

• DEPOSIT

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Waterfront Reconnect: Market Square at the Landing

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Part One

“To walk is to vegetate, to stroll is to live.”

- Balzac

Thesis Abstract

What type of architectural response is there for the urban explorer who craves new experiences?
And for the complacent soul who travels unconsciously through his daily commute, oblivious to
his surroundings? For the urban tourist?

Architecture can provide places for urban exploration, architectural spaces acting as conduits for
situations, both planned and spontaneous.

Hey you! Jasper! I've been here for years.
You walk past me, through me, every day.
I shelter you, I guide you.
You step on me, stamp your cigarette on me, urinate in my corridors.
Do you even *see* me anymore?
If today I pulled the ground out from under you, you would see.
If today I collapsed my walls and exposed you, you would surely notice.

- David Svehla

Introduction

I began my pre-research with separate notions: ecotourism and autonomous zones. These social topics had little to do with each other or architecture but they proved to be catalysts for my research as each spawned new areas of discovery. Thus, a chain reaction of discoveries and explorations took place. The research of new and different ideas is analogous with an explorer, constantly looking for a new place to happen.

*I've got a job, I explore, I follow every little whiff
And I want my life to smell like this
To find a place, an ancient race
The kind you'd like to gamble with
Where they'd stamp on burning bags of shit.
Looking for a place to happen
making stops along the way*

*Wayward ho! Away we go,
It's a shame to leave this masterpiece
With its' gallery gods and its' garbage-bag trees
So I'll paint a scene, from memory,
so I'd know who murdered me
It's a vain pursuit, but it helps me to sleep
Looking for a place to happen
making stops along the way*

*Jacques Cartier, right this way,
I'll put your coat up on the bed
Hey man you've got a real bum's eye for clothes
And come on in, sit right down,
no you're not the first to show
We've all been here since, God, who knows?
Looking for a place to happen,
making stops along the way.¹*

- The Tragically Hip

¹ Tragically Hip, "Looking for a Place to Happen." *Fully Completely*. MCA Records, 1992.

Methodology

The preliminary research was charted and it led to a focus on the urban tourist, temporary autonomous zones, and situations (Figure 1.1).

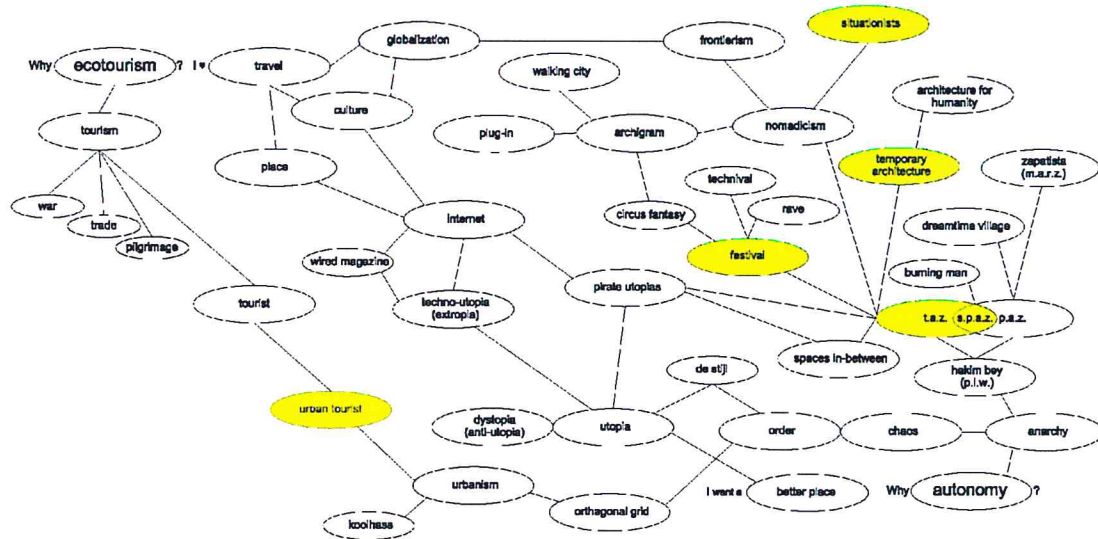


Figure 1.1 – Preliminary areas of research highlighting areas of focus.

The intent was to research and develop architectural principles that would be applied to an architectural project for the D9B portion of the Thesis.

I've got a job, I explore (Ecotourism)

Ecotourism is a growing niche market under the 'tourism' umbrella. Common components of ecotourism are: an interest in nature, contribution to conservation, reliance on parks and protected areas, long-term benefits for local inhabitants, education and study, small scale, ethics and responsibility, culture, and adventure.² The typical ecotourist is generally well educated, a relatively high-income earner, older than the general tourist, and usually comes from Anglo-America, western and northern Europe, Australia, or New Zealand.³

However, the paradoxes of ecotourism are of most interest. Ecotourism is generally practised in remote, pristine environments that would normally be untouched by man. The act of disturbing and/or developing in these sensitive areas is counterproductive. Moreover, the ceaseless search for unspoilt places, usually by expert or specialist ecotourists leads to "recreational succession," whereby the newly found area eventually becomes popular to everyone, leaving the expert ecotourist to find a new remote area.⁴

The practice of ecotourism encourages a low-impact approach to land development and use.

However, the paradox of low-impact tourism and long-haul travel is an often-neglected aspect of ecotourism. Air travel is the least environmentally friendly form of travel.⁵ Therefore, the act of flying from North America to an eco-resort in the Seychelles raises serious concern.

Furthermore, ecotourist areas require the addition of transportation infrastructures and services to support themselves in their remote locations and "it may well mean that the ecotourist consumes

² Peter Björk. "Definition Paradoxes: from concept to definition" in ed. James Higman, *Critical Issues in Ecotourism*. (Oxford: Butterworth-Heinemann, 2007), 32.

³ Stefan Gössling. "Ecotourism and Global Environment Change" in ed. James Higman, *Critical Issues in Ecotourism*. (Oxford: Butterworth-Heinemann, 2007), 78.

⁴ Ibid, 123.

⁵ Ibid, 125.

further energy and generates more emissions in order to be transported to such a location rather than the more sedentary mass tourist.”⁶

The concept of “urban ecotourism” or “urban-fringe ecotourism” is a more environmentally sensitive form of what is normally considered ‘ecotourism’. Because cities already have a well-developed transport and service infrastructure, there is no need to create new ones in an undeveloped area to allow the tourist to access remote areas. The reuse of obsolete industrial spaces (the success of Granville Island in Vancouver an example) and restoration of natural areas and habitats is also intrinsic to the urban ecotourism concept. The conclusion is that the ultimate ecotourist is the one that stays home, or at least close to home⁷: the tourist in his own neighbourhood.

I follow every little whiff (The Tourist)

Tourism, as we know it, is only a recent 19th century phenomenon. However, prior to that existed travellers - Gypsies and nomads who then (and even now) wandered their worlds at their own discretion. Tourism may archaically be traced to trade, pilgrimage, or war. Trade happens for the exchange of goods or culture. Pilgrimage occurs for the search for blessing. However, it is out of war that tourism begins. The first tourists were those who followed war, upon a post-battlefield in search of mental images of the grim results.⁸ It is human nature to find interest in new experiences, albeit morbid in this case. “The tourist consumes difference” and “destroys meaning” in a quest for authenticity.⁹

Since our own western culture has been progressively watered-down, it is difficult to imagine *difference*. There is a need to seek out new culture, to capture images, different from our

⁶ C. Michael Hall. “Scaling Ecotourism: the role of scale in understanding the impacts of ecotourism” in ed. James Higman, *Critical Issues in Ecotourism*. (Oxford: Butterworth-Heinemann, 2007), 249.

⁷ Gössling, 128.

⁸ Hakim Bey, “Overcoming Tourism.” *The Hermetic Library*, n.d. www.hermetic.com/bey/tourism.html (22 Aug. 2007), n.p.

⁹ Ibid, n.p.

everyday micro-world. Today, images are captured mentally or physically to be replayed at will.

The globalization is homogenizing culture. However, "...if all the world is becoming one dimensional, we need to look between the *dimensions*" for new spaces or zones of interest.

And I want my life to smell like this (Autonomous Zones)

My research of autonomy has less to do with physical permanent autonomous zones, such as the Zapatista Municipalities, and has more to do with the notions of the Temporary Autonomous Zone (TAZ), a term coined by Sufi-anarchist writer Peter Lamborn Wilson (a.k.a. Hakim Bey) in his most famous book, "T.A.Z. - The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism."¹⁰

Bey begins with the concept of "Pirate Utopias"¹¹. In the 18th century, pirates would set up secret hideouts throughout remote islands of the Caribbean. These hideouts were intentional autonomous communities created outside of law and state.

Bey uses this concept to introduce the theory of the TAZ, a method of creating temporary spaces outside of formally controlled establishments. This allows one to escape the shackles of a controlled environment and pursue a freedom to think and create. The TAZ is often spontaneous but can be a planned event, lasting a few minutes up to a couple of years. However, if the TAZ stays too long it becomes susceptible to the same sorts of controlling factors it was trying to elude. The Summer of Love in 1967 was a tangible example of the TAZ. Current examples of the TAZ include raves and festivals like the Burning Man.

At first glance, cyberspace appeared to be a TAZ although it is essentially only a visual based world, devoid of some of the other important sensory stimuli. "The TAZ must exist in geographical odorous tactile tasty physical space."¹²

¹⁰ Hakim Bey, "The Temporary Autonomous Zone," in *T.A.Z. - The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. (Brooklyn: Autonomedia, 2003), 97.

¹¹ Ibid, 95-96.

Although the TAZ relates to both time and space, it is more contingent on the former. “The TAZ exists in a more fluid relation to time than to space. It can truly be temporary but also perhaps periodic, like the recurring autonomy of the holiday, the vacation, the summer camp. It could even become a “permanent” PAZ (permanent autonomous zone), like a successful commune or a bohemian enclave.”¹³

As globalization fully spreads around the earth, there is less room to find those autonomous zones, like the aforementioned pirate utopias. Bey refers to this as “closure of the map.”¹⁴ “And yet because the map is an abstraction, it cannot cover the earth with 1:1 accuracy. Within the fractal complexities of actual geography the map can only see dimensional grids.”¹⁵ “And – the map is closed, but the autonomous zone is open. Metaphorically it unfolds within the fractal dimensions invisible to cartography of Control.”¹⁶

To find new areas of autonomy, one must explore the spaces in between the known mapped city. Bey refers to this exploration as “Psychotopology,” which is “the art of dowsing for potential TAZs.”¹⁷ He goes on to mention, “...the science of psychotopology indicates “flows of forces” and “spots of power,”¹⁸ which is akin to psychogeographic exploration as practiced by the 20th century Situationists.

¹² Ibid, xi.

¹³ Ibid, xi.

¹⁴ Ibid, 101.

¹⁵ Ibid, 101.

¹⁶ Ibid, 101.

¹⁷ Ibid, 101.

¹⁸ Ibid, 103.

Looking for a place to happen (Situationist Theories)

“They were disgusted with themselves for never leaving the usual ruts and pathways of their habit driven lives; they realized they’d never even seen Paris. They began to carry out structureless random expeditions through the city, hiking or sauntering by day, drinking by night, opening up their own tight little world into a terra incognita of slums, suburbs, gardens and adventures. They became revolutionary versions of Baudelaire’s *famous flaneur*, the idle stroller, the displaced subject of urban capitalism. Their aimless wandering became insurrectionary praxis.”¹⁹

- Hakim Bey

They were the Situationists, an avant-garde artist group in Europe during the 1950’s and 60’s. Based upon the creation of situations, the Situationist would use various tactics to explore his urban environment: “drift”, “psychogeography”, and “détournement”. This led to ideas of the constructed “situation” and to the theory of “unitary urbanism” (Figure 1.2).²⁰ Situationism was one response to modernist rationalism.

The Situationist International (SI) formed itself in 1957 from remnants of other small avant-garde socio-political artist groups: the Lettrist International, COBRA, and the International Movement for an Imaginist Bauhaus (IMIB) and the solitary member of the London Psychogeographical Association (LPA).

¹⁹ Bey, “Overcoming Tourism.” n.p.

²⁰ Simon Sadler, *The Situationist City* (Cambridge, Mass.: MIT Press, 1999), 158.

Notable members of the SI included the French philosopher, Guy Debord; French Activist, Ivan Chhtcheglov; Scandinavian artist, Asger Jorn; and Dutch painter, Constant Nieuwenhuys.

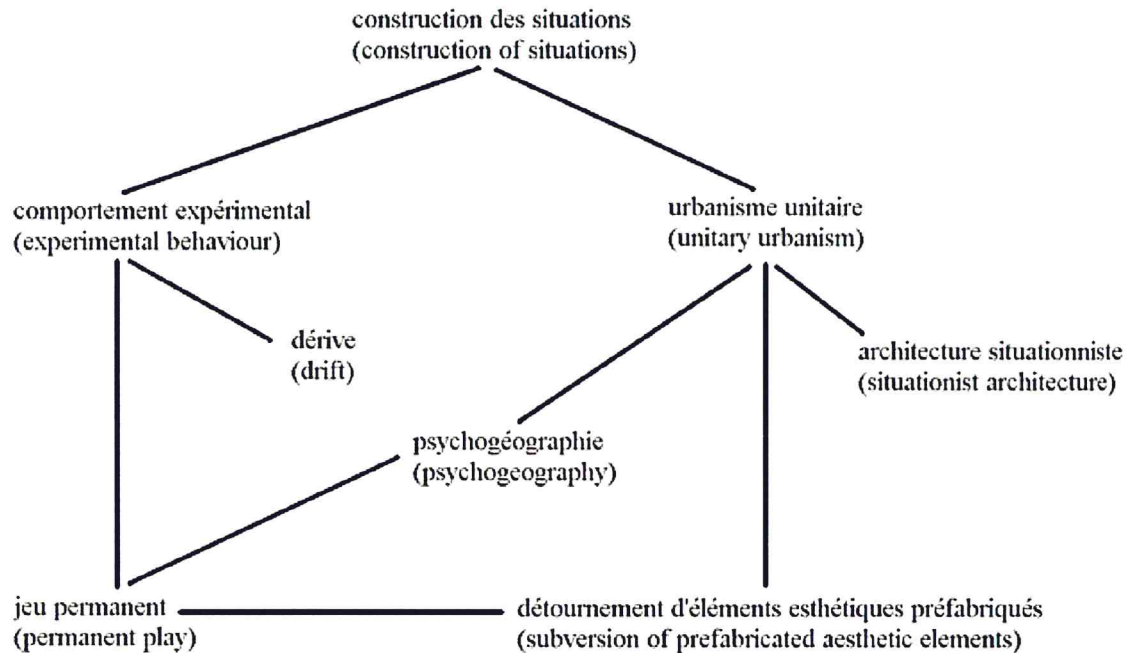


Figure 1.2 - Chart showing the link between "construction of situations," "unitary urbanism," "situationist architecture," "experimental behaviour," "drift," "psychogeography," "permanent play," and "détournement of prefabricated elements."

The Drift, Psychogeography, and Situations

The "drift" comes a French term, *dérive*. In philosophy, the *dérive* means an aimless walk and to the Situationist, the Drift was a theory or method used to encourage themselves and Parisians to look at the way they experienced urban spaces. People had become programmed to cycle through unpleasant journeys along the same path, everyday. This was thought to be a product of the imposed urban planning that ignored the emotions of the user.²¹ Debord studied this by plotting

²¹ "Dérive" *Wikipedia* (2 Oct. 2007), www.en.wikipedia.org/wiki/D%C3%A9rive (5 Nov. 2007), n.p.

the path of a particular female student in Paris and found she travelled in an habitual triangular shaped pattern, formed by her routine journeys to school, her residence, and her piano teacher.²²

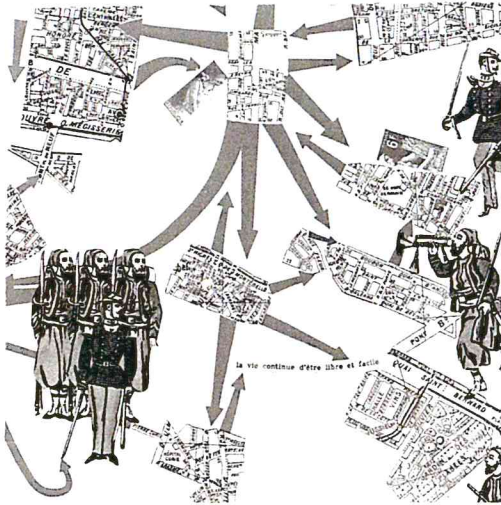


Figure 1.3 – Situationist artwork.

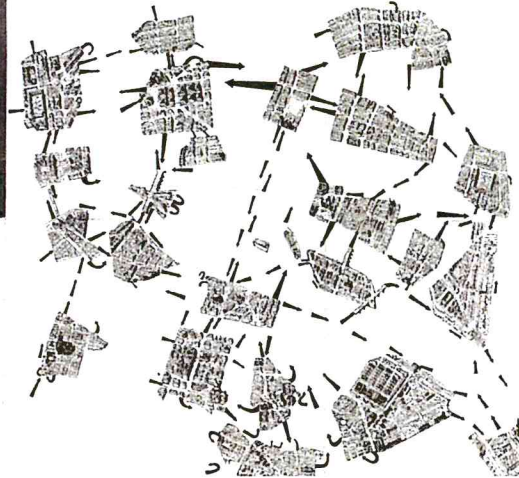


Figure 1.4 - Psychogeographical mapping.

