

thesis report

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Introduction

Vancouver urbanism is unique among North American cities. The residential podium/tower model, or ‘Vancouverism,’ in many ways has been at the heart of the city’s development for the last twenty-five years. Large sections of the downtown peninsula are dominated by this archetype. Indeed one cannot cross any of the three False Creek bridges without running headlong into the forest of thin, contemporary towers atop their voluminous bases. They all tend to grow collectively as steel and glass reflections across Burrard Inlet of the trees and forests of the North Shore Mountains.

Vancouver is, however, more historically diverse than it first appears and this model represents only the most recent development in the growth of the city. The post-war period until the 1990’s saw quite a different form of development. This earlier period offered a much more individualistic form of architecture, particularly along the eastern Georgia Street and Dunsmuir Street corridors as Vancouver transitioned from railhead and resource-exporting port to a provincial corporate center.ⁱ These archetypes tended to be block-size, scaled down variations of the modernist corporate towers found in Chicago and Manhattan and acted as permanent stamps certifying the city’s transmutation and its newfound prominence. More than buildings, they are expressions of the identities, the needs and the ambitions of their original single client. These singular visions, combined with the freedom of form prior to the restrictions implemented under Director of Planning Ray Spaxman in the early 1970’sⁱⁱ resulted in buildings exhibiting a wealth of variety in design not seen since and created a new scale of building in the expansion of the Central Business District.

Unfortunately, time has not been the friend of these buildings with many of the original businesses either moving out, often relocating their western headquarters to other cities such as Calgary,ⁱⁱⁱ or being bought out by multinational corporations who saw little value in maintaining a major presence in the city. As these properties became available and as Vancouver’s real estate increasingly became viewed as a blue-chip investment, we saw a dramatic shift in CBD property ownership away from owner/occupant and instead towards investment owners such as large mutual funds and multinational real estate holding companies.^{iv} So dramatic has this shift been, that CBD property ownership has dropped from over 300 major property owners in the early 1980’s to a mere 8 major property owners in 2011. As such, decisions on what to do with these properties has likewise shifted away from a more locally biased decision model to a non-centralized, pure investment and return decision model.^v

Finding new occupants to simply step into these vacant spaces proved to be problematic as the block-scale and specialization of the buildings that created their legacy in the urban fabric also rendered their spaces impractical to many prospective occupants. Rather than create new strategies and adaptively re-use the existing buildings, the simpler and prevailing solution for these investors was to maximize the potential of the land by tearing down the post-war buildings and redeveloping the lots. In doing so they were able to create new higher density buildings without the challenges or limitations associated with the original structures. This approach maximized the leasable square footage but often resulted in breaking the scale of the development away from the lower rise block scale, frequently at the behest of the city planning department, substantially altering the urban fabric.^{vi}

In some unique examples, the increased value of residential properties on the downtown peninsula created an alternative paradigm. The huge profits associated with residential development created pressures to transform the post-war buildings wholesale into residential buildings, such as the Westcoast Transmission building and the BC Electric Building. However, with the City of Vancouver's blanket restrictions on the conversion of commercial occupancies to residential occupancies in the CBD,^{vii} pressure to explore alternative strategies presents itself.

I believe that little attention has been given to these post-war icons of the CBD with respect to their place in the urban fabric, the scale of their development and the distinct opportunities that they provide. As mentioned above, it seems that the only two solutions have been expressed to date and that has been to either wipe the slate clean and build anew, or wholesale convert them to residential buildings. Neither solutions examine the potential or alternative solutions made available by their unique scale of development or their historical context. As such, I sought to more closely examine one of these buildings to explore the opportunities that it affords us and present a viable alternative paradigm moving forward. I believe that the block scale redevelopment of these buildings represents a nexus between architecture and urbanism, where architectural moves can have a larger urban impact and effect change at the neighbourhood scale.

Thesis Statement

How can block-sized redevelopment within a western Central Business District effect positive urban change at both the architectural and neighbourhood scales?

RESEARCH & PRECEDENT STUDIES

In searching for precedents for this project, it was important to look for precedents at both the block scale and the neighbourhood scale. This decision provided me with source information at both applicable scales and gave me insights unique to each scale.

Neighbourhood Precedent – Melbourne Central Business District

[See attached Melbourne CBD Key Ideas & Analysis Boards]

I chose Melbourne's CBD for two primary reasons. Firstly I knew Melbourne as a vanguard of neighbourhood planning, where decisive intervention at the neighbourhood scale was able to reverse the effects of years of unsuccessful planning policies. Secondly, as Melbourne is a city of comparable age, size and heritage to Vancouver with a comparable CBD, it was a good analogue with many applicable parallels.

