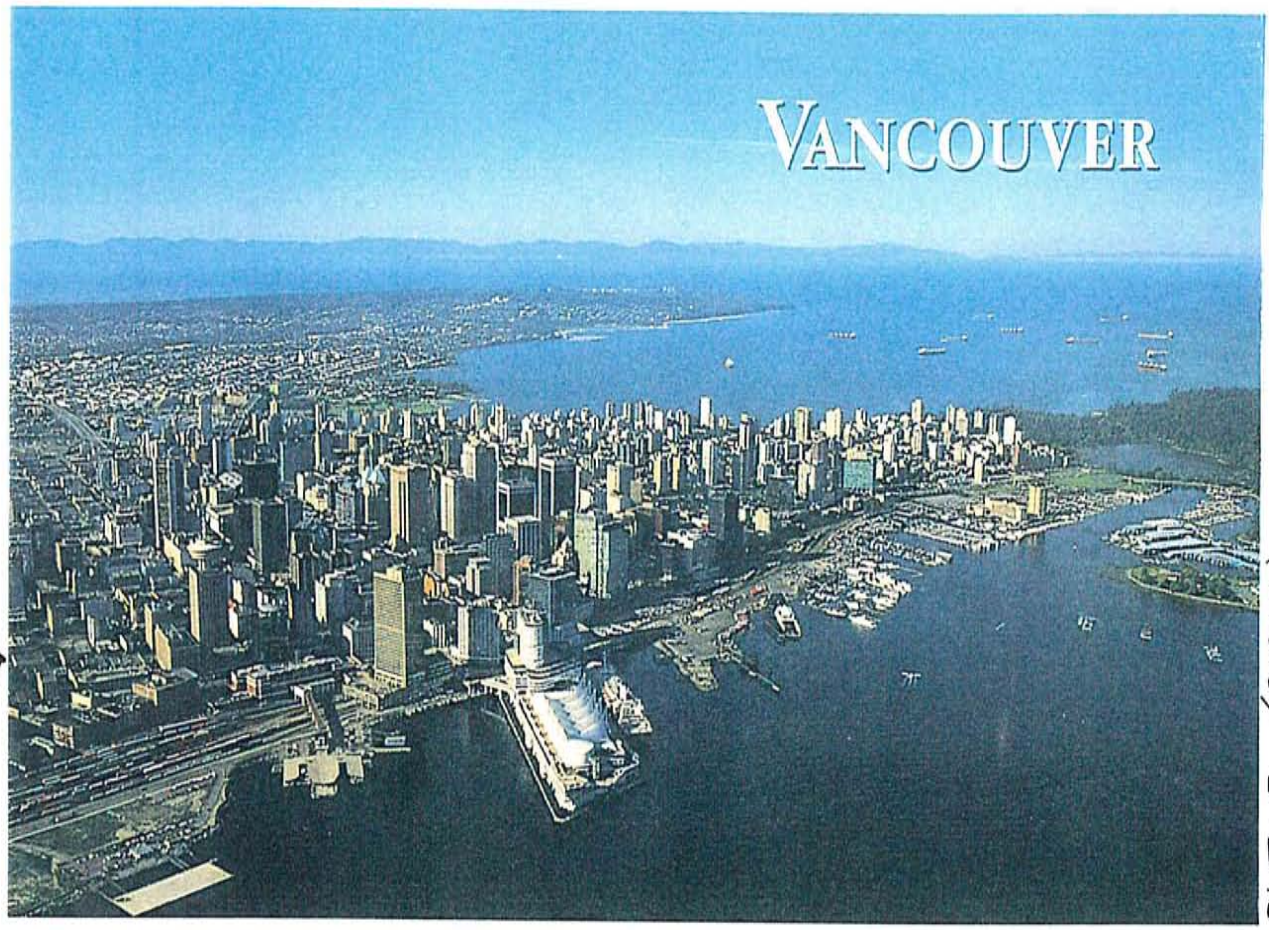


PHOTO 5 (POSTCARD)

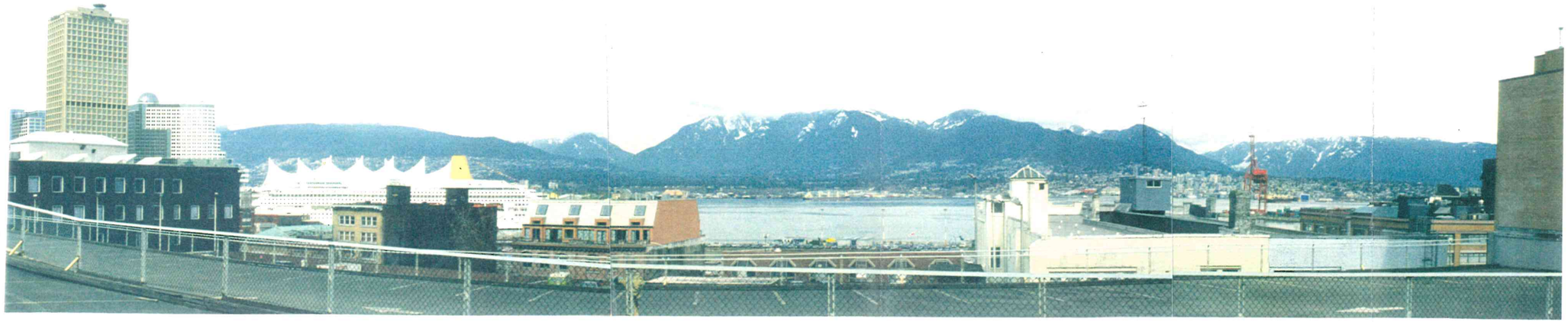


PHOTO 4

VIEW OF COSTAL MOUNTAINS - NORTH SHORE
(FROM PROPOSED SITE)

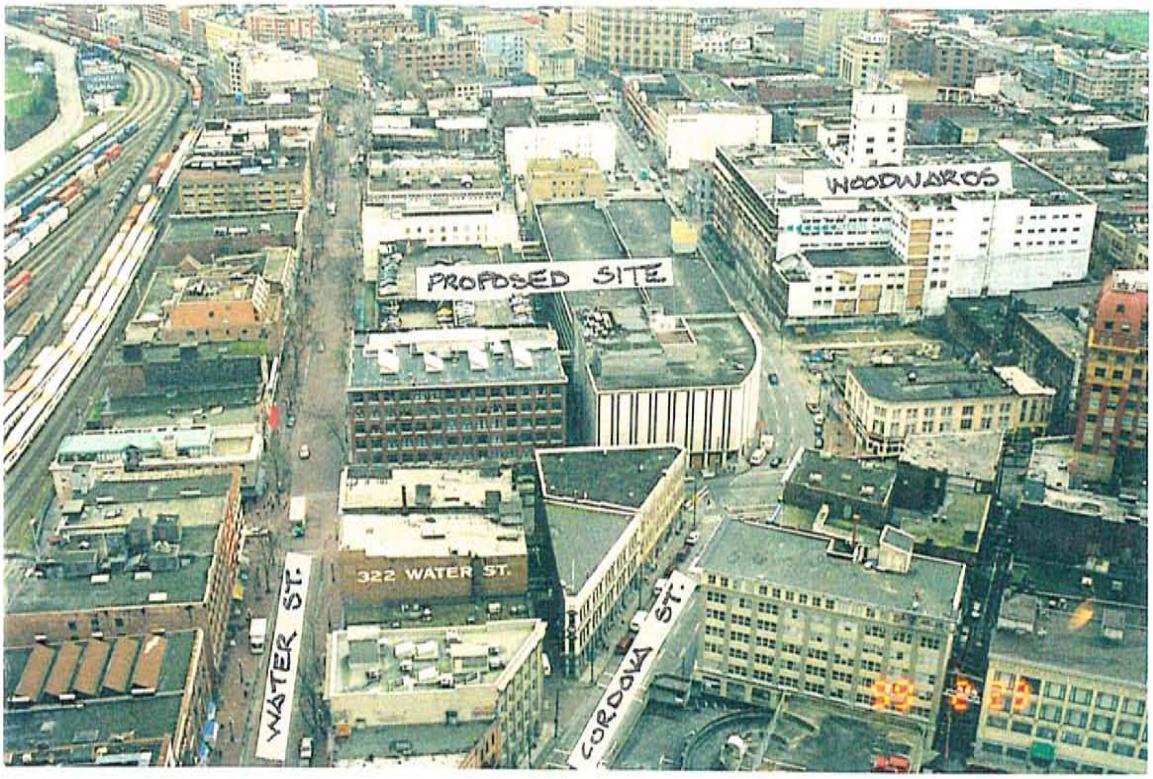


PHOTO 8

PHOTO 7

VIEWS FROM HARBOUR TOWER

PHOTO 11

VIEWS THROUGH EXISTING BRICK TREATMENT

WATER ST. SIDE

PHOTO 10

PHOTO 9

PHOTO 13 EXISTING PARKADE WATER ST. VIEW

PHOTO 12 EXISTING PARKADE CORDOVA ST. VIEW

PHOTO 15

TRIANGLE ALLEY
ABBOTT ST. VIEW

PHOTO 14

TRIANGLE ALLEY - PARKADE
CAMBIE ST. VIEW

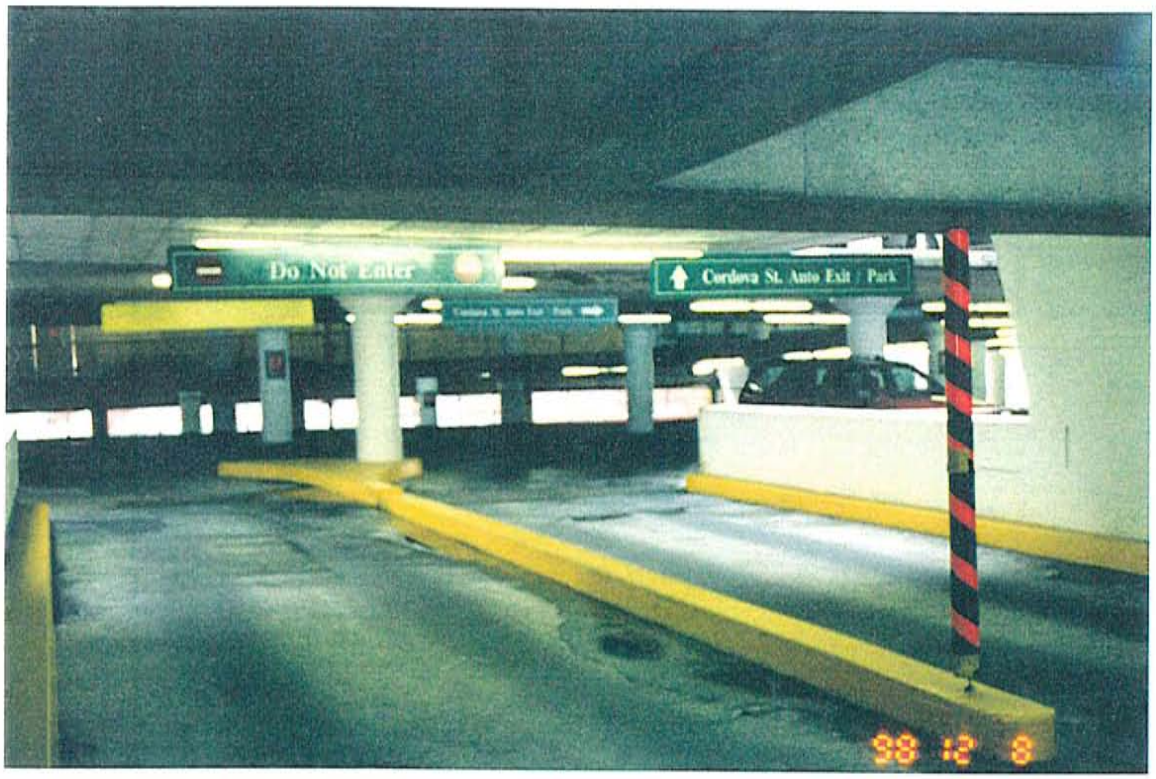


PHOTO 17

INTERNAL PARKADE AREA

PHOTO 16

GASTOWN MINI-MALL
VIEW TO WATER ST.
NOTE: ONLY WATER ST. FRONTAGE BUSINESSES ARE OPEN (MID DAY ±)

- ***Gastown District***

History and Heritage

Gastown was founded in 1867 and is named after legendary saloon owner "Gasy Jack" Deighton. The area was also briefly known from 1870 to 1886 as Granville, after Naval Commander Granville. In 1886 the Canadian Pacific Railway (CPR) arrived and decided to move the township further west, return the original name Gastown to the area and change the name of the new area to Vancouver, being named after Captain George Vancouver (refer to map on pages 22 and 23).

Captain Vancouver first sailed Burrard Inlet in 1792 and was responsible for surveying most of the surrounding area. It is from the CPR terminal that todays surrounding City of Vancouver, including the district of Gastown developed. At the arrival of the railway Gastown / City Vancouver had a population of 5,000 approx. and currently has a population of over half a million. Greater Vancouver has over 3 million people.

Gastown has gone through much change in the past (refer to pages 25 to 28 for photographs). In 1858 Gastown served as an informal base for the first gold rush of 1858 to the Caribou and in 1898 for the second gold rush to the Klondike. Buildings of that era were mainly of wood frame construction, built along streets designed for horse and cart traffic . In 1886 a major fire swept through Gastown (refer to page 25 for photograph of fire and photograph on top for a present day comparison). The fire destroyed most of the area and caused much loss of life. The area redeveloped with buildings constructed of concrete, concrete block, cinder brick, stone, steel, glass and heavy timber . The city trebled its population until 1892 when it fell victim of an economic slump. The 1898 gold rush helped drag the Gastown and the City of Vancouver out of the economic slump and from there on has developed to the thriving city of present.

The area was rich in mixed use buildings comprising hotels, saloons, hardware shops, hair dressing saloons/barber shops, clothing shops furniture shops, grocery shops and light industrial buildings of many types. People lived above businesses or in the area for economic and convenience reasons, automobile transport was basically non existent. Gastown remained an active community through until the mid fifties approx.

The Canadian Pacific Railway had sited their original Vancouver yards along False Creek at the southern edge of the peninsula on which Vancouver is situated. The area on both sides of the creek was the downtown industrial center until World War 2. The railway faded out the downtown yard location for many reasons and this left behind an ugly scar. From World War 2 until 1978 the False Creek area was an eyesore. The False Creek development which began in 1972 has proved to be a very successful attempt to tackle inner city blight and regenerate and area.

However, development of downtown Vancouver with its influx of Modern Architectural buildings in the mid fifties and sixties, and seventies, the increasing availability of the automobile along with continued Garden City / Radiant City planning theory (separate districts with separate uses), caused major changes and erosion to the downtown and in particular to areas such as Gastown. People moved out of the City after the work day, leaving the City almost vacant at night. Industrial parks, sprawling housing developments, mega shopping centers ultimately led to segregation, isolation and breakdown of communities as they were known.

Until 1973 protection of designated heritage resources within the City of Vancouver were governed by Provincial legislation, the Archaeological and Historic Sites Protection Act. In 1974 under pressure from the cities, the Province recognised the need to allow conservation in a more urban context and in

1974 the City passed the Heritage By-Law HA-2 which governs development in Gastown.

The by-law [2] emphasises two important considerations concerning Gastown:

1) To recognise the area's special status (undefined)
2) To insure the maintenance of Gastown's 'turn of the century' historical and architectural character

Prior to the turn of the century the area the area also had special character, aboriginal settlements and structures. This era was obliterated by political/racial actions and by the turn of the twentieth century developments which in themselves may be as relatively ruthless as the developments of the downtown in the mid fifties and early sixties or the continued development of some areas of today. Communities were at the mercy of power, greed and money.

The proposed project is located in the Gastown of today and whether or not one agrees with the Heritage and History that is currently being protected there, these are the given parameters to be worked with.

Many of Vancouver's less financially well off people currently reside in or around Gastown, possibly as a result of the downward turn of the district in the fifties, sixties and seventies leading to older less well maintained buildings offering relatively cheaper accommodation (refer to page 32 and 33 for location and comparison of market and non market accommodation) . Some of these districts are now undergoing redevelopment and the plight of the less well off is again being remolded under market pressure, in some cases on to the Street.

Gastown sits close to one of the most socially troubled areas of North America. While planning theories may not fix all community concerns, they can help. Vancouver unlike some larger North American Cities (Toronto, New York, San Diego and San Fransisco) does not have any form of anti-homeless laws or restricted development protection for any area.

Socioeconomic

Gastown classified as part of the Downtown East side relies on the tourist industry and the daily commuting work force as its economic base. The tourist trade spin off mainly includes souvenir shops, art and craft shops, coffee shops and restaurants. The daily work force mainly consists of office type workers located on floors above the street level shops. A few pub/rooming type hotels and a some loft type apartments provide minimal relatively minimal population to the area.

The total resident population (refer to page 31 for Demographics chart) is approx. 1,500 or 8 people per acre and the daily influx of workers is 1,200 approx. Vancouver's West end as a comparison has 1000 approx. people per acre. The resident population is approx. 78% low income. Market accommodation is approx. 22%. [3]

The challenge to accommodate heritage guidelines, address the social concerns of the area and the relatively high land cost contribute to make the Gastown area unattractive to developers of residential or commercial projects. On the outskirts of Gastown there is some significant development occurring (mainly apartments/ condominiums) and more planned. A significant Trade and Convention Center is planned for the Waterfront area on the north side of Gastown (refer to page 29 for current development proposals and page 30 for recent commercial real estate transactions).

The Gastown Parkade has 1,405 stalls [4] which serves most of the area daily parking requirements and by comparison to the population could offers almost one stall per person.

The vacancy rate for office space [5] is high at 40% with 'For Lease' signs on many buildings. Parking at most buildings is also very limited or non existent and most rely on the Gastown Parkade this is not that convenient for a lot of buildings. The age and requirement to complete full seismic and other code upgrades when a client wishes to make significant changes make existing buildings unattractive from a financial perspective.

The area is almost vacant from 10pm to the early morning hours. During these hours the area becomes territory for the police helping keep criminal activity down. Situated close to Vancouver's skid row makes the area very vulnerable to crime (refer to page 36 for statistics) and an undesirable place to live at present. Crime in the area is the highest in the City.

The Mental Health Caseload (refer to page 35 for statistics) has been increasing [6] steadily for at least the past ten years despite the fact that the economy of Vancouver has also be strong over the last decade. This increase may be due to more awareness of programs and possibly due to stress from living in substandard and an environment with increasing drug and crime trade.

Gastown was eroded by the influx of the automobile and a mega parking structure. The parkade supplied parking to a mega retail store, until the store moved out. The large vacuum that was created when the parkade was built in 1957 was magnified further when store moved out in the 70's. Automobile traffic has been increasing steadily over the last number of years and has basically doubled in volume over the last decade. The one way system (refer to page 24) through Gastown is effective in moving traffic but tends to not respect pedestrian traffic or bicycles.

Sidewalks are very busy and 'pedestrian only' blocks and bike lanes may would help slow down traffic through Gastown, provide for more relaxed shopping, eating, create less noise, less direct exhaust pollution and allow more space for street performers and venders.

Street performers and vendors are a very integral part of Gastown but are constantly under pressure from traffic and resident retail owners to move on.

There are many Community Groups and Organisations in the area (refer to page 34 for type and location). The GIBS (Gastown Business Improvement Society) advocates a carefully designed community plan to help regulate development and create a balance between City and other Community Groups. The GHAPC (Gastown Historic Area Planning Committee) are concerned mainly with appearance of the area.

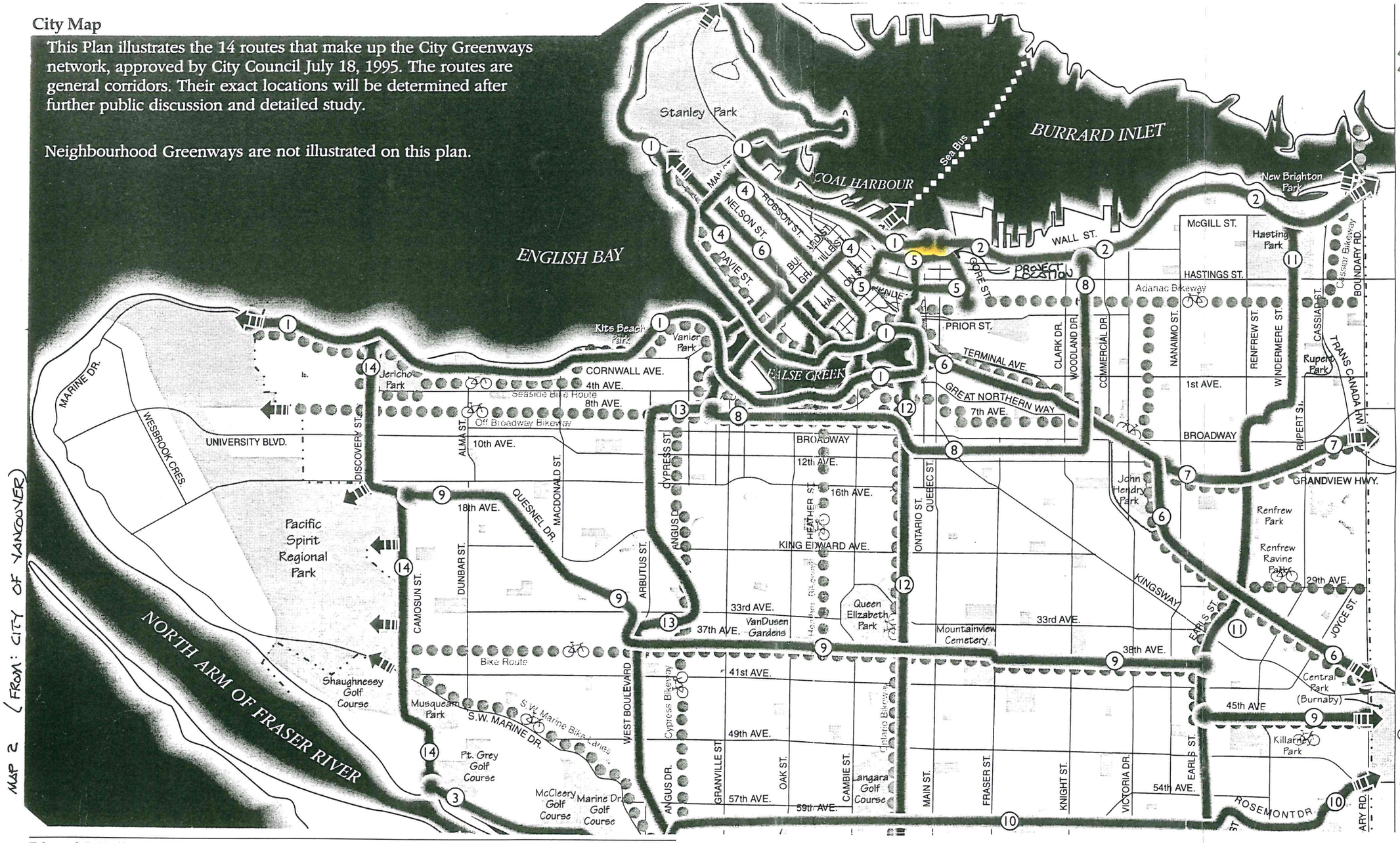
Community Groups for the Homeless and other Residents Associations are very focused on getting and Anti-Homeless Bylaw passed and protecting what is existent. These groups have stalled or altered many development proposal within the area and through reluctance to change may be the Communities own worst enemy. The groups are general made up of volunteers and many have little or any exposure to Urban Planning, Social Science or Architecture. They often differ within themselves and sometimes do not know what cause they really are fighting for.

Buildings were built along streets designed for horse and cart traffic and are only comfortably wide at present for one way automobile traffic.

City Map

This Plan illustrates the 14 routes that make up the City Greenways network, approved by City Council July 18, 1995. The routes are general corridors. Their exact locations will be determined after further public discussion and detailed study.

Neighbourhood Greenways are not illustrated on this plan.



City Greenways Plan

1. Seaside Route & Seawall
2. Harbour Route
3. Fraser River Trail
4. City Centre Circuit
5. Downtown Historic Trail
6. Parkway
7. Central Valley Trail
8. Midtown Way
9. Ridgeway
10. North Arm Trail
11. Eastside Crosscut
12. Ontario Street Greenway
13. Arbutus Way
14. Spirit Trail

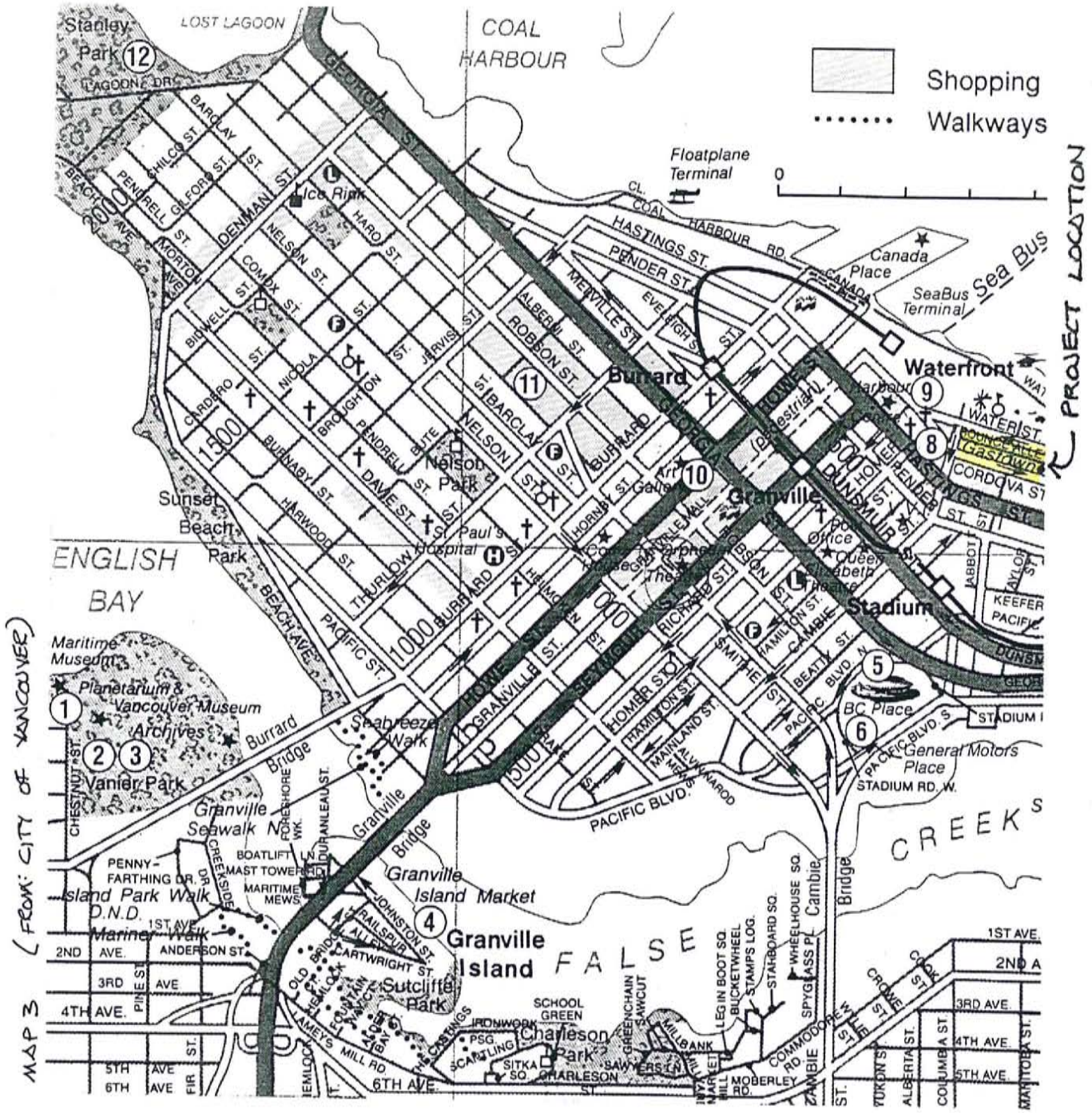
City Greenways

Designated Bicycle Route (built or soon to be built)

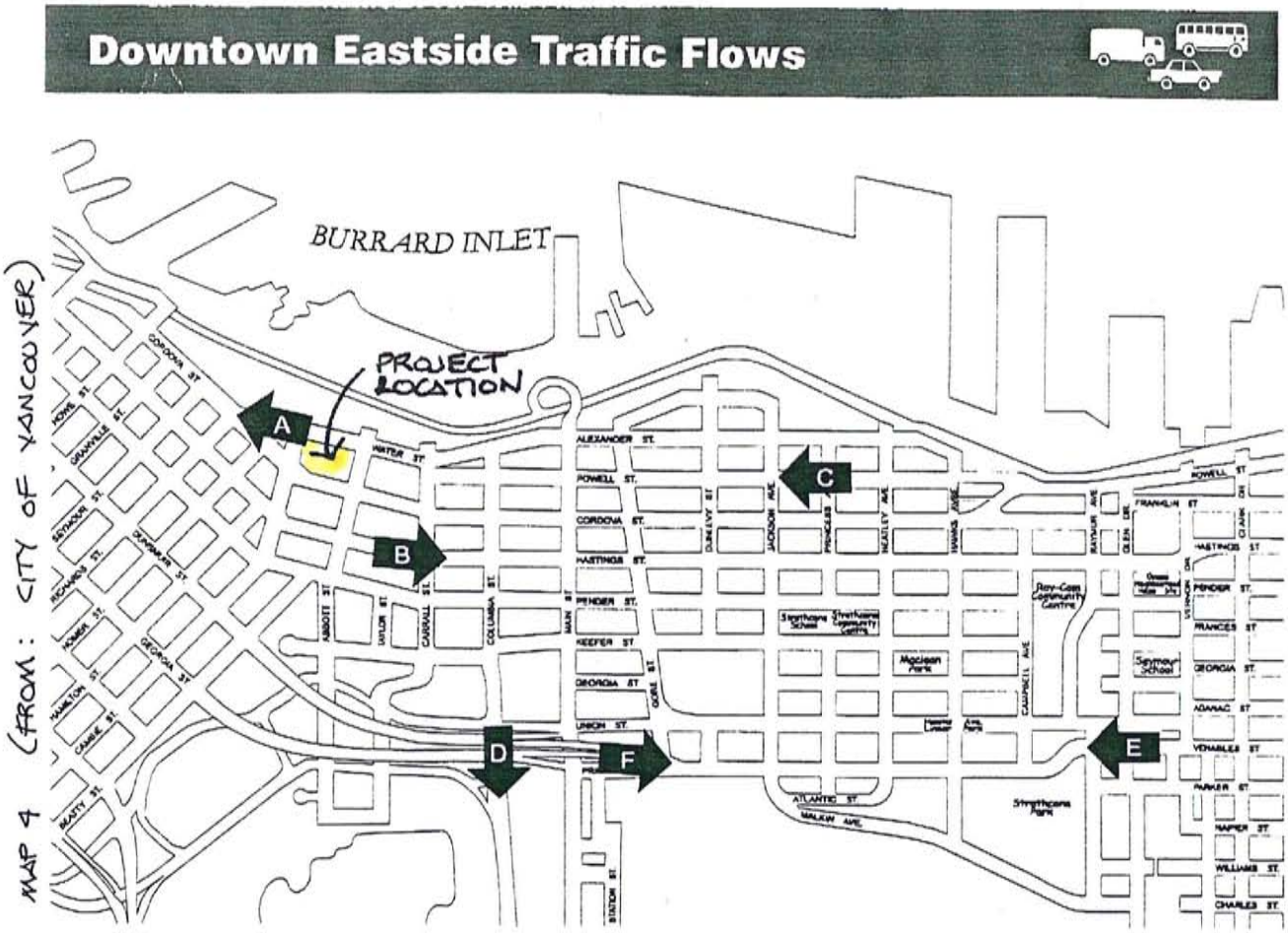
Skytrain & Station

Potential Greenways

District Map



Traffic Flow



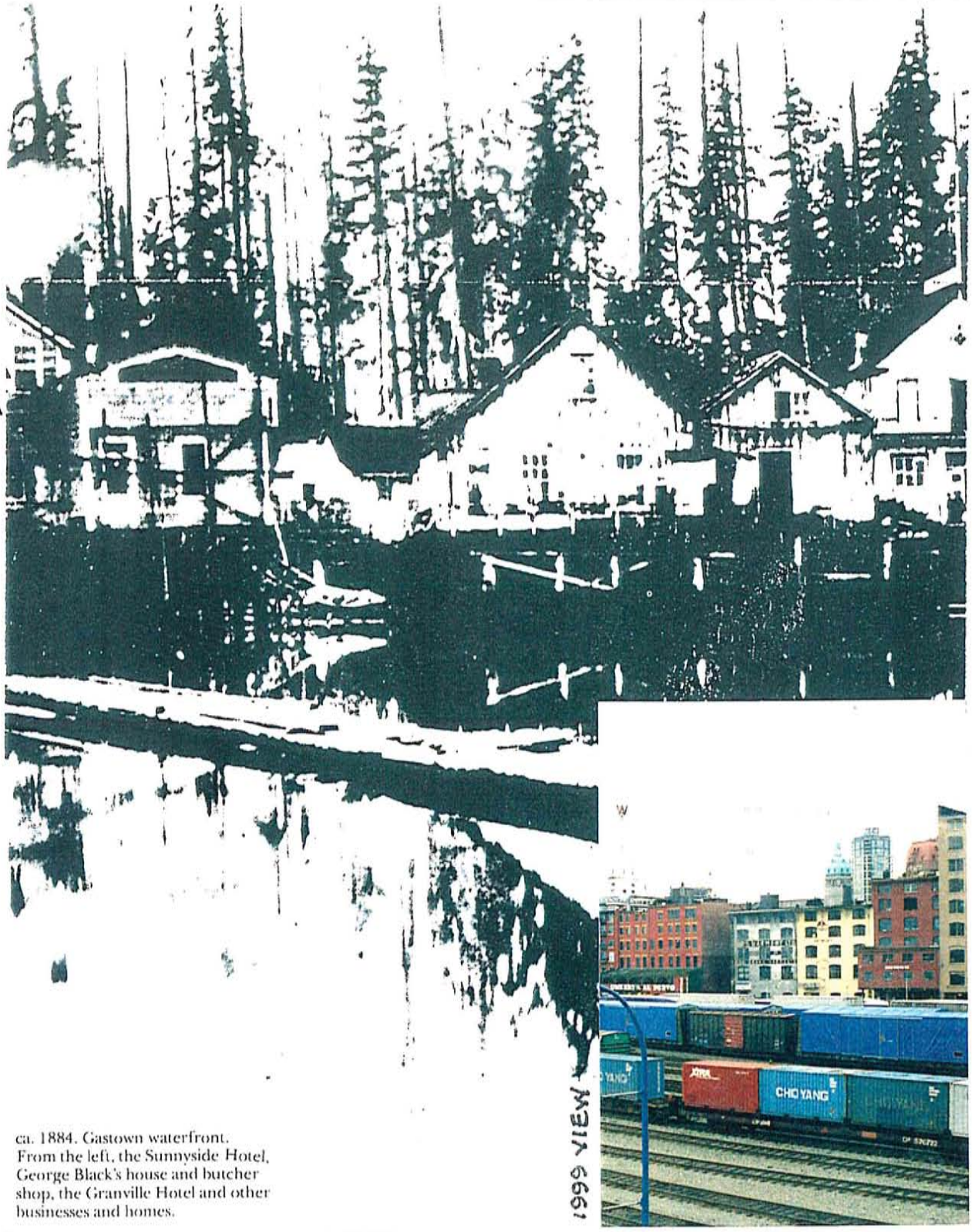


PHOTO 18 (FROM: VANCOUVER BY CHUCK DAVIS / SHIRLEY MORTON)

ca. 1884. Gastown waterfront. From the left, the Sunnyside Hotel, George Black's house and butcher shop, the Granville Hotel and other businesses and homes.