This led to psychogeography, which is the study of the effects of the urban environment on the emotions of individual.²³ Certain zones of the city have the ability to attract, repel and guide the drifter through different areas. The Situationists mapped these experiences, often in collage form showing the stimulating areas of the city and the connection to the next (Figure 1.3 & Figure 1.4).

Détournement

Détournement is the reuse or subversion of art, in order to reclaim the spectacle that has been forced on society.²⁴ The not-for-profit activist group, Adbusters, uses contemporary *détournement* as a way to criticize mass media advertising (Figure 1.5). Rem



Figure 1.5 - Détournement

²² Sadler, 94.

²³ Peter Wollen, "Situationists and Architecture" *New Left Review*, Issue 8, Mar.-Apr. 2001, www.newleftreview.org/A2315 (5 Nov. 2007), n.p.

²⁴ Kalle Lasn, "Détournement," in *Design Anarchy* (Vancouver: Adbusters Media Foundation, 2006), n.p.

Koolhaas uses *détournement* in much of his 2004 publication, “Content,” as satirical advertisements to criticize today’s society and culture.

Unitary Urbanism

The ideal Situationist city is based on the concept of Unitary Urbanism. In this city, capitalism and bureaucracy would not be the guiding factors in development. Instead, the city would contain a series of “grand situations” for drifters to playfully meander. Anarchic free play was encouraged and “the city would become a giant playground, its quarters acting as stations for a Perpetual Revolutionary Festival.”²⁵ Fixed forms and permanence were rejected. “Under unitary urbanism, architecture would merge seamlessly with all other arts, assailing the sense not with a single aesthetic but with a panoply of changing ambiances.”²⁶ The Situationists criticized rationalism and found Le Corbusier’s “unitary” city concepts to be too ideal and rationalizing.²⁷

²⁵ Sadler, 121.

²⁶ Ibid, 119.

²⁷ Ibid, 120.

Preliminary Case Studies

The case studies are intended to explore the ideas of anti-rationalism, non-permanence, spontaneity, and conviviality. Except for Constant's New Babylon these case studies are contemporary architectural examples – some built, some not.

Foreign Office Architect's Yokohama International Port Terminal uses design principles analogous to psychogeographic drift.

Three projects by Eric Owen Moss: Supper Club, The Umbrella, and Vesey Street Turnaround are of interest because they provide stages for the TAZ and spontaneous situations. At the same time, Moss's taste for complexity and deconstructivist style adds a richness to architecture. He is "dismissive of the linear rationality implicit in Modernism" and "...seeks to puncture architectural preconceptions and extend the realms of the possible."²⁸

New Babylon

Location: Various European urban centres

Program: Urban Planning

Constant's New Babylon was the prototype for the Situationist's Unitary Urbanism concept. Un-built, this was an imaginary city, its goal was to "inspire rather than prescribe." "Post-war construction work, permanently encrusted with scaffolding, crawling with people busied in building, and apparently in a perpetual state of becoming, had a continued resonance in Constant's architectural vision."²⁹ The concept of suspending or raising the new city above the old, was explored by Situationists.

²⁸ Charles Jencks and Karl Kropf, ed. "Eric Owen Moss: Which Truth Do You Want To Tell," in *Theories and Manifestoes of Contemporary Architecture, Second Edition* (Chichester: Wiley-Academy, 2006), 115.

²⁹ Sadler, 123.

Similarly, Spatial Urbanism was explored by GEAM - Group d'Etudes d'Architecture Mobile (Mobile Architecture Study Group) (Figure 1.6).³⁰

"The spidery chaos of New Babylon eschewed Corbusian monumentalism."³¹

"The principal activity of the inhabitants would be the CONTINUOUS DRIFT. The changing of landscapes from one hour to the next will result in complete disorientation."³²

"Mobile elements, changing positions and casting different shadows when acted upon by wind or machinery, can be the source of new architectural effects."³³

"the more precisely defined the form, the less active is the onlooker."³⁴

"New Babylon was on vast site for an extraordinary pure sort of drift."³⁵

"Some corridors in New Babylon would even have lenses instead of windows to increase the panoptical qualities of the views over other sectors or, in old cities, across streets and waterways."³⁶

"New Babylon is one immeasurable labyrinth. Every space is temporary, nothing is recognisable, everything is discovery, everything changes, nothing can serve as landmark."³⁷

"New Babylonians would cross "cool and dark spaces, hot, noisy, chequered, wet," and occasionally, "windy spaces under the bare sky."³⁸

"The labyrinthian plan itself offered some reassurance, making the effective governance of New Babylon something of an impossibility."³⁹

³⁰ Ibid, 129.

³¹ Ibid, 130.

³² Gilles Ivain [pseudonym of Ivan Chatcheglov], Formulary for a New Urbanism, reprinted in Simon Sadler, *The Situationist City* (Cambridge, Mass.: MIT Press, 1999), 138.

³³ Sigfried Giedion, José Luis Sert, and Fernand Léger, "Nine points on Monumentality" (1943), in Sigfried Giedion, *Architecture, You and Me* (Cambridge, Mass.: Harvard University Press, 1958), and reprinted in Simon Sadler, *The Situationist City* (Cambridge, Mass.: MIT Press, 1999), 130.

³⁴ Hien van Haaren, *Constant*, (Amsterdam: Meulenhoff, 1966), and reprinted in Simon Sadler, *The Situationist City* (Cambridge, Mass.: MIT Press, 1999), 141.

³⁵ Sadler, 141.

³⁶ Ibid, 143.

³⁷ Hien van Haaren, 143.

³⁸ Ibid, 145.

³⁹ Sadler, 146.

Situationists believed that the new advances in structural technology would allow their dream to become reality. The futuristic Washington, DC in Steven Spielberg's film noir, "Minority Report" also shows the concept of the new city being built-up in layers over the old. "Maglev" cars traverse over the city on elevated raceways above, ascend vertically up towers, and dock right at the owner's high-rise suite (Figure 1.7)⁴⁰

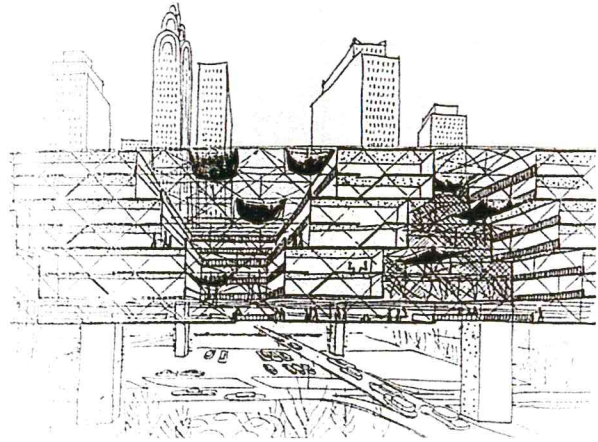


Figure 1.6 – Spatial Urbanism as depicted by Yona Friedman of GAM.

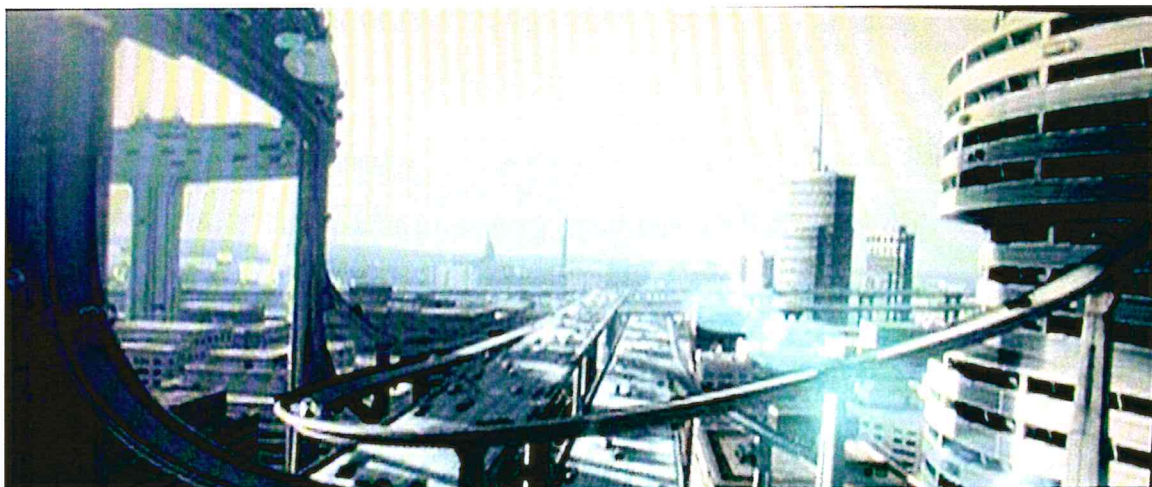


Figure 1.7 – Maglev vehicles traversing the city in DreamWorks Entertainment's "Minority Report"

⁴⁰ Minority Report, DVD, directed by Steven Spielberg (DreamWorks Home Entertainment, 2002).

Yokohama International Port Terminal

Location: Yokohama, Japan

Program: Port terminal (33,040m²)

Despite the traditional shape of the pier, Foreign Office Architects, eschewed the typical linearity and chose a looping concept to provide visitors with changing experiences. The project is an “extension of the city floor” and the rooftop is an extension of a nearby park (Figure 1.8).



Figure 1.8 – The rooftop.



Figure 1.9 – The undulating cave-like interior.

Multiple ramps connect the visitors to three layers of the facility and the design provides the visitor with multiple-choice paths on each trip in and out of the terminal (Figure 1.9).⁴¹

⁴¹ *The Phaidon Atlas of Contemporary World Architecture - Comprehensive Edition* (New York: Phaidon Press Inc., 2004), 162-163.

Supper Club

Location: Culver City, California

Program: Restaurant, bar, performance stage (7,000 sq.ft.)

“The urban condition is characterized by constant change, renewal and incidental encounters. The physical urban fabric reflects this state of transformation.”⁴²



Figure 1.10 – Dancehall



Figure 1.11 – Nighttime space.

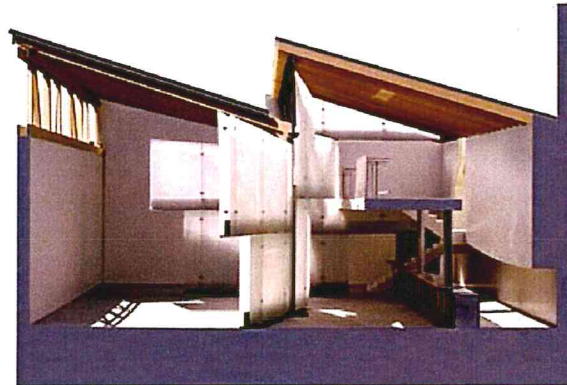


Figure 1.12 – Pivoting partitions.

This project is a proposal for a multifunctional restaurant in a former warehouse. The space is to be used for different functions throughout the day and night ranging from corporate event space, dinner club, dancing hall, bar, and restaurant (Figure 1.10 & Figure 1.11). The design accommodates the flexible requirement of the club, utilizing pivoting partitions at existing column locations (Figure 1.12). Regardless of the number of patrons, the spaces can be shifted to provide the right feeling of intimacy and activity, “a space that feels full of activity independent of the number of guests.”⁴³

⁴² Eric Owen Moss, “Supper Club” *Eric Owen Moss Architects: Projects*, n.d.
www.ericowenmoss.com/index.php?/content/projects/ (10 Nov. 2007), n.p.

⁴³ Ibid, n.p.

The Umbrella

Location: Culver City, California

Program: Office, performance (16,000 sq. ft.)

Although its current use is office space, the Umbrella was designed as performance space for the Los Angeles Philharmonic Orchestra's "Green Umbrella" music project (Figure 1.13).

The innovated glass layering provided shelter for the performers as well as having acoustic benefits. The use of glass gives the feel of a Constant New Babylonian maquette (Figure 1.14).

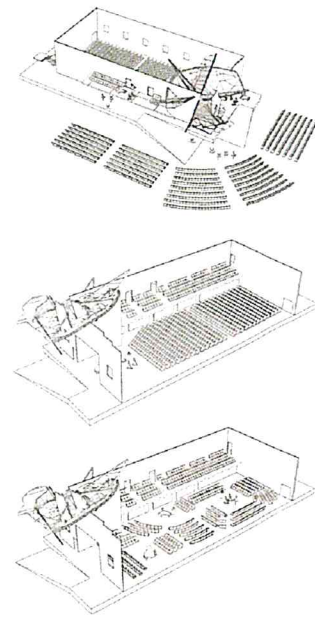


Figure 1.13 – Axonometrics

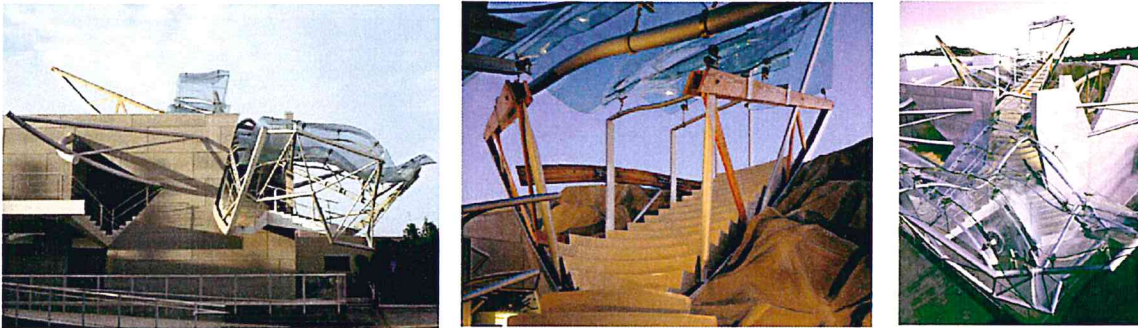


Figure 1.14 - Exterior, interior, and top view of the Umbrella.

Part of Eric Owen Moss's Stealth project on Hayden St. in Culver City, the Umbrella resembles an inverted suspended amphitheatre where the performers are in the bowl above and the audience is in the pit below.⁴⁴

⁴⁴ Eric Owen Moss, "The Umbrella," *Eric Owen Moss Architects: Projects*, n.d. www.ericowenmoss.com/index.php?/content/projects/ (10 Nov. 2007), n.p.

Vesey Street Turnaround

Location: Battery Park, New York

Program: Public Amphitheatre over two subterranean multi-use theatres.

This Eric Owen Moss project is a proposed flexible use theatre in Battery Park. Its indoor spaces are semi-submerged but visible from the park and can accommodate uses from theatre or lecture space, to restaurant or commercial units, depending on the evolution and needs of the adjacent neighbourhood.

Its exterior is an amphitheatre and with a large video screen for use during day or night (Figure 1.15). The fragmented partial sphere which forming the shell is a response to the shadows being cast on the site (Figure 1.16). The design encourages playfulness and its flexibility allows for spontaneous use of the by the public. Much of the area surrounding the structure remains

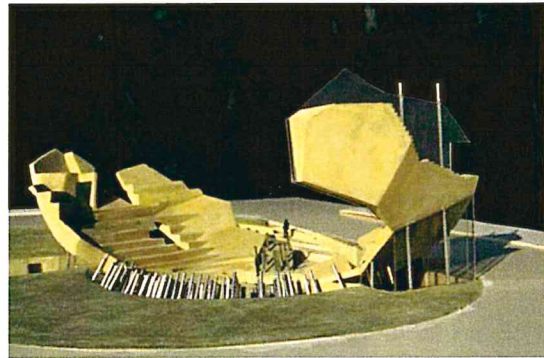


Figure 1.15 - The amphitheatre.

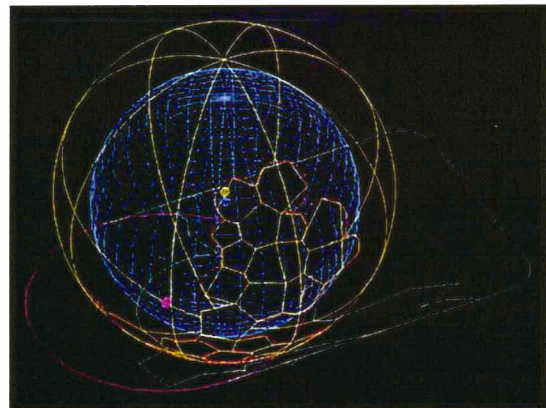


Figure 1.16 – Diagram of the fragmented shell.

open grassed space to invite those TAZ-type events. “The legibility, the meaning, will vary from observer to observer over the course of the day, over the course of the year. Thus, the park will not only serve those who exploit its utility, but will perpetually provoke those who simply look.”⁴⁵

⁴⁵ Eric Owen Moss, “Vesey Street Turnaround,” *Eric Owen Moss Architects: Projects*, n.d. www.ericowenmoss.com/index.php?/content/projects/ (10 Nov. 2007), n.p.

Part Two

Preliminary Principles

This section contains architectural principles which can guide the eventual program development. For D9A research presentation boards, refer to Appendix A.

Complexity

Nature's ordering is organic, providing diversity and interest. Conversely, applying the formality of the grid can be stifling to creativity and imagination.