By the 1980's Melbourne's CBD was in severe decline. Over the previous 40 years, the CBD experienced a continual downward trend in commercial activity and employment to the point where Melbourne had been nicknamed the "Doughnut City" with "an empty useless city center." Melbourne's city center was generally thought to be inhospitable and unplanned with the City Council having a "laissez-faire" approach to development.^{viii}

Professor Jan Gehl was invited by the City of Melbourne to conduct a survey and to study the opportunities and issues of public life and public spaces in the CBD. Working in partnership with city planners, they developed the Places for People: Melbourne 1994 publication which quantified existing conditions as well as presented a set of overall recommendations against which all further development could be measured. In 2004 GEHL Architects was invited back to preform a second comparative study to quantify the successes and/or failures of the 1994 study and to further refine planning recommendations moving forward.^{ix}

Both studies identified four key strategies that were implemented:

The improvement of the CBD's pedestrian network.

Swanson Street and Bourke Street were identified as having the potential of being the great walking streets of the CBD. Major sections of both streets were upgraded with widened footpaths, bluestone paving and tree planting. In addition to these two major pedestrian streets, the secondary footpaths adjacent to streets throughout the CBD were also widened with bluestone paving. The newly widened paths not only alleviated footpath congestion, but also created spaces for new curbside cafes, which further added to the liveliness and engagement with the street.^x

It was determined that there were several missing links in the pedestrian network that undermined the viability of comfortably navigating the city on foot. Utility laneways were systematically reclaimed and converted to pedestrian only zones, activating previously dead paths and façades while creating connections between previously disconnected pedestrian areas. The Yara River, especially the North

Bank, which had previously had little or no connection with the CBD was now firmly connected via several newly created north-south pedestrian laneway sequences.^{xi}

The creation of gathering places of excellent quality.

The city square was redesigned to create a simpler space with livelier edge conditions and a more welcoming public space, thereby offering a place for special events as well as a venue for informal interaction and alfresco dining. In addition to the revitalization of City Square, several other urban plazas connected by pedestrian routes were developed and have proven to be highly successful. Both Federation Square and Birrarung Marr have created important open spaces and an interaction between the CBD and the river and the expanded Southbank Promenade and Docklands have vastly improved the riverfront experience. Included in the design of these spaces was the desire to retain, restore, respect and interpret the city's heritage. To this end, places, programs and individual features of projects have been magnified to acknowledge and interpret the city's physical, social and environmental heritage.^{xii}

The creation of livelier and more active streetscapes

As mentioned above, the widened footpaths created the opportunity to increase the number of curbside cafes thereby improving the engagement between pedestrians and the public realm. Adding to this was the introduction of a municipal café furniture standard ensuring that the curbside cafes complemented their surroundings and were of a high level of quality. The expansion of the pedestrian laneway network activated previously dead façades and the introduction of the planning department's requirement for 80% visual permeability for commercial frontages ensured that the newly activated streetscapes engendered engagement with user groups. Several traffic calming measures such as temporary street and lane closures as well as the introduction of landscaped medians stimulate pedestrian sense of security. The planting of street trees strengthened the character of a green city, protecting the amenity and character of the streets and public spaces while offering both perceived and real protection.^{xiii}

The Increase of people using a 24 hour city

The increase of city-supported evening activities particularly in Federation Square and City square animate the CBD on a year round basis leading to a livelier and safer city at night. The permitting of increased residential occupancies in the CBD has expanded the number of city center residents by 830% thereby animating the newly created Hawkers and Gaslight street markets as well as other more informal markets such as the Southgate art & craft market and the Federation Square book market. The large increase of CBD resident students and low-cost housing options promotes diversity of occupants and neighbourhood vitality.^{xiv}

Neighbourhood Precedent – Portland Central Business District

[See attached Portland CBD Key Ideas & Analysis Boards]

I chose Portland's CBD for two primary reasons. Firstly, Portland - similar to Melbourne - is a city of comparable age, size and heritage to Vancouver with a comparable CBD; it was a good analogue with many applicable parallels. Secondly, I knew Portland as an example of progressive neighbourhood planning, where consistent, progressive development choices managed to create a perpetually good CBD. I felt that this was a good counterpoint to the Melbourne precedent where the CBD had almost completely devolved before changes were made. As I found out through the course of this examination, this was actually not the case and I shall explore this in more detail below.