1999 VIEW

PHOTO 19

PHOTO 21 1999 VIEW

PHOTO 20 (FROM: VANCOUVER BY CHUCK DAVIS/SHIRLEY MORTON)

1886. Cordova Street looking west from Carrall Street, five weeks after the fire.

Discover Historic Gastown

Birthplace of Vancouver, Canada

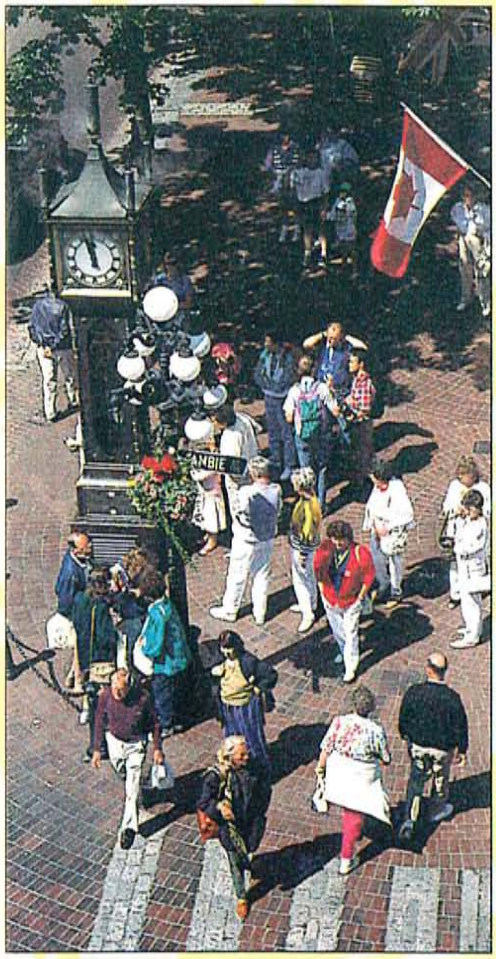


PHOTO 22 (FROM: CITY OF VANCOUVER)

WATER ST.

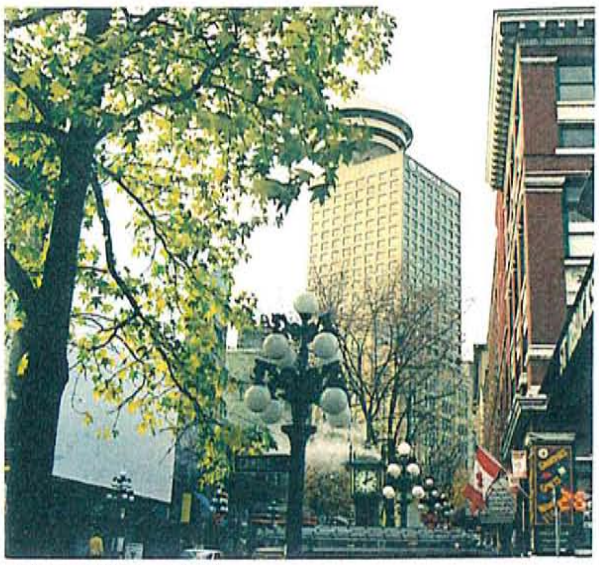


PHOTO 24

WATER ST.

PHOTO 23

CORDOVA ST.

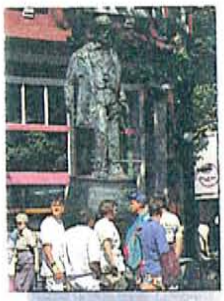
PHOTO 26

The Europe Hotel

PHOTO 30

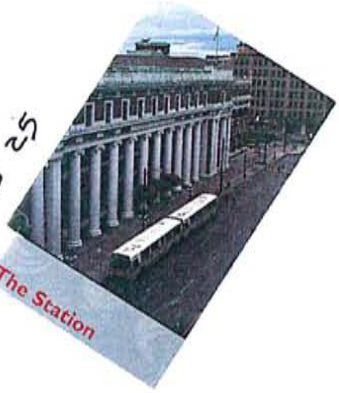
The Steam Clock

PHOTO 28



Gassy Jack Statue

PHOTO 25

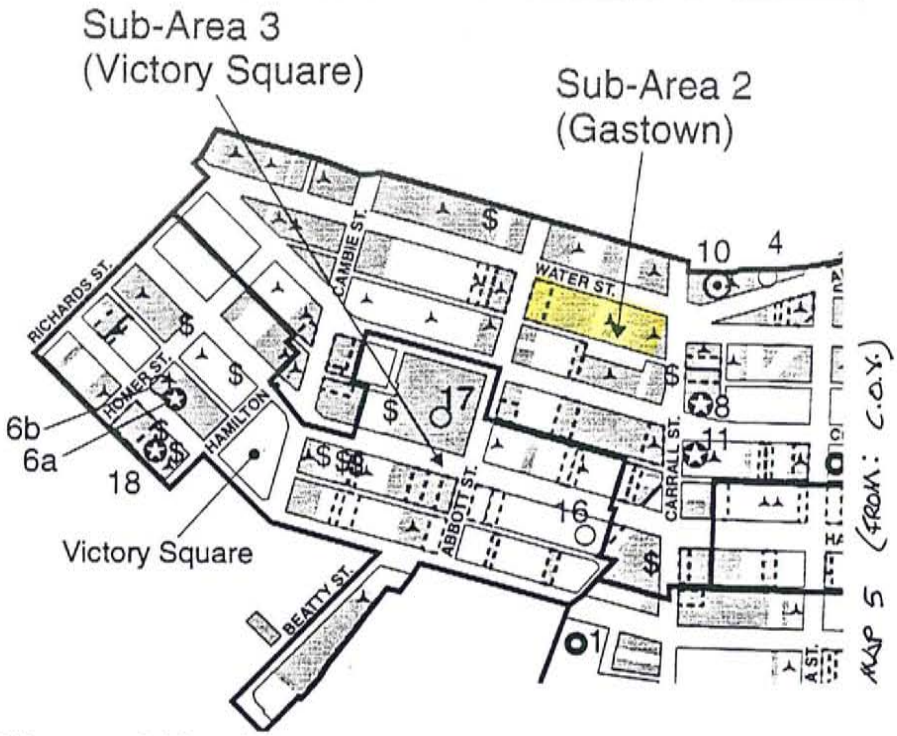


The Station

PHOTO 27

PHOTO 29

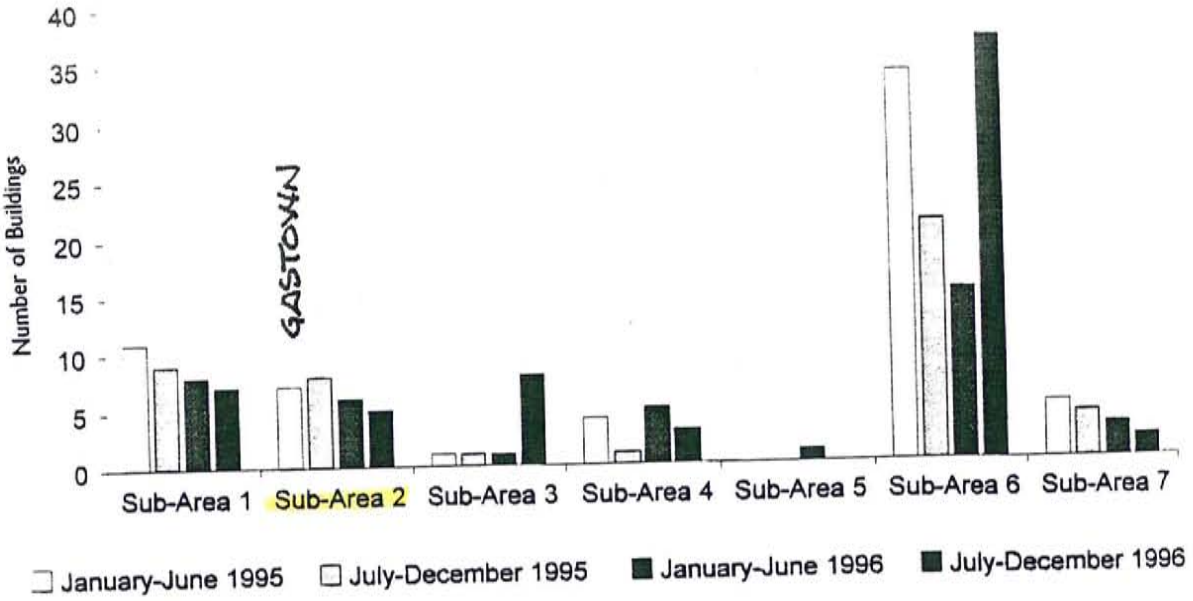
(POSTCARDS)



Significant Recent Residential/Commercial Developments

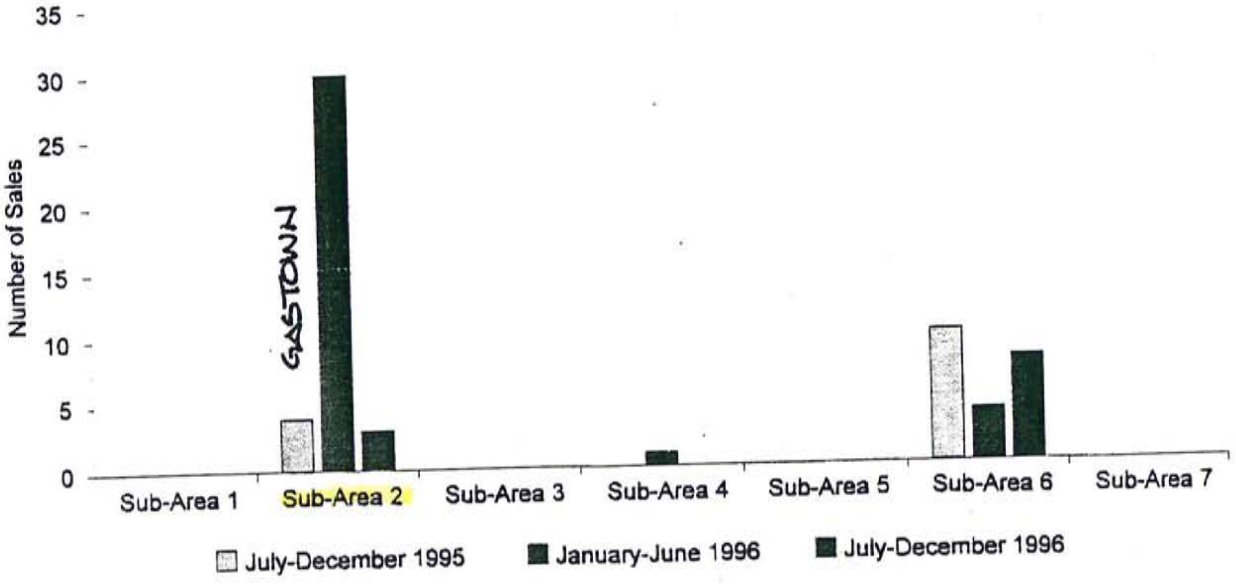
1.	50 West Pender St. (Block 17)	"Phase 1" 4-storey social services centre (S.U.C.C.E.S.S.) and a 7-storey commercial/ residential development containing 27 senior citizens dwelling units and 17 low-income family dwelling units, with one level of underground parking.
2.	289 Alexander St.	6-storey artist/work complex containing 120 dwelling units and 30 low-income rental units with industrial/gallery/restaurant uses on the ground floor.
3.	504 Alexander St.	Upgrade the existing fire damaged and vacant residential lodging house into a 38 unit residential lodging house.
4.	55 Alexander St.	8-storey multiple dwelling building containing 38 dwelling units.
5.	499 Alexander St.	Vancouver Japanese Language School. Four-and-one-half storey development containing offices, classrooms, library, resource centre and a tatami room.
6.	347 W. Pender St.	a) Upper floors: conversion of 19 housekeeping units to hotel containing 19 units; b) Basement levels: conversion of office & retail space to provide 4 artist live/work studios
7.	329 Railway	Conversion of cold storage plant to artist studios (14 units), office and industrial use.
8.	298 Carrall Street (Carrall Station)	5-storey mixed-use building containing 71 residential units and 8 commercial units, plus a 3-storey building with 4 townhouse units.
9.	100 East Cordova (Bridge Housing)	7-storey plus penthouse, non-market building with 12 self-contained sleeping units and 35 dwelling units.
10.	27 Alexander	Commercial/Residential Heritage Building containing a total of 58 dwelling units.
11.	300 Carrall (Van Horne)	Mixed-use development containing 2 buildings, including an 8-storey building with retail on the ground floor and 146 residential units, and a 2-storey commercial building.
12.	340 East Cordova	4-storey senior citizens housing containing 27 dwelling units.
13.	359 East Cordova	3-storey Special Needs Residential Facility containing 47 units.
14.	380 Main (Bruce Erikson Pl.)	8-storey non-market housing building with 35 units and retail on ground.
15.	391 Powell	4-storey non-market housing building with 27 dwelling units.
16.	20 West Hastings (New Portland)	10-storey non-market housing building with 87 dwelling units.
17.	101 W. Hastings (Woodward's)	3-storey retail/commercial, 5-storey residential building with a total of approx. 400 dwellings. In the beginning of April the developer withdrew from the proposal to develop 197 units of co-op housing at this site.
18.	312 W. Pender (VanCity Pl.)	4-storey mixed use building with youth services at street level and 50 non-market units for singles under 45 on the upper floors.

Number of Buildings with Sales Transactions by Sub-Area



GRAPH 2 (FROM: C.O.Y.)

Condominium Sales Transactions by Sub-Area



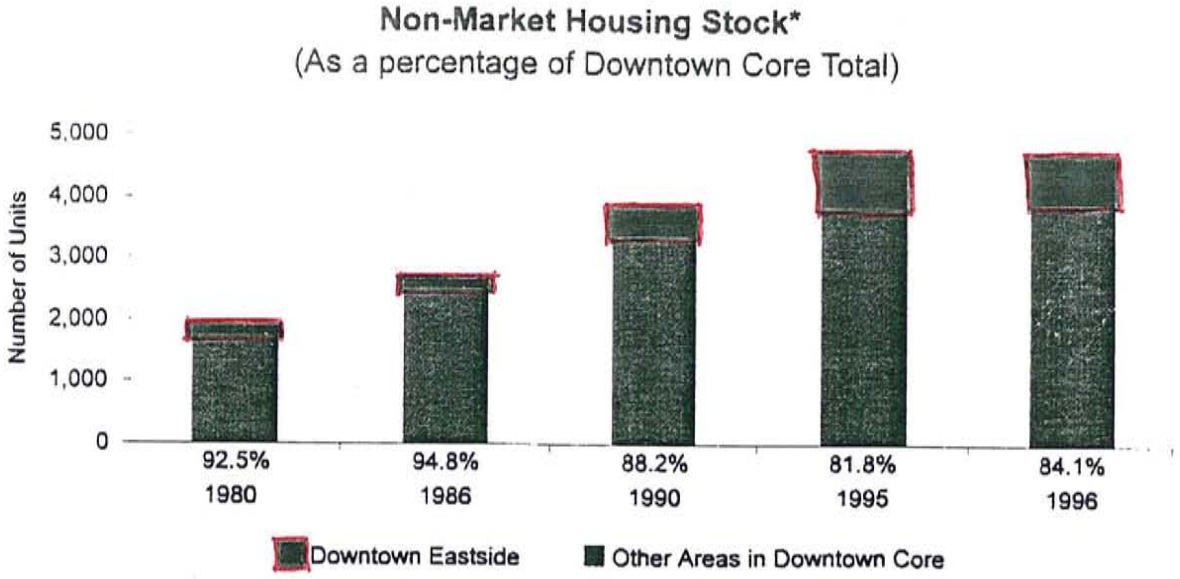
GRAPH 1 (FROM: C.O.Y.)

DEMOGRAPHICS	DOWNTOWN EASTSIDE	CITY OF VANCOUVER	DOWNTOWN EASTSIDE %
Total Population (1986)	14,170	431,147	3.3%
Total Population (1991)	15,934	473,210	3.4%
Age: under 5	435	23,735	1.9%
5-19	1,445	68,305	2.1%
20-44	6,340	222,710	2.9%
45-64	4,065	92,305	4.4%
65+	3,645	66,155	5.5%
# of Households (1991)	9,445	199,935	4.7%
# Persons/Household (1991)	1.4	2.3	N/A
Median Household Income (1990)	$10,586	$34,174	N/A
% of Incidence of Low Income (1991)	73.4%	24.8%	N/A
LAND AREA			
Land Area (Acres)	1,664	28,159	5.9%
NEIGHBOURHOOD FACILITIES			
# of Schools (1996)	2	109	1.8%
# of Licensed Childcare Programs (1996)	13	375	3.5%
# of Community Centres (1996)	3	24	12.5%
Park Area (1996 ha)	12.2	1,269.1	1.0%
HOUSING			
Single Room Occupancy Units (1996) * Downtown Core	5,803	7,441 *	78.0%
Non-Market Units (1996)	3,961	18,561	21.3%
FIRE AND CRIME			
Total Fire Responses (1996)	6,374	39,590	16.1%
Major Crime Incident Responses (1996)	10,340	82,341	12.6%
1996 Criminal Code Offence Rate/1,000 Population (1991)	754	224	N/A

CHART 2 (FROM: CoV)

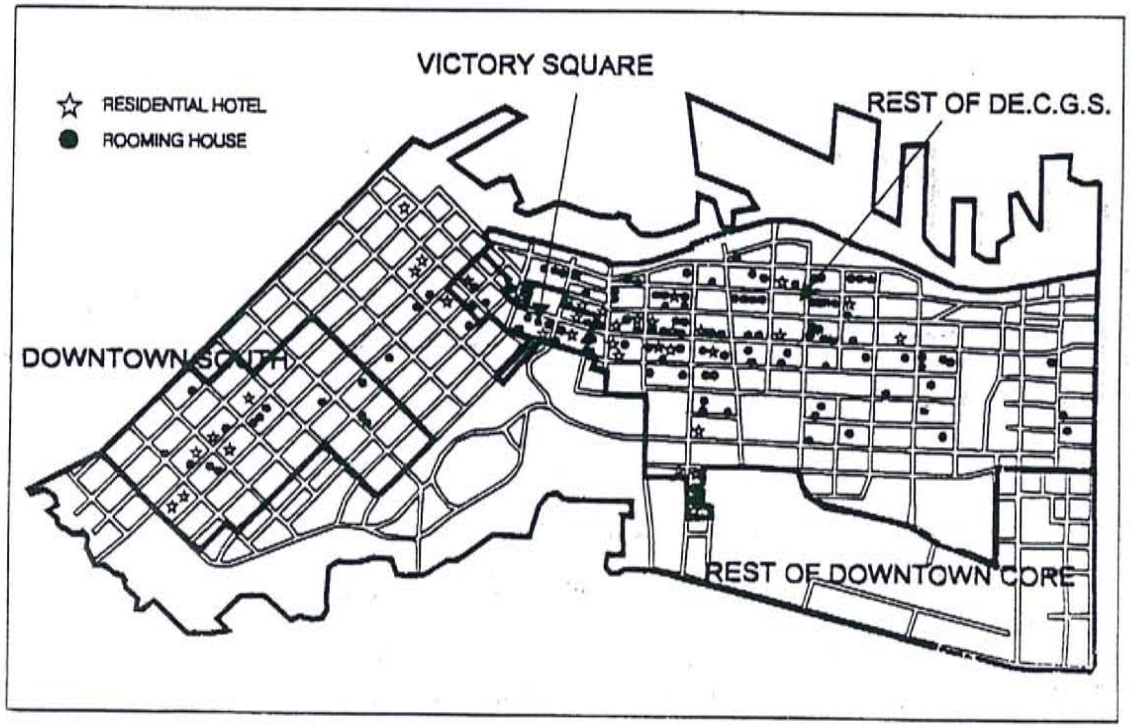
CHART 1 (FROM: CoV)

Sub-Area 2 (Gastown)	1990	1995	
Total Population	1,500	1,570	4.7
# households (HH)	1,220	1,150	-5.7
# persons/HH	1.0	1.2	20.0
Median HH income	$5,857	$9,213	57.3
% incidence low income	88.7	73.4	-17.3

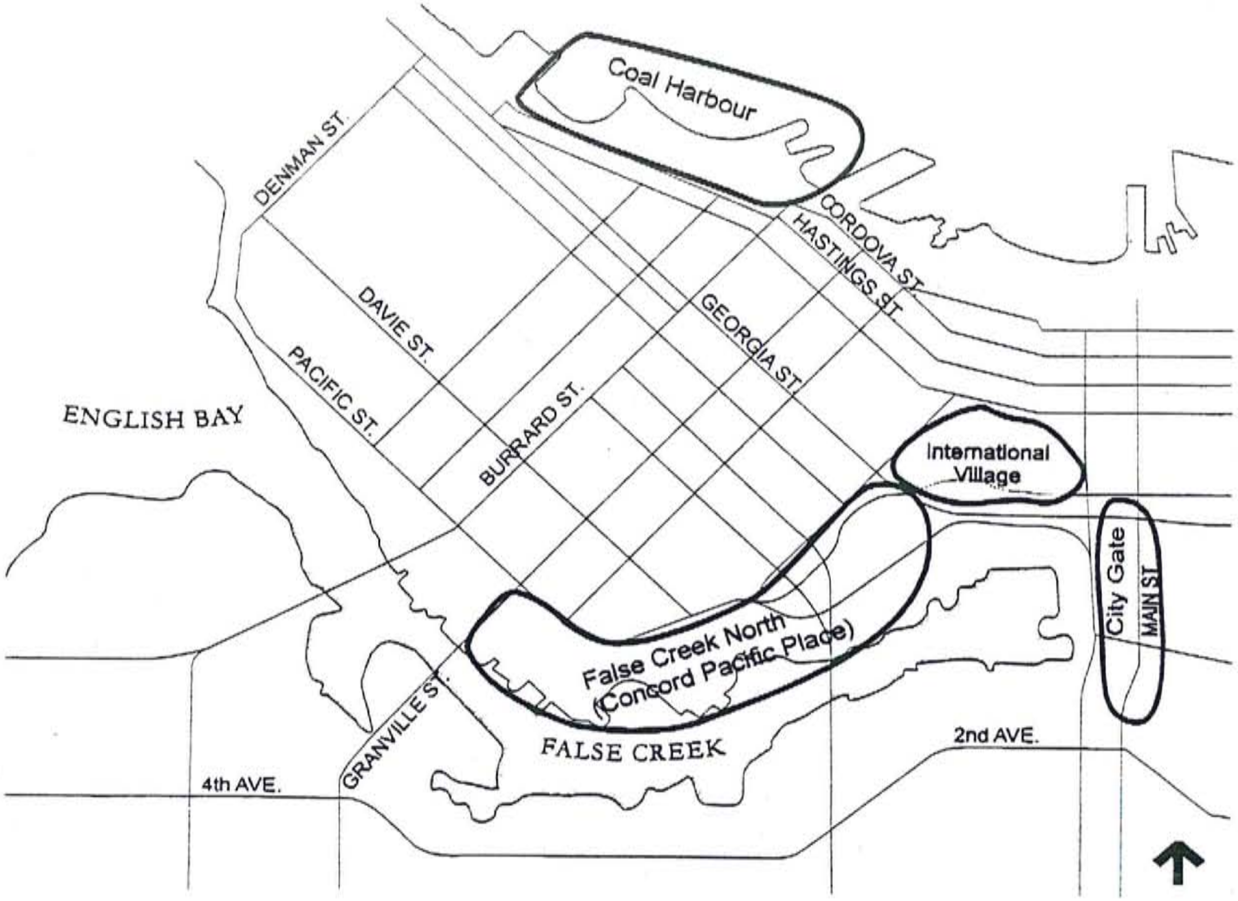


GRAPH 3 (FROM: C.O.V)

LOCATION OF RESIDENTIAL HOTELS & ROOMING HOUSES



MAP 6 (FROM: C.O.V)



MAP 7 (FROM: C.O.Y)