"The movement away from a way of life as essentially simple and orderly to a view of life as complex and ironic is what every individual passes through in becoming mature. The essence of development as a human being is in developing the capacity for ever more complex experience..."⁴⁶

"Diversity encourages creativity, while repetition anaesthetises it."

"Homogeneity makes it difficult for the user to add anything of their own, and we lose that rich resource of popular creativity which can transform a space into a place and give it life..."⁴⁷

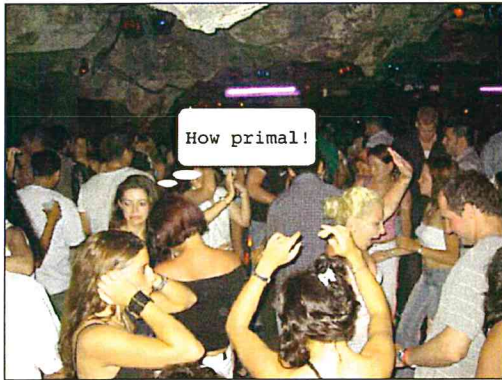
⁴⁶ Thom Mayne/Morphosis, *Morphosis: Connected Isolation, Architectural Monographs No. 23, Academy Edition* (London: The Academy Group Ltd., 1993), 7-17, quoted in ed. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture, Second Edition* (Chichester: Wiley-Academy, 2006), 302.

⁴⁷ Lucien Kroll, *The Architecture of Complexity* (London: BT Batsford, 1986), 29-30, quoted in ed. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture, Second Edition* (Chichester: Wiley-Academy, 2006), 101.

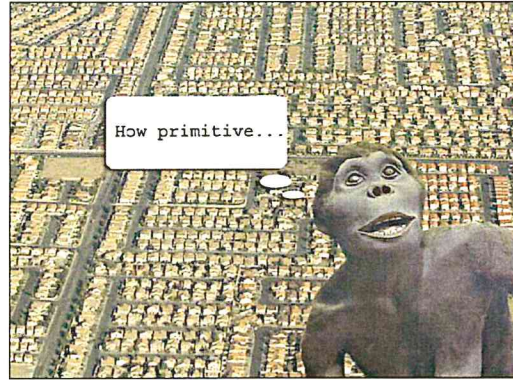
“How could one combine the advantages of organisation and spontaneity?

Through real or stimulated participation by inhabitants, and through our efforts to exploit the variety suggested by the place and time, we are able to produce a diversity which we push as far as the circumstances will permit.”⁴⁸

Rigid social or spatial organization is not necessary.



The CAVE may be the first architectural space: fluid, shapeless, winding, mysterious, dripping with an organic aesthetic, inviting spontaneity.



Is the product of GRID: order, linear separation?

Yuor mnid wll roerder the natruual cahos.

Figure 2.1 – Diagram of the thesis genesis.

Temporary, Flexible Spaces

Physically, functionally, atmospherically, avoidance of permanent spaces.

“A city is a multi-purpose, shifting organization, a tent for many functions, raised by many hands and with relative speed. Complete specialization, final meshing, is improbable and undesirable. The form must be somewhat non-committal, plastic to the purposes and perceptions of its citizens.”⁴⁹

⁴⁸ Ibid, 101.

⁴⁹ Kevin Lynch, *The Image of the City* (Cambridge, Mass., MIT Press, 1960), 91-95, quoted in ed. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture, Second Edition* (Chichester: Wiley-Academy, 2006), 20.

When Jane Jacobs writes about “The conditions for City Diversity,” she encourages, “...combinations or mixtures of uses, not separate uses...” The city “...must serve more than none primary function, preferably more than two.” “...opportunities to turn corners must be frequent.”⁵⁰

Erasure of Memory

“Who can blame us for harboring both a nostalgia & an insurrectionary desire for the narrow winding alleys, shadowy steps, covered ways & tunnels, middens & cellars of a city which has designed *itself*-- organically, unconsciously -- within an aesthetic of festive & secret conviviality, & of the curvaceous negentropic mutability of memory itself ?”⁵¹

We should erase from our memory, the past and its forms. The adherence to historical reference is safe and comforting but it is fear and terror of the unknown that allows instinctual reaction. The reverence of man’s perfection, as in the Renaissance times, taught us that once the perfect is learned, it should be duplicated. “This process however leads to a paradoxical un-learning -- hence to a loss of *fear* -- so that one can “let oneself be led by one's natural senses, like a little child”.⁵² Although the subversive tactic of *Détournement* of is a reuse or recycling of previous art, it is done with the effect of twisting its original meaning.

What was form, before architecture had a precedent? It must have been natural, fluid, chaotic but at the same time, lucid. “Thus the cave becomes the first intentional architectural space, the intersection of the unconscious (the bliss of “Nature”) & consciousness (memory, reiteration).”⁵³

Why then was the city often reordered and recompiled in the orthogonal grid framework.

⁵⁰ Jane Jacobs, *The Death and Life of Great American Cities*. (London: Jonathan Cape, 1962), 144-178, quoted in ed. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture, Second Edition* (Chichester: Wiley-Academy, 2006), 25.

⁵¹ Bey Hakim Bey, “The Architectonality of Psychogeographicism or The Hieroglyphics of Driftwork.” *The Hermetic Library*, n.d. www.hermetic.com/bey/grotto.html (22 Aug. 2007), n.p.

⁵² *Ibid*, n.p.

⁵³ *Ibid*, n.p.

“The first city (Çatalhöyük) is already arranged as a *gridwork*, the very antithesis of the grotto's aesthetic shapelessness, it's meandering & amazing spaces, it's melted stalagmites & stalactites -- its organicity (which is never the less expressed as *mineral life*). The cities of Sumer & Harappa were likewise laid out as severe grids, cruel abstractions of linearity. To draw a line is to separate, to create spatial hierarchy (between priest & people, rich & poor, surplus & scarcity) and to define the *topia* of memory against the dark unconscious of the tribe, the u-topian cave, the organic wild(er)ness. The *tertium quid* or *coincidentia oppositorum* here (between "grotto" & Babylon) might appear in the medieval city (which still survives in a few places in the Islamic world) where the excessive cruelty of the grid is mollified -- not erased but softened -- by a recording of a space according to the tree or the river-delta model (chaotic bifurcation ranging to complexity based on intra-dimensional "strange attractors") -- an urbanism of the organic, the aesthetic, & the complex or plural (as opposed to the inorganic, the ideological, & the simple or total). *The medieval city is an extruded grotto.*"⁵⁴

The task of recreating this type of space in architecture is a difficult endeavour but one worth attempting because of the creativity such spaces can generate.

“The psychic urbanism of the 1960's constituted yet another attempt to reclaim built memory for this "Romantic" project -- *rus in urbe*, as F. Law Olmstead put it -- "The country in the city" -- reintroduction of the eternal "baroque" (as in "baroque pearl") or spontaneous form -- (like the miraculous fungoid cinnabar grottoes of Mao Shan Taoism, created by the Imaginal potency of the Adept) --

⁵⁴ Ibid, n.p.

which is also the "divine" spontaneity, unconsciousness & forgetting, of Nature.

A project for the builders of some near-future No Go Zone: -- the city of
psychogeographic resistance, the anti-grid, architectonality of driftwork, festal
space -- and the Cave of Fluid Memory. Rock & water -- the reverie of the bard,
the forgetfulness of the gods.”⁵⁵

⁵⁵ Ibid, n.p.

Part Three

Introduction

This section contains the thesis statement, the identification of the problem, programming and resolution. A short film entitled *Waterfront Reconnect: Market Square At The Landing* (available for viewing on YouTube.com or enclosed disc) documents the identification of the problem encountered during a drift and the subsequent architectural response. For D9B final presentation boards, refer to Appendix B.

Thesis Statement

The research is distilled to a concise thesis: **RECONNECT THE URBAN TOURIST**. The idea is to provide a gateway to **RECONNECT** the urban centre with its natural surroundings and introduce a city defining gathering place to the **URBAN TOURIST**.



Figure 3.1 – The problem.

Site Selection

The site chosen is the Downtown Vancouver Waterfront Port lands. During a drift, I discovered the site to be an underutilized, disconnected space that separates Gastown from the natural phenomena of the water and mountains (Figure 3.1). However, it is a busy hub for transit – Seabus, Skytrain, West Coast Express, as well as a busy cruise ship terminal.

Public views into the site are from Granville Square and Canada Place and from the adjacent C.R.A.B. Park at Portside. From Gastown, the connective views are generally at the street termini of Cambie Street, Abbott Street, and Carrall Street, although water views are always blocked by the railcar staging area. Interesting sneak peeks exist from alleyways, through stores and from Gas Light Square.

The neighbourhood's character is rich, as Gastown is the historical center of Downtown's waterfront. Many heritage buildings remain: once wholesale warehousing and processing buildings, now converted into a vibrant tourist zone with retail, restaurants, and loft spaces.

Related neighbourhood public spaces are Granville Square, The Landing in between Waterfront Station the Kelly Building, Water Street in Gastown with Gassy Jack Square, C.R.A.B. Park, Chinatown, Oppenheimer Park to the east, and Victory Square to the south.

Due to the adjacency of the working port, the challenge becomes bridging the Canadian Pacific rail yards. Precedents of building over rail yards exist in Chicago's Millennium Park. Other precedents include the elevated platforms of Constant's New Babylon, and Diller Scofidio Renfro's Highline in New York. A waterfront reconnect was also created at Seattle's Olympic

Sculptural Park, in this case, over highway. Other principles used are the incorporation of market space like Granville Island and the concept of the Natural Amphitheatre like Slane Castle, The Gorge, and Red Rock Amphitheatre.

Resolution

The principles are to connect the disconnect, collect the urban tourist, and provide places for exchange (of goods, cultures, ideas, etc.)

The Master Plan

The programming includes three major zones: the market zone, the civic zone, and the park extension. The master plan of the site includes park and seawall extension spaces with amphitheatre, a Transit Connection Station, Market Square and Civic Plaza (Figure 3.2).

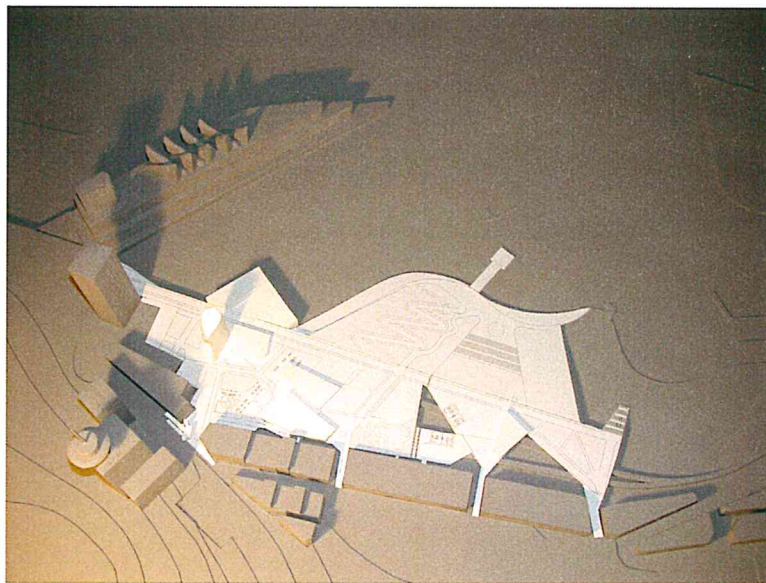


Figure 3.2 – Model of master plan

The market zone is located on the west side of the site, benefiting from the adjacency to the heavy pedestrian traffic of the transit connection area. The civic zone is centralized on the site as to provide a place for the exchange of ideas. The park extension is really an expansion of C.R.A.B.

Park into the city and to more of the waterfront. Access to the site will be increased dramatically by adding a multitude of connections to the site, from Gastown and from the east and west perimeters. A vehicular connection will be added from Canada Place (street) to Waterfront Road below and parking added beneath the sloping park space.

Market Square Gateway

The key connection point is the Market Square Gateway at the Landing (Figure 3.3). The entrance is highlighted by a glass box restaurant, elevating the informal restaurant space used by Steamworks restaurant in the milder months. Arched canopy forms and mountain views draw the



Figure 3.3 – The Market Square entrance

Urban Tourist through the gateway (Figure 3.4). A second entrance is created from the existing Kelly Building via a new bridge to the market plaza. A Container Elevator references the working rail yard below and port beyond.

The new elevated platform sits 14m above sea level providing smooth and level access through the gate. Vehicular and service access is allowed - to serve the market buildings, hotel and civic plaza amenities to the east. Underground parking is available from Waterfront Road below. The central Pedestrian plaza is a flexible space allowing for a mix of uses. Weather permitting, it is an ideal temporary space for outdoor public market stalls complementing the permanence of the formal market buildings. Other TAZ type events might be the catalyst of demonstrations and festivals.



Figure 3.4 – The Urban Tourist at the Market Square entrance

Enclosure of the plaza is created by the surrounding canopies, market buildings, and potential hotel to the north. The plinth of the notional hotel and the market pavilion allow transparency and

flow to the waterfront beyond. As the hotel is merely a placeholder, demonstrating the potential uses of the overall site, other building types may be developed here instead: possibly the elusive Whitecaps Stadium.

Civic Plaza Connection

Gastown's connection to the Civic plaza. Again the canopies and mountain views draw the urban tourist to the site. The civic plaza holds a civic pavilion which can be used for public demonstrations or an annex to city hall functions. It is also the more 'gritty' plaza, home to street sports such as basketball, street hockey, and skate and board sports. A new skateboard alley is created from the skate park, for boarders to quickly slide into Gastown. A connection from the second floor of Gaslight Square is also created.

Park Penetrator

The last connection along Water Street is the Park Penetrator, which reconnects the park space via a pier over Gassy Jack Square – as a lookout space to the happenings of this unique intersection (Figure 3.5). The pier also infers a park connection along the Carrall Street greenway, south to Andy Livingstone Park and False Creek.

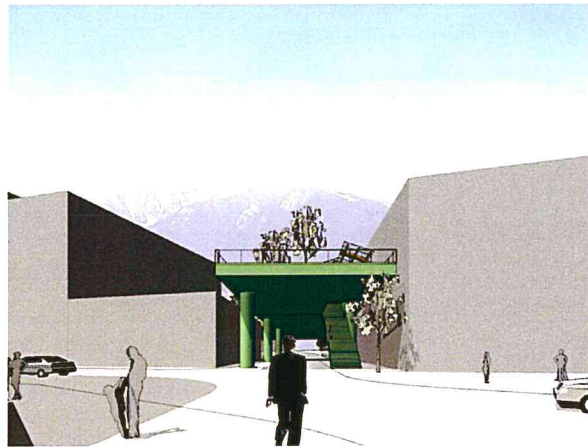


Figure 3.5 – The Park Penetrator

The typical overall site sections show structure spanning over the railway below: precast concrete beam and floor systems. Minor realignment of the existing tracks below may need to take place to suit column locations. Once past Waterfront Road, the platform slopes gently to the

water, forming the natural amphitheatre for mass events from large outdoor concerts to waterfront fireworks.

Materiality

In their various configurations, the glue-lam canopy arrays throughout the site tie the projects connection points together, while providing shelter to the urban tourist. The canopies can be arranged to create different forms: The Arm (Figure 3.6), The Tree, The Loop, or variations thereof.

Since the canopies are so extensive on the site, optional transparent photovoltaic panels can be intermittently placed along the canopy to provide electricity to the market and civic buildings and to site lighting.

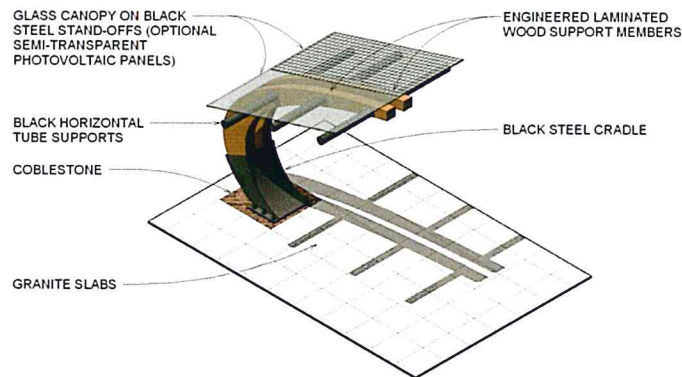


Figure 3.6 – “The Arm” canopy form.

Paving materials include cobblestone, which pulls a bit of Gastown into the site. The abundance of granite in the province make it an ideal durable sustainable hard surface material. Wood canopy members are inherently West Coast and black canopy bases and hardware reference the black iron post bases throughout Gastown. An inexpensive cladding is prefinished metal, including the potential re-use of shipping containers.

Conclusion

The curiosity to explore one's neighbourhood and become an urban tourist is a powerful way to reconnect with the city. In an urban setting, it is paramount to break through the barriers that restrict the connection of the urban tourist to nature and social, cultural, and economic exchanges.