Similar to Melbourne and Vancouver, Portland is a city that came into its own in the 20th century. Built largely on the profits of shipbuilding and the lumber industry, the city saw expansive growth in the first half of the 20th century as the American economy and building industry sharply grew.^{xv} Although the city has a history of commissioning frontline urban planners such as Olmstead, Lewis Mumford and Robert Moses to develop progressive plans for the city and especially the CBD, the city's record in following through with these plans, in the cases of Olmstead and Mumford, was less than stellar until the late 1960's and early 1970's. With the war-time and post-war explosion of prosperity and growth, Portland followed the predominant planning crowd and jumped wholeheartedly into the urban renewal and large scale public works projects as described in Robert Moses' 1943 "Portland Improvement" report.^{xvi}

As with most of Moses' recommendations, emphasis was placed on large-scale infrastructure projects geared to the car and systems to accelerate movement from the suburbs to the CBD. Moses successfully argued that not only would these large-scale projects provide employment for thousands of veterans returning from the war, they would also support the rapidly growing automobile industry and help funnel wealth into the urban core from the booming suburbs. His proclivity for modern expressways and bridges were however oblivious to the negative impacts that such projects would have on extant neighbourhoods and the human scale. Some examples of the implementation of Moses' recommendations are the I-5 & I-405 freeway loops encircling the downtown core, the Freemont Bridge across the Willamette River and the rebuilding of the Morrison Bridge.^{xvii}

Although Moses' plans gained strong traction during the post-war period in a city accustomed to planning by engineers, after nearly 30 years of unfettered freeway building, displacing thousands of residents, drastically increasing city sprawl and rotting the central city from within, the impacts of these decisions began to sway public opinion in the opposite direction.^{xviii} With the CBD at its lowest point, the late 1960's and the early 1970's saw this planning paradigm flipped on its head with the rise of the Neighbourhood Associations, a new breed of socially conscious politicians and their holding of the Portland Development Commission accountable for the state of the city. The increasingly disheartened residents of the city banded together to form Neighbourhood Associations for each of their districts. Dissatisfied with the Development Commissions urban renewal plans, they began to produce their own Official Development Plans for their respective neighbourhoods with emphasis on architectural conservation and collective community

goals. With political will behind them, the unsolicited Neighbourhood Associations' plans were treated as a departure point for the Development Commission's own neighbourhood plans and the Neighbourhood Associations became equal partners in the planning process with developers and the Development Commission.^{xix}

Several key issues were identified and resulted in actions that led to Portland becoming the city that we know today:

The preservation and celebration of the city's architectural heritage:

Portland's rich downtown Architectural character does not derive itself from a plethora of individually excellent buildings, but rather from a conversation between different eras and styles. During the post-war period, historic buildings were indiscriminately torn down in favour of modern developments. The neighbourhood associations identified this as important to their city and worked with the Development Commission in the creation of the Urban Conservation Fund (1976) and the Central City Plan (1988,) both of which provided incentives and financial aids for the preservation and restoration of historic buildings. In doing so, more than 1 billion dollars has been attracted to neighbourhood revitalization through these types of projects since 1976.^{xx}

Transportation emphasis shift away from automobiles to public transit:

After years of catering to the automobile with increasingly diminished returns, the Central City Plan called for the creation of a 12 block N/S axis transit mall running through the heart of the CBD and connecting the bus depot and Union station in the north with the Pioneer Square in the center and Portland State University in the south. Along the mall, vehicles were restricted and the entire length of the mall was refurbished with widened sidewalks, special paving, increased trees and pedestrian benches thereby giving the mall a distinct readable form. Once the transit mall was firmly established, the Development Commission restricted the number of parking spaces downtown from one per 2400sq.ft to one per 1200sq.ft.^{xxi}

The creation of public amenity spaces:

With a newly created surplus in surface parking, the city was able to purchase an underutilized parking lot in the heart of the CBD and redevelop it as the above mentioned Pioneer Square. This created both a venue to stage large public events in the heart of the CBD, as well as a vantage point to admire the restored early architecture of the neighbouring buildings. With a diminished requirement for N/S vehicular access to the CBD the city was able to remove the expressway that ran along the Willamette River and replace it with the Waterfront Park, a marina, shops and restaurants. The riverfront ceased being merely a footnote the downtown and became a principal city amenity.^{xxii}