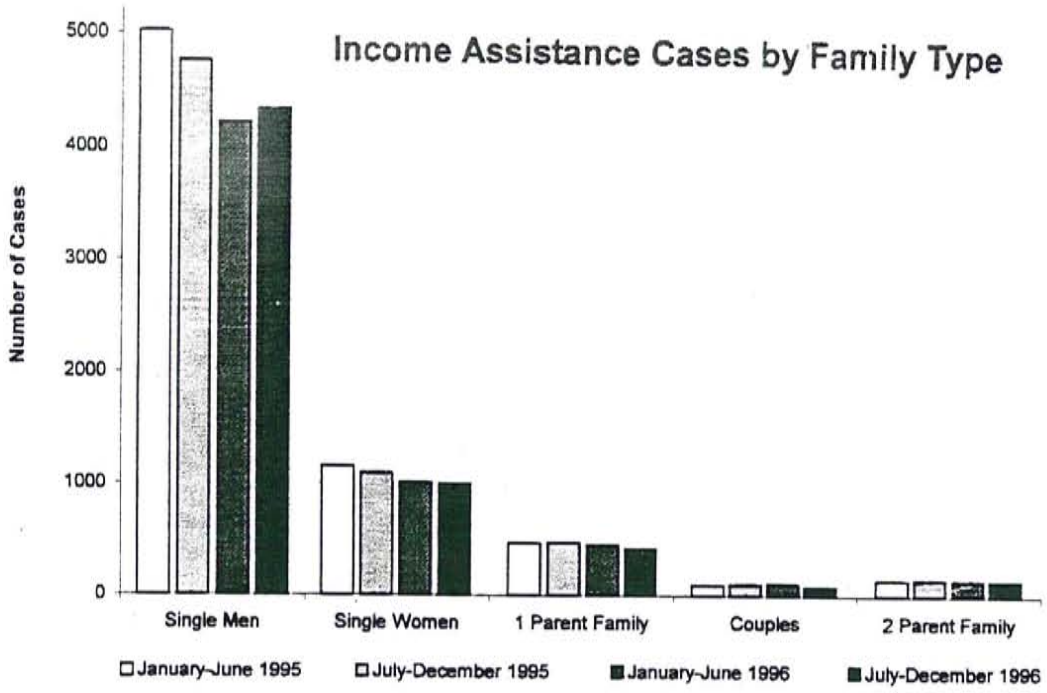
H:\pndpy\glance\dwn_east\housing.cdr

HOUSING UNITS IN MAJOR PROJECTS NEAR DOWNTOWN EASTSIDE

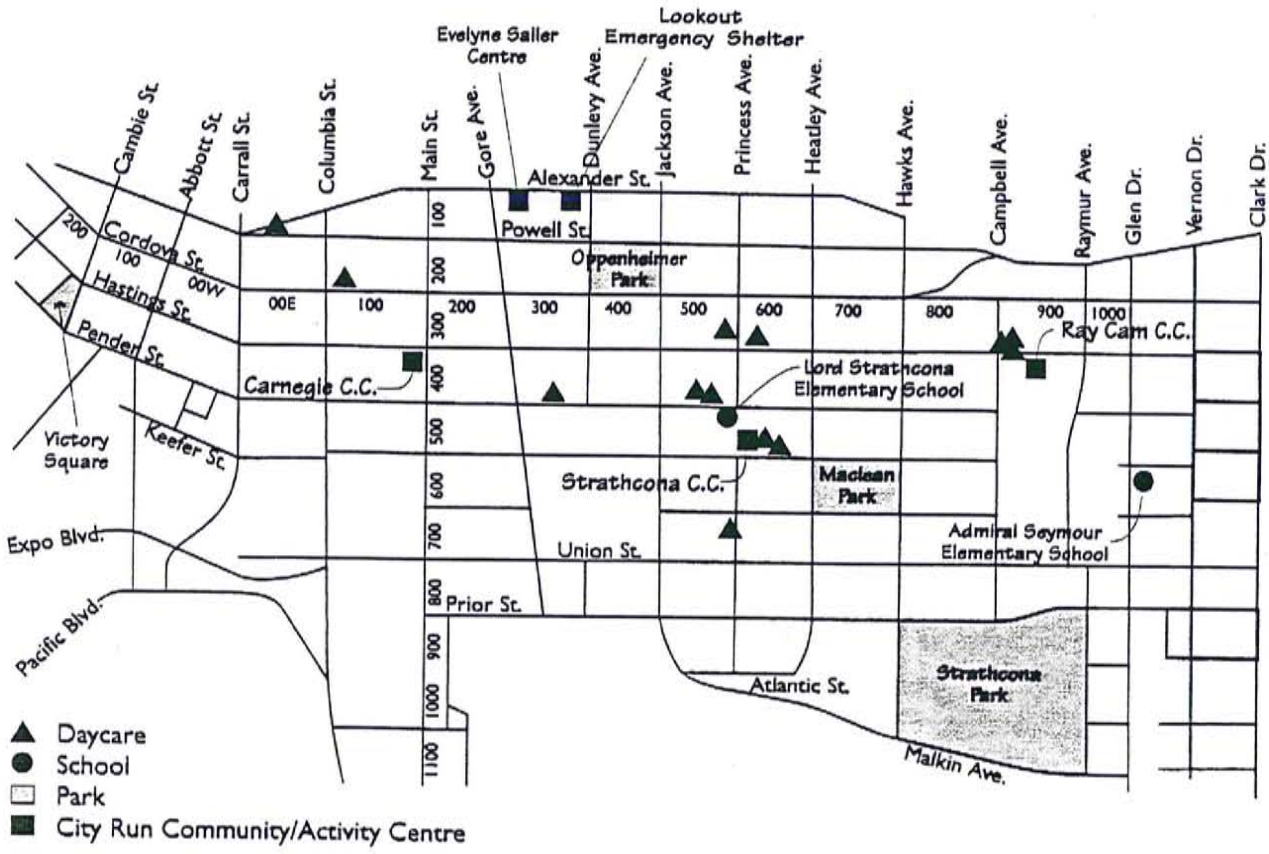
CHART 3 (FROM: C.O.Y)

Project	Market Housing Units		Non-Market Housing Units		Non-Market as % of Total Units Planned
	Total Planned	Built/Under Construction	Total Planned	Built/Under Construction	
False Creek North (Concord Pacific Place)	6,068	2,254	1,516	72	20.0%
International Village*	1,260	370	140	0	10.0%
Coal Harbour	2,548	511	581	99	18.6%
City Gate	800	622	200	74	20.0%
Total	10,676	3,757	2,437	245	18.6%

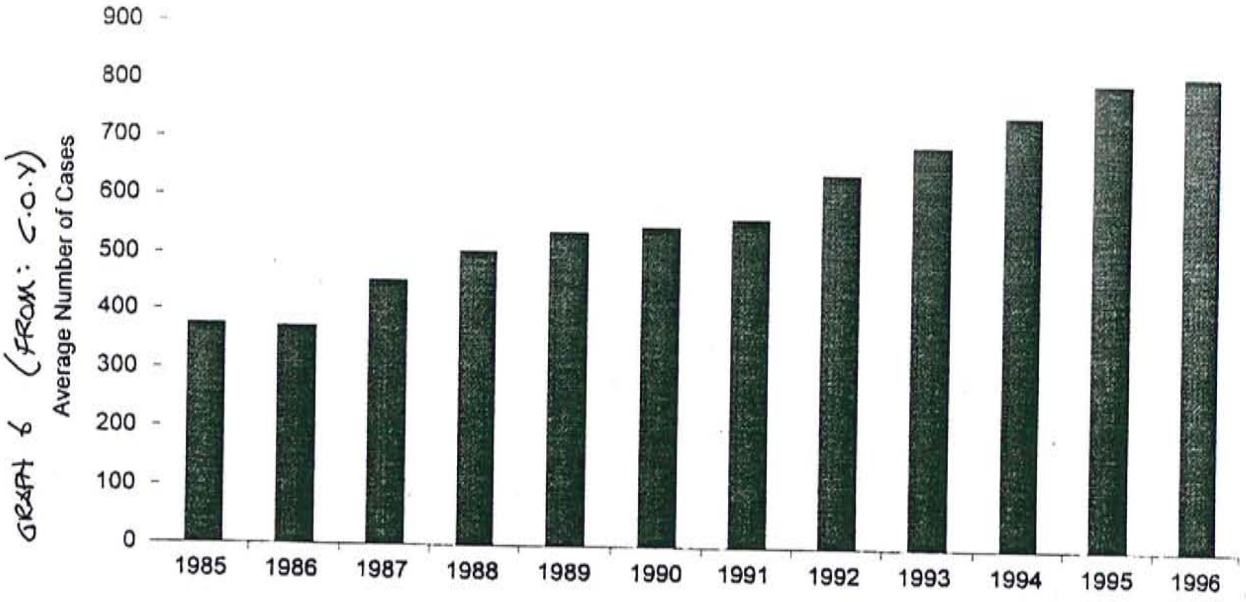
GRAPH 4 (FROM: C.O.Y)



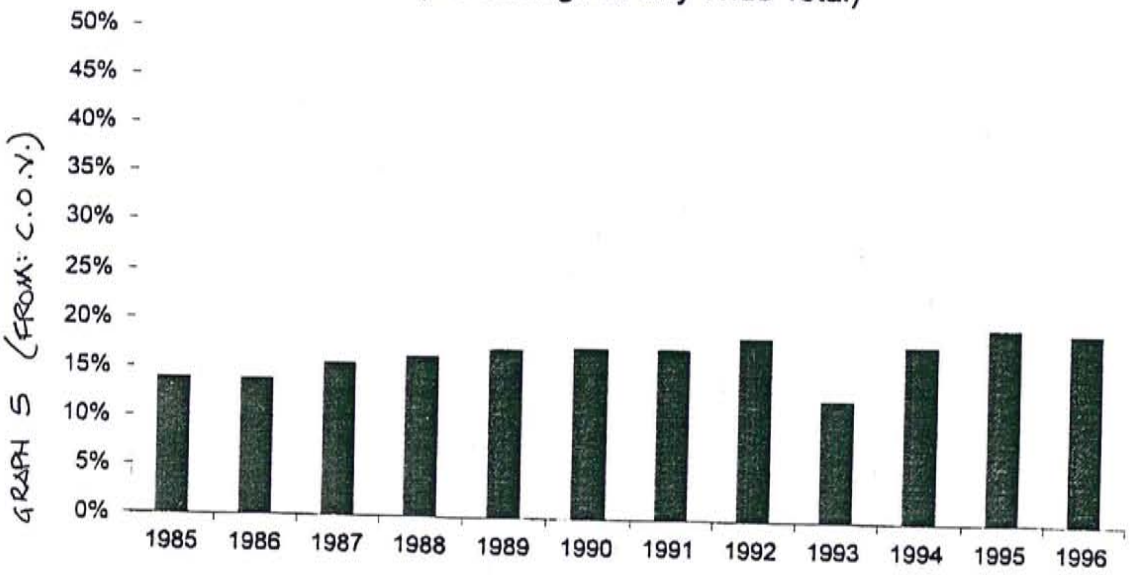
MAP 8 (FROM: C.O.Y.)



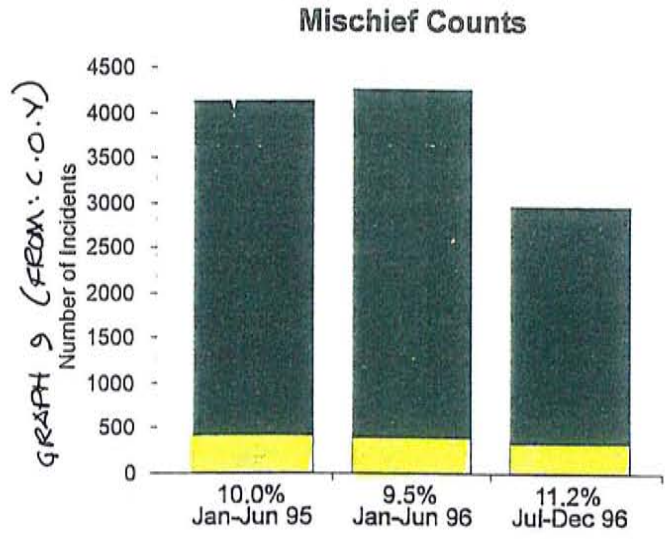
Downtown Eastside Average Mental Health Caseload



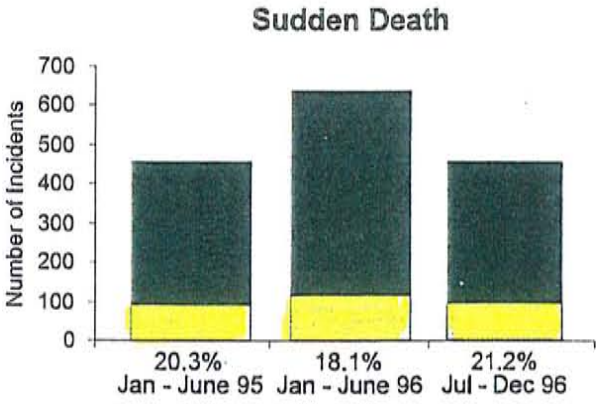
Downtown Eastside Mental Health Caseload
(Percentage of City Wide Total)



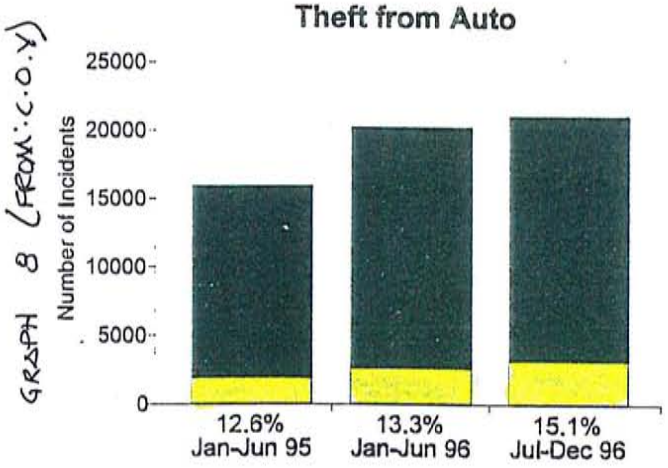
GRAPH 9 (FROM: C.O.Y)



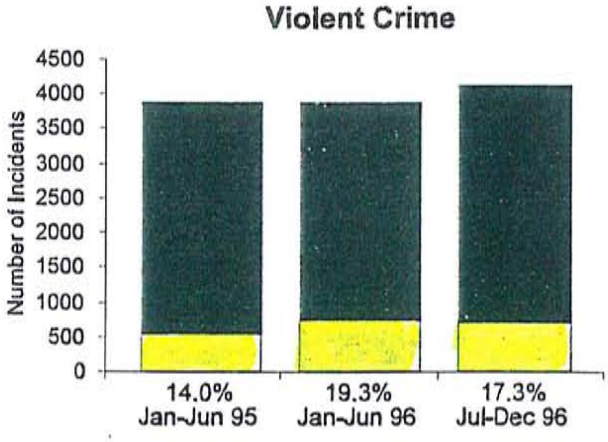
GRAPH 11



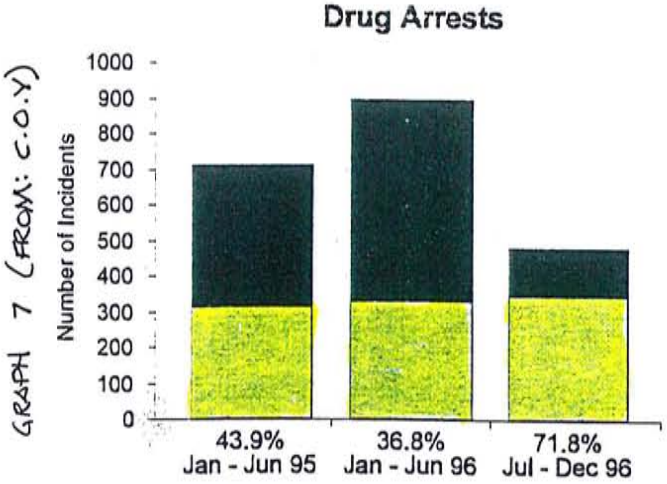
GRAPH 8 (FROM: C.O.Y)

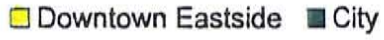


GRAPH 10



GRAPH 7 (FROM: C.O.Y)





Note: July - December 1995 data not available due to labour dispute

- ***Perception and Behaviour***

Introduction

This section is divided into two categories 1) Urban Planning 2) Physical and Human Factors. The intent is to overview current available research from a global perspective and try and find areas applicable to this Thesis.

Urban Planning

The walk-up apartment of the early 1800's were examples of preindustrial revolution mixed use buildings, that were successful. These buildings designated the ground level for mercantile/business and four or five floors above for residences. They typically used a central glass covered roof mall concept.

The mid 1800's were early reflections of increasing concentrations and population growth in many Cities, particularly in Western Europe brought on by the advancement of the industrial revolution. The industrial revolution dramatically changed the shape of cities. The industrial revolution brought with it many difficulties to incorporate into the existing fabric. People found it necessary to use machines to make a living. Things became more complex and the demand for machinery increased together with the linkage of most cities via rail. Cities became unpleasant places to live and work. Rules and regulations started taking shape and the Utopian movement soon emerged with three main driving principles:
1) Isolated community located within a benign and receptive landscape, free from the chaos of city life.
2) Utopian communities were restricted to a certain size and number of inhabitants.
3) Uses were restricted to certain districts.

In 1898 Ebenezer Howard proposed a Planning Theory which he called Garden City Planning. The aim was to halt the population growth of London due to the influx of people caused by the Industrial Revolution and repopulate the countryside by building the Garden Cities. The Garden City Theory aimed at creating self sufficient towns, of optimum size with approximately 30,000 residents. The Cities proposed planned areas for schools, housing and industry. At the center was the commercial, club and cultural places. The City was to be surrounded by a belt of agriculture. The City and green belt built by the City authority would also to be controlled by the authority. Unfortunately at the time and in response to the overcrowding problems of cities caused by the industrial revolution the Garden City concept had great appeal. Howard managed to have two Garden Cities built in England, Letchworth and Welwyn. [7]

"Howard set spinning powerful and city destroying ideas: He conceived that the way to deal with the cities functions was to sort and sift out of the whole certain simple uses, and to arrange each of these in relative self-containment (refer to page 55 for photograph of Typical 1999 Mall Town). He focused on the provision of wholesome housing as the central problem, to which everything else was subsidiary; furthermore he defined wholesome housing in terms only of suburban physical qualities and small town social qualities. He was uninterested in the emotional and cultural life of the city". [8]

At the beginning of this century City Planning philosophies took over and the major experiment of segregating functions almost led to the total destruction of the city. Monofunctionalism has destroyed many city districts, the New York Bronx housing, the Pruitt Igoe housing complex in St. Louis, Detroit Office district being some examples.

The American Decentrist of the 1920's adopted much of Howards concepts. The basic unit of city design was not the street but the block, relatively very large blocks. The street was considered bad and houses were designed to turn their backs on the street and focus on internal greens. Ideals were reinforced in response to the bad city of the industrial revolution.

In response to and at the height of the Garden City planning came Le Corbusier and the Radiant City planning theory. LeCorbusier described his creation as the Garden City made attainable (refer to bottom of page 55 for photograph of a Typical Radiant City Concept).

Le Corbusier relied on the public popularity of Garden City planning. The Radiant City hailed delirious by architects and was gradually embodied in scores of projects, ranging from low income public housing to office complexes.

Utopian concepts try to rectify a known system by totally supplanting it with a new and untried system, often leading to new problems greater than than the old ones. Le Corbusier' vision of Ville Radieuse and Lloyd Wright's Broad Acres (segregation of working and living) being prime examples.

Many commentaries have been made about Le Corbusier's totalitarian and highly political dictatorial schemes that segregated function and destroyed the symbiotic life that existed in the old city. Both residential and work areas alike lacked uniform consistency necessary for a vibrant healthy environment. The buildings interior was the arrival point, the approach was not considered, footpaths took the shortest route.

Frank Lloyd Wright apparently suggested that his Broad acres would replace the need to live in cities.

In the early to mid 1900's Modern Architecture also helped segregated use in its own way, buildings had to reflect the function externally and often a single use was the only proposal for a building.

Congress International Architecture Moderne (CIAM) was formed in 1928 and in 1933 the Athens Charter recognised the limitations of the Garden City concept and put forth four primary functions as the major requirements of a city:
a) Inhabiting
b) Working
c) Leisure
d) Circulation

Rockefeller Center, New York (refer to page 52 for photograph), built in the midst of the 1930's depression and at approx. the same time the Athens Charter was being drafted. This development represented a major departure from urban planning of the time and especially since it was also located in one of the world's most diseased cities of that era. "The Rockefeller Center represented a spirited attack on the planning ideals of the Athens Charter, it demonstrated the interconnectedness of city life, the mutual dependence of different uses and the improved urban fabric which can be achieved by recognising this interdependence". [9]

By the end of the 1950's much change had occurred within CIAM's thinking. The functional city (and modern buildings) proclaimed in words and works in the preceding decades had not worked. - urban congestion, unlivable dead cites. The four keys which did not fit the lock, made an absolute out of housing, work, recreation, and circulation.

The Otterlo meeting of CIAM in 1958 (Team 10 Architects) recognised the past failures of CIAM to make cities more alive and livable. Of particular importance were their studies in patterns of associations resulting in systems of linked buildings which were intended to correspond closely with the actual network of social relationships. Human associations should replace the functional hierarchy. The street attacked by moderns was recognised again. The Street should act as a three dimensional space not just a two dimensional connector. Urban planning can not just be two dimensional. Streets are only successful if they provide a need for people to be on them. Urban spaces must touch the edges of the street. A Streets must have clear orientation points. "Their concepts recognised the implications of a mobile society. Buildings were not viewed as finite with fixed programs but rather as adaptable frameworks for a variety of conditions and uses". [10]

The Berlin Free University (refer to page 61 for photograph) by Candilis, Josic and Woods gave impetus to this idea. As these Architects explained: "The question is not to build flexible buildings but to establish an environment in which buildings appropriate to their function may occur, and to encourage an interaction between these buildings and their environment" The Berlin Free University almost brought urban building full circle back to a mini city concept. It restored the pedestrian street to its former importance and created buildings which could support a variety of buildings which could support a variety of uses with social and physical demands. The project introduced the mat building in which only traffic and structural grids were established, It lacked focus and formal expressions of different functions, both ideas sacred to modern architecture. This building could accept and respond to changing functions. [11]

In the early 1960's Jane Jacobs studied city life and documented her findings in the book, The Death and Life of Great American Cities.

One of the main examples of her findings was Philadelphia City Hall Square. Four squares each starting out with residential occupancy were developed at equal distance from the center. These four squares were called:
1) Rittenhouse Square,
2)Franklin Square,
3) Washington Square,
4) Logan Circle.

Rittenhouse Square was successful, Franklin Square became skid row, Washington Square became perverted and Logan Circle was slum cleared and converted to an elaborate traffic circle. The main reason for the success of Rittenhouse was that the area diversified to mixed uses. Franklin Square was all residential and Washington Square was all office use.

Jacobs advises that three kinds of city neighbourhoods are useful as organs of self -government:
1) City as a whole
2) Street neighbourhood
3) Districts.

Jacobs claims that the necessity of the following four[12] conditions is most important point The Death and Life of Great American Cities has to make:

"1) The district, and indeed as many of its internal parts as possible, must serve more than one primary function; preferably more than two. These must insure the presence of people who go outdoors on different schedules and are in the place for different purposes, but who are able to use many facilities in common.

2) Most blocks must be short; that is streets and opportunities to turn corners must be frequent.

3) The district must mingle buildings that vary in age and condition, including a good proportion of old ones so that they vary in the economic yield they must produce. This mingling must be fairly close grained.

4) There must be a sufficiently dense concentration of people, for whatever purposes they may be there. This includes dense concentrations in the case of people who are there because of residence".

In combinations these conditions create effective economic pools of use. Given these four conditions not all city districts will produce a diversity equivalent to another. The potential of different districts differ for many reasons; but , given the development of these four conditions (or the best approximation to their full development that can be managed in real life), a city district should be able to realise its best potential, wherever that may lie. Obstacles to doing this will have to be removed. [13]

Primary and secondary diversity: "The first, primary uses, are those which, in themselves, bring people to a specific place because they are anchorages. Offices and factories are primary uses. So are dwellings. Certain places of entertainment, education and recreation are primary uses".[14]

Any primary use whatever, by itself is relatively ineffectual as a creator of. If it is combined with another primary use that brings people in and out and puts them on the street at the same time, nothing has been accomplished. [15]

The self destruction of diversity is caused by success, not by failure. "A diversified mixture of uses at some place in the city becomes outstandingly popular and successful as a whole. Because of the location's success, which is invariably based on flourishing and magnetic diversity, ardent competition for space in this locality develops. It is taken up in what amounts to the economic equivalent of a fad. The winners in the competition for space will represent only a narrow segment of the many uses that together created success. Which ever one or few uses that emerge as the most profitable in the locality will be repeated and repeated, crowding out and overwhelmed less profitable forms of use. If tremendous numbers of people, attracted by convenience and interest, or charmed by vigour and excitement, choose to live or work in the area, again the winners of the competition will form a narrow segment of population of users. Since so many want to get in, those who get in or stay will be sorted by the expense." [16] "Lincoln Center for the performing arts in New York - destroyed a district and ultimately itself by a mega single use with no subsidiary uses. Shops would not flourish in the shadow of a giant use with very controlled and limited operational times".[17]

Much social segregation in the past has led to unrest. The North American practice of building student housing has tended to segregate, identify and create at least a two way attitude. There currently seems to be a social force that tends to make districts homogeneous - particularly true in districts that lack flexibility and difference in building form. Housing will not simply move in to the the downtown, mainly to relatively high land prices. Multi-use buildings, part residential part other uses will work better.

"Density is related to the quality of the physical environment and the social context. It may be incorrect to assume that areas with high density is bad. Some of the most desirable places to live have relatively high densities e.g. Brooklyn Heights in New York or Nob Hill in San Fransisco. Attempts to rebuild slum areas at lower densities has seldom worked. The key to the successful higher density areas is mixed use while the lack of success of unsluming areas also demonstrated a lack of diversity within the district". [18]

European cities typically portray more expressions of bygone social organisations, city form imprinted itself on society, than do North America Cities. North American Cities have relatively no strong cultural formations, the grid being typically the antithesis of symbolic expression.

Economics have dictated the building of a large number of nearly uniform housing units - in turn has led to socio-economic groupings becoming concentrated in one area, forming ghettos for the rich or poor.

In conclusion, City Planners and designers of today with no special interest in the Utopian Planning as such, are still influenced and governed by its underlying principles. Reality usually prevents theories from running their full course but not without time and study. Some Architects and Planners have found full time jobs redesigning districts converting schools and other buildings to different uses than what they were planned for. Within the Urban framework no building stands alone! The external demands that act on the urban environment have an equal if not stronger influence on the individual building than its internal demands. Symbiosis or the interdependencies of different organisms for the benefit of all may not be obvious until some are omitted. Understanding the complex interrelationships of city functions will provide background for a healthy district.

Physical and Human Factors (Place and Space)

In a broad sense 'place' is perceived differently by each individual on the planet. Perception of place is not constant for anyone and is perceived differently each time one views it. Perception of place is affected by emotion, association, location, thought, movement and time (see page 57 for examples). Another example is obvious in the photograph on page 54, the older man appears content and the younger man appears bored, place and age play vital roles in this situation.

'Perception' varies with age, culture and education of the individual. Unlike most adults, children are not known to distinguish the psychic from the physical and children rely heavily on education, peer and parental influence. The pictures drawn on page 59 was drawn by a seven and half year old girl Drew Williams and the drawing on page 60 by a six year old girl Emma Williams. The mental image of the girl's environment is not void of influence and likely not void of each others influence as the drawings were done at the same time and in the same in the same place. It is interesting to note the combination of elevation and plan drawing to express their image / perception of place. Before the refinement of perspective drawing, many artists also used this technique of combined elevation and plan drawing. The stereotypical pitched roof (see page 58 for examples) is used on the house in both drawings. Since both drawings have two houses, it is difficult to determine which house in the picture is their home or if either house is. Unlike adults, size and detail may not be as important as colour. The house with the red door is 'home' and this could only be determined by asking the girls. It may also be interesting to note that perception of place appears to be from an external view. Most adults including architects also place a similar importance on external appearance. Most adults teach the children to draw a house with a pitched roof on top of a box, it is very difficult to draw a concept of place based on internal forms, function and emotion and while the above pictures may not accurately represent place, it portrays the fact that we are all influenced by our education, association and each other.

Movement is necessary to create imagery. Movement, not unlike Perception is also heavily influenced by each other. In studying 'human movement' at transport terminals (bus, ferry and airport) few people tend to think ahead to the next movement, most react to a stimulus of some sort and usually to other people close by. Part of the reaction is based on the unknown and the built in preserve of self. Seeking the best location to sit, getting there first may be other factors associated with group movement. At the Ferry terminal I have observed at least three defined movements; a) At docking b) As passengers disembark. c) Boarding the ferry. Most people in Canada do not queue. In Europe if one breaks a cue one is reminded of the event. In the Lower Mainland of B.C., Metrotown Station (refer to page 51 for photograph) is the only station I know that has queuing. There is no known education program on queuing ever presented by B.C. Transit. The only conclusion I can come to as to why this happens in Metrotown is due to 'overcrowding'. The Transit Station is locate beside a major shopping center Metrotown Mall /Eaton Center. Queuing may be the way for humans to survive and tolerate each other in this crowded environment.

Monarch butterflies and salmon fish provide two fascinating 'way finding' studies known to man. Unlike other species man does not possess similar way finding instinct. Architects, designers and others may be very good at orientation and way finding , however most humans (including architects) become easily lost without the aid of clues, cues, landmarks, maps and other navigational frameworks.

Kevin Lynch in his book, The Image of the City writes about Paths advises that there seems to be a public image of any given city, the overlap of many individual images. "The contents of city image so far studied ,which are referable to physical forms can conveniently be classified into five types of element: paths, edges, districts, nodes and landmarks". [19]

"Paths are the channels along which observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image. People observer the city while moving through it, and along these paths the other environmental images are arranged and related". [20] (refer to page 56 for photographs).

"Edges are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity: shores, railway cuts, edges of development, walls. They are lateral references rather than coordinated axis. Such edges may be barriers, more or less penetrable, which close off one region from another; or they may be seams, lines along which two regions are related and joined together. These edge elements, although probably not as dominant as paths, are for many people important organising features. particularly in the role of holding together generalises areas, as in the outline of a city water or wall." [21] (refer to page 52 for photographs).

"Districts are the medium to large sections of the city, conceived as having two dimensional extent, which the observer mentally enters"inside of" and which are recognisable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside. Most people structure their city to some extent in this way, with individual differences as to whether paths or districts are the dominant elements. It seems to depend not only upon the individual but also upon the given city".[22] (refer to page 50 top photograph).

"Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intense foci to and from which one is traveling. They may be primary junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simple concentrations, which gain their importance from being the condensation of some use or physical character, as a street corner hangout or enclosed square. Some of these concentration nodes are the focus and epitome of a district, over which their influence radiates and of which they stand as a symbol. They may be called cores. Many nodes, of course, partake of the nature of both junctions and concentrations. The concept of node is related to the concept of path, since junctions are typically the convergence of path, events on the journey. It is similarly related to the concept of district, since cores are typically the intensive foci of districts, their polarising center. In any event, some nodal points are to be found in almost every image, and in certain cases they may be the dominant feature". [23] (refer to page 56 for photographs). "The node is more defined if it has a sharp closed, boundary, and does not trail off uncertainly on every side; more remarkably if provided with one or two objects which are foci of attention. But if it can have coherent spiral form, it will be irresistible. This is the classic concept of forming static outdoor spaces, and there are many techniques for expression and definition of such a space: transparencies, overlappings, light modulation, perspective, surface gradients, closure, articulation, patterns of motion and sound". [24] (refer to page 52 for photographs).

Landmarks (see page 50 and 55 for examples) are another type of point reference, but in this case the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radial references. They may be within the city or at such a distance that for all practical purposes they symbolise a constant direction. Some are isolated towers, golden domes, great hills. Even a mobile point like the sun, whose motion sufficiently slow and regular, may be employed.

"Other landmarks are primarily local, being visible only in restricted localities and from certain approaches. These are the innumerable signs, store fronts, trees, doorknobs, and other urban detail, which fill in the image of of most observers. They are frequently used cues of identity and even of structure, and seem to be increasingly relied upon as a journey becomes more and more familiar". [25]

Lynch further advises that good imageability of the environment allows one to feel at home quickly in new surroundings and it is possible to design a city just like designing a building. Clarity of structure and vividness of identity are first steps to the development of strong symbol. The first prerequisite for such perceptual support is the achievement of identity by the singular and continuous quality of the floor, detail, lighting, vegetation, topography, or skyline of the node. The essence of this type of element is that it is to be a distinct, unforgettable place, not to be confused with any other. Intensity of use strengthens this identity, of course, and sometimes this very intensity of use creates visual shapes which are distinctive, as in Times square.

Lynch also advises that his studies are based on physical elements mainly and does not specifically address the emotional concerns of humans. "To extend and deepen our perceptions of the environment would be to continue a long biological and cultural development which has gone from the contact senses to the distant senses and from the distant senses to symbolic communication. "Our thesis is that we are now able to develop our image of the environment by operation on the external physical shape as well as by an internal learning process". [26]

In conclusion Lynch has determined that three components; identity, structure and meaning are vital to helping people understand and feel comfortable in their environment. Well designed paths,landmarks, edges,nodes and districts help provide good framework of sharp images, cultural significance and add to emotional security.

In contrast to the utopians, however, others fear that mobility may lead to the disintegration of human relationships. These such as Kevin Lynch, maintain that man looses his sense of orientation if the environment lacks and imaginable structure. Lynch also asserts that a good environmental image gives its processor sense of emotional security and furthermore defines the kind of properties and environment has to possess, to permit the formation of such an "image." The studies of Lynch implies a concept of place. When one asks a child to describe the environment it typically is centered around the home (as demonstrated in the earlier examples by the drawings of Drew and Emma Williams). Lynch advises that "the world of adults also consist of centers and possibilities of centrifugal movement which generates zones we may say that we know".[27]

Christian Norberg -Schulz has divided space into two main categories Existential and Architectural Space. Norberg -Schulz claims that existential space , images of the environment or hierarchy of places is an image which exists independently of the immediate situation and is generated by movement from place to place.