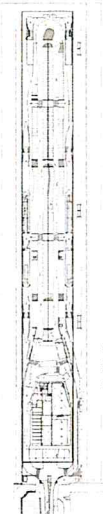
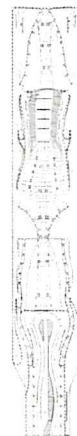
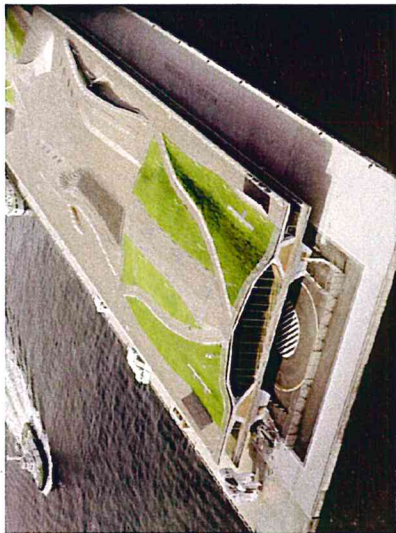
Like explorers of past ages, we all have an inherent curiosity to seek new experiences and stumble upon new situations.

The Market Square at The Landing and Gastown's urban collectors serve as gateways or thresholds to reconnect Downtown Vancouver with its natural waterfront setting. The spaces created provide places to gather and these gatherings are critical for society to exchange ideas, cultural experiences, and goods. This Downtown waterfront space has the potential be *the* gathering place for Vancouver, as a space such as this is currently lacking. Moreover, the connection could be considered as global: visitors from all over the world could see this hub as a beacon for the city.

In our everyday life, we too can filter beyond the known map and embark on new journeys into the unknown and disconnected areas of our cities. We will become the urban tourists, looking for a place to happen.

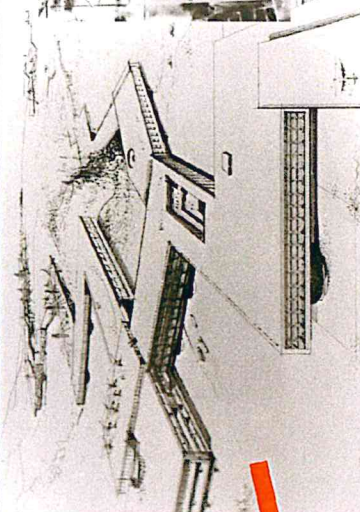
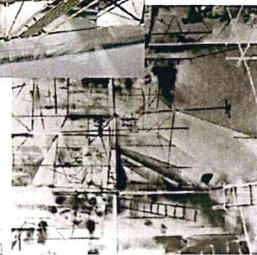
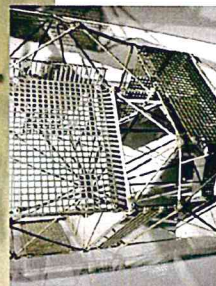
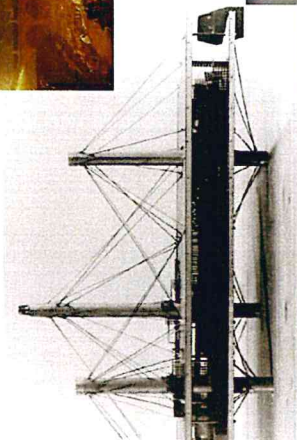
Appendix A

D9A Research Presentation Boards (Dec. 2007)



Provides the visitor with multiple choice paths on each trip in and out of the terminal

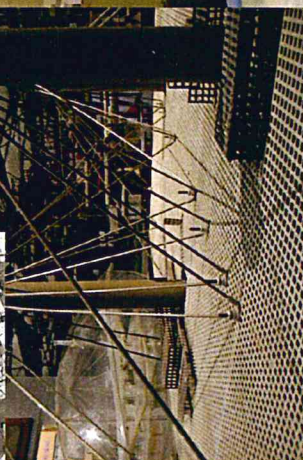
YOKOHAMA PORT TERMINAL FOR



NEW BABYLON CONSTANT



A city for the endless
drift, situation after
situation



Intimacy and activity in flexible, shifting spaces.

SUPPER CLUB

Flexible outdoor theatre to encourage T2-type moments

Suspended performance pit
for an outdoor audience.

THE UMBRELLA EOM

VESEY STREET TURNAROUND

RAE SYLLABUS / DPA THESIS RESEARCH / Advisors: Glenn Hill & Saeed Jhatam / Term 2 (Nov. 24, 2007)

Appendix B

D9B Final Presentation Boards (Nov. 2008)

ur·ban tour'ist (ûr'bən
töör'ist) n. a contemporary
explorer of familiar urban
surroundings.

THE THESIS: RECONNECT

PROVIDE A GATEWAY TO RECONNECT THE URBAN CENTRE
WITH ITS NATURAL SETTING AND INTRODUCE A CITY.
DEFINING GATHERING PLACE TO THE URBAN TOURIST.

THE PRINCIPLES: CONNECT, COLLECT, EXCHANGE

CONNECT
EMPHASIZE THE WATERFRONT CONNECTION OF A MAJOR TRANSIT HUB, TOURISM,
AND PUBLIC GATHERING SPACES, WITH DOWNTOWN VANCOUVER.

COLLECT
SINCE 'SITUATIONS' CAN OCCUR ON ANY GIVEN STREET OR CORNER, THE SOLUTION
WILL SEDUCE THE URBAN TOURIST AND INFUSE THE WATERFRONT WITH OPPORTUNITIES
TO FIND PLANNED AND SPONTANEOUS ACTIVITY.

EXCHANGE
THE VARIED ARRAY OF USERS TO THE SITE WILL PROVIDE A SOCIAL AND CULTURAL MIX,
ENCOURAGING AN EXCHANGE OF IDEAS.

I've got a job, I explore, I follow every little white
And I want my life to smell like this
To find a place, an ancient race
The kind you'd like to gamble with
Where they'd stamp on burning bags of shit.
Looking for a place to happen
making stops along the way

Wayward ho! Away we go
It's a shame to leave this masterpiece
With its' gallery gods and its' garbage-bag trees
So I'll paint a scene, from memory
So I'd know who murdered me
It's a vain pursuit, but it helps me to sleep
Looking for a place to happen
making stops along the way

Jacques Cartier, right this way
I'll put your coat up on the bed
Hey man you've got a real burn's eye for clothes
And come on in, sit right down,
no you're not the first to show
We've all been here since, God, who knows?
Looking for a place to happen,
making stops along the way.



THESIS & CONCEPT

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM

THE SITE: DOWNTOWN VANCOUVER WATERFRONT
(PORT OF VANCOUVER - CENTRAL WATERFRONT PORT LANDS)

THE DOWNTOWN VANCOUVER WATERFRONT PORT SITE AN OPTIMUM LOCATION, WITH ADJACENCIES TO THE NATURAL PHENOMENA OF THE PACIFIC OCEAN AND ROCKY MOUNTAINS, AND THE URBAN BUILT AREAS OF THE CITY'S CENTRAL BUSINESS DISTRICT, GASTOWN, DOWNTOWN EASTSIDE AND THE WORKING PORT OF VANCOUVER.

IT IS A MAJOR TRANSIT HUB INCLUDING SKYTRAIN AND NORTH SHORE SEABUS TRAFFIC, WEST COAST EXPRESS COMMUTERS, AND CRUISE SHIP PASSENGERS.

THE SITE IS LOCATED WITHIN THE FAMILIAR SKYLINE OF DOWNTOWN VANCOUVER AND THE SAILS OF CANADA PLACE.

THE WATERFRONT HAS A NATURAL GRAVITY THAT DRAWS VISITORS, INCLUDING THE URBAN TOURIST, FROM ITS NEIGHBOURING COMMUNITIES.



EXISTING WATERFRONT PORT LOCATION
N.T.S.

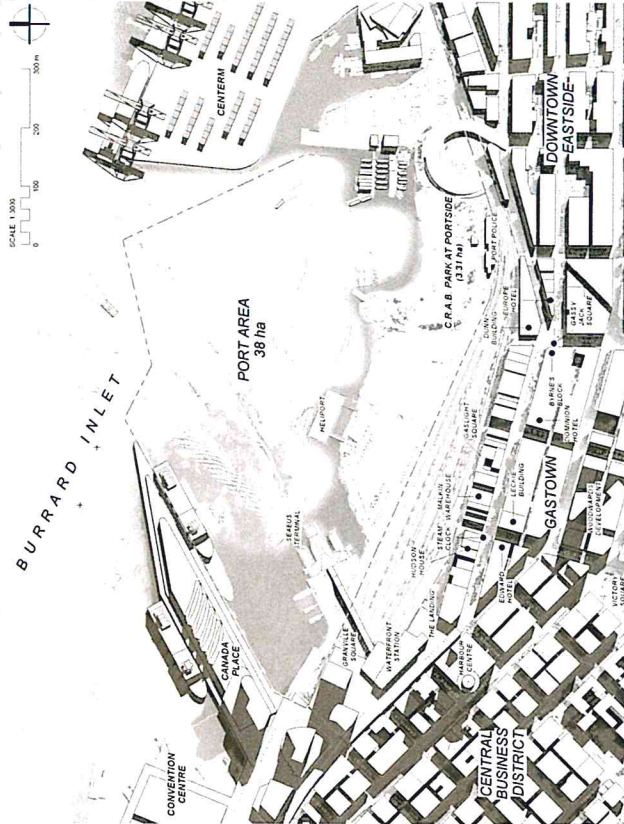
THE PROBLEM: DISCONNECT

DISCONNECT OF THE WATERFRONT FROM THE URBAN TOURIST

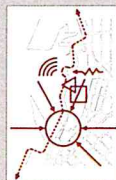
DURING A DRIFT OF THE CENTRAL BUSINESS DISTRICT THROUGH GASTOWN, THE URBAN TOURIST IS DRAWN TO THE WATERFRONT AT VARIOUS INTERVALS. HOWEVER THE PHYSICAL CONNECTION IS SEVERED BY THE CP RAILYARDS AND THE VISUAL CONNECTION IS GENERALLY IMPEDED BY THE TIGHTLY SPACED BUILDINGS ALONG WATER STREET AND ALEXANDER STREET. INTERESTING MOMENTS OCCUR AT THE FEW PUBLIC VIEW CORRIDORS AT FOOT OF HOWE, GRANVILLE, CAMBIE, ABBOTT, CARRALL AND COLUMBIA STREETS. MOREOVER, MANY BUILDINGS TEASE US WITH SEMI-PRIVATE GLIMPSES THROUGH THEIR GROUND FLOOR SPACES FROM WATER STREET TO THE WATERFRONT.

LACK OF AN IDENTIFIABLE MAIN CITY HUB

WHERE IS THE "MAIN SQUARE" THAT DEFINES VANCOUVER?



EXISTING WATERFRONT PORT SITE
1:3000

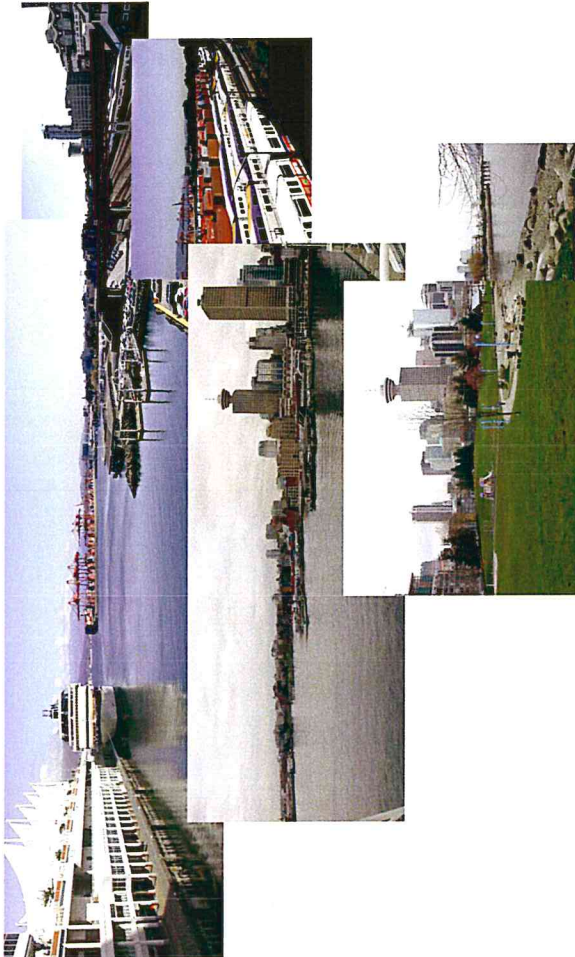


EXISTING SITE

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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SNEAK PEEKS



VIEWS FROM PERIMETER



GRANVILLE ST.

SEYMOUR ST. (THE LANDING)



ALLEY



CAMBIE ST.



ALLEY



ABBOTT ST.



CARRALL ST.

VIEWS AT END OF STREET GRID



VIEWS INTO SITE

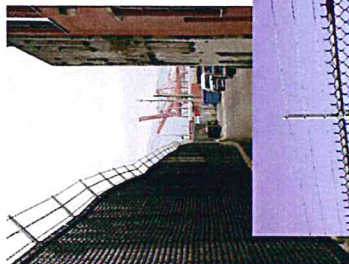
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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CONVENTION CENTRE



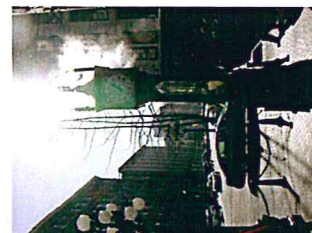
CANADA PLACE



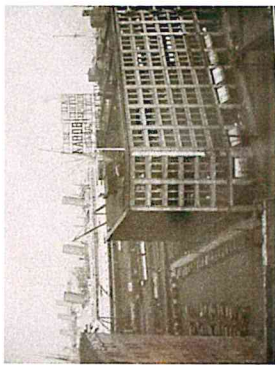
RAILWAY



HARBOUR CENTRE



STEAM CLOCK



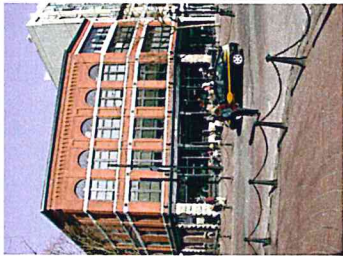
KELLY BUILDING (THE LANDING)