The encouragement of density and diversity:

After 30 years of sprawl and residents moving to the suburbs, an urban growth

boundary was established around the central city. Inside the boundary density bonuses of up to 50% (6.0 F.A.R. to 9.0 F.A.R.) were awarded to developments that incorporated residential components with commercial components and affordable housing. These substantial incentives produced a boom in downtown residential occupancies while the urban growth boundary ensured that the growth was focused in the central area.^{xxiii}

Block Precedent – Alice Tully Hall Renovation, Lincoln Center, NYC

[See attached Alice Tully Hall Key Ideas & Analysis Boards]

I chose the Alice Tully Hall renovation as a block precedent for two primary reasons. Firstly, as a renovation and programmatic modification of a significant post-war block-scale building, there are many directly applicable lessons to be learned with regards to effective reprogramming strategies and approaches to successfully interfacing existing building infrastructure with modern additions. Secondly, one of the primary goals of the redevelopment of Alice Tully Hall was the improvement of the street-level pedestrian experience and the engagement between the public and private realms. As such, this particular emphasis would provide vital lessons with respect to my study.

Designed by Architect Pietro Belluschi and completed in 1969, the original Alice Tully Hall was generally considered one of the best examples of American Brutalist Architecture. The severe, box-like building was created as part of the Lincoln Center development in New York City and was designed as both the home of the Julliard School of Music as well as the preeminent chamber music venue for New York City. Prior to the construction of Alice Tully Hall, most chamber music performances were held at the Town Hall on W.43rd St. The consortium of civic leaders, led by John D. Rockefeller III and under the auspices of Robert Moses' urban renewal initiative, responsible for Lincoln Center wished to include a premiere chamber music performance space in the complex. Originally the site chosen for the chamber music hall was the basement of Philharmonic Hall, however as the new Julliard School required a concert hall of equal size, the decision was made to make it part of the school.^{xxiv}

Although in many ways the building was successful in its responses to the original programmatic requirements, the intervening years resulted in a programmatic shift and an expansion of building requirements as well as exposed some unanticipated deficiencies in the functionality of the building. In 2003 the renovation of the complex was announced with Diller Scofidio + Renfro selected as the project's design architects.^{xxv}

The aforementioned deficient functionalities and programmatic issues were identified by Diller Scofidio + Renfro and addressed in the following ways:

Engagement between the public realm and the building:

The original building was considered by many to be Lincoln Centre's weakest building, lacking a positive street presence. Muted entrances and low colonnades were disproportionate to a venue of this stature and made the interior feel cramped and dark. This notion was only reinforced by the fact that the building was primarily utilized for performances at night.^{xxvi} Adding to this was the complete lack on the part of the east façade to address the major artery of Broadway. One of the primary objectives was to improve the experience of users as well as rethink how the east façade addresses the street. The upper eastern façade was extended eastward and turned to run parallel with Broadway while the lower eastern façade was also extended however remained perpendicular to the rest of the building. In doing so, the building's glazed upper façade more closely relates to the street and visually engages the passing traffic giving it

peekaboo views of the inner workings of the building,^{xxvii} while the lower façade accommodates a pedestrian entry plaza and provides a comfortable entry experience for the pedestrian user. Additionally, the glazed entry façade adjacent to the entry plaza utilizes transparency to create a visual connection between users both inside and outside.

Improvement of Broadway entry lobby and mixing of different user groups:

Prior to the renovation, the Broadway entry served as little more than an entry portal to the building. One of the design objectives was to encourage mixing between different building user groups and to create an experiential sequence to those entering the building.^{xxviii} As mentioned above, the entry façade was glazed to foster engagement between users both inside and outside. The scale of the entry lobby was increased to a scale more befitting the venue but also to create a welcoming entry and to create a space conducive to lingering and mixing. Adding to this was the reimagined connections between the lobby and surrounding spaces. The increased connections and scale of the lobby allow it to serve not only as entry portal, but also as processional hub to all building activities. Additionally, the entry and exterior plaza were depressed by one half of a storey to make the entrance more ceremonial and less like a storefront while creating a dissonance between the lobby and the street.^{xxix}