Norberg -Schulz further advises that existential space is different from architectural space. Architectural space contains directions and center, (refer to pages 47, 48 and 49). It concretizes existential space. If structures (architectural space) do not create satisfactory existential space man has to modify the environment (moving furniture etc. "The task of the Architect is to concretizes a more or less common existential space.[28]

General structures exist and they are common to all space, (refer to page 48 and 52). The most well know of these are due to Gestalt psychology and show that man orders environments spontaneously according to certain perceptual laws which are given a priori independently of the situation. The Gestalt laws demonstrate that the objects are recognised as wholes on the basis of similarity, proximity, continuity and closure. Gestalt laws describe abstract principles of organisation rather than structures of concrete existential space and has to be elaborated on in several fundamental ways. [29]

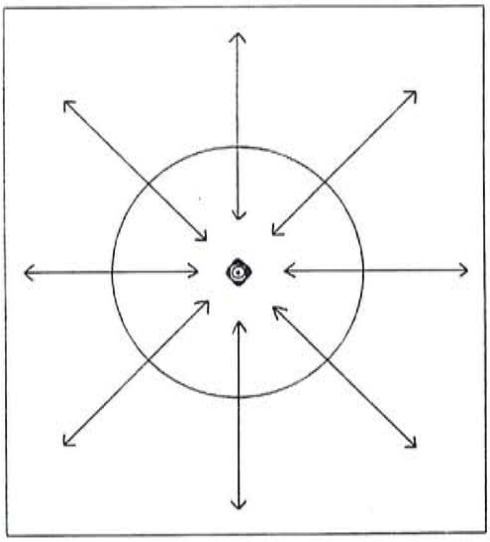
Oscar Newman book is written in 1973 put forth 'defensible space' as the "architecture of surveillance". His studies suggested and concluded that visual surveillance or the presence of people in key locations is effective in helping reduce crime. Open layouts, symbolic barriers (stoops, courtyards perceptible zones of transition) were considered to be effective elements in determining Territory. This theory of defensible space is in stark contrast to the Mediaeval Fortress (refer to page 48, top pictures). The Fortress was and is effective when used as a outward unit of defense against the enemy but when not functioning as a unit it presents a very unsafe inward environment due to its many concealed spaces. These concealed spaces further emphasising the effectiveness of the architecture of surveillance.

Personal Space, the invisible bubble (refer to page 51 and 53) around each being was presented by Edward T.Hall in his book The Hidden Dimension. Hall studies conclude four distances:

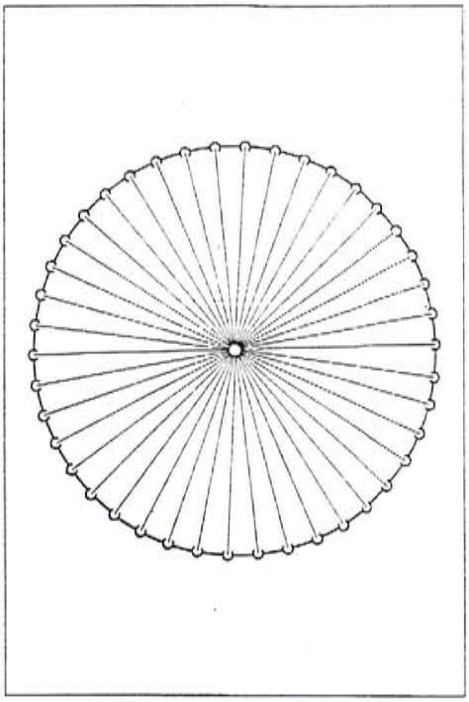
Intimate Distance (Close = max. contact. Far = six to eighteen inches)
Personal Distance (Close = two feet. Far arms length)
Social Distance (Close = four to seven feet. Far seven to twelve feet)
Public Distance (Close = 12 to 25 feet. Far 25 feet plus) [30]

Understanding and working with psychology also plays a significant role in helping make space a better place. The clean up of Central Park and the New York Subway System used Psychology to come to therms with crime. The success of this Psychological attack is portrayed in the book 'Fixing Broken Windows' by George L. Keeling & Catherine M. Coles, the premise being that is a window is left broken it portrays a lack of respect/caring for the property. The Anti - Graffiti campaign waged on New Yorks subway was very effective. The campaign took every car out of commission and thoroughly removed all graffiti. If a car became marked up again after returning to service it was removed within two hours and cleaned again. Eventually graffiti became ineffective as there was no visible reward for the crime. Surveillance of Subway Stations was also enhanced and it was found that the presence of monitoring stations were very effective in reducing crime rate. A similar Psychological tact was used to clean up Central Park. Small crime was fought, this eventually help control large crime. Vending Stations were allowed in the Park under strict guidelines and this provided pockets of ownership to the Park and lead to a much safer environment. [31]

In conclusion, Perception and Behaviour can not be readily explained scientifically. Physical manipulation of mental representations are influenced by many factors: human psyche, previous experience, historical precedents. No form is ever new but is a bi-association of past memories and influences. All urban spaces past or present express a certain spirit, to which we respond to emotionally. Subordinating individual buildings to the physical and emotional urban context is as important as providing for their individual functional requirements.



DIAG. 1



DIAG. 2

PHOTO 31

A view of the earth from Apollo 17.
Photo courtesy of NASA.

PHOTO 32

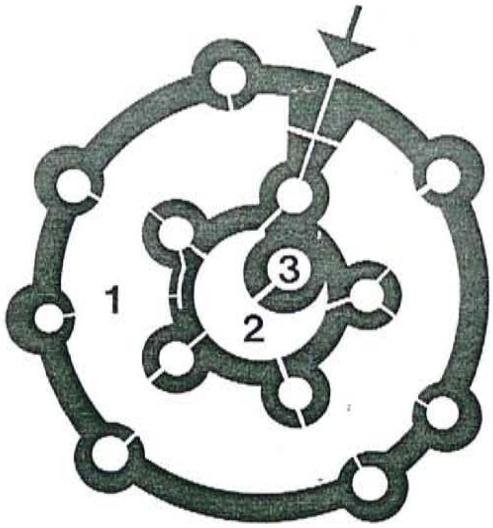
SCIENCE WORLD
VANCOUVER B.C.

(FROM: ARCHITECTURE, MEANING AND SPACE BY CHRISTIAN NORBERG - SCHULZ)

DIAG. 4

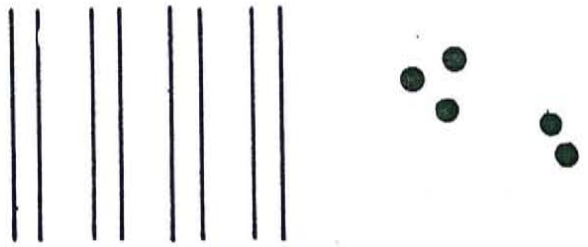
The form of the star-shaped 'ideal' city emerges as the result of enfilading lanes of fire and the requirement of moving heavy cannons from one bastion to another to counter attacks.
(drawing after Antonio Lupicini, ideal city, 1582)

DIAG 5



Concentric circles of defensible space; 1, 2, 3.

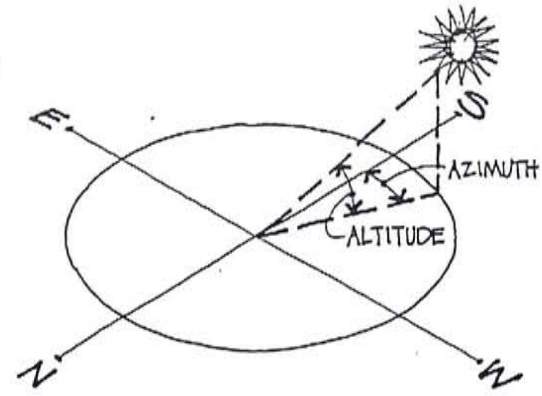
Drawing of a Sardinian fortress after Chermayeff and Alexander.
(After Chermayeff 1965, p. 122)



Proximity.

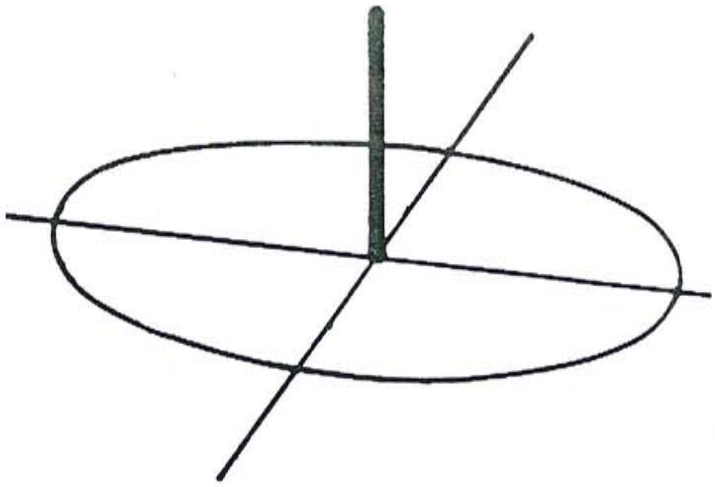
Closure.

DIAG. 3

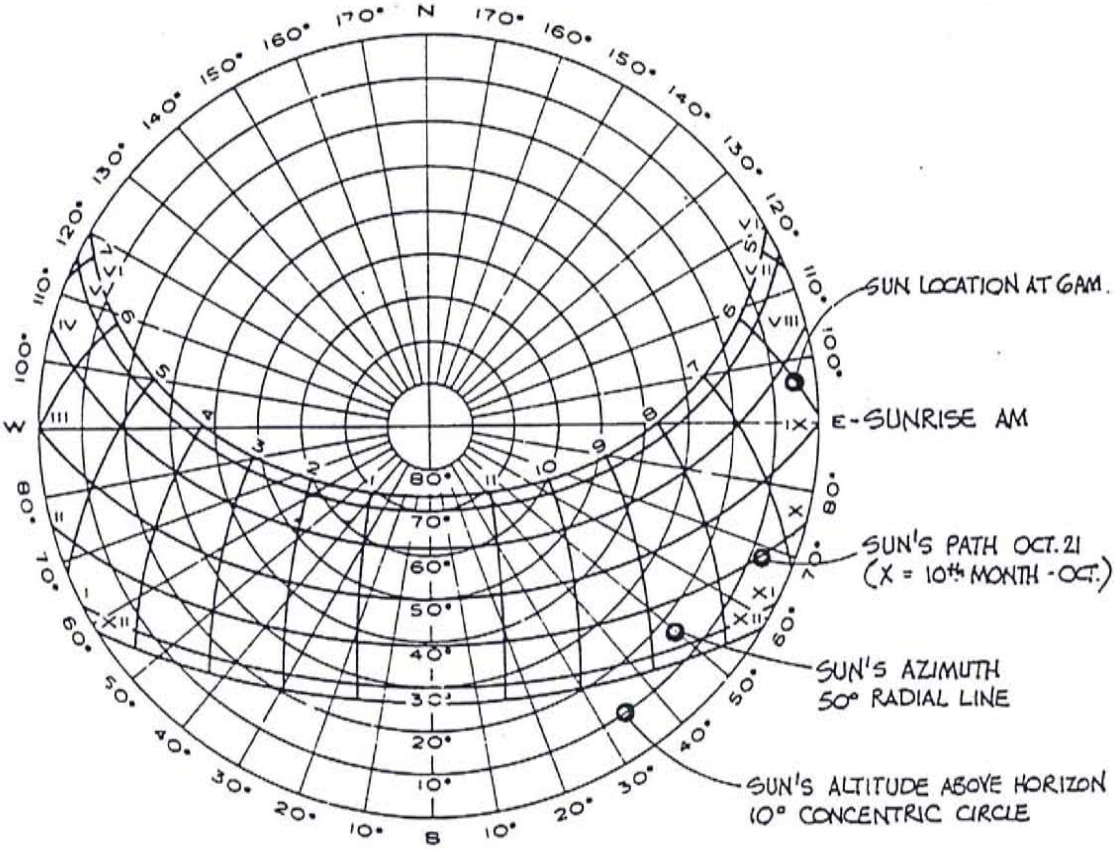


DIAG. 7 (FROM: N.C.S.R.B.)

ALTITUDE AND AZIMUTH



DIAG. 8 (FROM: N.G.M.F.B.)



DIAG. 6 (FROM: N.C.A.R.B.)

(FROM ': MULTI-USE ARCHITECTURE IN THE URBAN CONTENT BY EBERHARD H. ZEIDLER)

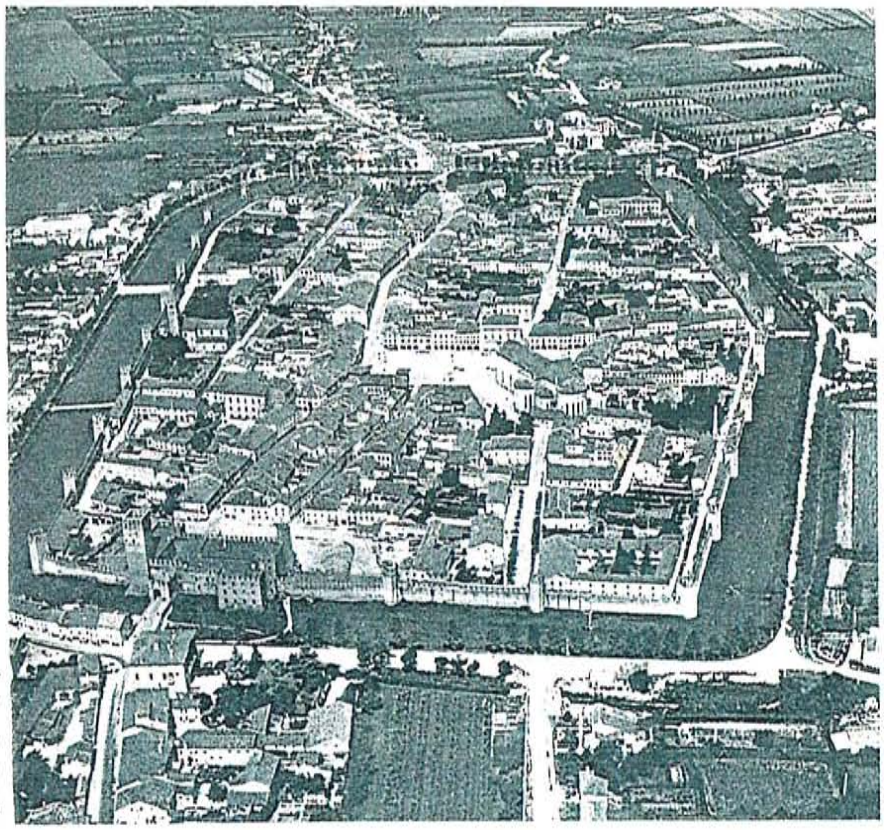


PHOTO 34

ST. MARKS, VENICE

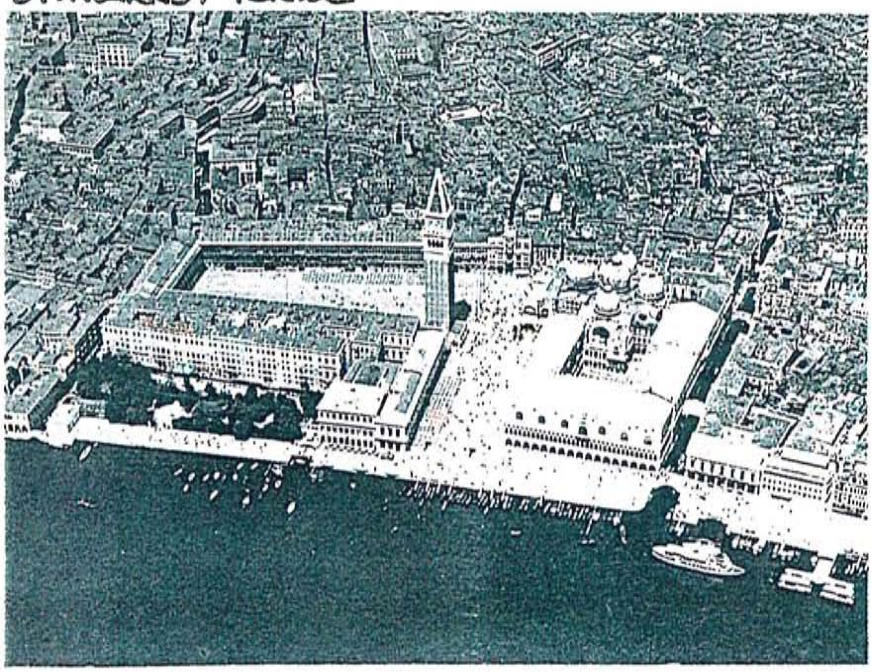


PHOTO 33

BRIDGEPORT, RICHMOND

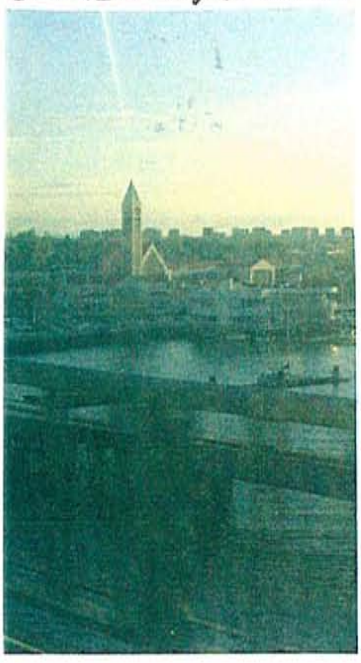


PHOTO 35

PHOTO 36

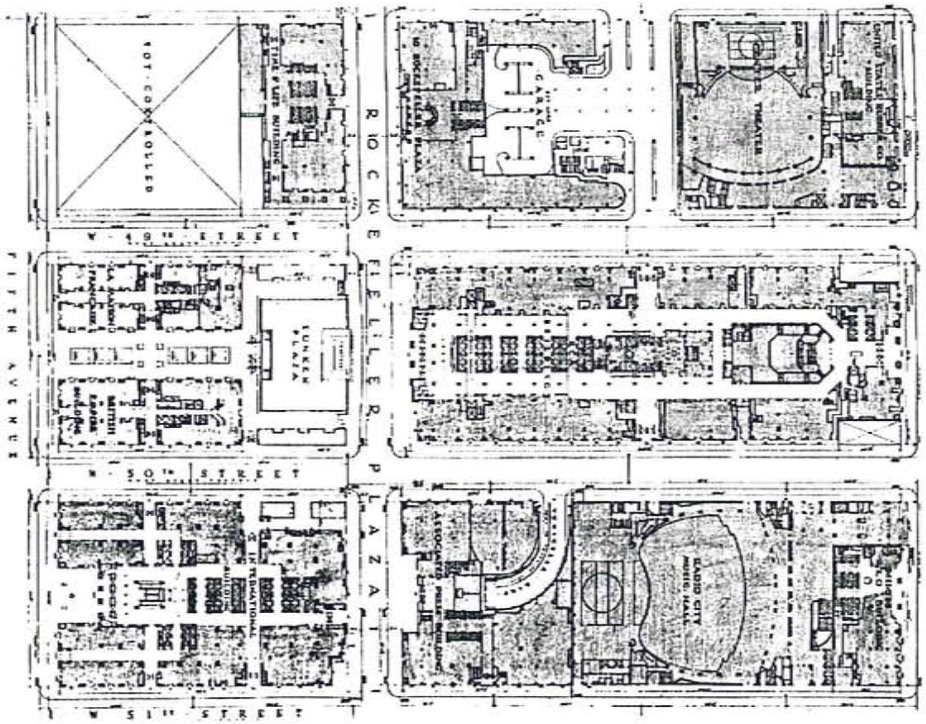
METROTOWN STATION, BURNABY, B.C.

Personal Space in an angular world.

DIAG. 9 (FROM: THE HIDDEN DIMENSION BY EDWARD T. HALL).

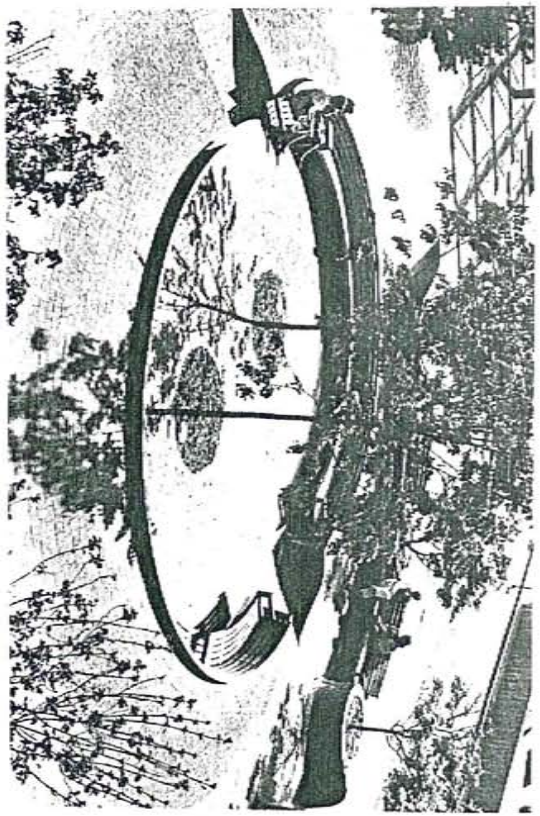
(FROM: MULTI-USE ARCHITECTURE IN THE URBAN CONTEXT BY EBERHARD H. ZEIDLER)

MAP 9



ROCKEFELLER CENTRE N.Y.

PHOTO 37



TERRITORY DEFINITION

TERRITORY DEFINITION

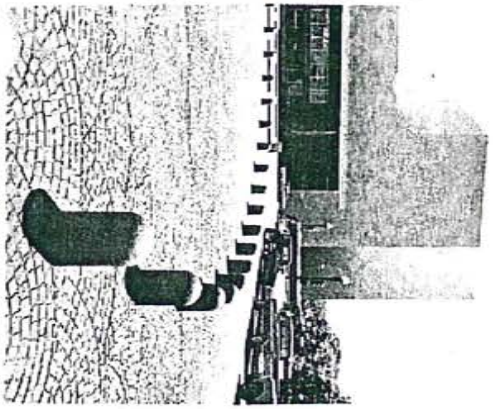


PHOTO 38

PHOTO 39

Salesman establishes vending territory at busy intersection in New York City.
Photo by F. Wilson.

PHOTO 40

Social space created by card players at 77 Water Street.
Photo by Dirck Halstead. Courtesy of the William Kaufman Organization.

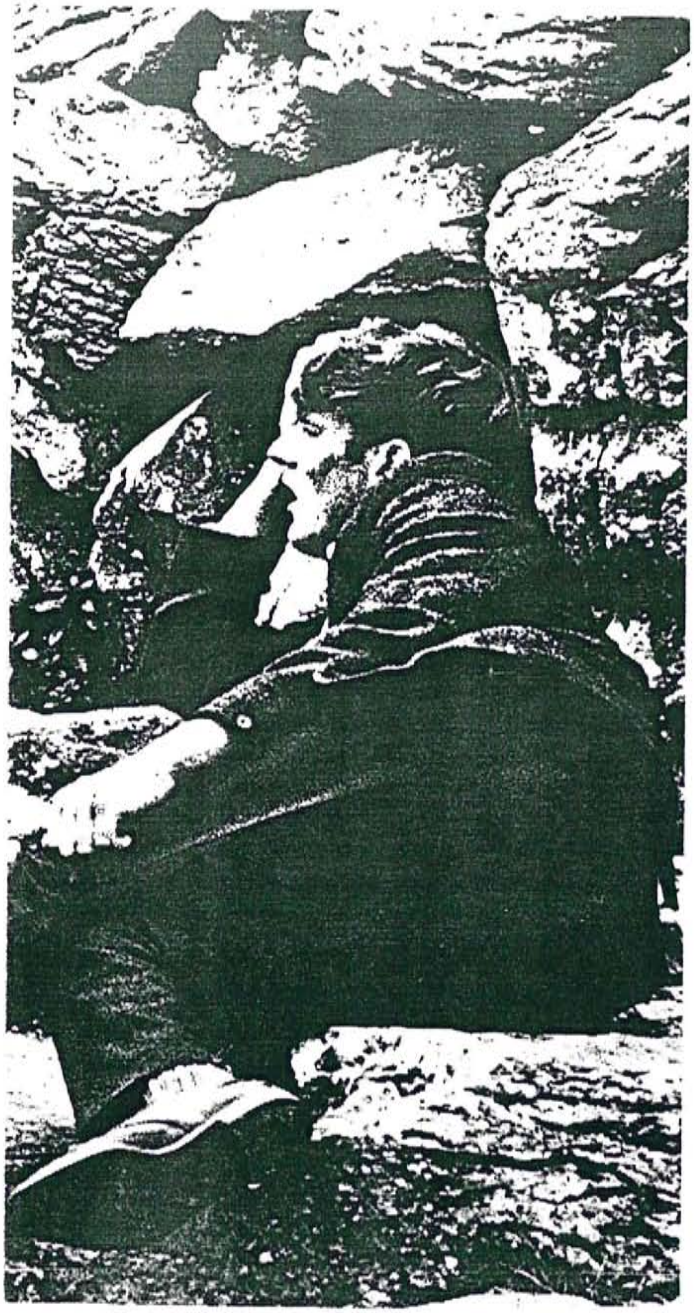


PHOTO 41

(FROM: ARCHITECTURE, MEANING AND SPACE BY CHRISTIAN NORBERG-SCHULZ)

PHOTO 42

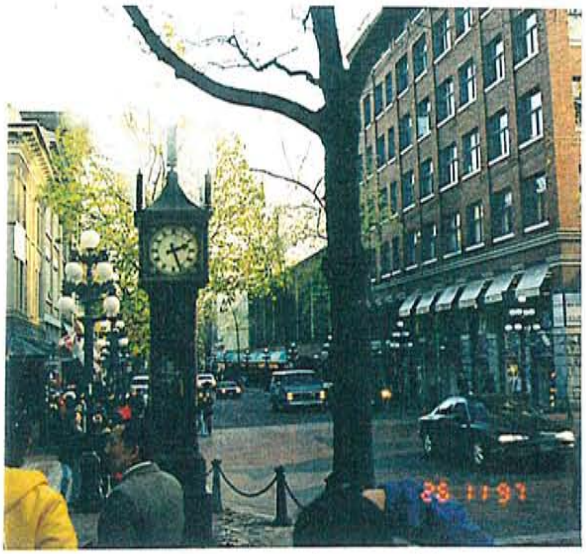


PHOTO 44
WATER ST. VANCOUVER

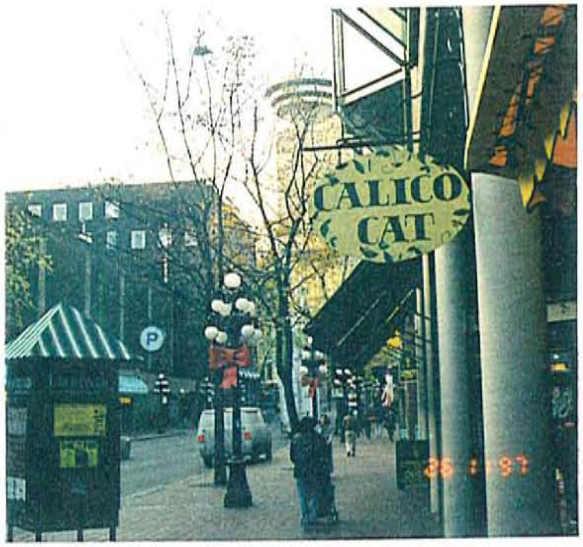


PHOTO 46
WATER ST. VANCOUVER

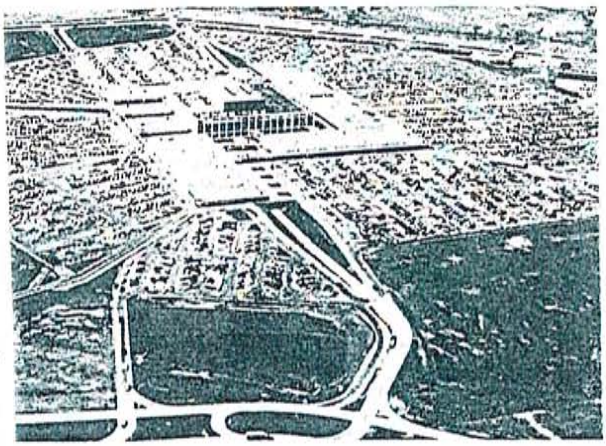


PHOTO 43
(FROM: MULTI-USE ARCHITECTURE IN THE URBAN CONTEXT BY E.H. ZEIDLER)
OAKRIDGE S.C., ONTARIO

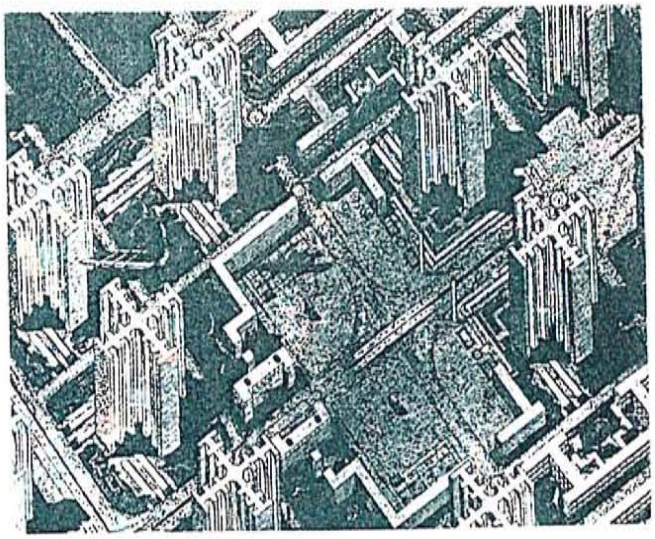


PHOTO 45
(FROM: MULTI-USE ARCHITECTURE IN THE URBAN CONTEXT BY E.H. ZEIDLER)
RADIANT VILLA

PHOTO 48

NODE - WATER ST. VANCOUVER.

PHOTO 47

NODE - WILLINGDON AND STILL CREEK BURNABY

(FROM: A GRAPHIC SURVEY OF PERCEPTION AND BEHAVIOUR FOR THE DESIGN PROFESSIONS BY FORREST WILSON)

Columns of National Gallery, Washington, D.C., Photo F. Wilson

PHOTO 51

OUTSIDE

Columns of National Gallery, Washington, D.C., Photo F. Wilson

PHOTO 50

INSIDE

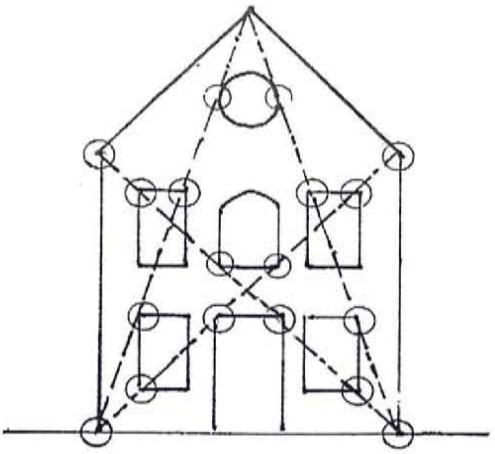
- CIVIC ASSOCIATION !
- BANK ASSOCIATION !
- CLASSICAL ARCHITECTURE !