WOODWARD'S



EUROPE HOTEL



DUNN BUILDING



MATERIALITY



CENTERM



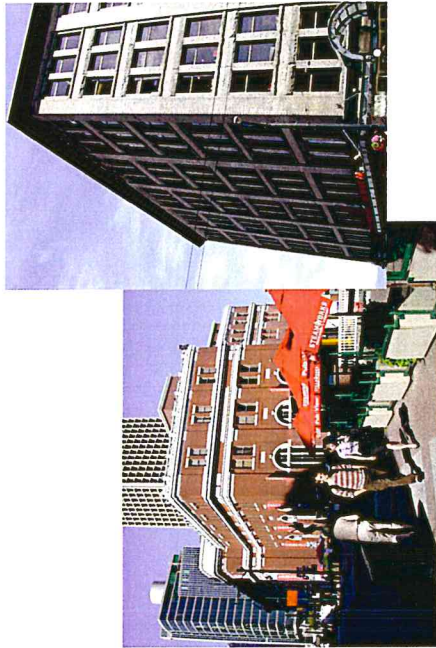
NEIGHBOURHOOD CHARACTER & CONTEXT

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM





GRANVILLE SQUARE



THE LANDING



GASLIGHT SQUARE



GASTOWN



CHINATOWN



VICTORY SQUARE



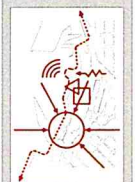
GASSY JACK SQUARE



C.R.A.B. PARK AT PORTSIDE

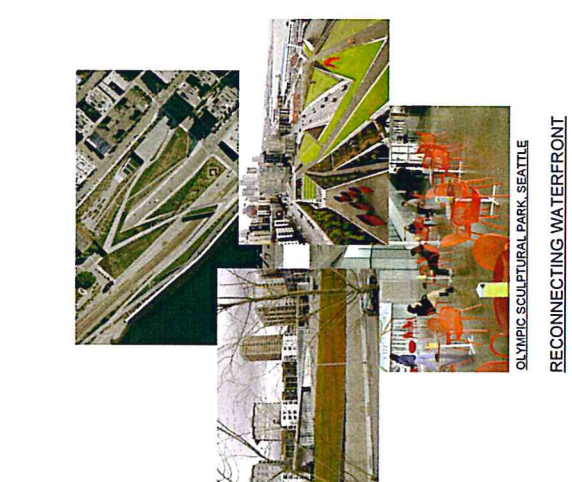
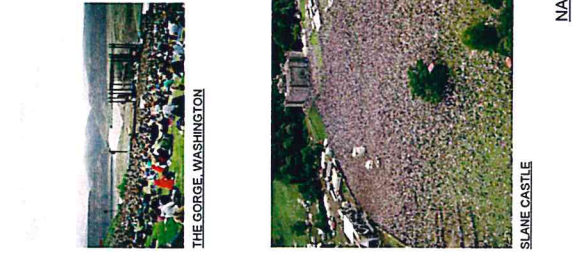
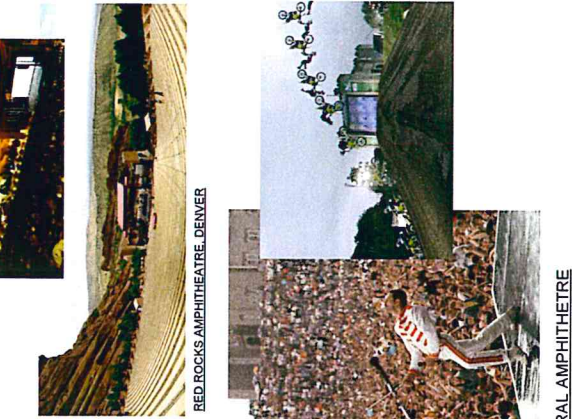
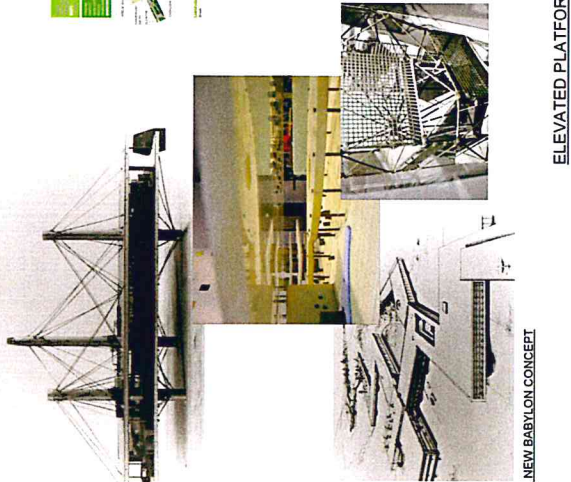
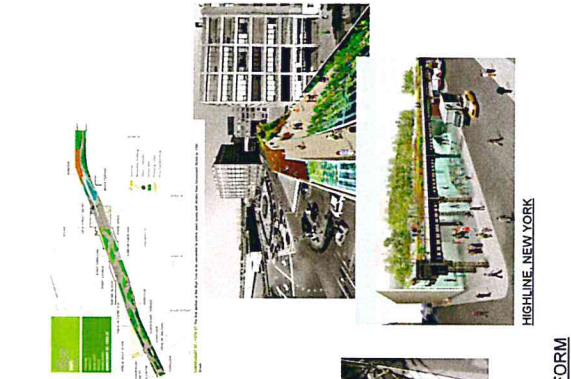
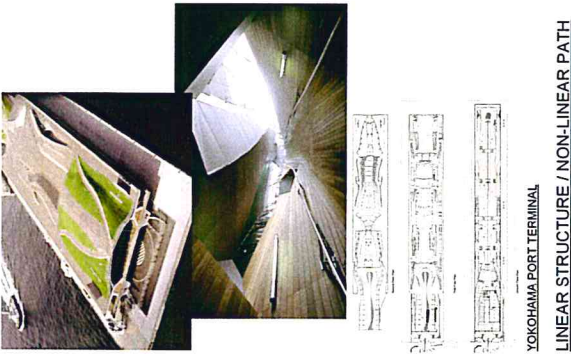


OPPENHEIMER PARK



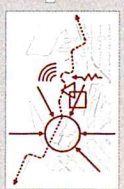
RELATED NEIGHBOURHOOD PUBLIC SPACES

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM



PRINCIPLES & PRECEDENTS

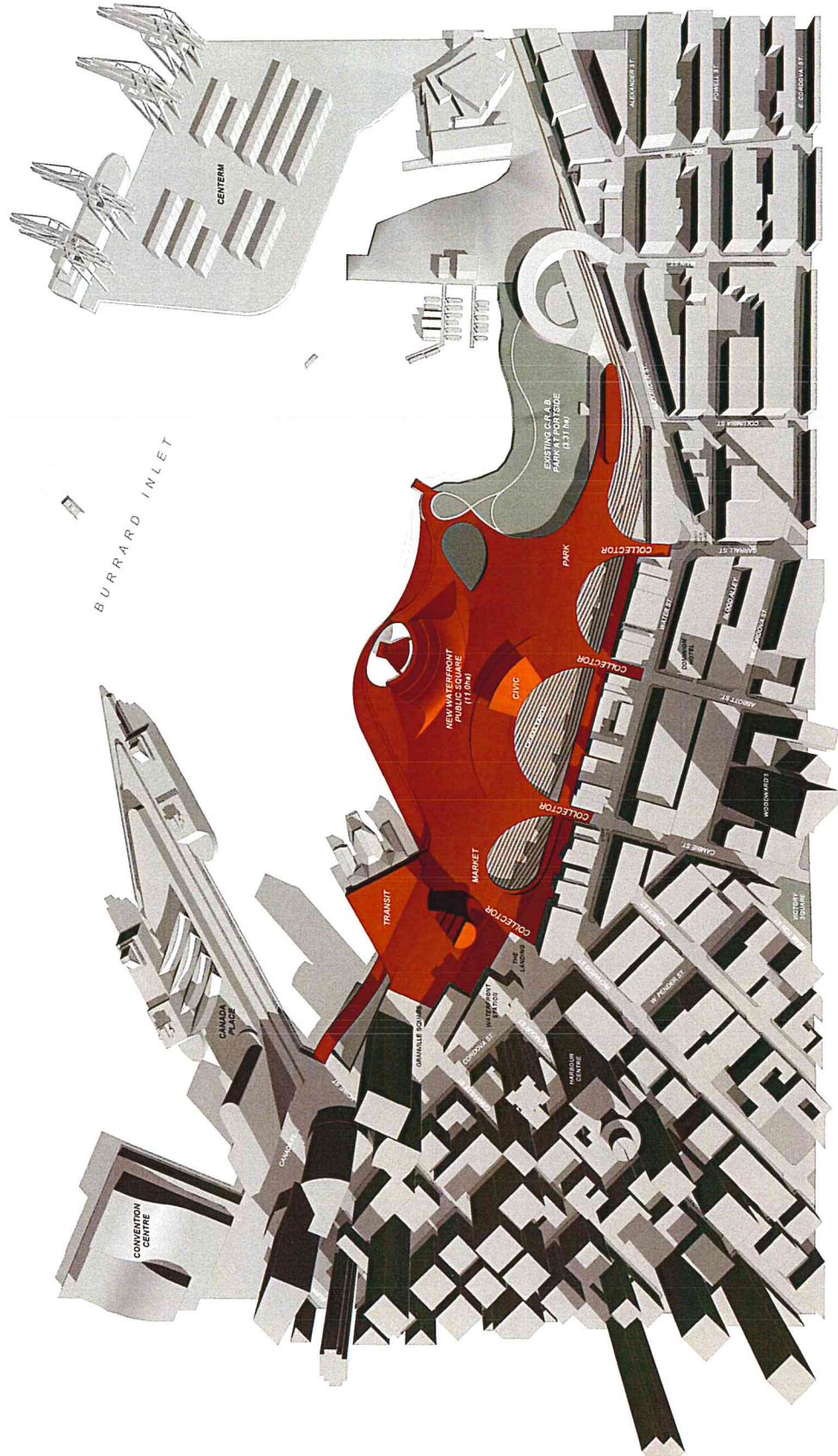
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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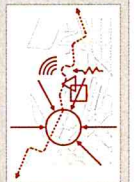
THE RED DIAGRAM

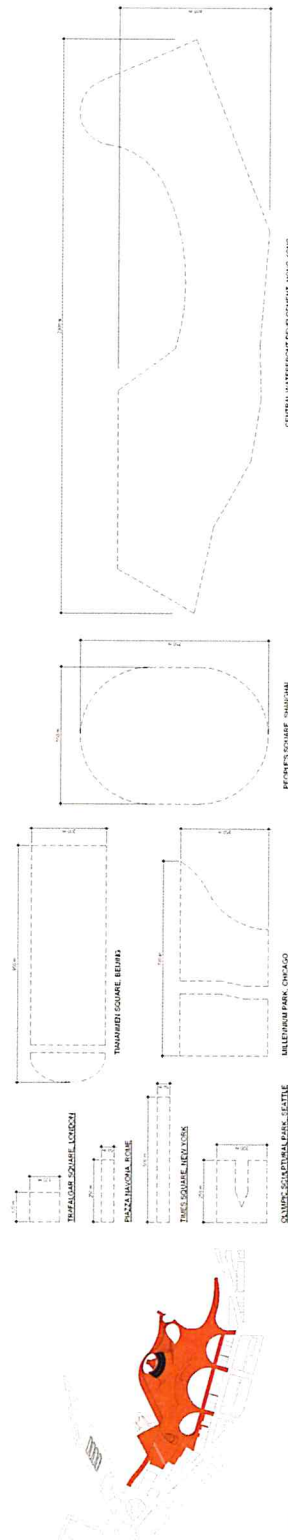
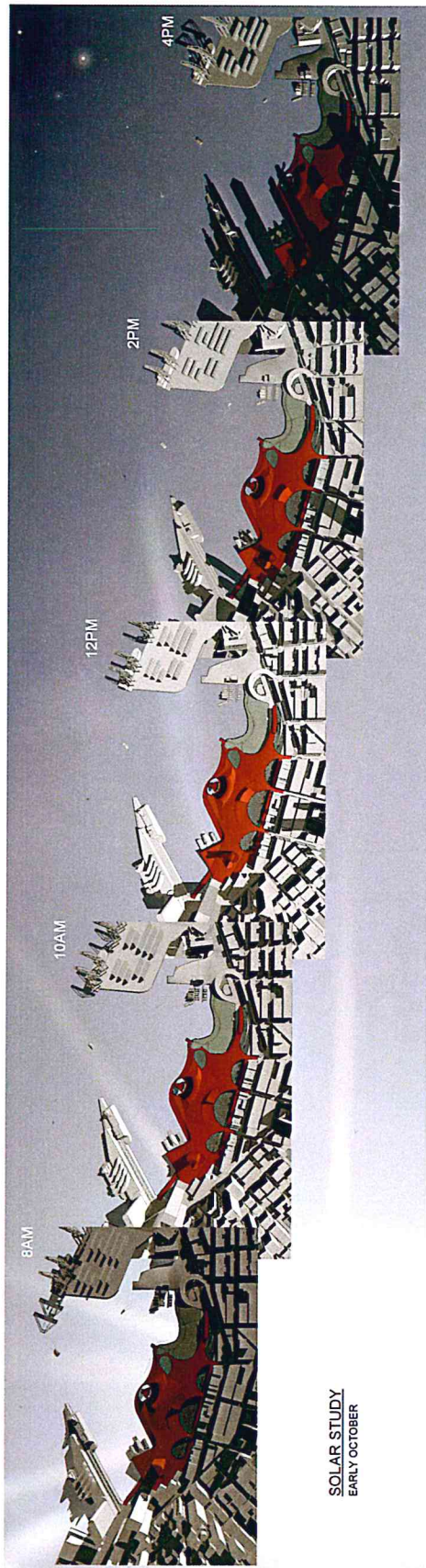
AS IF RED PAINT WAS SPILLED IN GASTOWN,
IT FLOWS BETWEEN EXISTING BUILDINGS
AND GRAVITATES TO THE OCEAN.
WE TOO, GRAVITATE TO THE WATERFRONT.



THE RED DIAGRAM - SITE PLAN

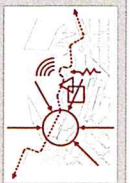
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM

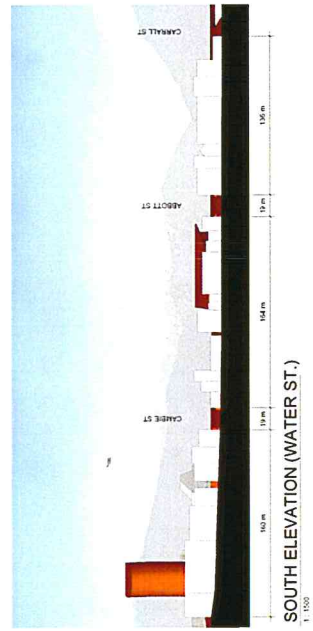
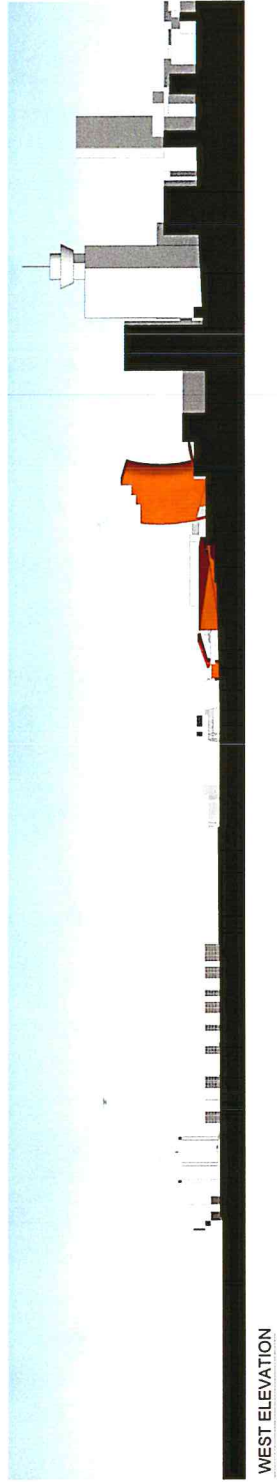
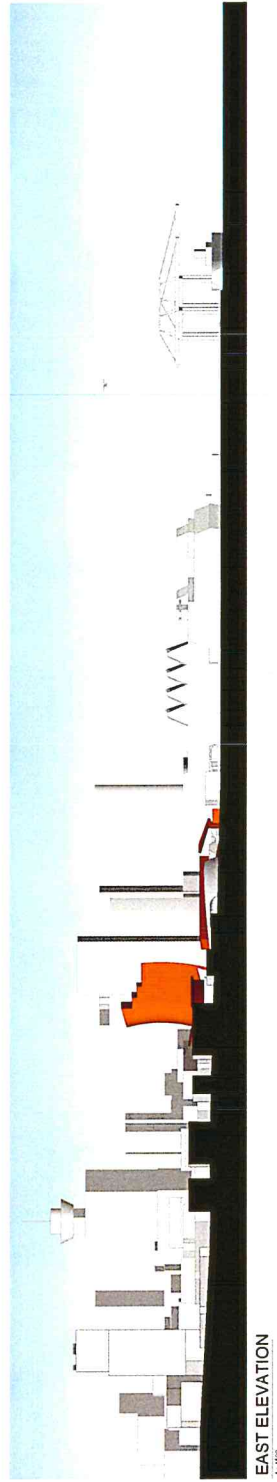
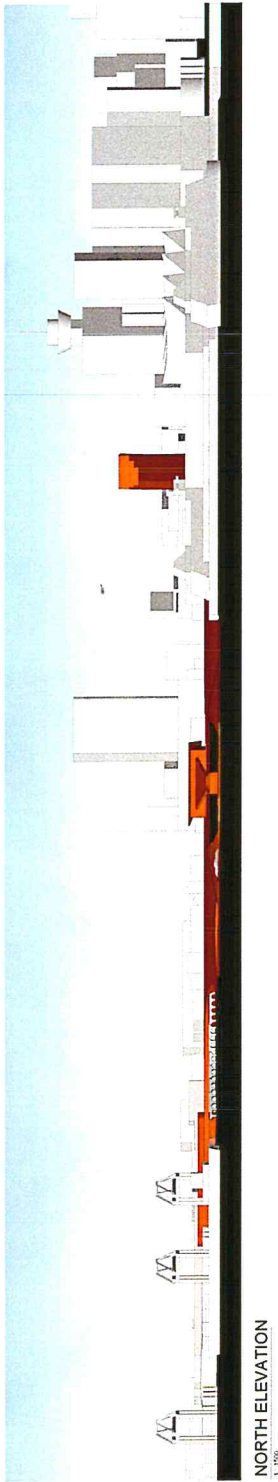




THE RED DIAGRAM - STUDIES

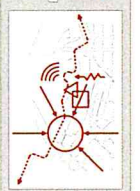
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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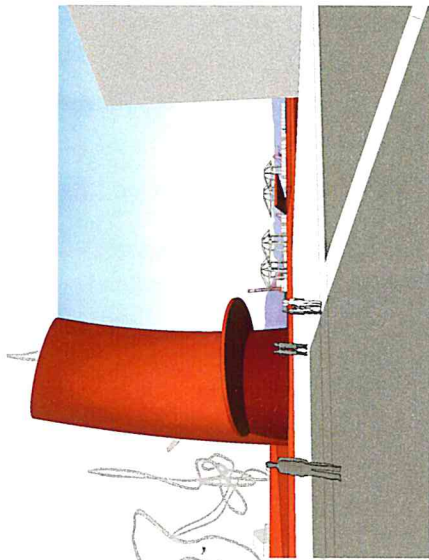




THE RED DIAGRAM - SITE ELEVATIONS

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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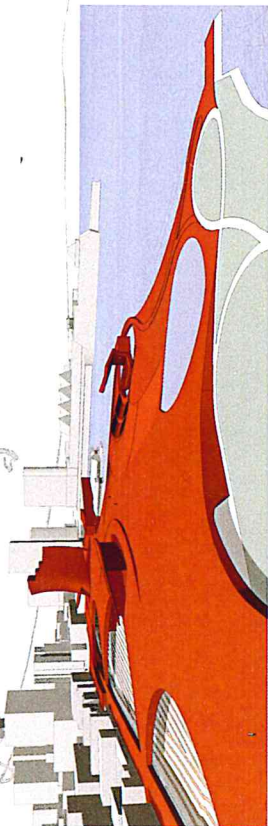