Creation of an exterior performance space and a new street identity for Julliard

The above-mentioned depressed entry plaza serves as the primary entry point to the building and the depression creates a sense of intimacy and separation from the street.^{xxx} This proved to be an opportunity to create a space that was more than a mere plaza, but an additional exterior gathering place and impromptu performance space for the students of Julliard who would otherwise primarily locate themselves on the upper levels of the building. By providing this space, the plaza serves more diverse user groups at various times of the day engendering a lively and appealing environment. Also in relation to the upper levels school, was the desire to improve its street presence on 65th Street.^{xxxi} Prior to the renovations, the entry to Julliard consisted of non-descript doors, located in a regular façade, with a mundane staircase beyond. Approaches similar to the main entry and exterior plaza were employed here as well. The entry was glazed to encourage visual connections between the interior and exterior spaces while the scale of the entry was nearly doubled to distinguish it from the rest of the rhythmic south façade and to convey greater prominence. Rather than maintain the stairs up to the school as simple transit space, the decision was made to treat the area as transitional passage where lingering was not only allowed, but actually encouraged. This was achieved by having the stair risers morph into couches, creating a cool hangout space at the threshold of the school.^{xxxii}

Integration with the existing building façade

Reconciliation of the largely transparent new façade treatment with the original closed, brutalist façade was never going to be a simple task. Any renovation project such as this begs the question of how much to retain of the original

building and how much to replace. Once this decision is made, how to resolve vastly different materials and styles still remains. With the Alice Tully Hall renovation, some of this was predetermined by the scope of work, as the western half of the building was to remain virtually unaltered. The new eastern façade was primarily glazed while the eastern half of the southern façade was used as transition zone between the disparate styles. In this respect, the rhythm of the original brutalist façade was instrumental to the success of this strategy. As the window recesses repeat, they incrementally reduce in depth such that by the point of meeting between the two facades, the recesses have resolved to be flush with the outer façade. Likewise, the shape and locations of the glazing become increasingly broken apart. It's almost a visual representation of a musical polyphony with one plane in crescendo with the other plane in diminuendo.

Block Precedent – Woodward's Redevelopment, Vancouver

[See attached Woodward's Redevelopment Key Ideas & Analysis Boards]

I chose the Woodward's development as a block precedent for two primary reasons. Firstly, as a block-scale redevelopment in Vancouver's Downtown Eastside, the Woodward's project is located adjacent to Vancouver's CBD and is governed by the same Authority Having Jurisdiction as my chosen neighbourhood. As such, there are many similar pressures and opportunities between the Woodward's site and sites located in the CBD thereby providing me with a strong parallel for my study. Secondly, as a redevelopment of a block-scale building, I believe that there are many directly applicable lessons to be learned with regards to effective reprogramming strategies and approaches to retention evaluation with regards to extant building infrastructure.

Buoyed by the successful launches of a drug department and a mail-order service in the late 1890's, Charles Woodward incorporated the Woodward's department store and built the new flagship location at the corner of Hastings Street and Abbott Street in 1903. The original building occupied the southeast one-quarter of the block and was poised in the heart of Vancouver's retail shopping district at the historic center of the city. Large-scale immigration to the city and the growth of the middle class in the first half of the 20th century fueled nine expansions of the store such that by 1957 the store was twelve stories tall and occupied three-quarters of a city block as well as half of the adjacent block for parking.^{xxxiii}

The second half of the 20th century proved to be just as disastrous for the store as the first half was positive. With the rise of the CBD to the southwest and with the elimination of the interurban tram that made the neighbourhood regionally accessible, the favoured retail area shifted away from the Downtown Eastside. This trend was exemplified by the Eaton's department store relocating their flagship location from the corner of Richards Street and Hastings Street to the Pacific Center mall development at the corner of Georgia Street and Howe Street. With the neighbourhood deteriorating around the store and with increasingly less shoppers the Woodward's Department store diminished until it closed its doors for good in 1993. The retail vacuum created by the fall of the giant caused the remaining retail stores on Hastings Street to also fold and the open drug economy, fueled by the rise of crack cocaine in the 90's, engendered the neighbourhood's decline.^{xxxiv}

In 1995 Fama Holdings acquired the property for \$17 million and the city approved their application to develop a mixed-use project consisting of 400 market residential units as well as commercial and retail spaces. The proposal received staunch neighbourhood resistance due to its lack of social housing and when Fama and the province were unable to come to terms for social housing funding, the project was abandoned. The property was then purchased by the provincial government, under the direction of the NDP party and Jim Green, with the intention to develop 200 social housing units as well as SFU's School for the Contemporary Arts and 200,000sq.ft of commercial space. However with the election of the Liberal government a month after the purchase, the province cancelled their funding for 1000 provincial social housing units and the project was put on hold. Successive proposals reverting to the approved original Fama proposal enraged the neighbourhood due to its lack of social housing, culminating in the Woodsquat demonstrations of 2002. With the election of the left-leaning COPE municipal

government in late 2002, the city purchased the property from the provincial government in exchange for \$5 million and the city's endorsement of the province's Olympics bid. Also included in the deal was the province's commitment to fund 100 social housing units. With the city now in control of the project and with the commitment from the provincial government for social housing funding, the city searched for development partners, eventually selecting Westbank Projects developers and Henriquez Partners as project architects.^{xxxv}