- ARCHITECTURAL ASSOCIATION !
- RELIGIOUS ASSOCIATION !

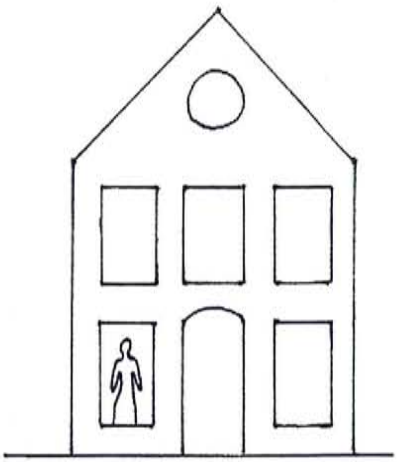
PHOTO 49

RONCHAMP

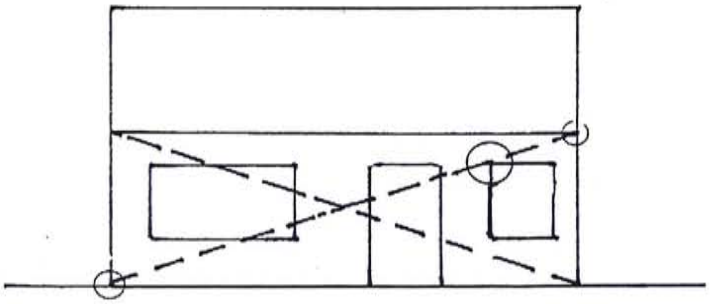
(FROM: A GRAPHIC SURVEY OF PERCEPTION AND BEHAVIOUR FOR THE DESIGN PROFESSIONS BY FORREST WILSON)



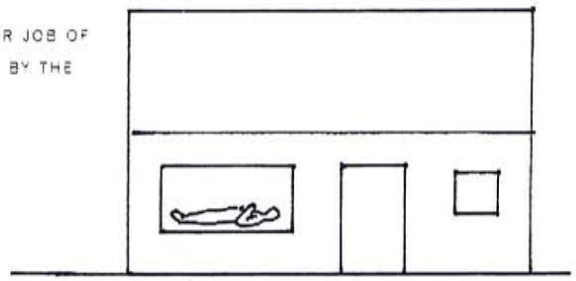
IN OLDER HOUSES, INVISIBLE DIAGONALS (BROKEN LINE) REGULATE THE PROPORTIONS OF DOORS AND WINDOWS. NOTICE HOW MANY POINTS LINE UP ALONG THE REGULATING LINES. THIS KIND OF VISUAL AGREEMENT PLEASES THE HUMAN MIND. (J. H. KUNSTLER)



DIAG. 11



IN THE POSTWAR HOUSEBURGER, THE INVISIBLE DIAGONALS DO A POOR JOB OF REGULATING PROPORTIONS. THE MIND IS SUBCONSCIOUSLY DISTURBED BY THE LACK OF VISUAL AGREEMENT. (J. H. KUNSTLER)



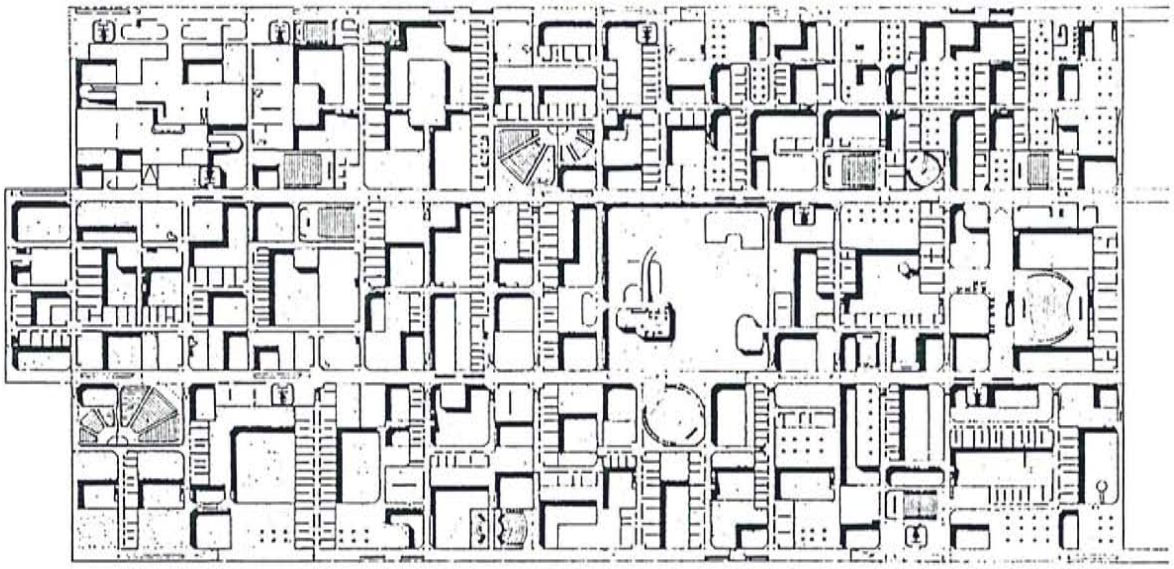
DIAG. 10

(DRAWING BY DREXI M. WILLIAMS)
DIAG. 12

(DRAWING BY EMMA C. WILLIAMS)
DIAG. 13

MAP 9 (FROM: ARCHITECTURE, MEANING AND SPACE BY C.N - SCHULZ)

Raumfolgen mit mehrfacher Nutzung zusammengefaßt worden (Abb. 21). In der Tat ist nicht einzusehen, warum beispielsweise Schulen nur zu einem Bruchteil des Tages genutzt werden sollen, warum nicht öffentliche Fußgängerwege durch die Schulgelände führen dürfen, warum nicht Kinderspielplätze auf den Schulhöfen eingerichtet sind, Bezirksbibliotheken mit den Schülerbüchereien kombiniert werden, die Aulen Gemeindeveranstaltungen dienen, Schulschwimmbecken und Werkräume allgemein zugänglich sind und die Eingangshallen kleine Ausstellungen aufnehmen.[16] Aber so weit ist es noch nicht gekommen. Die Vereinigung von Verkehrsflächen und Gemeinschaftsräumen zu »Marktplätzen« oder »pädagogischen Zentren«, die in allen hier gezeigten Schulbauten (S. 132–145) verwirklicht wurde, war das äußerste. Sie orientiert sich am älteren Typ der Hallenschule mit ihrer konzentrierten Baumasse, Korridor- und Pavillontypen gelten nunmehr als kommunikationsfeindlich.



BERLIN FREE UNIVERSITY CANDILIS JOSIC WOODS ARCHITECTS

- ***Architecture in Context***

Context

The word "context" in the Architectural Profession typically portrays the relationship of a buildings external image in relationship to other buildings. Urban location (context), internal space and function may help create the external form however these elements are seldom considered in contexturalism. Many and possibly most Architects Designers believe that if a building is not highly visible who will know it was designed by an Architect. The external form often the only consideration, often referred to as object architecture or fashion architecture.

Few egos of the profession are in the business to design background buildings, all must make a dramatic statement (irregardless of location, environment, function, psychology, philosophy, etc). Design often is the affirmation that genius itself is at work, possibly at the expense of "context" itself and possibly at the expense of many other elements.

Blending into the surroundings typically does not lead to personal fulfilment by most architects , contemporary teaching of architecture still encourage this different creative solutions.

Forty or or fifty years of modern architecture thinking is difficult to halt, it may be difficult also for architects educated in another era to be responsive to current trends or project far enough ahead to meet future changing trends and thoughts.

Architecture intrudes without invitation on everyones daily lifes both visually, functionally, programatically, psychologically and in many more areas which is difficult to quantify in written or even in spoken terms. The intent possibly should be refinement within the confines of visual, programmatic and other parameters whether modern or traditional.

One may may be thought of as a copier with no new ideas if one adopts similar elements from surrounding designs, in fact many have been sued on this premise. It may be difficult to sue based on borrowing similar functional ideas or psychological ideas!

While there may be justification for repetition of similar themes in some contexts, many go the extreme of simply copying classical or other styles and planting them with a twist into a neighbourhood.

"A style of our times or a variety of appropriate styles for different context - "respecting the spirit of the times is a less valid concept than respecting the spirit of the place" - This does not mean, and never has meant, that a neighbourhood cannot change. Nor does it mean a simple -minded revival of historical styles or declaring a particular style for a building type, e.g. Classical for banks, civic centres, Gothic for churches , Victorian, Georgian or Queen Anne for housing without considering the context - but a way of designing that would reinforce the character of the neighbourhood due to inspiration from the spirit of the place" ! [32]

"Architectural styles can evolve compatibly and retain their own unique aesthetic character. Visual cues to create responsive buildings, the eye should feel that a congenial presence has been added" [33]

Capturing this family resemblance is difficult when limited to a vocabulary (e.g. modernism). Modern forms may be a product of ideology which may have aggressively opposed integrating new buildings into existing architectural context. Eclectic views are rigid, limited and tend to harmful to the profession. The following limited selection contains commentary on a variety of styles and views.

Westminster Hall and the Houses of Parliament, London, England

The original Westminster Hall was completed in the eleventh century and the present dates from a reconstruction in 1401. In 1834 the nearby buildings which housed Parliament burned down and were replace by the current Houses of Parliament. The building committee in charge of the building specified that Gothic style be used. The reasons were rooted in consideration of context. Westminster Hall and a portion of St. Stephens Church which survived the fire were classified Gothic. The great national symbol Westminster Abbey begun in 1052 but almost completely rebuilt in the thirteenth century was also situated next door. [34] (refer to page 66 for photograph)

Rathaus, Rothenburg on the Tauber, Germany

This building (refer to page 67 for photograph) was begun in 1240 and originally consisted of two long Gothic Buildings side by side. In 1501 the eastern building burned down and the present Renaissance building begun in 1572. There are obvious differences between the simpler fascade of the Gothic building and the more sophisticated Renaissance building. However, the designer of the Renaissance building maintained a high level of visual continuity. The two styles used subtle vocabularies to create a similar balanced visual feeling. The domed tower of the Gothic building gives the impression of symmetry which is further reinforced by the gable fenestrations. Below the eaves line the window sizes change slightly three large windows on the right and two smaller ones on the left, the break from symmetry increased on the next level down with four sizes of windows and four different locations. The main entry is located well away from the symmetrical axis of the tower. Despite the break from symmetry there remains a visual balanced between size and position and or perhaps this building truly was a response to the user needs inside.

The Renaissance building also uses near symmetry and proportions to create a sense of balance or symmetry. Perhaps too this building responded to inner requirements. The main entrance is located directly on the gable axis but the dome is off to the side and seems to balance with window positioning and size and the relatively large side entrance. As with the Gothic building there is much symmetry to the eaves line but then a break is made. The smaller entrance goes almost unnoticed, this was obviously intended and the lack of importance is well portrayed in relation the size of the main entrance.

Other differences between these two fascades includes colour, materials and detail. Gothic and Renaissance pinnacles on the gables add a sense of symmetrical similarities. This is a good example of a variety of elements, size and positioning that can coexist and create a sense of visual harmony. [35]

Boston Public Library Addition, Boston, U.S.A.

Use of the majority of high priority criteria, same stone as the original Library, same cornice height, same horizontal divisions, repetition of arched motif does not necessarily guarantee pleasing visual harmony. The new building lacks any attempt at appropriate detail. The building external form is much bolder and barren than the original building, making the building stand alone rather than be a part of the original building. [36] (refer to page 68 for photograph).

Hancock Tower and Trinity Church, Boston, U.S.A.

Use of a trapezoidal plan and reflective glass curtain wall help allow these two buildings stand together. The glass reflects the Church and the glass tower tends to disappear as as one looks up at it, both of these attributes are considered good. The plan shape and massing break on the side close to the Church causes one side to fall steeply away in reverence to the Church, this also creates a perception that the building is less voluminous that it actually is. [37] (refer to page 68 for photograph).

Guggenheim Museum, New York, U.S.A.

This is an example of contrast in form and material use, the white concrete corkscrew off set against the predominant rectangular limestone clad buildings. [38] (refer to page 68 for photograph).

Old town Alexandria, Virginia, U.S.A.

The project was a proposed courthouse and commercial complex, situated among relatively small Georgian and neo - Georgian buildings. Local citizens objected to the original proposal (top photograph page 69), advising that the proposal violated the spirit of the neighbourhood. The citizens put enough pressure on the City design review board that the board voted to reject the proposal. The revised design (bottom photograph 69) is considerably and is more suited to the neighbourhood context. Massing, materials and colour remained basically similar in both proposals.The main change was in the detail and ornament. The sloped glazing on the top floor was replaced with a mansard roof and dormers, cornice lines and main floor accent banding was added. Window sizes, locations and detail were changed. The glazing reverted to the traditional small Georgian glazing panes. [39]

Gastown and Surrounding Districts, Vancouver, B.C., Canada

Gastown consist mainly Georgian Architecture with a mix of Neo Classical, Art Deco and Modern Architecture. (Refer to pages 70 to 78 for photographs). Detailing ranges from simple banding to the complex artistic. Materials of stone, brick, block, concrete, wood, glass and steel are combined with texture, patterns and colour to provide a sense of association, a sense of scale and of visual interest.
Massing is dealt with both horizontally and vertically and there is a strong presence of symmetry. There is also a strong emphasis on cornice caps, some provide a pleasing finish while some tend to weigh the building down. Windows are generally rectangular and of similar size from floor to floor, however some windows are larger on the top floor and some are smaller. Arched windows are not as frequent as rectangular window. The arched window scenario (page 71) also play with sizes of arches to help an make the building appear taller than it is by having the highest window the smallest or appear shorter than it is by having the highest window larger than the rest.

Form in the past was based more on material capabilities/characteristics and in engineering knowledge. Forms tended to be simple rectangular, square structures. Some buildings took on unusual shapes and provided similar elevations to at least two streets, oriel windows were incorporated in some buildings in the early 1900's and repeated in a more modern way in the mid 1970's (refer to page 74). Awnings / canopies have been a key part of buildings in the area since the late 1800's and today many buildings have been retrofitted with more modern steel and glass structures.

Context of the pre 1900's wood buildings show much similarity between each other except for minor variations as do buildings of of the early 1900's (refer to page 72), regardless most buildings create their own identity.

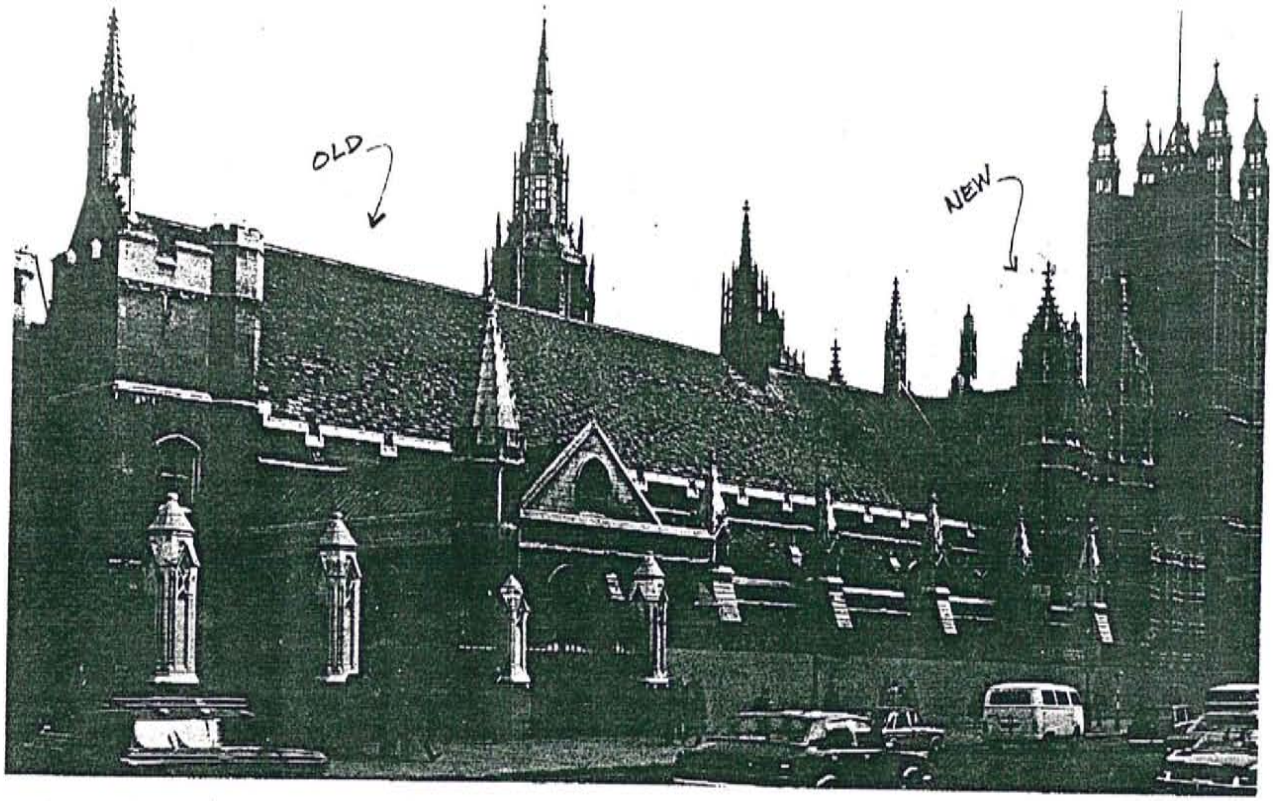
The area is surrounded by many types of buildings, some close together, some not (refer to pages 75 to 78), perhaps, regardless of street layout or function, dissimilar buildings are generally more acceptable the farther they are away from each other.

Summary

Given the above examples, there may be no defined right or wrong way to design in context. Perhaps imposed guidelines may be the only framework to designing in context.

(FROM: ARCHITECTURE IN CONTEXT BY BRENT C. BROWN)

PHOTO 52



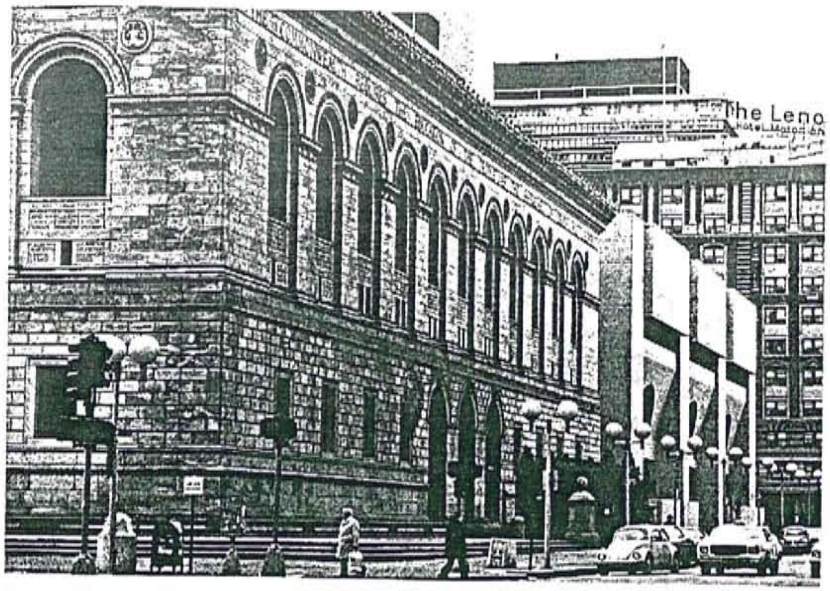
Westminster Hall, London. Original building dates from 1097, renovated and roof rebuilt, 1397–99. Houses of Parliament, Sir Charles Barry and A. W. N. Pugin (begun 1835).

PHOTO 53 (FROM: ARCHITECTURE IN CONTEXT BY BRENT C. BROLIN)

Rathaus, Rothenburg on the Tauber. Gothic building (left) (begun 1240), Renaissance building, Leonhard Weidmann, (begun 1572).

54,55,56 (FROM: ARCHITECTURE IN CONTEXT BY BRENT C. BROLIN)

PHOTO 55

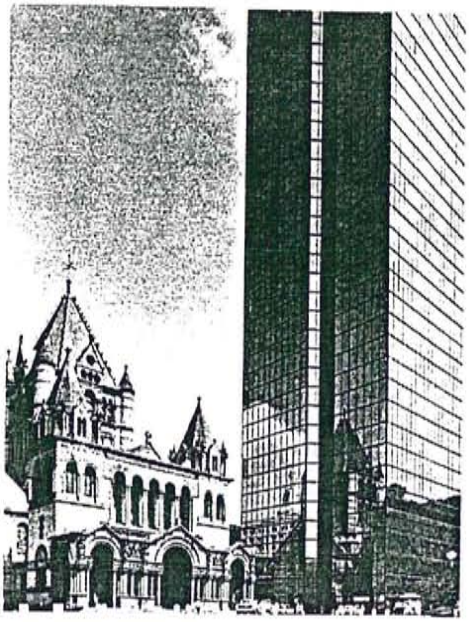


Boston Public Library; McKim, Mead and White (1887) and Addition; Philip Johnson (1971).

PHOTO 54

Guggenheim Museum, New York City; Frank Lloyd Wright (1959).

PHOTO 56



This sketch shows how bad it could have been had the tower wall not been set obliquely. (Photomontage: Brent C. Brolin.)

Courthouse and Commercial Building, Alexandria, Virginia: Saunders, Cheng and Appleton (under construction). These are the presentation renderings of the rejected (top) and approved designs (bottom). Although the most pressing question about this design was its relationship to its context, neither rendering showed the proposed design *in* that context. (All details, including such large-scale elements as dormers, were omitted from the presentation model.)

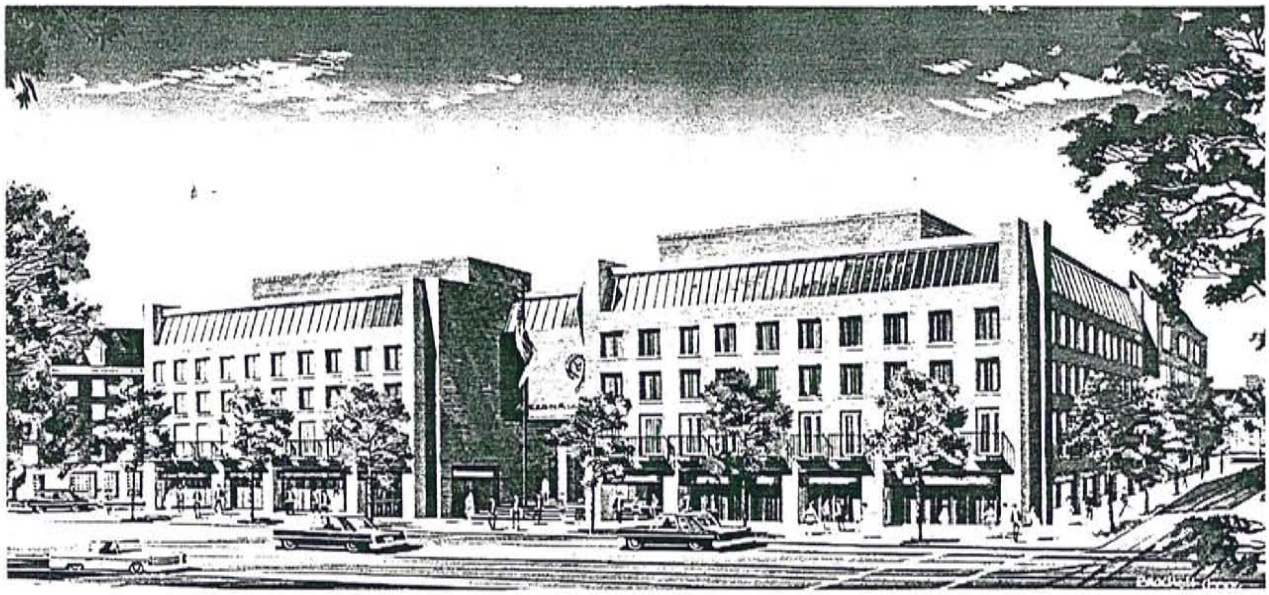


PHOTO 58

PHOTO 57

(FROM: ARCHITECTURE IN CONTEXT BY BRENT C. BROWN)

GASTOWN DETAILING

PHOTO 60

PHOTO 59

PHOTO 62

PHOTO 64

GASTOWN BUILDINGS

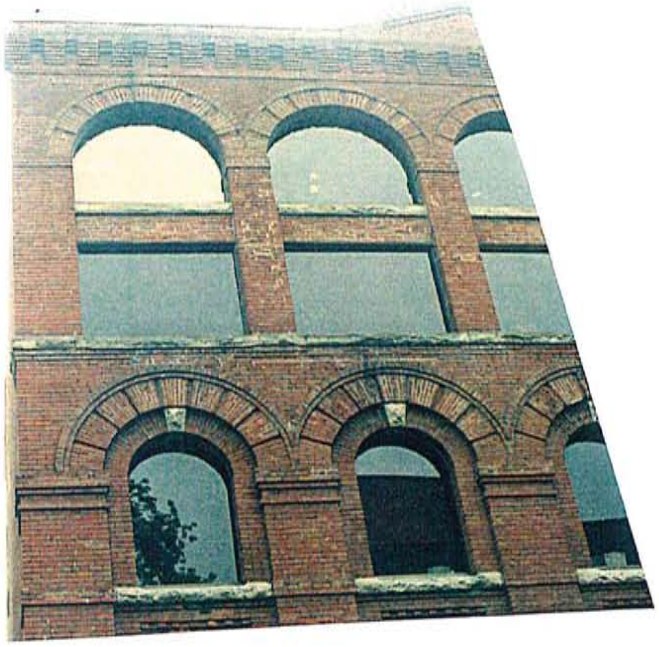


PHOTO 61

PHOTO 63

PHOTO 69

GASTOWN BUILDINGS

PHOTO 68

PHOTO 67

PHOTO 71

PHOTO 72

PHOTO 70

GASTOWN BUILDINGS

PHOTO 73

GASTOWN BUILDINGS

PHOTO 75

GASTOWN AREA BUILDINGS.

PHOTO 74

GASTOWN AREA BUILDINGS

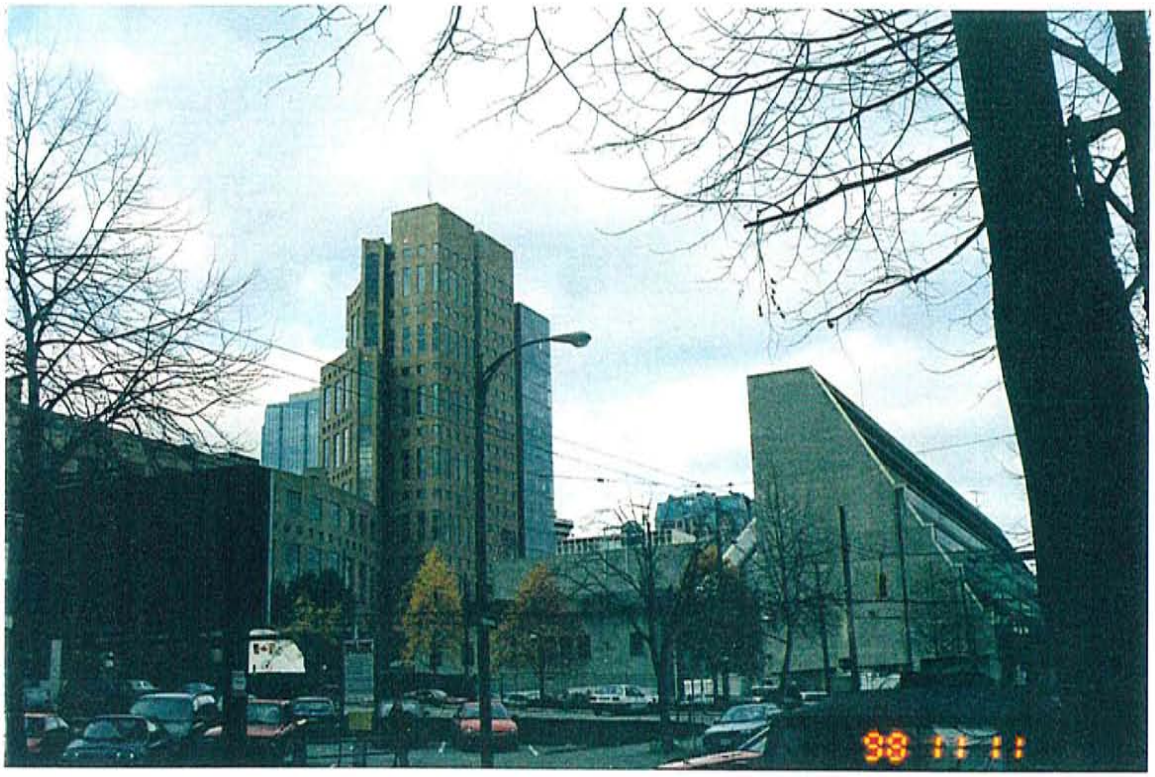


PHOTO 77

GASTOWN AREA BUILDINGS

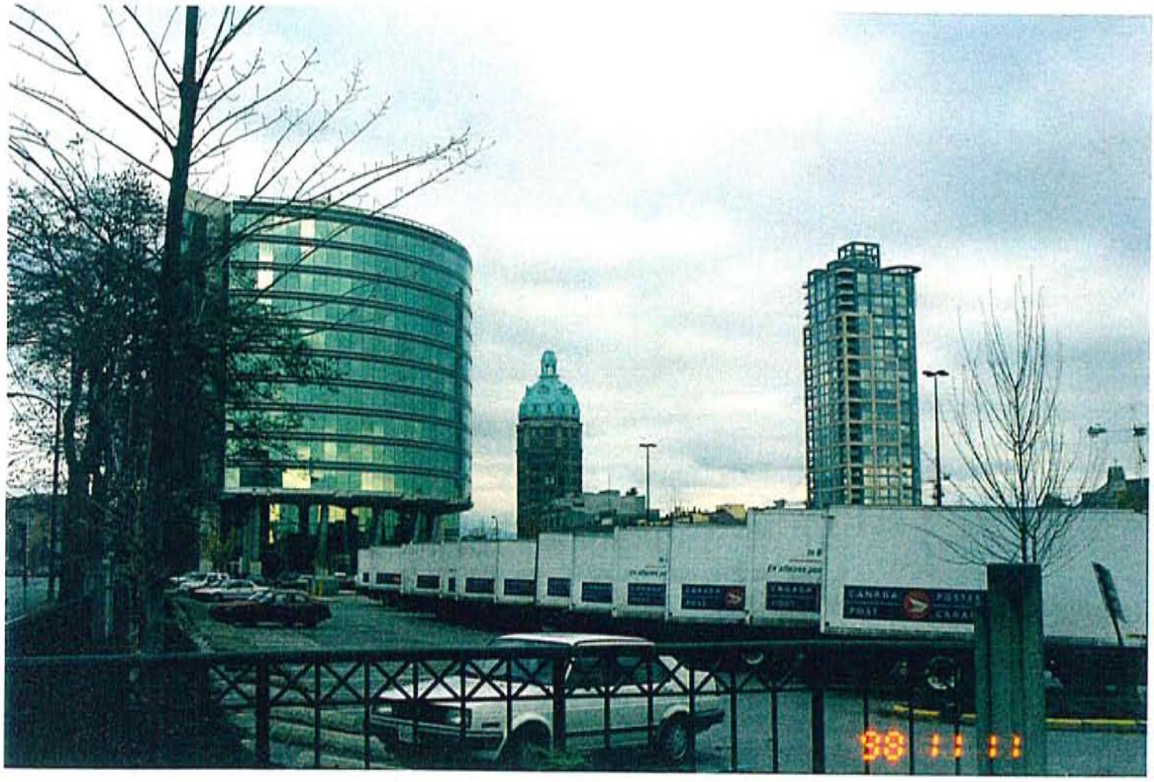


PHOTO 76

GASTOWN AREA BUILDINGS

PHOTO 78

FALSE CREEK AREA
(SOUTH OF GASTOWN)

- ***Precedents***

Theory and precedents are particularly important in design and planning. They provides a way of finding similarity among different settings used for different purposes, for repeating similar successes or avoiding known concerns ! This section will help summarise previous sections on Architecture in Context, Perception and Behaviour and provide some successful and unsuccessful precedents for consideration in programming this project.