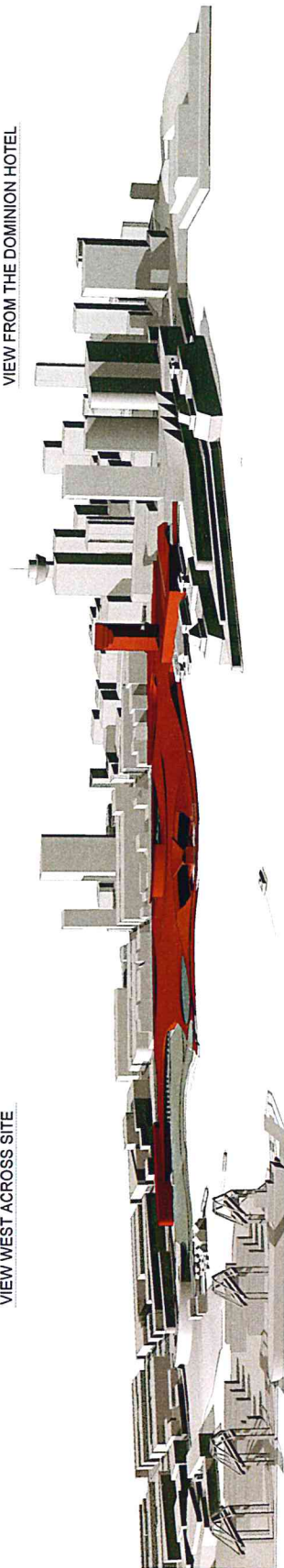
"THE LANDING"



VIEW FROM THE DOMINION HOTEL



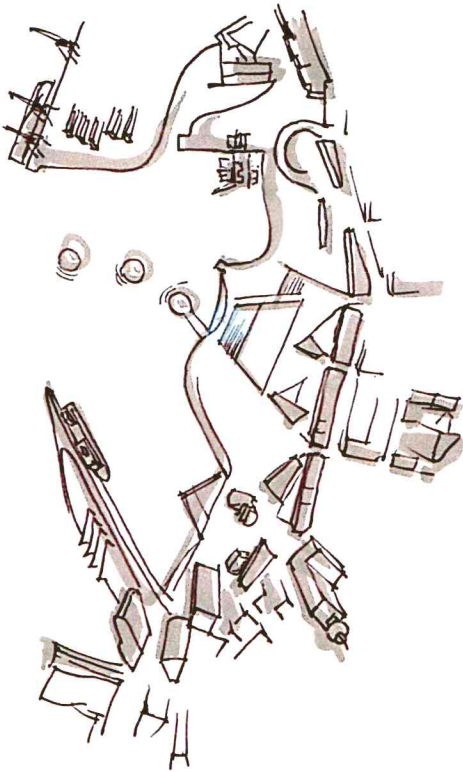
VIEW WEST ACROSS SITE



THE RED DIAGRAM - VIEWS

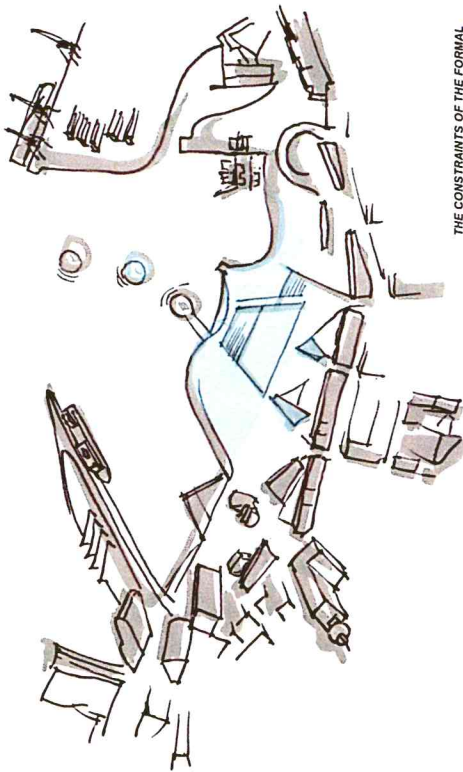


D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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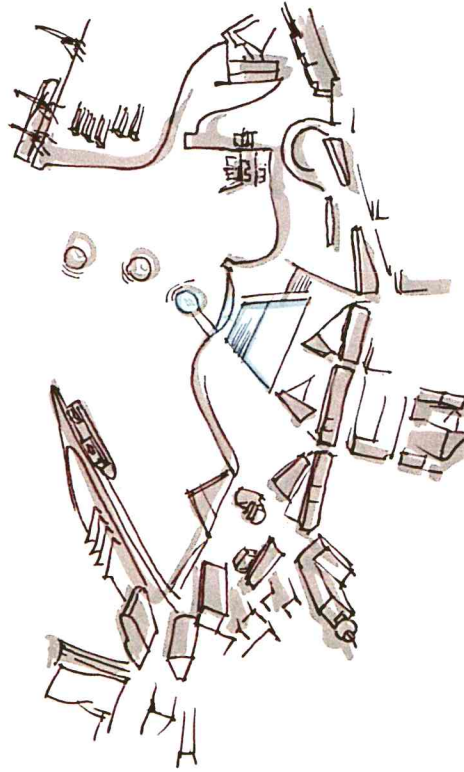
A - THE INTIMATE AMPHITHEATRE

INTIMATE GATHERINGS FOR SMALL PERFORMANCES TAKE PLACE AT AN INFORMAL BEACHSIDE STAGE.



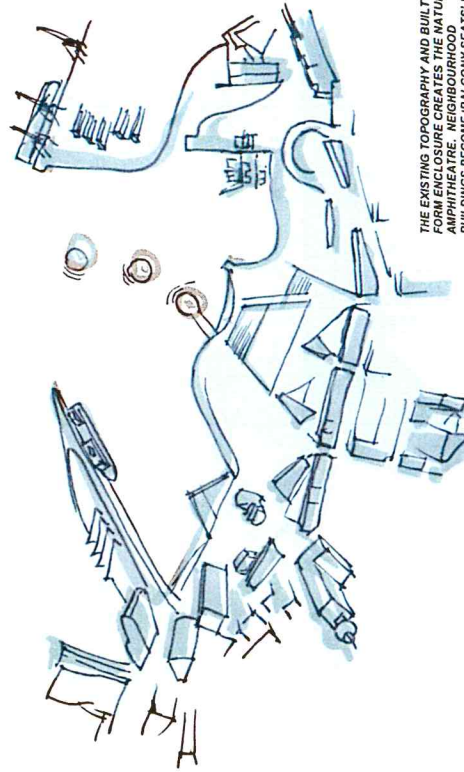
C - THE MASS AMPHITHEATRE

THE CONSTRAINTS OF THE FORMAL AMPHITHEATRE ARE DISSOLVED AND SPECTATORS SPILL OUT ONTO THE ADJACENT PARK AND PLAZA. NEW BUILDINGS BECOME 'SEATS' FOR VIEWING.



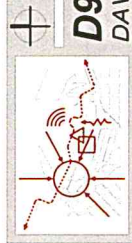
B - THE FORMAL AMPHITHEATRE

LARGER CONCERTS TAKE PLACE IN THE FORMAL AMPHITHEATRE WITH ADDITIONAL SEATING ON THE GREAT LAWN BEHIND.



D - THE GRAND AMPHITHEATRE

THE EXISTING TOPOGRAPHY AND BUILT FORM ENCLOSURE CREATES THE NATURAL AMPHITHEATRE. NEW BUILDINGS BECOME 'SEATS' FOR VIEWING THE GRAND SPECTACLE. WHETHER ACTIVE EVENTS LIKE FIREWORKS OR PASSIVE MOMENTS LIKE VIEWS OF BURRARD INLET AND THE NORTH SHORE.



THE NATURAL AMPHITHEATRE DIAGRAM

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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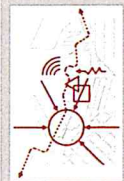
PROGRAM COMPONENTS

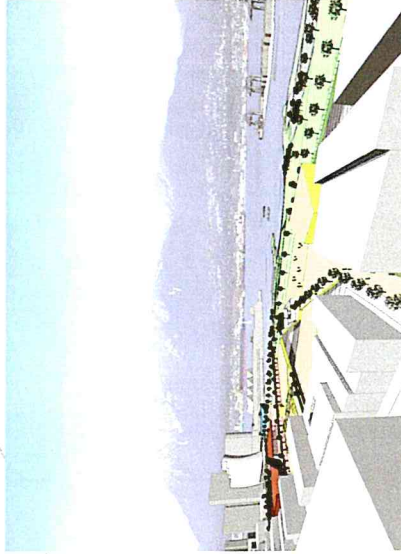
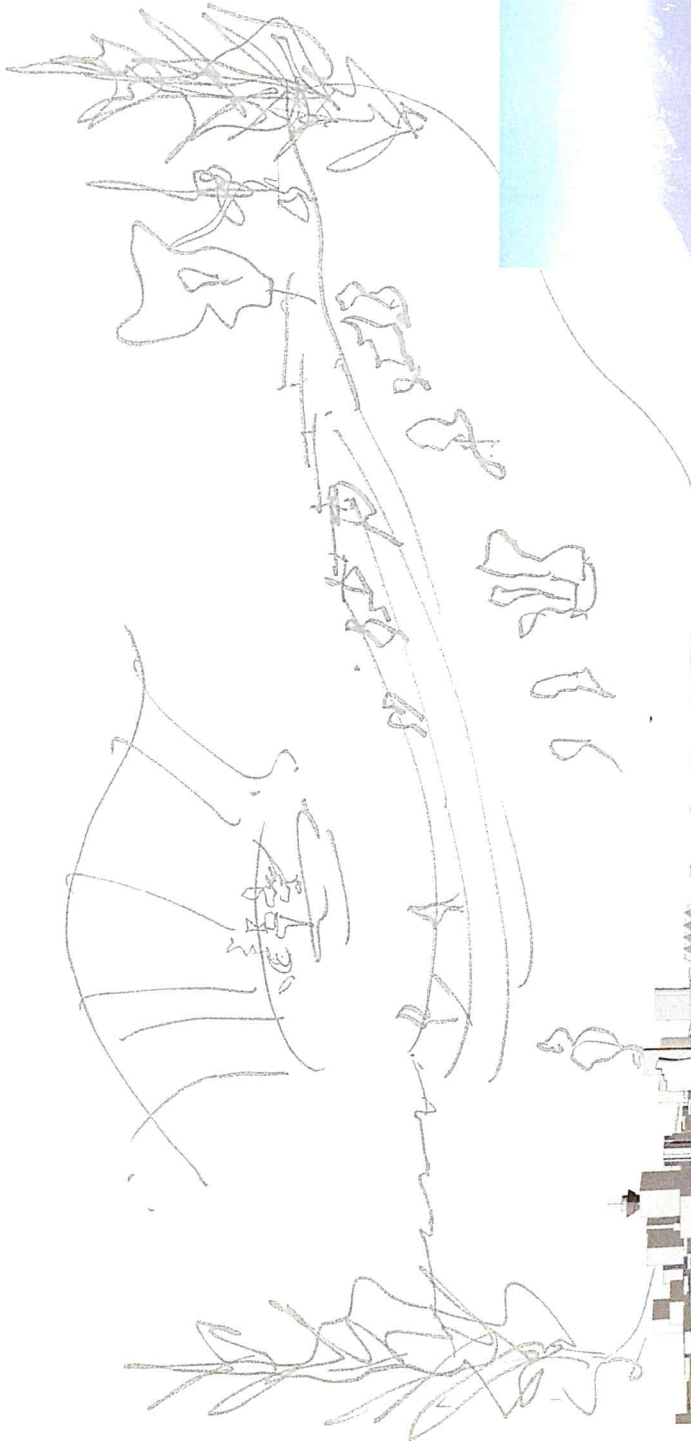
1. PARK EXTENSION (70000m ²)		7. CIVIC PLAZA (19000m ²) CIVIC PAVILION (1400m ²)	
2. AMPHITHEATRE (4000 seat)		8. EXISTING COMMUNITY / PORT POLICING (4000m ²)	
3. SEAWALL EXTENSION (700m LENGTH)		5. MARKET SQUARE (27000m ²) MARKET BUILDINGS (5500m ²)	
4. TRANSIT CONNECTION STATION (14000m ²)		6. HOTEL (18000m ² , 20 STORY, 72m HIGH)	



SITE PLAN

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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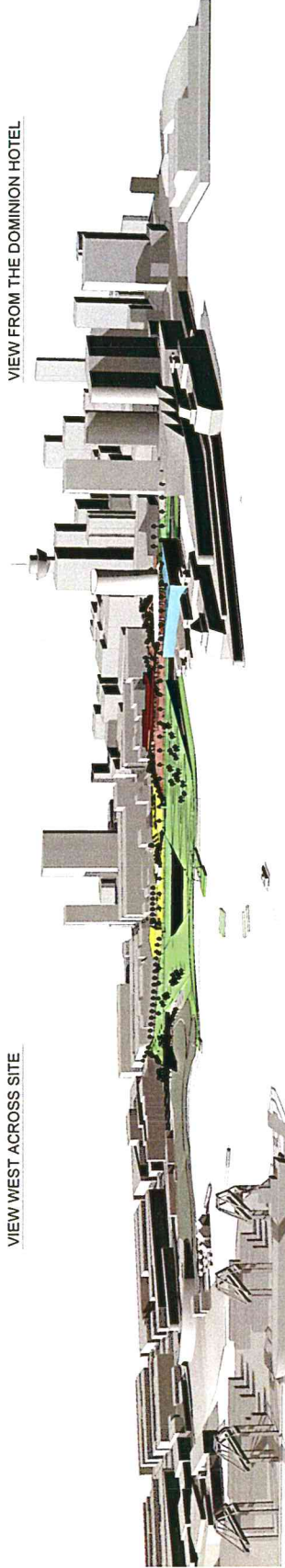