The section Perception and Behaviour can be summarised into Urban Planning, Physical and Human factors. The Urban planning section summary points to need for diversity of use. The Physical and Human factors section points to the importance of clear images, associations with paths,edges, nodes, landmarks and districts in helping and environment be more appealing and liveable. Identity, structure and meaning are conclusive elements.

The conclusion from Architecture in Context is that there may be no right or wrong way to design in context, except for imposed guidelines. Context should be more than visual and should also consider function, culture, emotions. Eclectic views or architectural styles are limiting and may be harmful and a diversity of contextual elements must be considered.

Unsuccessful Examples

The New York Bronx housing, the Pruitt Igoe housing complex in St. Louis, Detroit Office district, Lincoln Centre, New York. Cities of Kelowna, Surrey and Prince George in B.C. are prime examples of unsuccessful Mall towns. Towns that ignored the old multi-use centre and created new single use districts. West Edmonton Mall, Edmonton, Alberta, marketed as the largest shopping centre in the world (area wise) further destroyed the already dead Edmonton City Centre and created a mega social problem in the Mall and surrounding district.

The above projects all destroyed districts and ultimately themselves by providing mega single uses.

Successful Examples

The Greek Agora is an early example of successful multi-use building, built over 2000 years ago (refer to page 83 for photograph).

Rockefeller Centre, New York (refer to page 86 for photograph), built in the midst of the 1930's, demonstrated the interconnectedness of city life, the mutual dependence of different uses and the improved urban fabric which can be achieved by recognising this interdepoendence.

Berlin Free University almost brought urban building full circle back to a mini city concept. It restored the pedestrian street to its former importance and created buildings which could support a variety of buildings which could support a variety of uses with social and physical demands. The project introduced the mat building in which only traffic and structural grids were established, It lacked focus and formal expressions of different functions, both ideas sacred to modern architecture. This building could accept and respond to changing functions.

Pike Market - Alexis Hotel district in Downtown Seattle is very similar to Gastown and may be the best successful precedent. At the turn of the 20th century this area was mixed use, including hotel. In 1930 it converted to a large repair garage and in 1950 to a parking garage. This garage produced much crime in the area. In the early 1980's the area was converted back to mixed use/retail with a primary focus on the Alexis Hotel development. Since then the area has seen a significant drop in crime rates and the area is now highly desirable for locals and tourist.

The False Creek, Vancouver, is a 50 acre housing development (refer to page 81 for photograph) which began in 1972. The development proposed by the City of Vancouver aimed at setting a precedent to right the multiple ills of a typical North American City. The proposal was to include a mix of young and older of financially well of and so financially well off. The site was the railway yards of Canadian Pacific Railway which occupied the area from 1900 to 1936 approx. The railway introduced a very industrial vacuum to the City up until 1936 and when it pulled out left behind a very ugly scar. The City had the task of dealing with unrestrained market forces as well as respecting pressure from zoning regulations of the time and respecting the needs of the people who could not respond financially to market demands. Surveys were conducted and a detailed brief prepared this included an allowance of: 25% of the homes for families with children, 25% for couples without children, 15% for the elderly and 35% for singles. Allowances were built in for shops, a school and park areas. Homes were to be leased from the City for a term of 60 years with the option to pay out the lease sooner. Each home was to have its own identity and view to the water, city and mountains. Today the project continues to operate as a vibrant district.

The Granville Island, Vancouver, is a 38 acre mixed - use business district with some residential developed similarly on an industrial waste land into a very vibrant area. This gave even more focus to the False Creek area. This development includes a simple vocabulary of details in wood post, steel rails, paving (refer to top photograph on page 83).

Other multi- use projects under or nearing completion include the Crystal, Burnaby, B.C. (refer to bottom photograph page 83) the Europa and International Village, Vancouver, B.C. (refer to pages 84 and 85) .

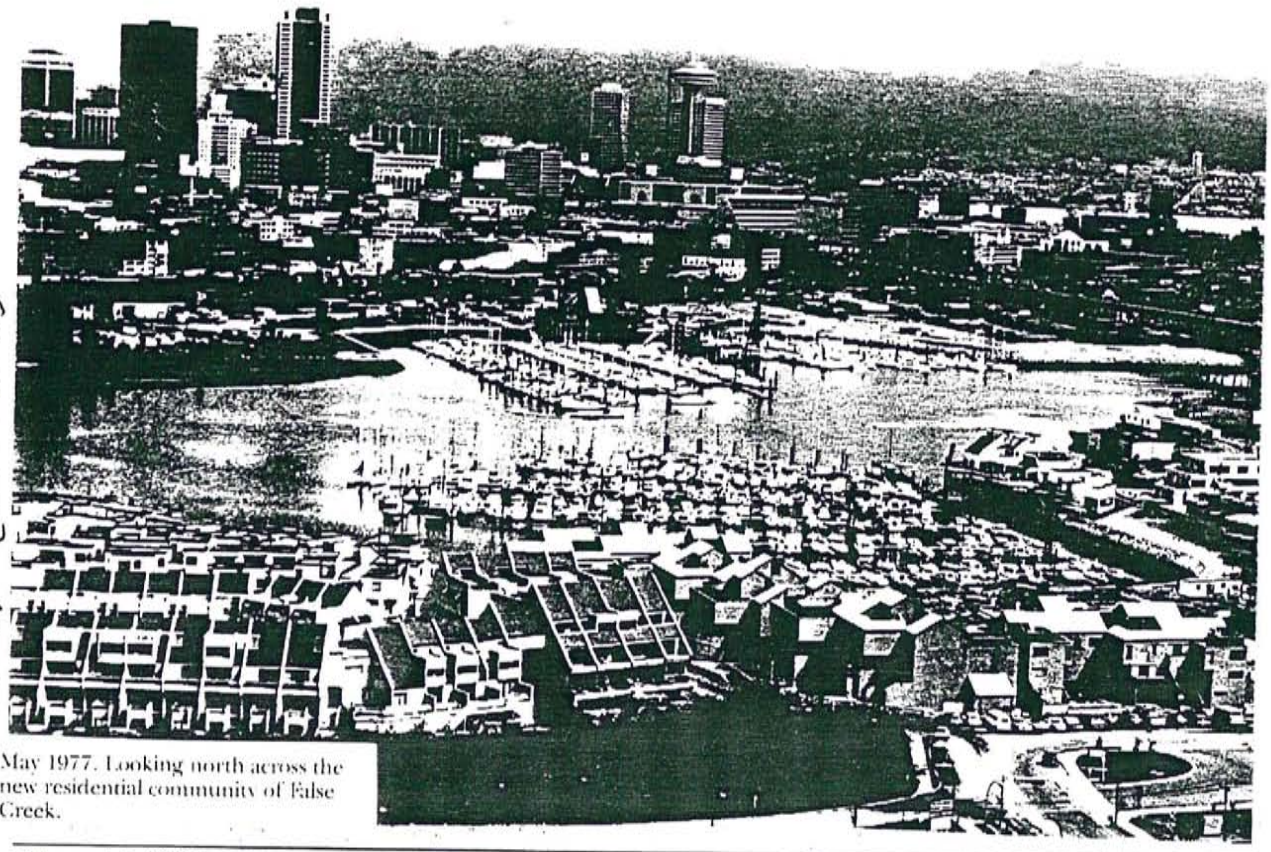
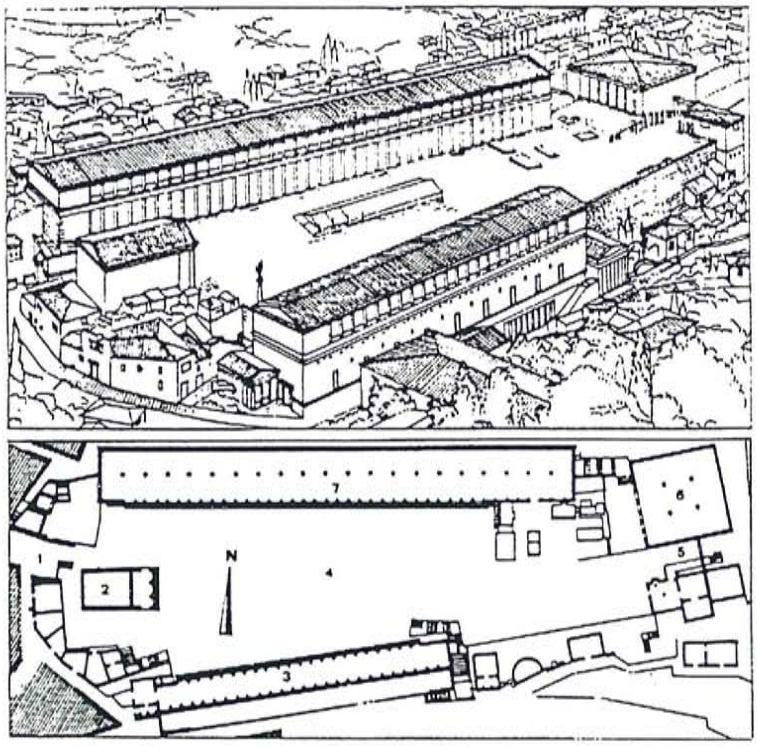


PHOTO 79 (FROM: C.O.V.)

May 1977. Looking north across the new residential community of False Creek.



GREEK AGORA

FROM: MULTI-USE ARCHITECTURE IN THE URBAN CONTEXT BY E.H. ZEIDLER)
DIAG. 14

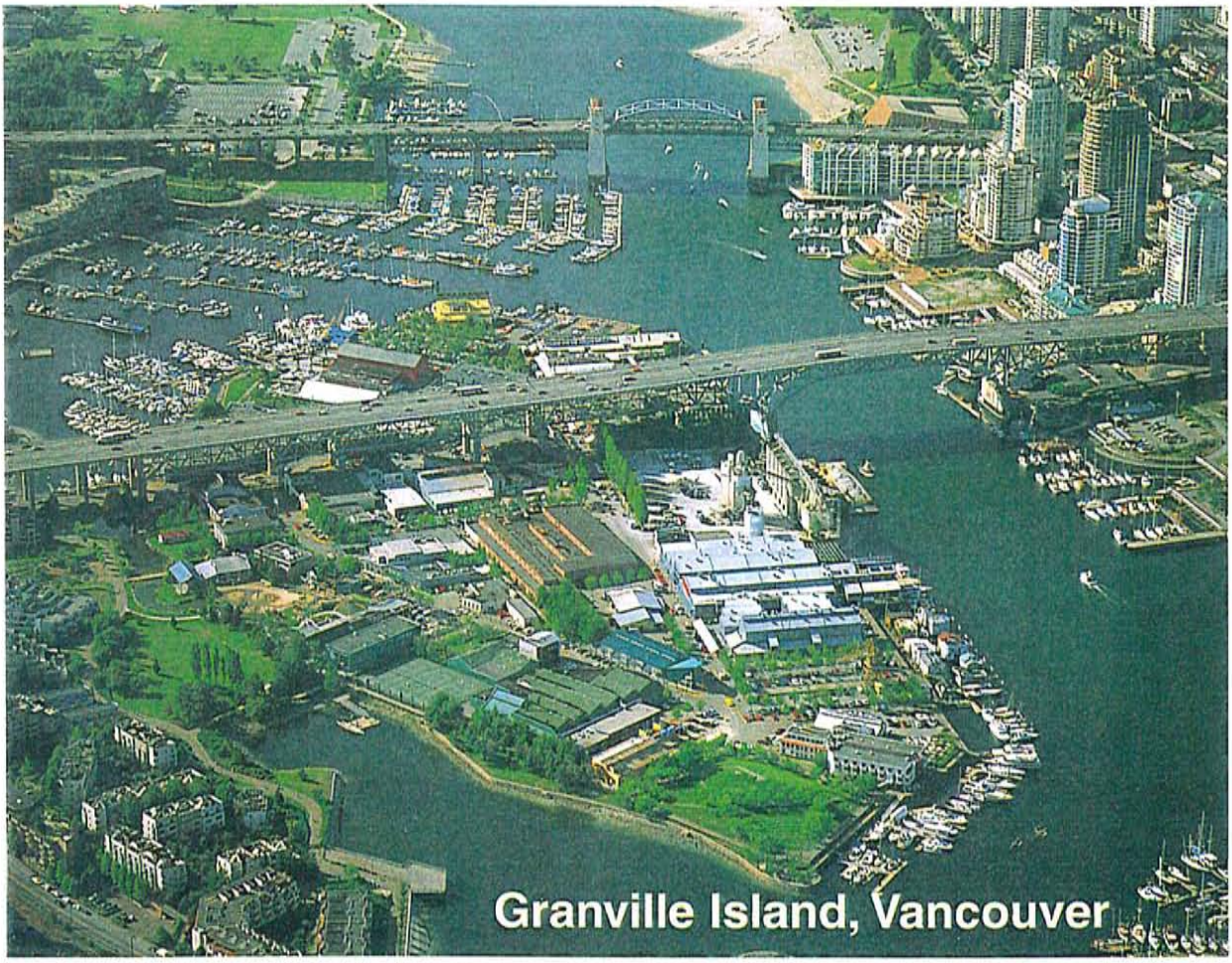


PHOTO 81 (POSTCARD)

PHOTO 80 CRYSTAL, BURNABY, B.C.

PHOTO 83

D.T. EAST VANCOUVER.

PHOTO 82

D.T. EAST VANCOUVER

PHOTO 85

D.T. EAST VANCOUVER

PHOTO 84

D.T. EAST VANCOUVER

(FROM: MULTI-USE ARCHITECTURE IN THE URBAN CONTEXT BY E.H. ZEIDLER)

PHOTO 86

RCA Building ROCKEFELLER CENTRE. N.Y.

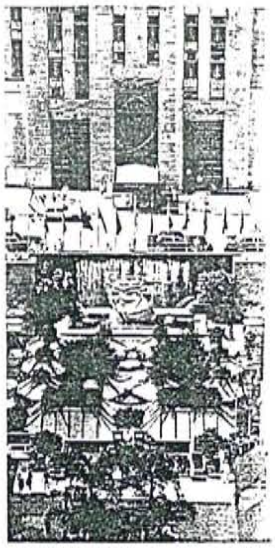


PHOTO 86 C

Sunken Plaza with Statue of *Prome*

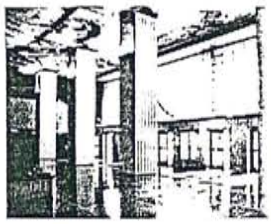


PHOTO 86 B

RCA Building, interior

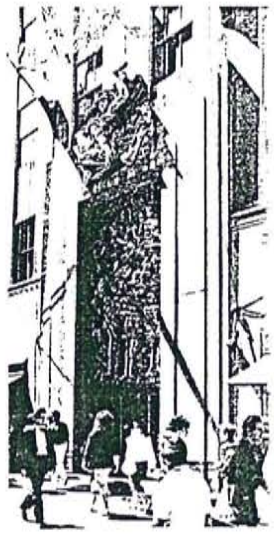


PHOTO 86 A

Maison Francaise

- ***Program***

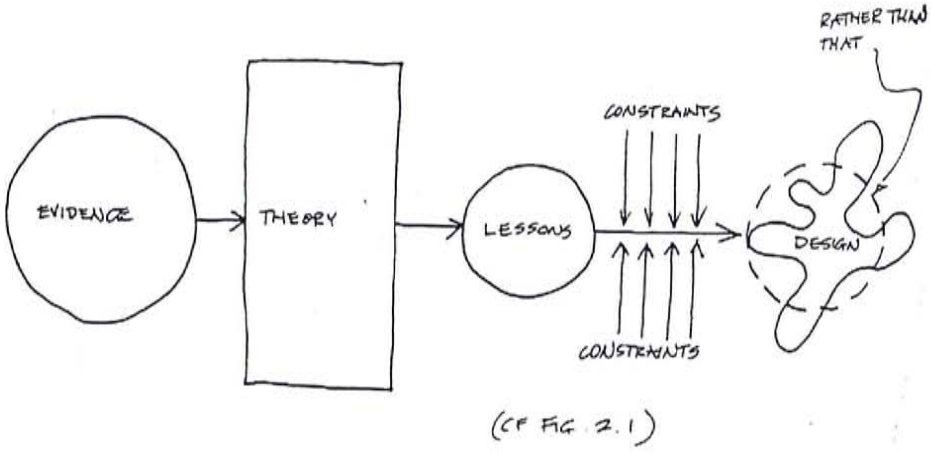


Figure 8.2. The role of constraints in design (from Rapoport 1983a).

Research Conclusion

1) Increase population density (Help decrease population erosion and try and bring people back to the City).
2) Increase mixed use (Aim at creating self sustaining/self regulating community. 24 hour use produces better and safer environments).
3) Maintain significant Parkade. Major development of other existing Gastown buildings is unlikely to happen in the near future due to high land cost, seismic upgrading cost and heritage requirements. This will limit development of vehicle parking in other areas and will place automatic pressure from business, residents and City to retain a significant parkade on this site.
4) Respond to Community requirements and Market Demands.
5) Respond to Heritage Design Guidelines, Zoning and Bylaws requirements.
6) Demolish existing parkade (non - heritage building) and mall due to lack of context, lack of multi-use, low floor to floor heights for other possible uses, lack of code and seismic conformance.

Possible Design Guidelines / Themes

- Respond to existing Architectural Context (Use, emotion, function, form, material, detail, colour)
- Respond to existing Codes, Zoning (Project subject to individual review by the City)
- Build to zero lot lines/no set backs and within 22. 9 meter maximum building height. (Height is also limited by windows on either side).
- Create Heritage Museum: (possible Inner Court e.g. Totem Pole, Long House, Frontier Fascades, Gold Rush Trail Display. Timber Mill Display with possible in use function. Train Engine Display (First engine to arrive in Gastown).
- Possible transition from Heritage Frontage (early 1900's) to more historical past in inner site. Possible extension of streetscape, details, paving materials and patterns, lights, vegetation to inner site.
- Possible Plaza for Entertainment Performances (possibly covered in bad weather/winter and open in good weather/summer.
- Possibly eliminate vehicle access to parking from pedestrian oriented Water Street and to Cordova Street. Possibly Use side lanes for vehicle access.
- Create a Passenger Drop Off/Pick Up on Water and Cordova Street.
- Place Hotel entry on Water Street, in centre of fascade.
- Place Retail Units at street level on Water Street side.
- Place Commercial Outlets at street level on Cordova Street side to encourage development of this vacant side. Cordova Street should not be as left as a featureless fascade or under used area.
- Establish buffers/transitions/territories by responding to location and uses.
- Place hotel units and residents on upper floors to take advantage of views and to provide more privacy. Reserve north shore views for hotel and south city (sunnier) views for residents. Place Offices above commercial retail level or in inner areas.
- Provide natural light and ventilation of all spaces.
- Place all parking (60% of existing per research analysis or 800 cars approx.) underground. Possible allowance to be made for future Woodwards Complex and for possible Car Rental Outlet.
- Use best possible functional interrelationship in all space layout and design.
- Use defensible space and psychological techniques techniques to help create safe territory and environment.
- Consider a phased approach (e.g. Hotel - Water Street side development first, Residential / Offices - Cordova Street side development second).
- Budget (No restraints)

Project Proposal

In summary the Gastown District has an over abundance of income assisted accommodation (78%) , only 22% market accommodation, an over abundance of tourist shops (70% approx.) and an over abundance of offices (75%). Most shops are struggling to exist and 40 % of office space is for lease. Based on earlier documented research in this report the most apparent and urgent requirement is to increase population density and add more mixed use to the area.

Currently there are only 8 residences per district acre and by most precedents for city densities this is very low and inadequate to sustain a vibrant community. Some Cities including residential areas of Vancouver have close to 1000 people per acre. Most of the people in Gastown are tourist or workers who move in during the day at 9am and vacate the area after 9pm. The University of Simon Fraser and the B.C. Institute of Technology have moved into the down town area in recent years and have significant student population requiring accommodation.

Arriving at the suitable density for the area or any area is a challenge. There is no proven scientific formula of accurately determining what density level is suitable for a district or even of determining a district boundary. Depending also on zoning requirement, a low rise mixed use district in which Gastown is located will achieve less, more likely a max. of 500 per acre than will a high rise area of residential use only. For the purposes of this project the proposed number of residence per acre will be 500 (or 1030 based on 2.06 acres for project area).

The average height of building for the district is 5 stories or max. 22.9 meters. This may vary as each project is evaluated on an individual basis by the City Heritage Design Panel. The district has Zero Lot line clearances and no F.A.R. (Floor area ratio)restrictions. There are no set guidelines for park/green space or parking requirements,however proposed parking will provide a minimum of one stall per resident.

The proposal is to demolish the 1957 existing 1,406 crime ridden car stall parkade due to the following main reasons:

- The building is out of context visually with the rest of the area, is a heavy obtrusive mass lacking visual relief.
- The building is out of context in terms of providing an overpowering single use function, which is relatively underused.
- The building has restrictive low floor heights not capable of accommodating mechanical and electrical systems and a typical 8"-6 commercial floor to ceiling height.
- The building has major seismic upgrading and exiting concerns in order to meet current codes.
- The building layout is non defensible by visual or camera surveillance and its large floor plate makes it uncomfortable to use and contributes to making a crime easier.

Increase mix use will not only keep the area vibrant on a 24 hour basis it will make a large parking structure more economically viable and safer through increased use. A replacement building will provide an opportunity to respond to existing 'Heritage Character' of the district and make the new building more marketable to residents, tourist and businesses.

The Program may be further refined further in design development in order to respond to other discovered parameters. The following is a summary of existing Buildings and Uses in the Gastown district.

Existing District Buildings and Uses

	Observation	*Recommendation*
Arts - Entertainment Facility	- close by	- required
Bank	- none (no a.b.m.)	- required
Educational		
elementary	- 2	- none required
secondary	- none	- none required
s.f.u.	- near by	- accommodation required
b.c.i.t.	- near by	- accommodation required
Gas Station	- close by	- not required
Hotels	- mainly rental	- tourist required
Industrial	- none	- light industrial required
Library	- one close by	- none required
Recreation Centre	- none	- required with population inc.
Residential		
	- 80% non market	- mix required
	- 20% market family	- increase
Medical Clinic	- none	- required
Mercantile		
grocery	- none	- required
art shop/store	- predominant	- none required
tourist shop	- predominant	- mix required
Offices	- many	- none required, many for lease signs
Park	- close by	- required
Parking	- one large lot	- disperse
Police	- one close by	- relocate to this location
Pub	- many	- none required
Restaurant	- many	- none required

Proposed Uses

Primary Uses:

1) *Hotel* (Boutique Type).
2) *Commercial - Retail Units .*
   (Commercial units aimed at Hotel / Tourist spin off e.g. Car Rental, Hair/Beauty Saloon and Retail Units aimed at tourists and residents).
3) *Parking.*
4) *Residential (Condominium) Units.*
5) *Public Space.*
6) *Office -Light Industry.*

Possible Subsidiary Uses:

- Conventions/Trade Shows/Seminars/Meetings.
- Weddings / Special Functions.
- Performing Arts Theatre (a possible venue for Summer Jazz Festival).
- Fitness Centre.
- Pub.
- Restaurant.
- Coffee - Tea Shop.
- Convenience Shop.
- Environment Alert Station.
- T.V / Radio Station.
- Art Gallery.

Program Justification

- Based on research conclusions.
- Based on discussion with:
  Fama Developments / Raffi Architects (Developers /Architects for the Woodwards Building)
  John Moody, Trillium Realty,
  Howard Meakin, Intra-Land Development Corporation,
  Janette Hlavach, City of Vancouver Heritage Planner.

  The information for Fama and Raffi Architects was restricted to what is public knowledge of the proposal for the adjacent Woodwards Building. The proposal is 1/3 retail, 1/3 office and 1/3 residential approx. Parking may for part of the existing Gastown Parkade on which this Thesis Project is located. The City advised that there is no master plan for the area despite 20 yrs of discussion. It is thought that increased residential would be a good for the area but density projections are any ones best guess. Trillium Realty suggested high end retail, offices and residential. Intra-Land suggested keeping most of the parking, a Boutique Hotel (100 rooms), retail and a pub (possibly the worlds longest along Water Street for e.g.)

- Use, function, density, massing, etc. will depend on site considerations and not on a predetermined research formula.
- Reasonable assumptions were projected with ongoing dialogue between research, design development and site constraints.

Program

	Area (s.m)	Height (m)	Special Requirements
HOTEL			
• entry lobby	0100	4.2	inviting, open, functional, theme
• reception	0050	4.2	inviting, open, functional, theme
• administration	0100	4.2	surveillance requirement
• waiting	0100	4.2	comfortable, quiet
• elevator	0050		hydraulic (x 2)
• washrooms	0120	2.7	
• restaurant	0200	3.0	open
• kitchen	0060	3.0	
• pub	0250	3.0	theme/character
• fitness	0300	3.0	
• banquet	0600	4.2	adaptable to theatre, gym
• meeting	0400	4.2	divisible (x 3)
• storage	0100	2.7	
• janitor	0050	2.4	
• shipping/rec.	0100	4.2	
• 100 rooms 70% double	0075/100	2.7	
C.R.U.			
• units	0100 (min)	4.2	flexible, expandable
• shipping/rec.		4.2	
• washrooms	0015	2.4	
PARKING			
• 800 stalls	12000	2.1	allowance for h.c. and small cars
• ramp		2.1	4m width min., one way
• drive aisles		2.1	7m min.
• elevator			hydraulic (x 4)
RESIDENTIAL			
• single suites (050)	0080	2.7	
• double suites (100)	0140	2.7	
• circulation			as required, min. 10%
• elevator			hydraulic (x 1)
PUBLIC SPACE			
• circulation / sitting			unknown, possibly 30% of site min.
• display			unknown, possibly 20% of site min.
OFFICE/L.IND.			
• units	0100 (min)	4.2	flexible, expandable
• washrooms	0030	2.4	
• elevator			hydraulic (x 1)
• shipping/rec.	0050		
• circulation			as required, min. 10%

- ***Bibliography***

Author/Source	Title	Publisher	Date
Bernstein , William & Cawker, Ruth	Contemporary Canadian Architecture	Fitzhenry/Whiteside	1982
Brolin, Brent C.	Architecture in Context	Van Nostrand Reinhold	1984
City of Vancouver	Community Reports	C.O.V.	1996
Davis, Chuck Morton, Shirley	Vancouver	Windsor Publications	1986
Egenter, N.	Architectural Anthropology	Structura Mundi	1982
Kalman, Harold	Exploring Vancouver	U.B.C Press	1974
Keeling , George L. & Coles, Catherine M.	Fixing Broken Windows	Martin Kessler Books	1996
Jacobs, Jane	The Death and Life of Great American Cities	Vintage Books	1963
Lynch, Kevin	The Image of the City	M.IT. Press	1979
G.B.I.S.	Topics Affecting Viability and Growth of Gastown	G.B.I.S.	1991
Hall, Edward T.	The Hidden Dimension	Garden City/Doubleday	1966
Newman, Oscar	Defensible Space	McMillian	1972
Norberg - Schulz, Christian	Architecture, Meaning and Space	Rizzoli	1988
Norberg - Schulz, Christian	Genius Loci: Towards a Phenomenology in Architecture	Rizzoli	1980
Rapoport, Amos	History and Precedent in Environmental Design	Plenum Press	1990
Sommer, Robert	Social Design	Prentice Hall	1983
Wilson, Forrest	A Graphic Survey of Perception and Behaviour for the Design Professions	Van Nostrand Reinhold	1984
Zeidler, Eberhard H.	Multi - Use Architecture in the Urban Context	Van Nostrand Reinhold	1983

- ***End Notes***

End Note	Author/Source	Title	Page
1.	City Park Inc.	Statistics	7
2.	City of Vancouver	HA2 By Law	20
3.	City of Vancouver	Statistics	20
4.	City Park Inc.	Statistics	21
5.	Colliers International	Statistics	21
6.	B.C. Ministry of Health City of Vancouver	Statistics	21
7.	Jacobs, Jane	The Death and Life of Great American Cities	38
8.	Jacobs, Jane	The Death and Life of Great American Cities	38
9.	Jacobs, Jane	The Death and Life of Great American Cities	39
10.	Jacobs, Jane	The Death and Life of Great American Cities	40
11.	Jacobs, Jane	The Death and Life of Great American Cities	40
12.	Jacobs, Jane	The Death and Life of Great American Cities	41
13.	Jacobs, Jane	The Death and Life of Great American Cities	41
14.	Jacobs, Jane	The Death and Life of Great American Cities	41
15.	Jacobs, Jane	The Death and Life of Great American Cities	41

End Note	Author/Source	Title	Page
16.	Jacobs, Jane	The Death and Life of Great American Cities	41
17.	Jacobs, Jane	The Death and Life of Great American Cities	41
18.	Jacobs, Jane	The Death and Life of Great American Cities	42
19.	Lynch, Kevin	The Image of the City	43
20.	Lynch, Kevin	The Image of the City	44
21.	Lynch, Kevin	The Image of the City	44
22.	Lynch, Kevin	The Image of the City	44
23.	Lynch, Kevin	The Image of the City	44
24.	Lynch, Kevin	The Image of the City	44
25.	Lynch, Kevin	The Image of the City	45
26.	Lynch, Kevin	The Image of the City	45
27.	Lynch, Kevin	The Image of the City	45
28.	Norberg - Schulz, Christian	Architecture, Meaning and Space	45
29.	Norberg - Schulz, Christian	Architecture, Meaning and Space	46
30.	Newman, Oscar	Defensible Space	46

End Note	Author/Source	Title	Page
31.	Norberg - Schulz, Christian	Architecture, Meaning and Space	46
32.	Brolin, Brent C.	Architecture in Context	63
33.	Brolin, Brent C.	Architecture in Context	63
34.	Brolin, Brent C.	Architecture in Context	64
35.	Brolin, Brent C.	Architecture in Context	64
36.	Brolin, Brent C.	Architecture in Context	64
37.	Brolin, Brent C.	Architecture in Context	64
38.	Brolin, Brent C.	Architecture in Context	65
39.	Brolin, Brent C.	Architecture in Context	65

All other text and references not specifically listed above are included by specific notation within the document or are by the author.

- ***Preliminary Schematic Design***

The May 1999 R.A.I.C. Newsletter ironically includes an article "Urban Design - Sustainable Community Design Development in Vancouver". A copy of the article is included on page 101. The article advises the interconnections of natural, economic, built environments and that multidisciplinary and holistic design are essential ingredients into designing sustainable communities. My earlier research conclusions endorses this article and has pointed in greater detail to requirement and understanding many elements in proposing a design solution for any given site or area.

Discussion

The intent of this section and the preliminary design sketches included is to roughly determine and locate proposed uses and in response to site and district requirements. The Presentation Report to be submitted after this report and at the conclusion of the project will will include detailed schematic design, design development in response to the theory statement " Architectural Heritage Context can be retained and reinforced in responding to Community Requirements and Market demands".

The Proposed Site and As Built Drawings are shown on pages 102,103 and 104. A Program Pyramid and interrelationship of proposed uses are provided on pages 105 and 106. Site Plan Options are provided on pages 107, 108, 109 and 110. Possible location of uses are outlined on page 111 and 112. Site section as built and options are provided on pages 113, 114, 115, 116, 117 and 118.

The existing Streetscape character of Gastown dictate that zero lot/no set backs are a given as shown on Site Plan Option 1 (page 107). Site Plan Options 2, 3 and 4 (pages 108 - 110) may be suitable in another areas but these or any variations on these themes are out of context in Gastown.

Obviously the Commercial Retail Units (C.R.U.) are best located at street level, to take advantage of pedestrian traffic. Since Water Street is already very tourist oriented it is obvious that Commercial Retail Units (C.R.U.) responding to this industry be placed on this side. On the currently vacant Cordova Street Frontage the proposal is to also provide C.R.U's, The type of C.R.U. on Cordova should be less directly tourist oriented and geared more as a tourist spin off and at existing businesses and residents of Vancouver. The intent is to bring Cordova Street to life by uses and the presence of people.

Since it scientifically impossible to exactly predetermine the correct proposed mixes and mix size ratio for the current era (late 20th century) the site was somewhat used to help determine the ratio. Option 1 (page 113) shows an as built section of the site. Option 2 (page 114) shows the introduction of the Hotel on the Water Street side, again in response to the tourist presence on this side and also to provide the hotel with pleasant views of Burrard Inlet and the North Shore Mountains. The Cordova side maintained parking above the C.R.U. Option 3 (page 115) introduced much needed residential, less needed offices on Cordova Street and pushed the parkade to the centre. Option 4 (page 116) pushed the parkade underground and creates a courtyard. Option 5 (page 117) plays around with courtyard, hotel, office/residential block sizing. Option 6 (page 118) deletes the office use on the Cordova side (since there is an abundance of office use in Gastown) in favour of more needed residential. It also expands the C.R.U. size, the intent being to create a pedestrian linkage through an inviting central site uses/features. An option may have been to fill the entire site with building. Given the parameters of views, tourism location, c.r.u. street access, the need for outside views for residential and the need for some site focus this solution was considered undesirable.

Option 6 provides the best response to date to the research conclusions by helping increase district population density, increasing mixes uses (hotel and residential being 24 hour use) while responding to existing district / site parameters.

UrbanDesign

Sustainable Community Design Development In Vancouver

by Douglas Pollard, MRAIC

Background

The concepts of sustainability and sustainable community design, although widely discussed, remain generally as enigmatic ideologies rarely implemented in Canada.

The City of Vancouver, however, has taken significant steps to both clarify these concepts and to advance the implementation of a sustainable community.

Vancouver city council mandated that the South East False Creek (SEFC) area, a languishing 80 acre waterfront site currently underutilized by scattered industrial occupants should be converted to a high density inner city mixed use/residential neighbourhood and that it should be developed in accordance with sustainable development principles.

In response to that mandate the planning department commissioned guidelines to define exactly what sustainability meant for this neighbourhood. That project, completed with extensive public input, resulted in a very comprehensive (250 page) document outlining environmental principles, goals, objectives, indicators and targets for SEFC.

Independent of this exercise the development department commissioned a development plan to define a viable economic pro forma and provide schematic development schemes for private developers to follow.

Purpose of the charrette

To interrelate these processes the city, with the co-sponsorship and direct participation of CMHC (Canada Mortgage and Housing Corporation), hosted an intensive three day design charrette designed to inform the planning process by testing the guidelines against the development program, by determining where the guidelines were overly restrictive or insufficiently specific and by assessing how the integration of sustainable principles and guidelines into the planning process would affect the building program.

It was the intention that, following the charrette, the development consultant (who observed the charrette with his design team) would review his work against the charrette work and also that the SEFC guidelines, having been tested, would be adopted as policy for SEFC.

Perhaps even more importantly it was the intention of both Vancouver and CMHC that this charrette would inform the Canadian planning process through publication of the results and that this charrette would spawn others based on similar goals and objectives.

The charrette has already achieved its initial purposes

- It has confirmed that the SEFC sustainable development guidelines drafted by the planners and the full development program drafted by the development department could be simultaneously implemented without reducing either program.
- At the present time the development plans are under review and the concepts offered by the charrette teams are being seriously entertained.
- Information on the charrette is being refined and organized for publication through CMHC. This upcoming publication will highlight the sustainable principles that were embraced as well as the value, transferability and relevance of the charrette process for other Canadian communities.

What was demonstrated

Each of the three multidisciplinary design teams developed different design solutions with certain commonalties. All of the solutions demonstrated that the required program of 5000 residential units, full ancillary uses (schools, community centre, daycares, etc.) and commercial spaces could be achieved without diminishment of the environmental agenda.

All of the teams redefined urban open space to a "working green" concept incorporating water and land habitat, water and waste stewardship, urban agriculture, recreational and educational uses and easily met or exceeded the objective of 2.75 acres of open space/1000 population in a stimulating manner. The resulting green spaces served multiple functions and generally were considered as the binding fabric of the community plan (as opposed to roads). The reconsideration of the role of green space along with vegetated rooftops, swales, ponds, lagoons, marshes, etc. facilitated all of the teams achieving a 100% recharge of the rainwater on site for instance.

Several approaches for biological and other benign approaches to contaminated soil remediation and management were demonstrated, preferred roof and wall garden locations identified, a complete mix of housing types was integrated, private vehicles were incorporated at the prescribed levels without domination of the scale or deterioration of the liveability of the site, commercial use locations were predicated on pedestrian criteria, school(s), day care and community centre sites were identified and developed in soft, safe and convenient locations and historic structures were assigned new relevant uses, etc.

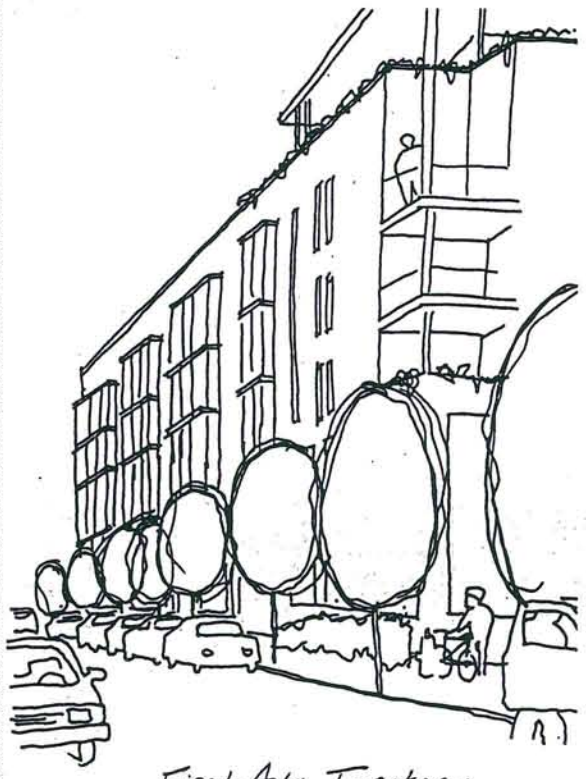
All three teams supported their design proposals with discussion on waste management and recycling programs, energy conservation and production, public transportation access building design philosophies and efficient construction methodologies.

What was learned

In addition to underscoring the notion that environmentally sensitive approaches can be positively integrated into community planning philosophy and demonstrating this through three design options, the charrette brought forward the critical fact that a multidisciplinary and holistic design philosophy is essential to achieving a sustainable paradigm.

This arguably has been the most important point to be reinforced with this exercise. Without the equally weighted, simultaneous input from engineers, landscape architects, students, CMHC researchers, development consultants, planners, regulators and architects into the design process at the outset the interrelationships and interconnections between natural, economic and built form aspects of a community cannot be fully and properly explored and exploited.

Without such exploitation, which in essence is the elimination of redundancies and inefficiencies, community design cannot hope to achieve the increased efficiencies through multi-tasking which are required to ensure that the planet will be able to sustain the provision of the resources demanded from it.



First Ave Frontage

GROUP TWO

The charrette designs also described communities which promise to be more delightful, healthier, more comfortable, more appealing, quieter, safer and stronger, economically achievable in the short term and far more economically viable in the long term when they are planned around sustainable principles.

The charrette thought process employed was not a cryptic dismissal of all planning thought to-date but rather a careful and holistic rethink of current practices combined with a review and reintegration of those beneficial planning approaches which have been inadvertently abandoned or improperly utilized over the course of history.

What comes next

CMHC will publish a complete description of the charrette in the spring of 1999. This description will include a full outline of the charrette form and structure, its background and rationale along with the drawings produced by the charrette and the development consultant after the charrette.

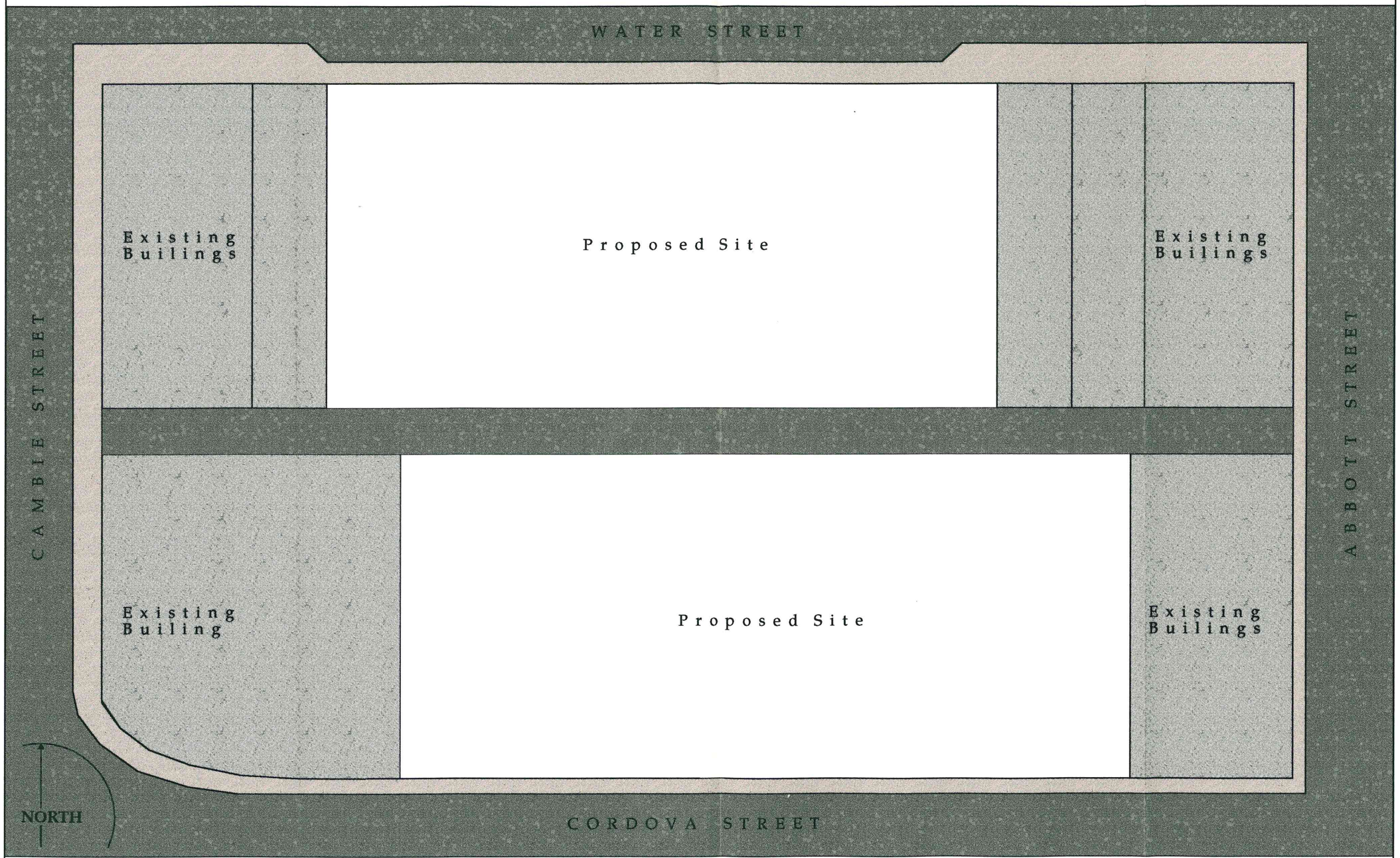
This publication will not only serve to inform other communities as to the various approaches taken for this specific site but will provide information on a general sustainable design approach applicable to communities of all types across Canada.

Through the publication of the SEFC charrette CMHC intends to highlight the benefits of this process and to encourage its replication across the country. The SEFC charrette is viewed as the first of a series that could be held across Canada and CMHC is very interested in hearing from communities interested in developing similar such events.

For more information

To enquire about the SEFC guidelines contact the municipal planner: Mark Holland, tel: 604-873-7344 or mark_holland@city.vancouver.bc.ca

To enquire about the CMHC publication or discuss the possibility of charrettes elsewhere contact the CMHC project manager: Doug Pollard, MRAIC, tel: 613-748-2338 or dpollard@cmhc-schl.gc.ca

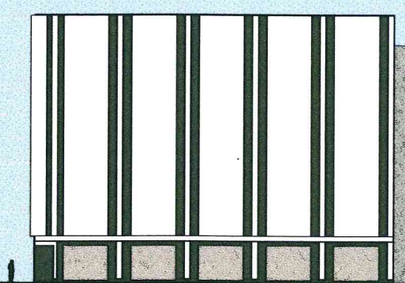


Edward J. Williams

1:250 **SITE PLAN**

Proposed Site

WATER STREET

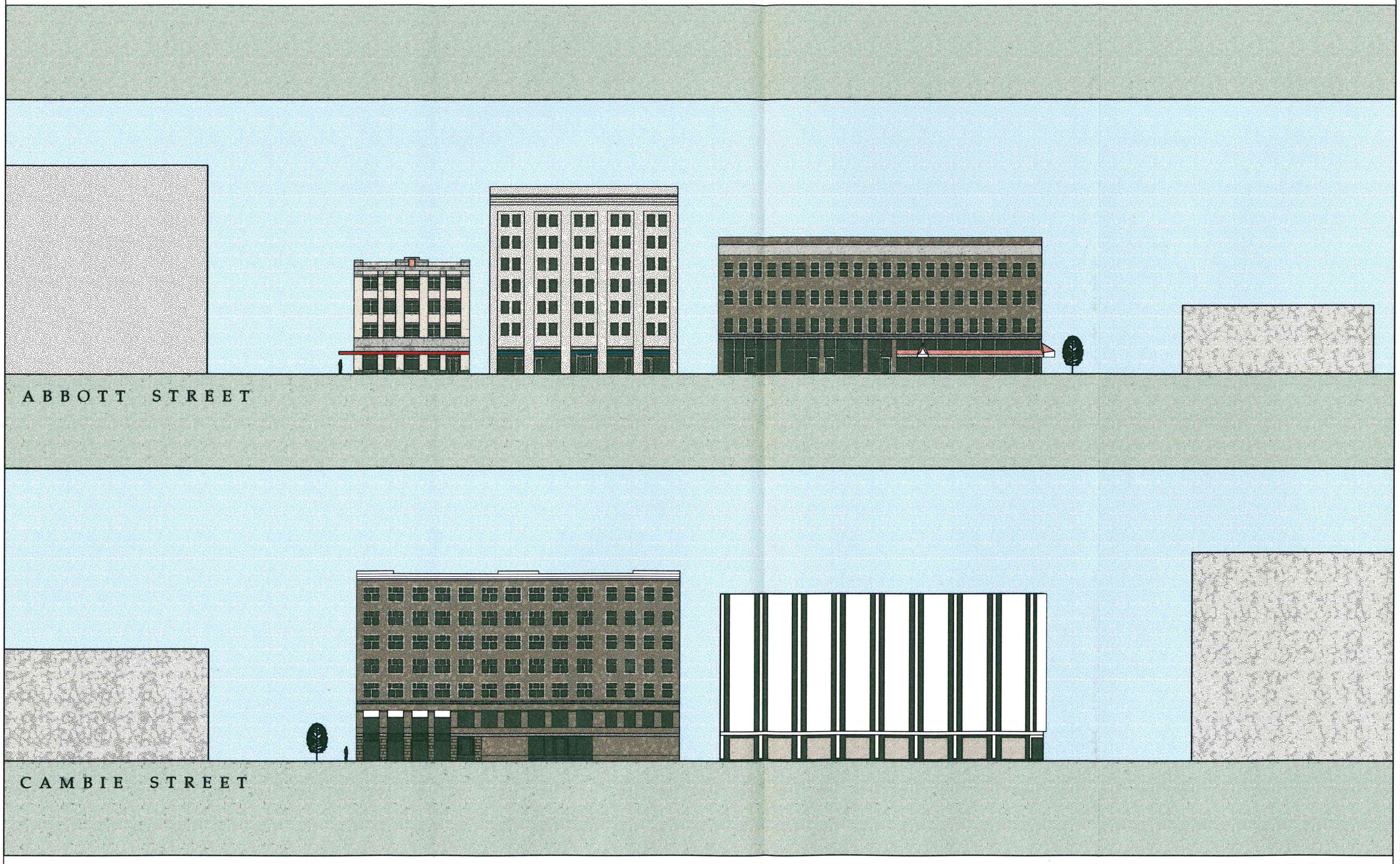


Proposed Site

CORDOVA STREET

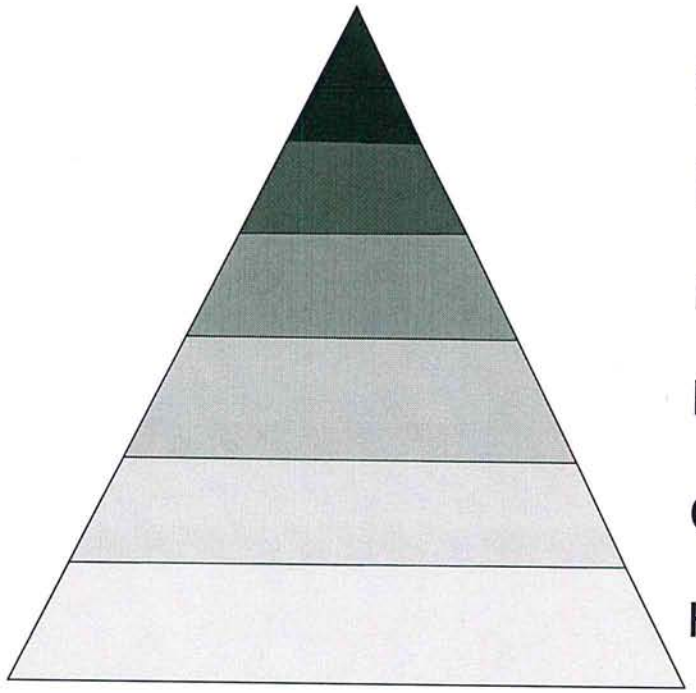
Edward J. Williams

1:250 **ELEVATIONS**



Edward J. Williams

1:250 **ELEVATIONS**



OFFICE / LIGHT IND.

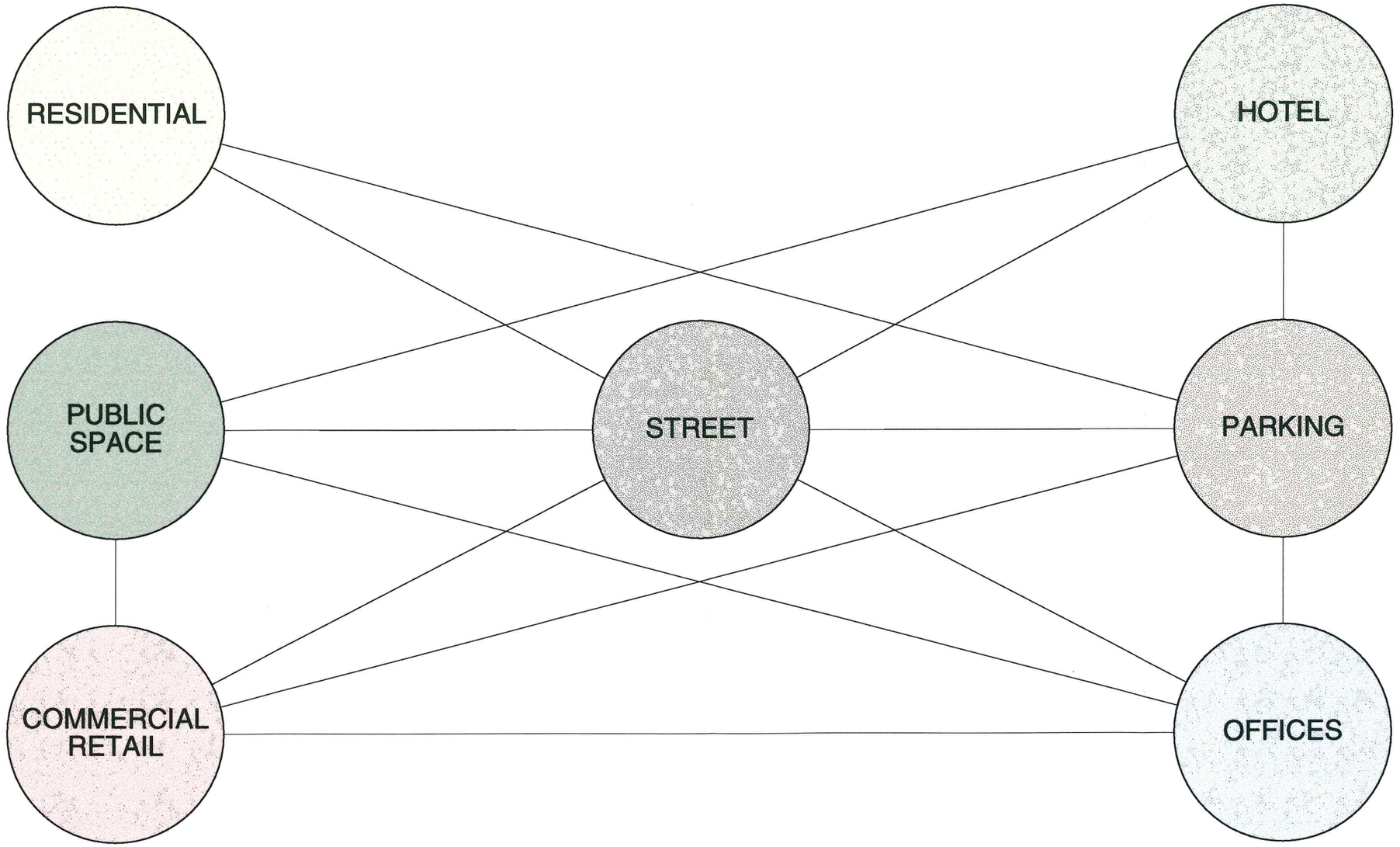
PUBLIC SPACE

RESIDENTIAL

PARKING

C.R.U.

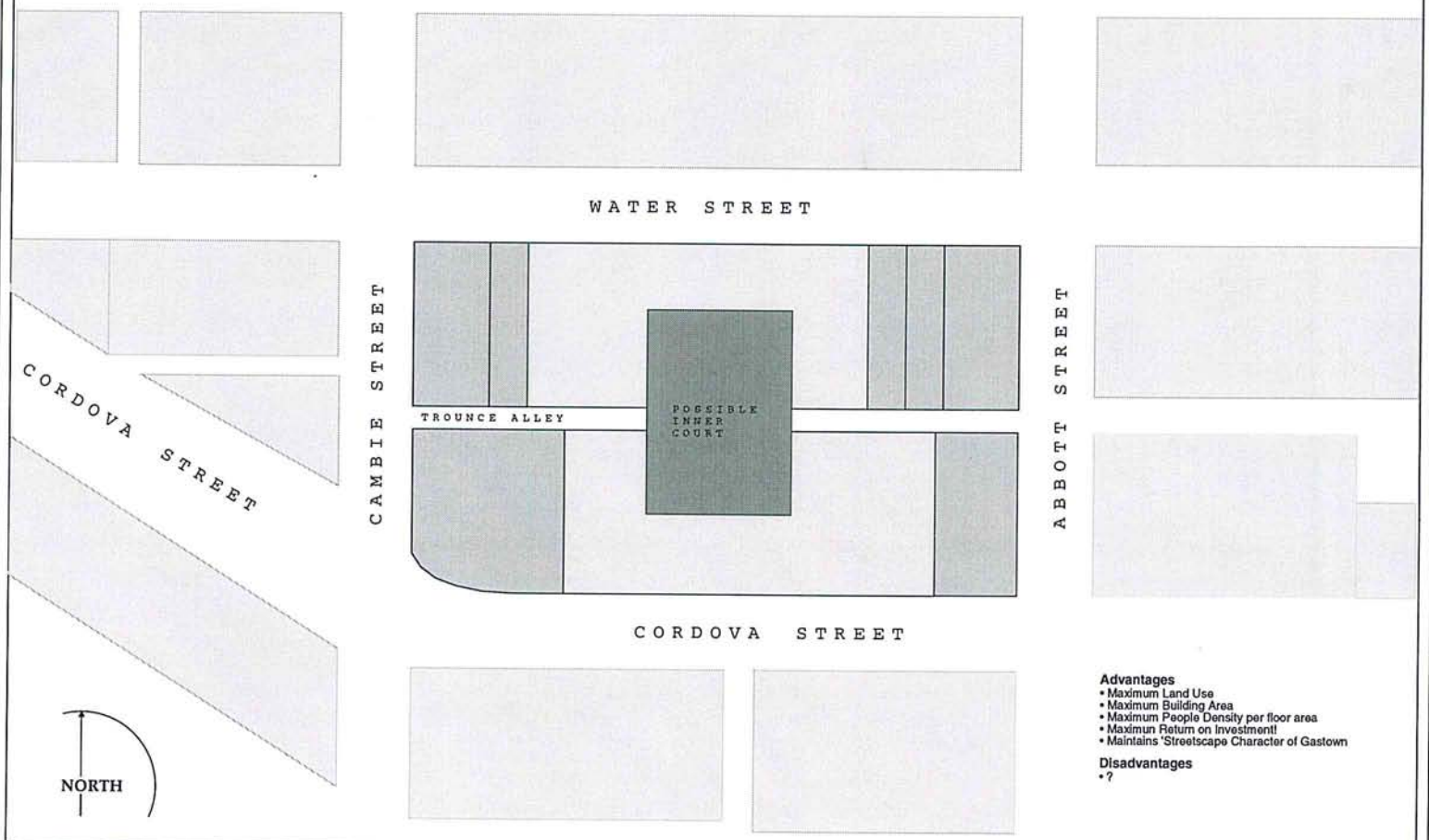
HOTEL



Edward J. Williams

FUNCTIONAL INTER-RELATIONSHIPS

R.A.I.C. Syllabus Thesis - Research 1999

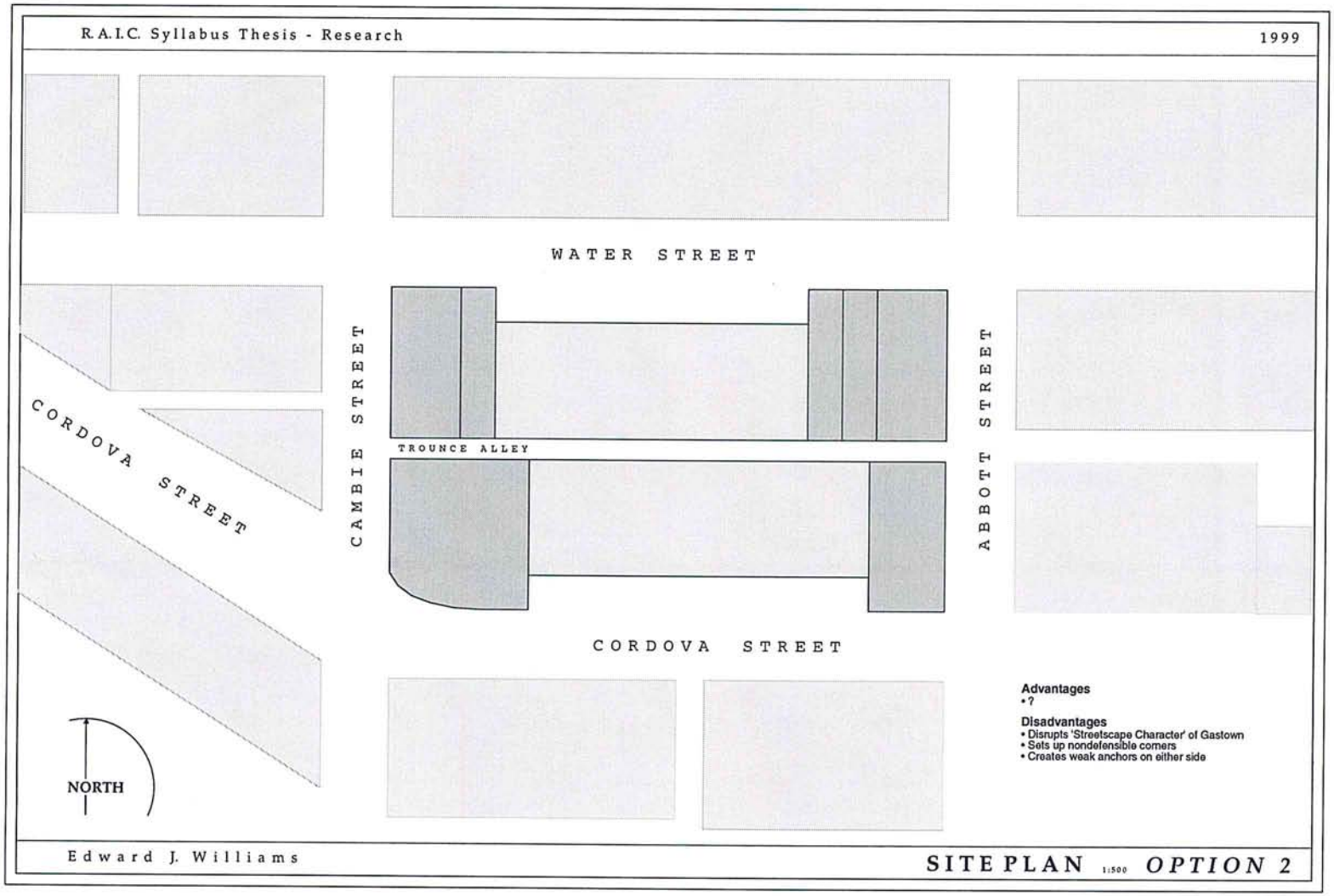


Advantages
- Maximum Land Use
- Maximum Building Area
- Maximum People Density per floor area
- Maximun Return on Investment!
- Maintains 'Streetscape Character of Gastown

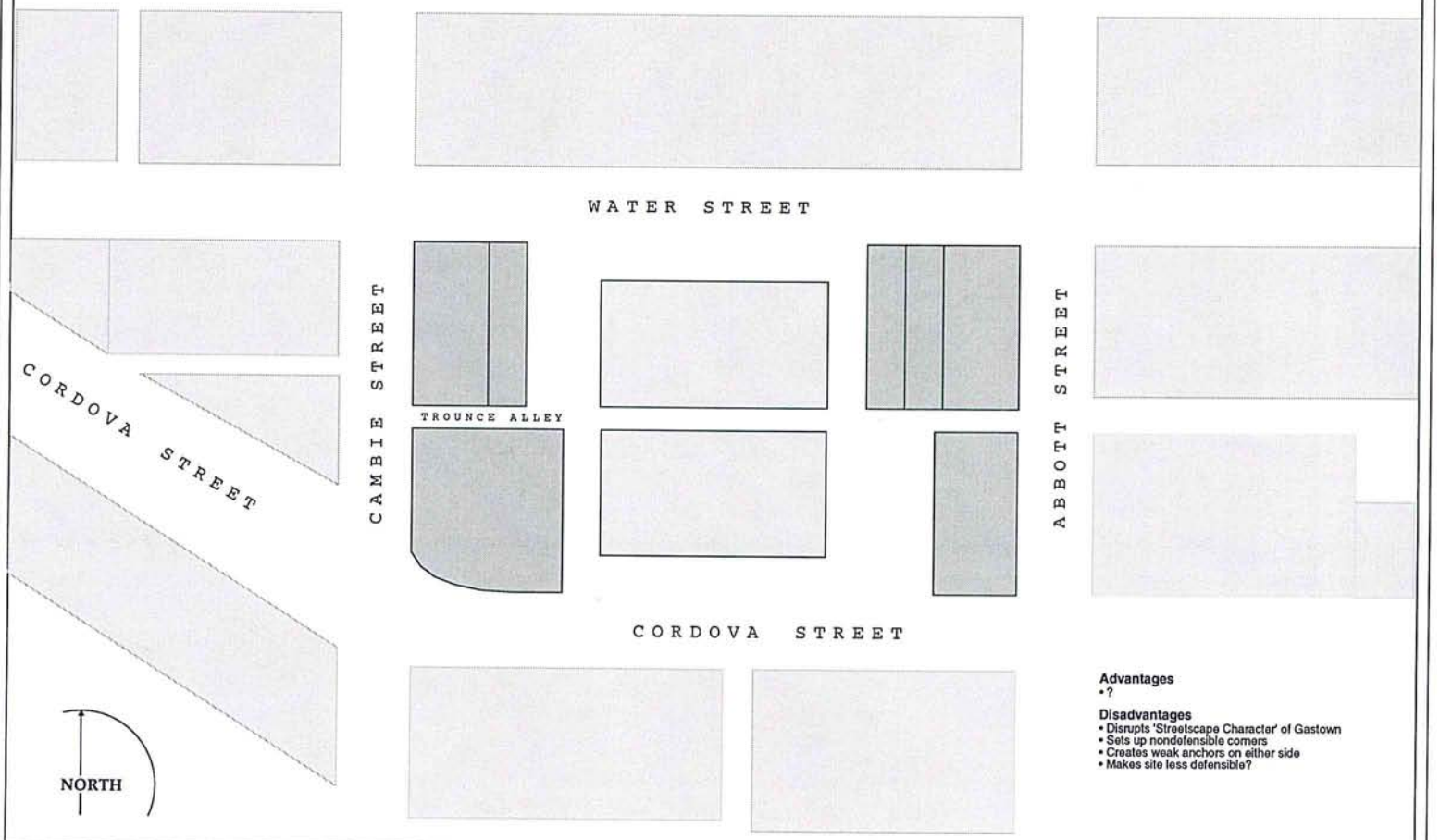
Disadvantages
- ?