VIEW FROM THE DOMINION HOTEL

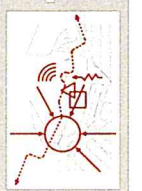


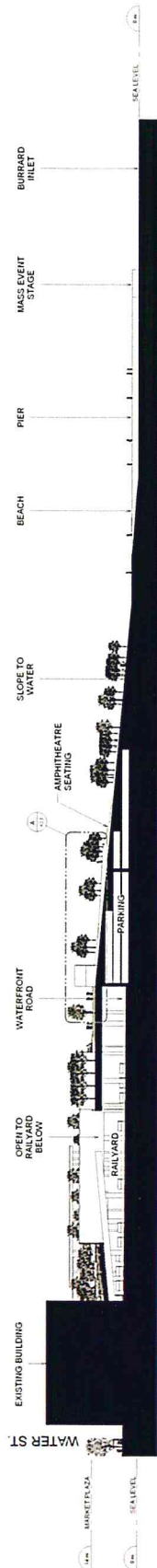
VIEW WEST ACROSS SITE



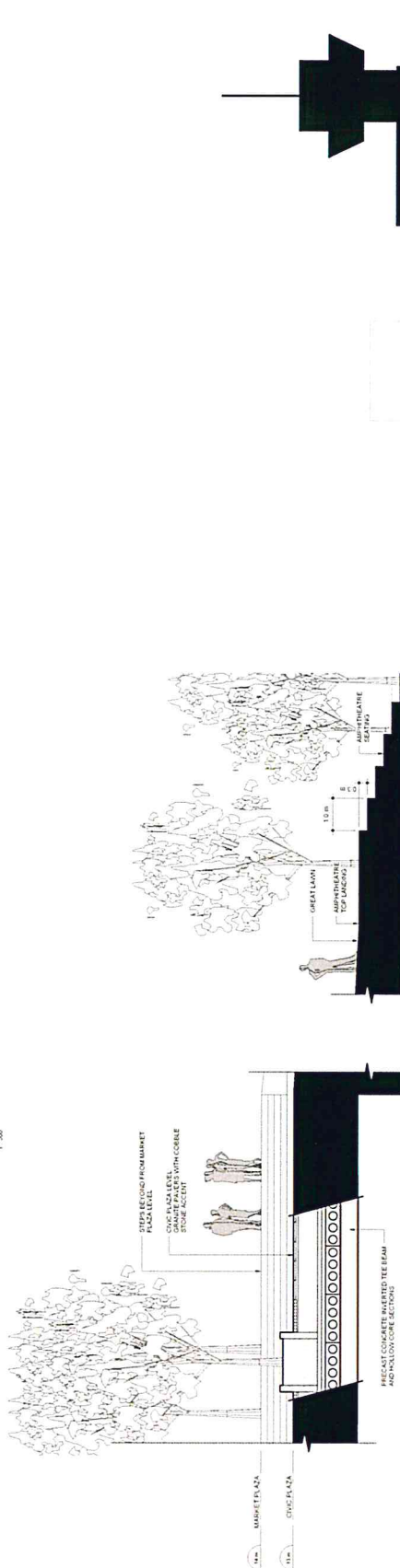
SITE VIEWS

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM

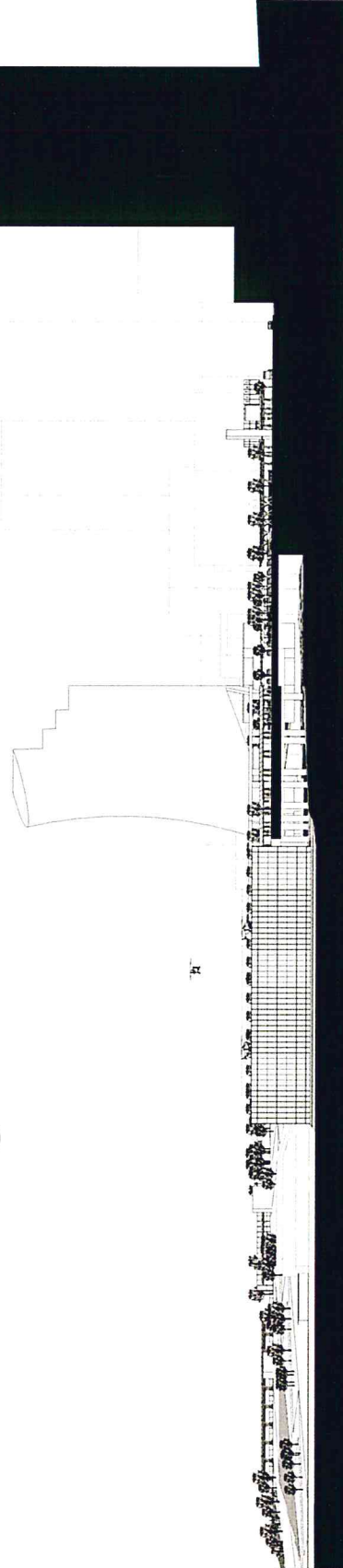




SITE SECTION LOOKING WEST (THROUGH CIVIC PLAZA)
1:500



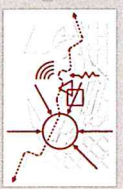
ENLARGED SECTION
A
1:100

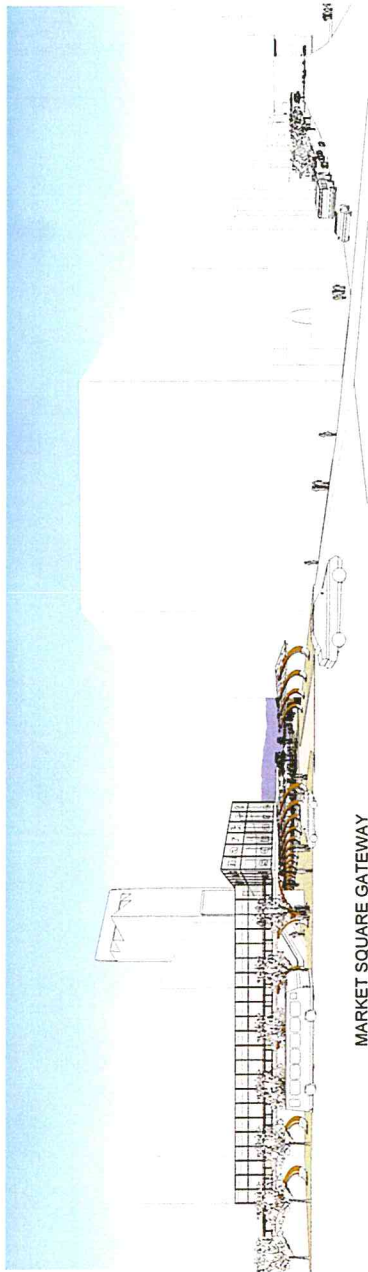


SITE SECTION LOOKING EAST (THROUGH MARKET SQUARE)
1:500

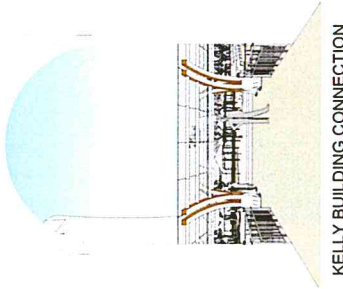
SITE SECTIONS

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM





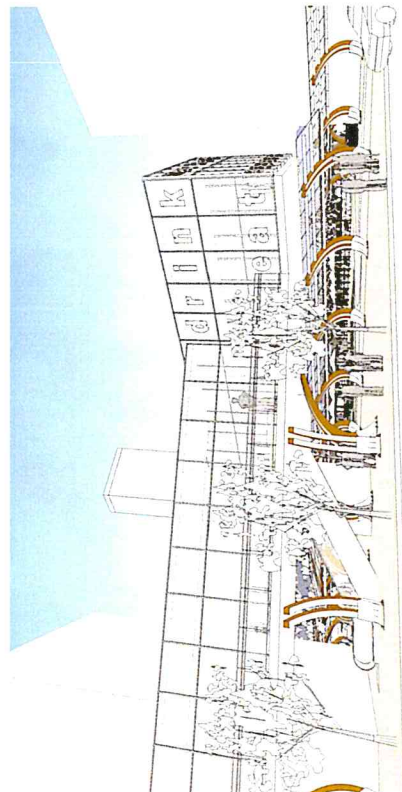
MARKET SQUARE GATEWAY



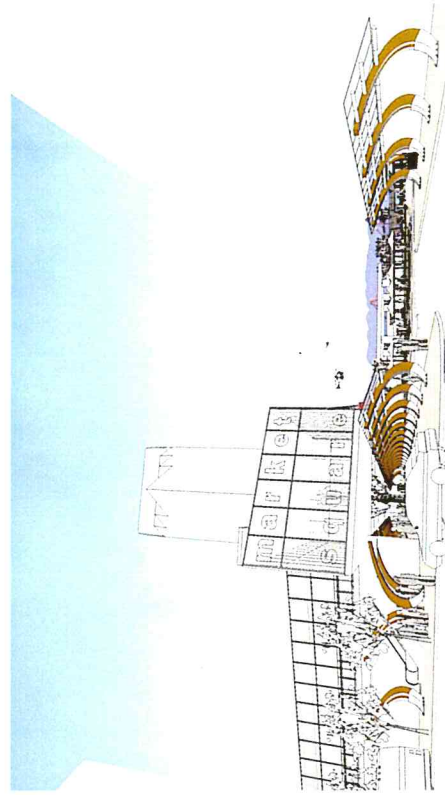
KELLY BUILDING CONNECTION

MARKET SQUARE GATEWAY

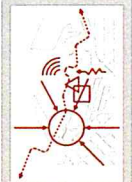
THE MAIN PORTAL INTO THE NEW SITE IS LOCATED AT THE LANDING IN BETWEEN WATERFRONT STATION AND THE KELLY BUILDING (THE LANDING). THE ENTRANCE IS HIGHLIGHTED BY AN OVERHANGING GLASS BOX RESTAURANT AND CANOPY FORMS THAT DRAW THE URBAN TOURIST INTO THE SITE AND TO THE MARKET SQUARE.



MARKET SQUARE GATEWAY

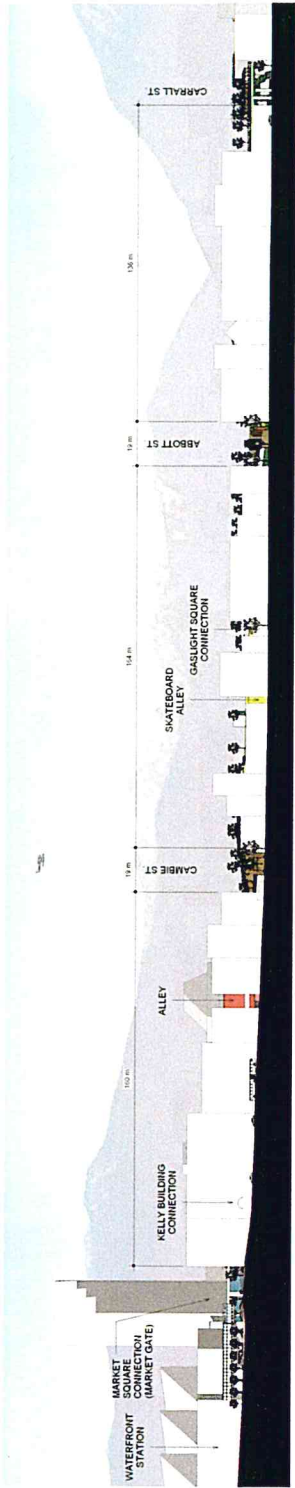


MARKET SQUARE GATEWAY

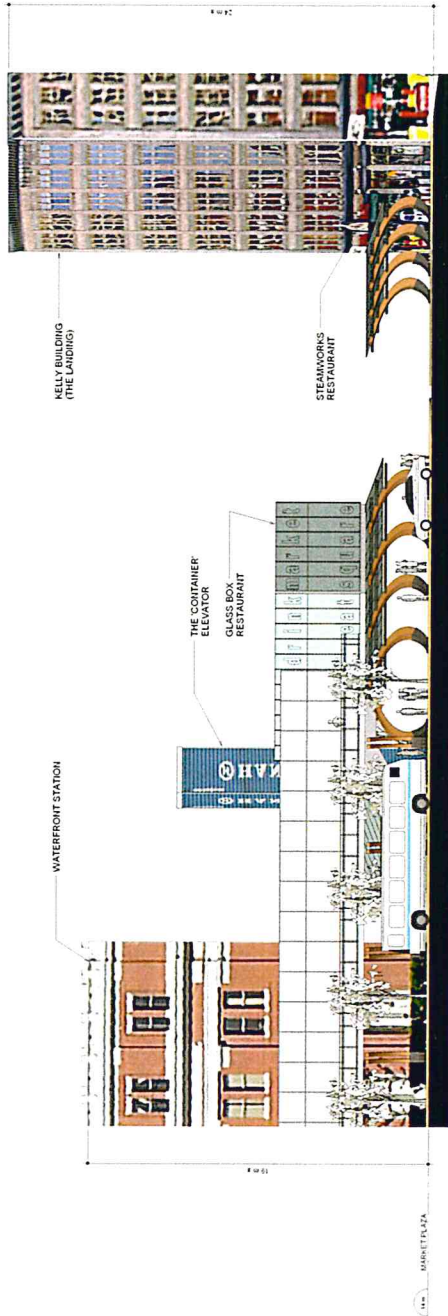


GASTOWN COLLECTORS - MARKET SQUARE AT THE LANDING

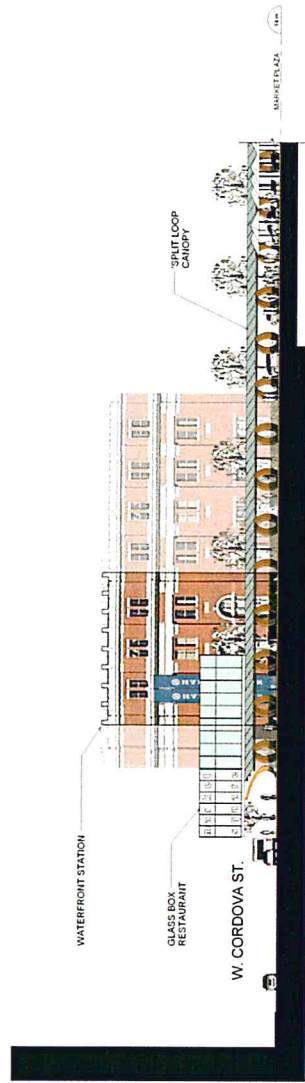
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
DAVID SVEHLA / BC010009 / RAIC SYLLABUS / TERM 2 - 2008 / COMMITTEE: GLENN HILL & SAEED JHATAM



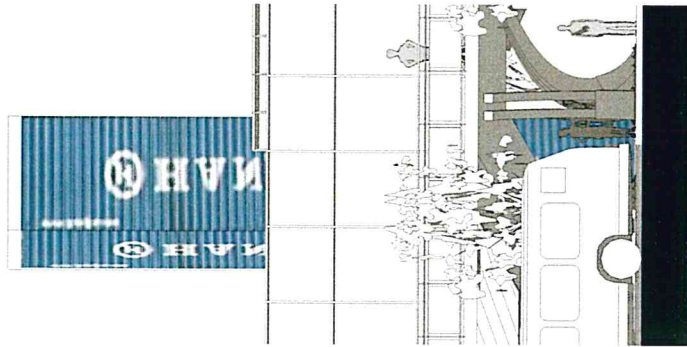
SOUTH ELEVATION (ALONG WATER ST.)
1/100



ELEVATION AT THE MARKET GATEWAY (ALONG W. CORDOVA ST.)
1/100



SECTION THROUGH MARKET GATEWAY (LOOKING WEST)
1/200



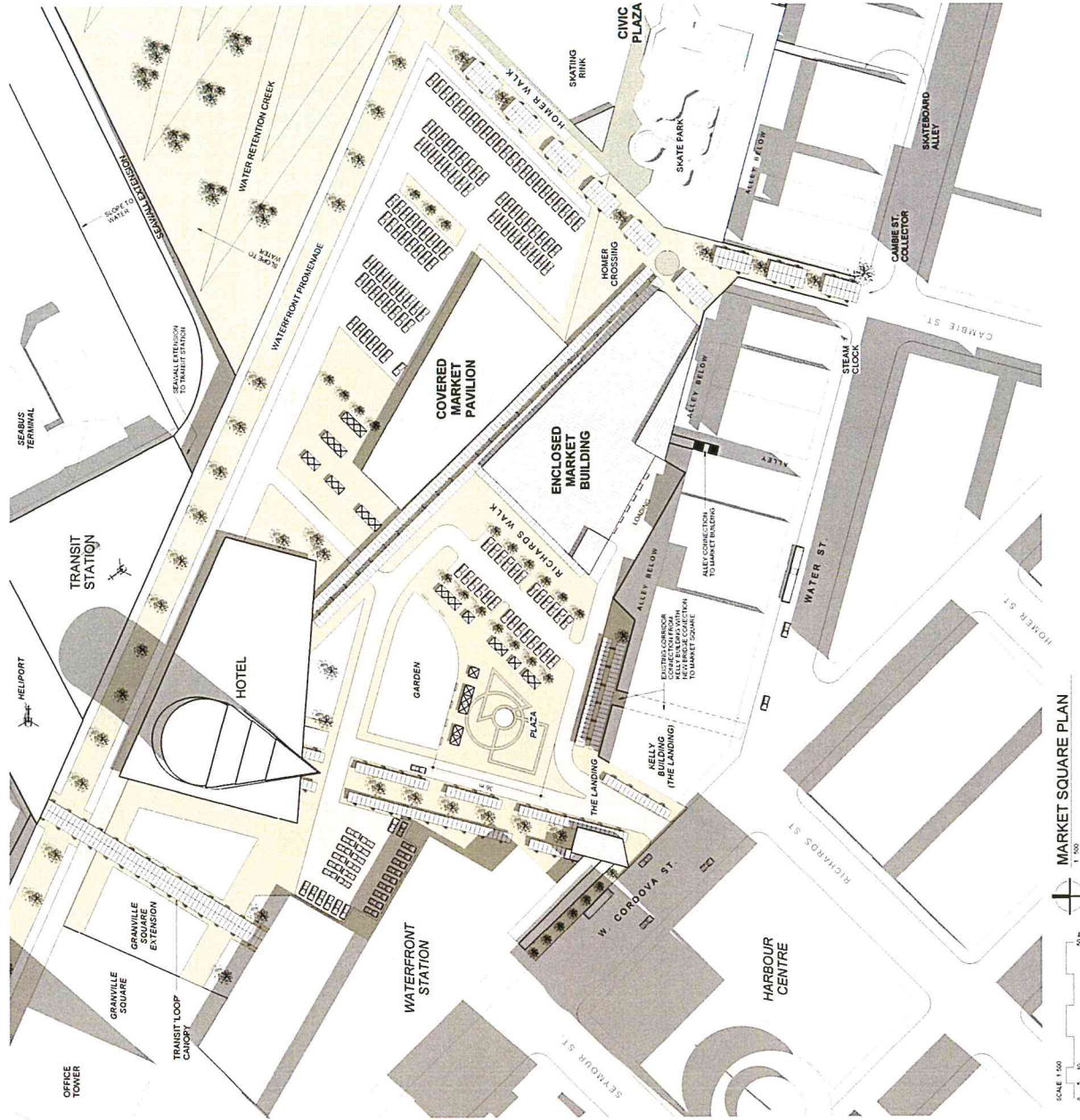
THE 'CONTAINER' ELEVATOR
1/10

GASTOWN COLLECTORS - ELEVATIONS AT THE GATEWAY

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT

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GASTOWN COLLECTORS - MARKET SQUARE PLAN

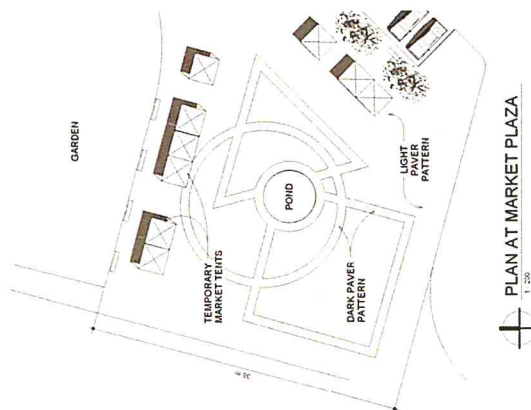
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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MARKET PLAZA

THE NEW STRUCTURE SITS 14m ABOVE SEA LEVEL, PROVIDING LEVEL ACCESS AND CREATING A MULTITUDE OF OTHER LEVEL CONNECTIONS, SUCH AS FROM GRANVILLE SQUARE, CANADA PLACE AND THE KELLY BUILDING VIA A NEW BRIDGE CONNECTION.

ENCLOSURE FOR THE PLAZA IS CREATED BY THE HOTEL AND MARKET BUILDINGS, ALTHOUGH SEAMLESS PASSAGE EXISTS UNDER THE RAISED HOTEL BASE AND MARKET PAVILION TO ACCESS THE REMAINDER OF THE SITE AND WATERFRONT.

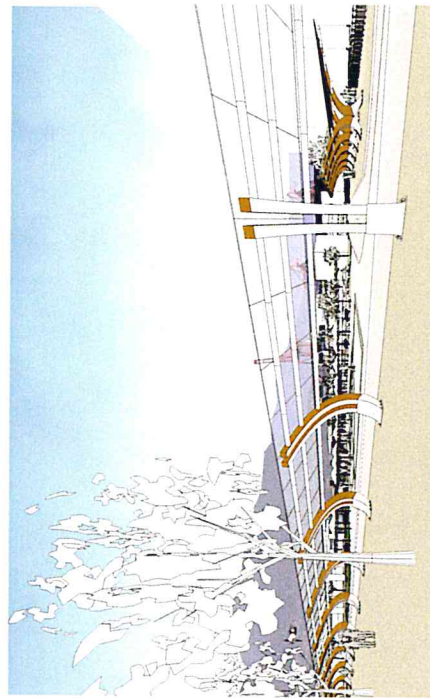
THE CANOPY FORMS AND PLAZA CREATE FLEXIBLE SPACE FOR OUTDOORS MARKETS BUT ALSO FORMS A CATALYST FOR OTHER GATHERINGS, SUCH AS FESTIVALS, PARADES, DEMONSTRATIONS, ETC.



PLAN AT MARKET PLAZA
1:200



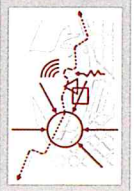
VIEW ACROSS MARKET SQUARE FROM GLASS BOX



VIEW ACROSS MARKET SQUARE

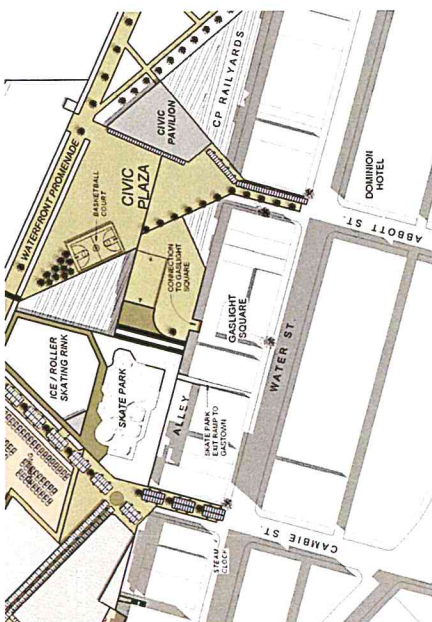


VIEW ACROSS MARKET SQUARE



GASTOWN COLLECTORS - MARKET SQUARE VIEWS

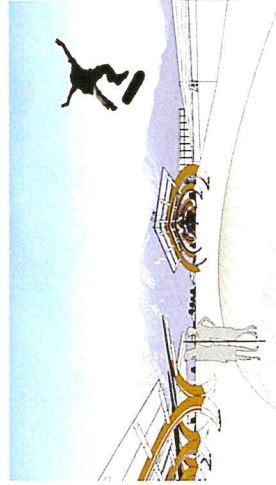
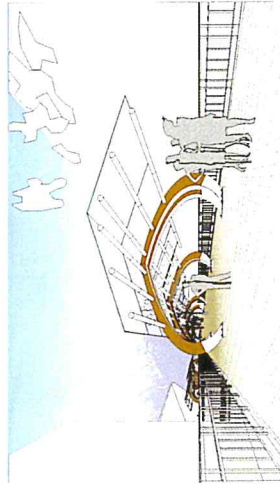
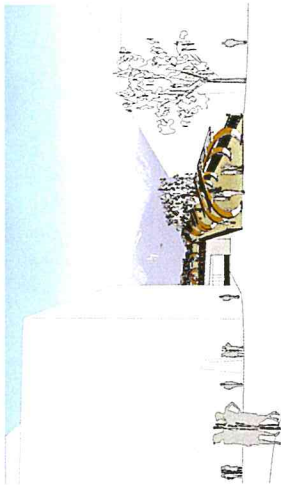
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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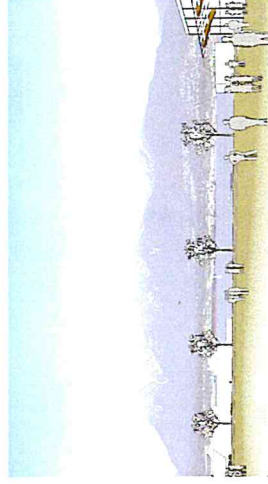
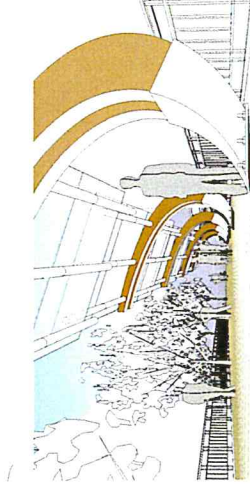
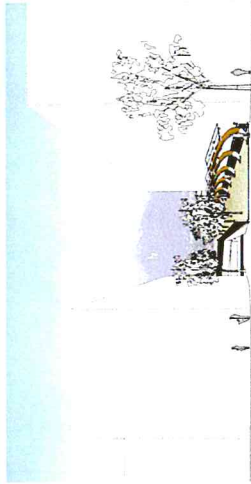
KEY PLAN AT CAMBIE AND ABBOTT ST. COLLECTORS
1:1000

CIVIC PLAZA CONNECTION

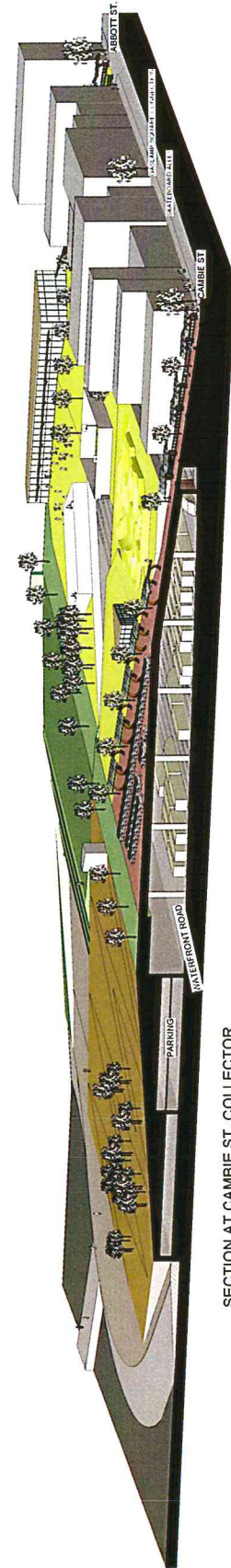
THE ENDS OF CAMBIE STREET AND ABBOTT STREET ARE EXTENDED ONTO A CENTRAL CIVIC PLAZA WHICH INCLUDES A CIVIC PAVILION AND VARIOUS STREET ACTIVITY SPACES SUCH AS SPORTS COURTS AND SKATE PARKS. SKATEBOARDERS HAVE A QUICK SLIDE INTO GASTOWN VIA A NEW 'SKATEBOARD ALLEY' RAMP TO WATER STREET. A NEW LINK IS ALSO CREATED BETWEEN THIS CIVIC ZONE AND THE SECOND LEVEL OF GAS LIGHT SQUARE.



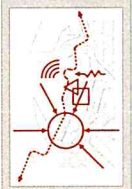
CAMBIE ST. COLLECTOR



ABBOTT ST. COLLECTOR

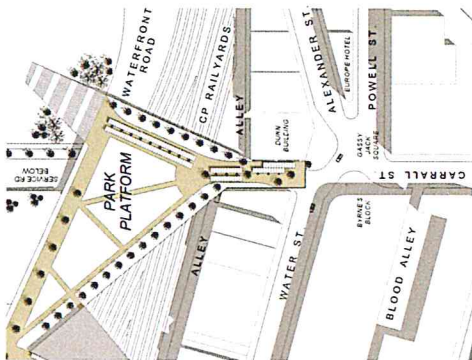


SECTION AT CAMBIE ST. COLLECTOR

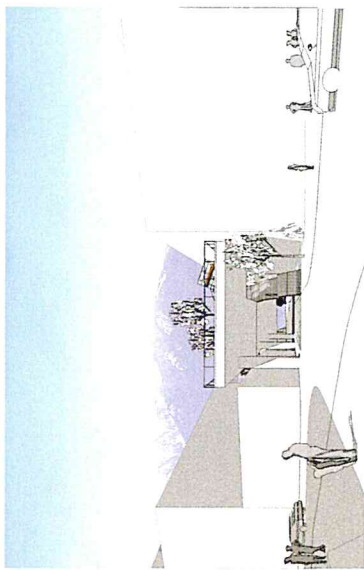


GASTOWN COLLECTORS - CAMBIE ST. & ABBOTT ST.

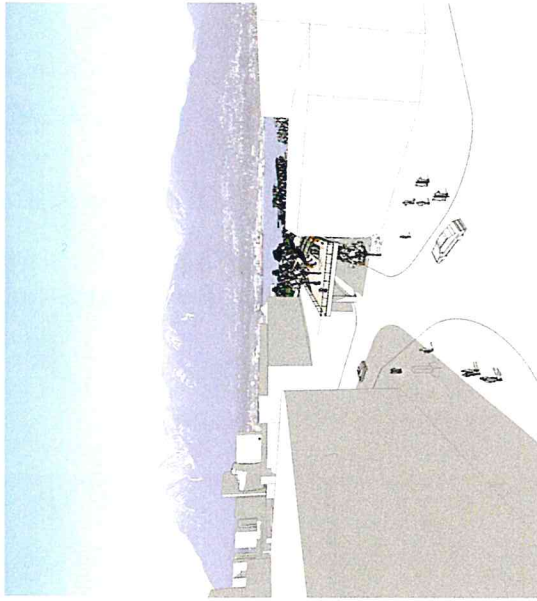
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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KEY PLAN AT PARK PENETRATOR
1:1000



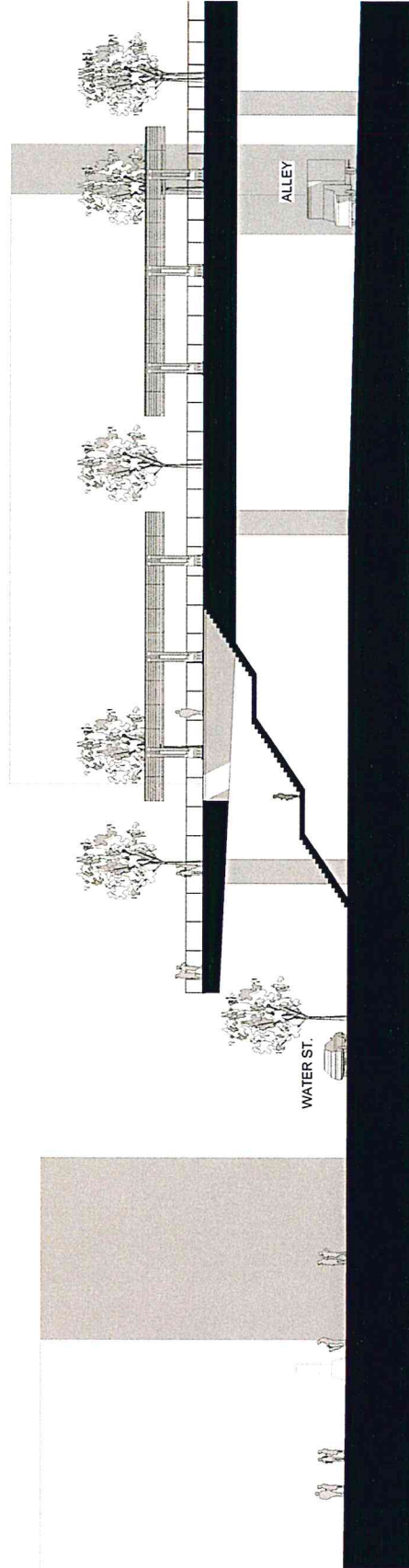
THE PENETRATOR PIER AT GASSY JACK SQUARE



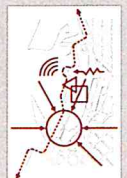
THE PENETRATOR PIER AT GASSY JACK SQUARE

PARK PENETRATOR

THIS COLLECTOR EXTENDS PARK SPACE INTO GASTOWN VIA AN URBAN PENETRATOR PIER ABOVE GASSY JACK SQUARE, PROVIDING A LOOKOUT ONTO THE URBAN HAPPENINGS OF THIS UNIQUE INTERSECTION. THE PIER ALSO INFERS A LINK TO THE SOUTH END OF CARRALL STREET TO ANDY LIVINGSTONE PARK AND FALSE CREEK.

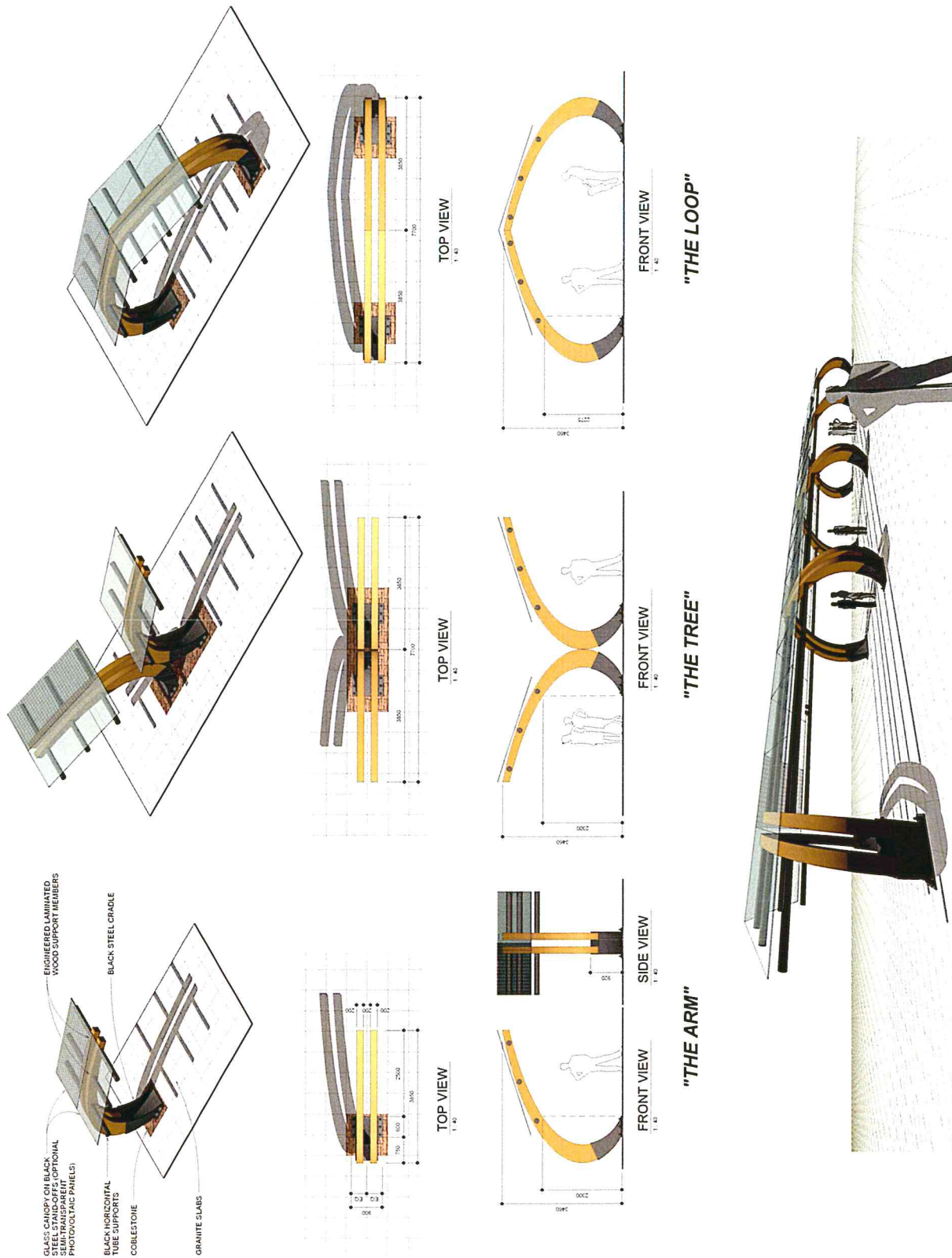


SECTION AT CARRALL ST. PENETRATOR PIER
1:100



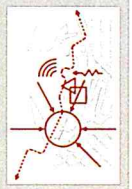
GASTOWN COLLECTORS - CARRALL ST.

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THE CANOPY FORMS

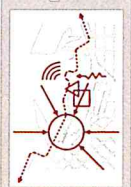
D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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MATERIALS

D9B - THESIS PROGRAM & DESIGN DEVELOPMENT: WATERFRONT RECONNECT
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Appendix C

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