Edward J. Williams

SITE PLAN 1:500 *OPTION 1*


R.A.I.C. Syllabus Thesis - Research
1999
WATER STREET
CAMBIE STREET
ABBOTT STREET
TROUNCE ALLEY
CORDOVA STREET
CORDOVA STREET
NORTH
Advantages
• ?
Disadvantages
• Disrupts 'Streetscape Character' of Gastown
• Sets up nondefensible corners
• Creates weak anchors on either side
Edward J. Williams
SITE PLAN 1:500 OPTION 2

R.A.I.C. Syllabus Thesis - Research 1999



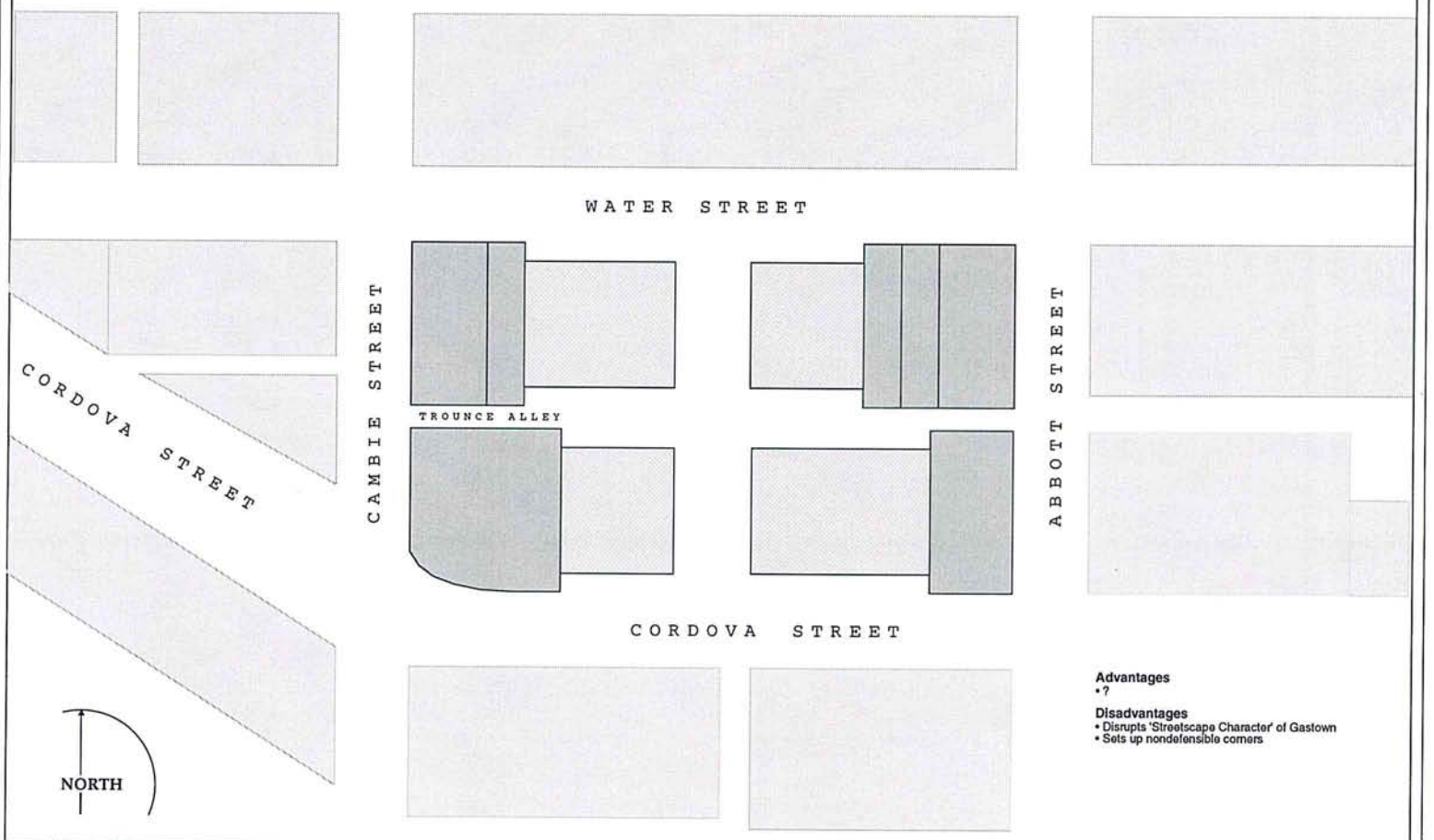
Advantages
- ?

Disadvantages
- Disrupts 'Streetscape Character' of Gastown
- Sets up nondefensible corners
- Creates weak anchors on either side
- Makes site less defensible?

Edward J. Williams

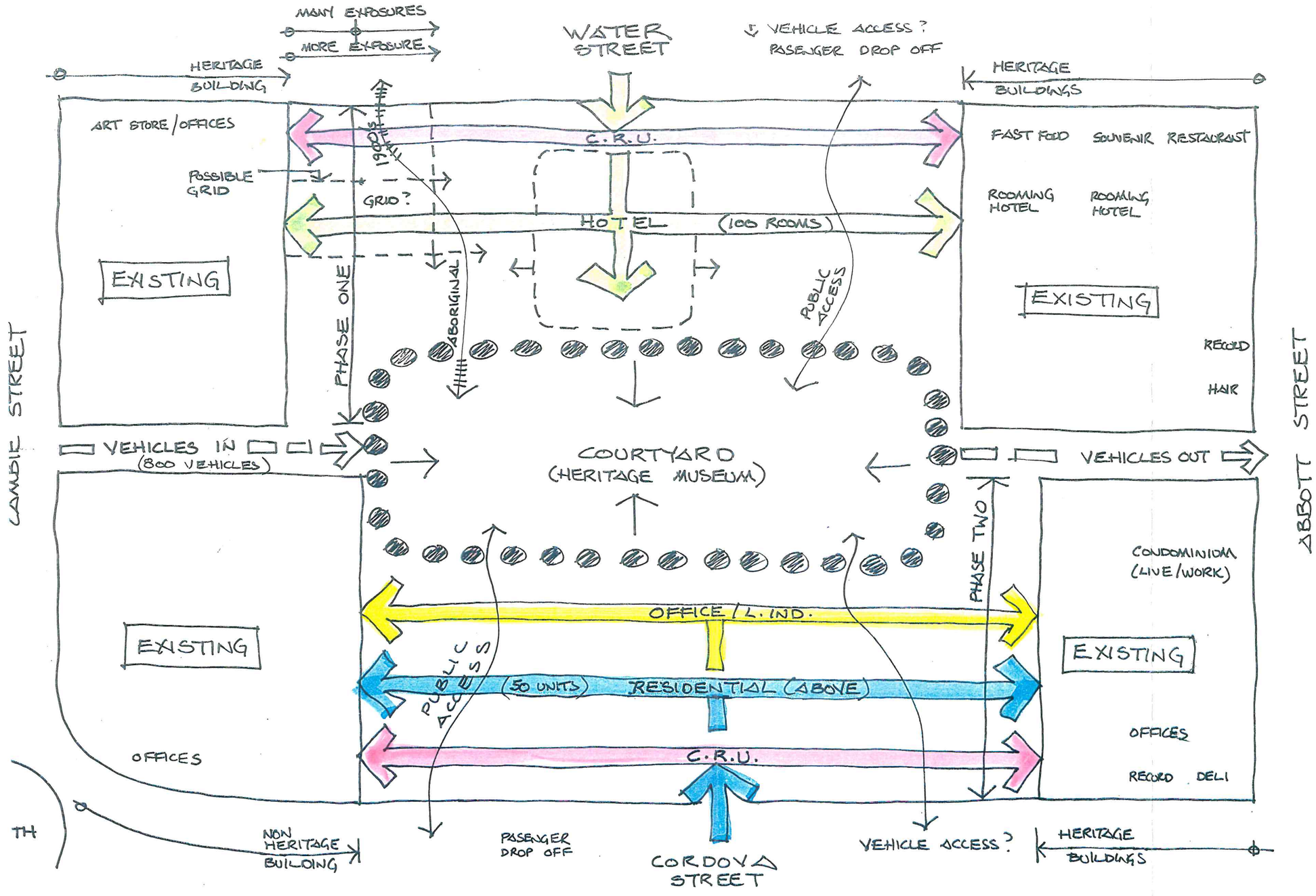
SITE PLAN 1:500 *OPTION 3*

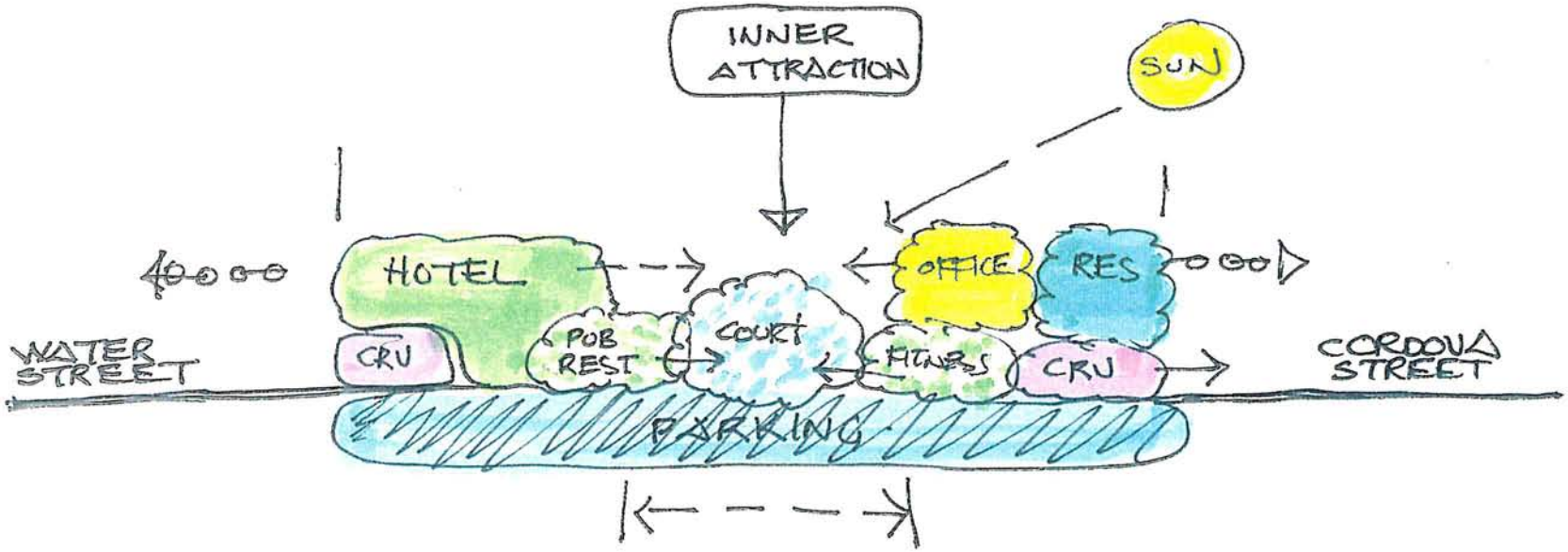
R.A.I.C. Syllabus Thesis - Research 1999

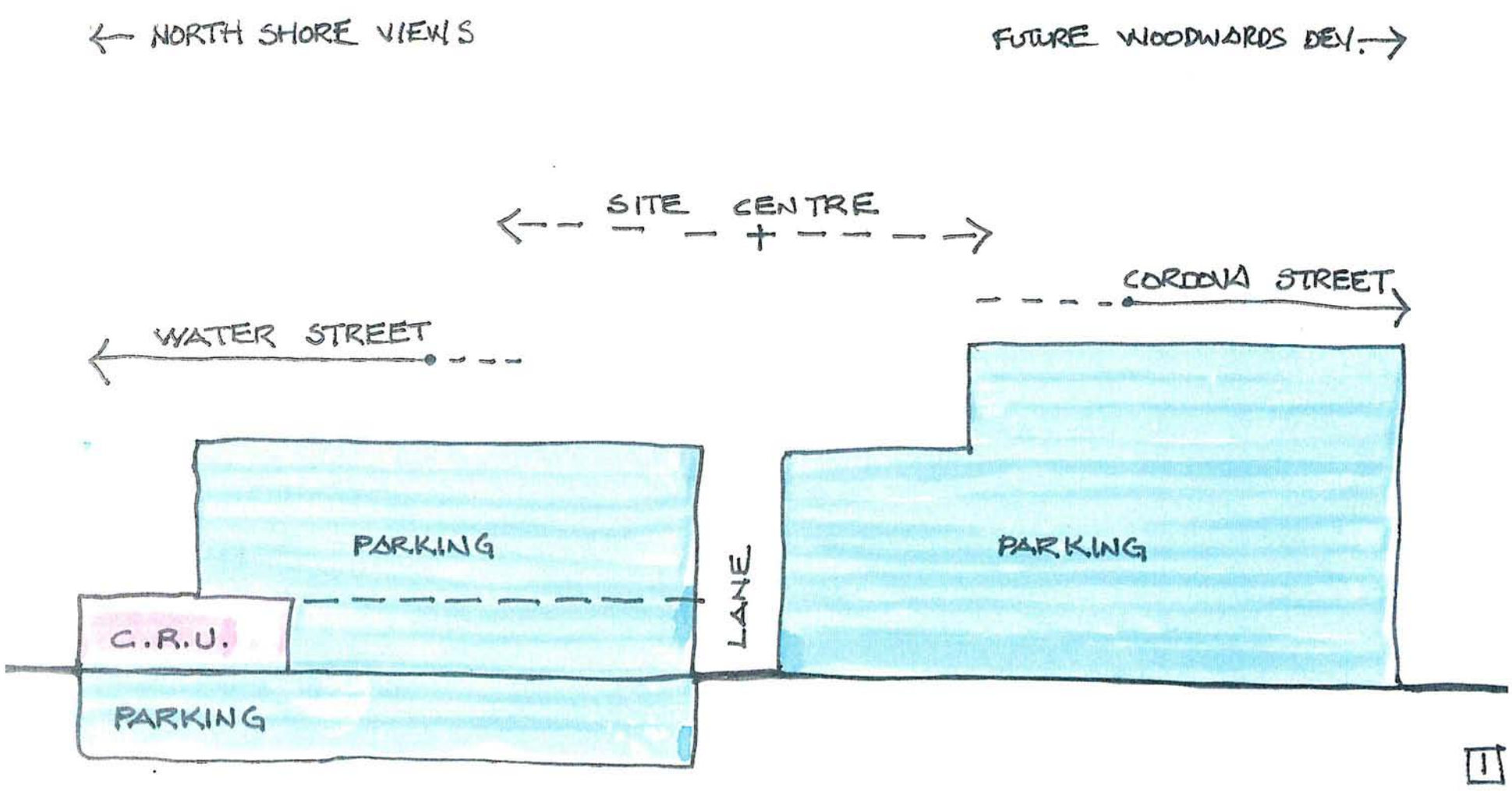


Edward J. Williams

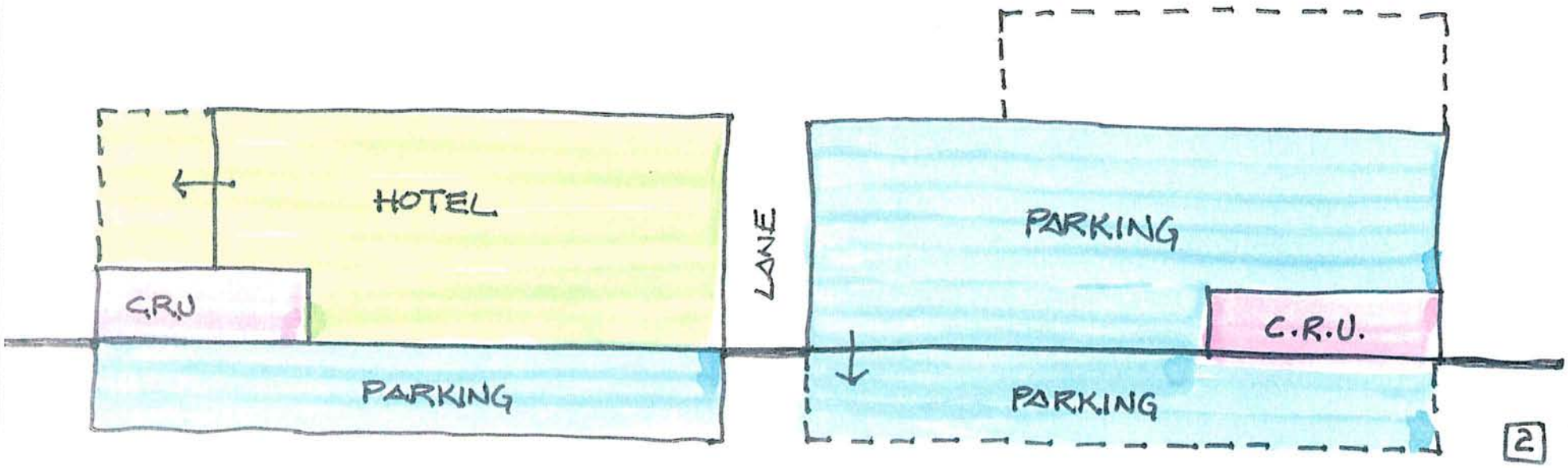
SITE PLAN 1:500 *OPTION 4*


MANY EXPOSURES
MORE EXPOSURE
HERITAGE BUILDING
WATER STREET
VEHICLE ACCESS?
PASSENGER DROP OFF
HERITAGE BUILDINGS
ART STORE/OFFICES
C.R.U.
FAST FOOD
SOUVENIR
RESTAURANT
POSSIBLE GRID
GRID?
ROOMING HOTEL
ROOMING HOTEL
HOTEL (100 ROOMS)
EXISTING
PHASE ONE
ABORIGINAL
PUBLIC ACCESS
EXISTING
RECORD
HAIR
CAMBIE STREET
VEHICLES IN (800 VEHICLES)
COURTYARD (HERITAGE MUSEUM)
VEHICLES OUT
ABBOTT STREET
PHASE TWO
CONDOMINIUM (LIVE/WORK)
OFFICE/L.IND.
EXISTING
PUBLIC ACCESS
(50 UNITS) RESIDENTIAL (ABOVE)
OFFICES
C.R.U.
OFFICES
RECORD DELI
TH
NON HERITAGE BUILDING
PASSENGER DROP OFF
VEHICLE ACCESS?
HERITAGE BUILDINGS
CORDOVA STREET

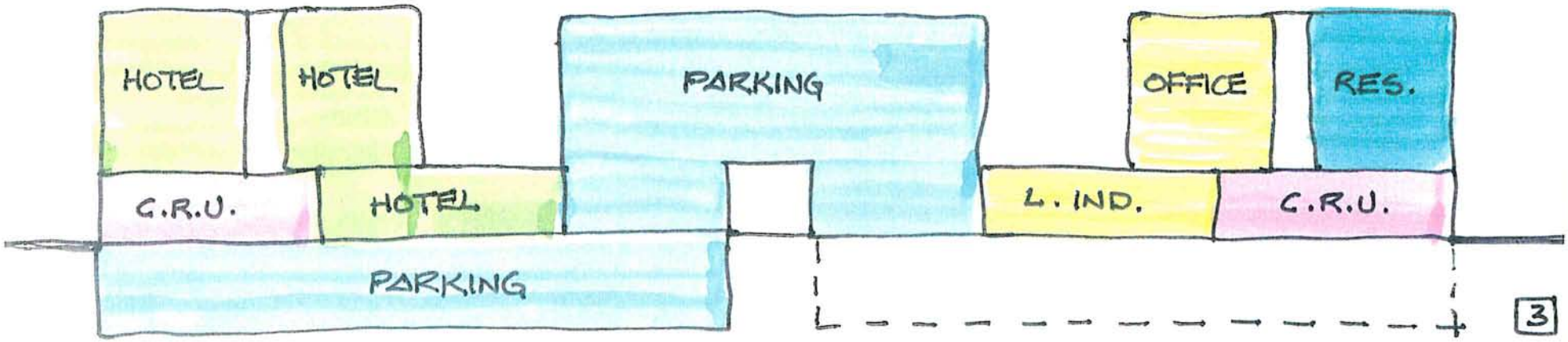

INNER ATTRACTION
SUN
HOTEL
OFFICE
RES
WATER STREET
CRU
POB REST
COURT
FITNESS
CRU
CORDOVA STREET
PARKING



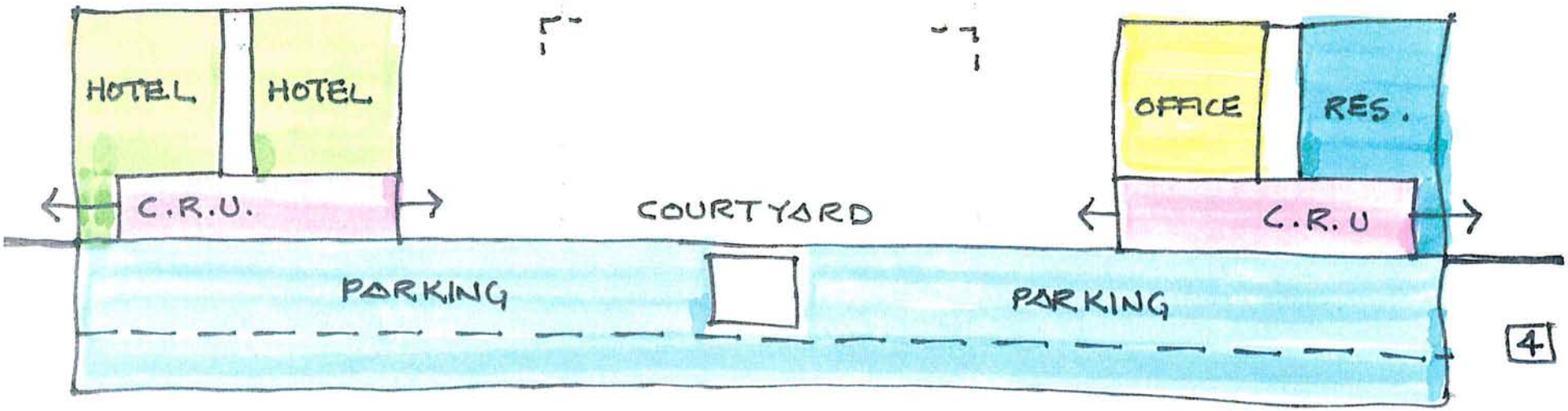
- AS BUILT PARKADE
- CRU ON WATER STREET



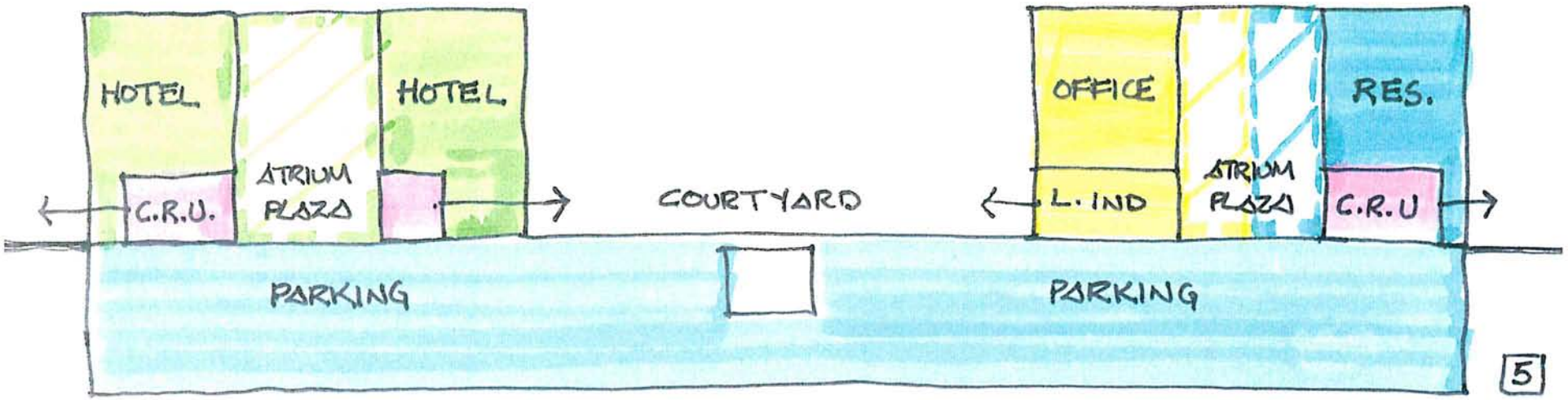
- INTRODUCE HOTEL TO WATER ST. SIDE
- INTRODUCE CRU ON CORDOVA ST. SIDE
- MAINTAIN PARKING ON CORDOVA ST. SIDE



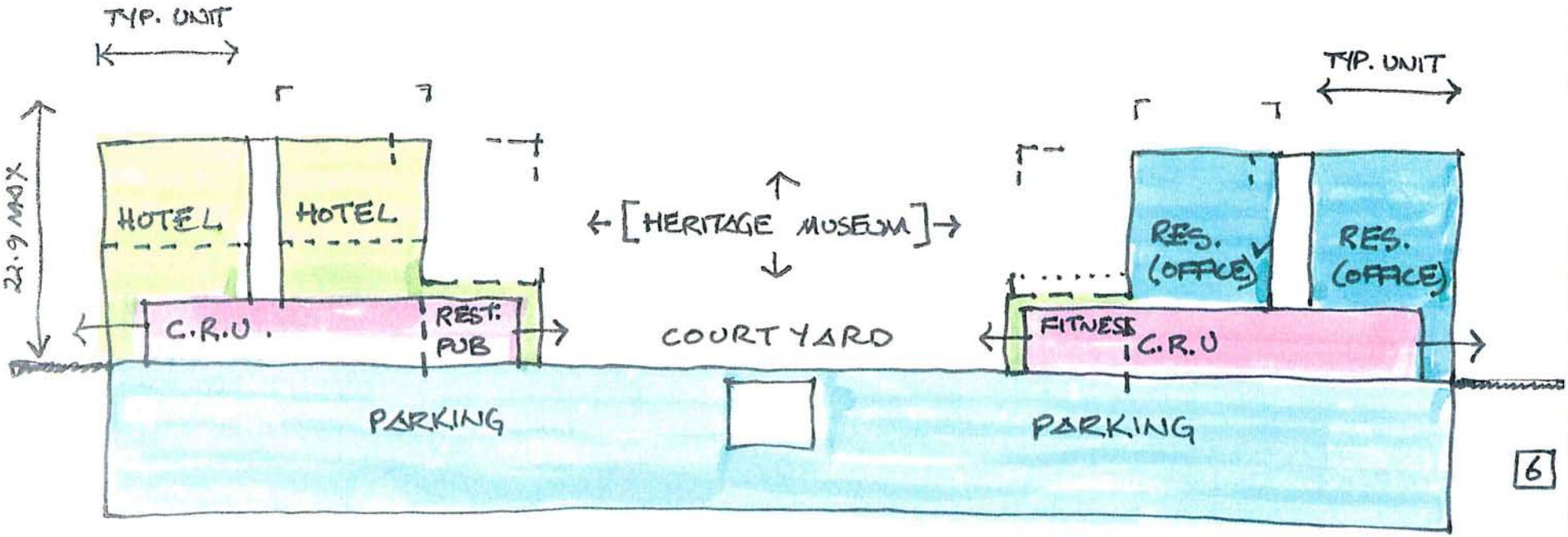
- INTRODUCE RES. / OFFICE ABOVE C.R.U ON CORDOVA ST. SIDE
- SHRINK PARKADE / MOVE PARKADE TO ALL UP SITE CENTRE



- MOVE PARKING UNDERGROUND
- CREATE COURTYARD
- CRU LINK - SIDE TO SIDE THROUGH COURTYARD



- CREATE ATRIUM SPACES, REDUCE COURTYARD SIZE



- SET BACK HOTEL
- DELETE OFFICE, CHANGE TO RES. AND SET BACK
- CREATE FOCUS IN COURTYARD