There were several key aspects to this project that made it unique for developments in Vancouver:

Meaningful neighbourhood involvement

As mentioned above, even before the project was undertaken by the project partners, it was laden with considerable social challenges. Intending to ensure that neighbourhood residents were involved with the project, the city developed a series of community visioning workshops where the local residents could contribute to the program development and help inform the development team as to the needs and desires of the community affected by the Woodward's redevelopment. At this point the only compulsory programmatic inclusion was the aforementioned 100 social housing units committed by the province. The participants were broken into groups each with a Co-Design architect who helped graphically represent the desires of the group. From these meetings several design drivers emerged, which became the guiding principles in the city's formal Request for Proposals. Attesting to the success of this strategy, in the final two council meetings regarding the project, no members of the public spoke against the proposal.^{xxxvi}

Pioneering social and Economic Partnership

With the city committed to the social inclusion aspect of the project, a unique partnership was developed including the city, the developer, non-governmental organizations and the design architects. This innovative approach put all stakeholders at the same table and fostered a balanced design where the economic desires and realities of the developer were balanced against community needs and social aspirations. The result was that the project not only included requisite social components, but also integrated them in a way that maximized their success.^{xxxvii}

Memory and Historic contextualization

The degree of original building retention is a key concern with any redevelopment project and was especially the case with the Woodward's project. As part of the planning department's approval of the proposed density, the original building was heritage designated and the project was processed as a Heritage Revitalization Agreement.^{xxxviii} Beyond the requirements of the agreement, Henriquez Partners were committed to using the history and shared memory of the building as a prime design driver. To this end, prior to demolition, key parts of the original building were removed and stored off-site for reintegration into the new building.

The degree of original building retention was more of a pragmatic exercise than idealistic. Much of the structure of the post 1903 additions was incompatible with current structural requirements and would have been prohibitively expensive to adapt to current seismic requirements. Adding to this was the fact that the later additions were not compatible with one another let alone with proposed program. A prime example of this was disparity of floor elevations between each of the additions. As a result, the decision was made to only retain the original 1903 building and to rebuild the western portion of the façade, retaining the materials and rhythm of the original western portion. Much of the original structure of the western portion had been concrete frame. This aspect of the original building is expressed in the southern atrium entry as the façade dissolves into the open space of the walkway.^{xxxix}

Building Layout and block permeability

With the long association of the original Woodward's store with community activity, the design of the redevelopment aimed to restore the site as a neighbourhood center with welcoming and inclusive spaces for the public. To this end, the mass of the original Woodward's building was fractured into four buildings consisting of the original 1903 building and three new buildings. The spaces between the buildings act as pedestrian thoroughfares into the center of the block intersecting and forming the exterior plaza and the covered central atrium.^{xi} The porous edges of the site encourage residents and the public to participate in the daily activities at Woodward's with the central atrium acting as social melting pot or heart of the development.^{xii} The locations of the fractures were based on axial lines (the Cordova Street Axis, the Lane Axis and the Pedestrian Bridge Axis) derived from the surrounding environment.^{xiii}

Analysis & Conclusions

Four precedents, at two different scales, with incredibly variant scopes and requirements. To begin to quantify these projects, I began by cataloging and organizing the key ideas for each project. When I began to compare the key ideas across projects, I found that common themes began to present themselves and I believe that these common themes represent the guiding principles for my exploration moving forward. As noted during my review, each of these principles can represent a study unto themselves. However, I began by sorting them in what I believed to be their importance relative to the overall success of a block-scale project.

1 - Block Permeability

In each of the projects examined block permeability played a key role. In Melbourne the reclamation of lanes as pedestrian thoroughfares creating a pedestrian network through the city was instrumental in the revitalization of the city's CBD. By bringing pedestrians through the block and by providing alternative and sometimes-preferable means to navigate the city, otherwise wasted frontages are engaged in the life of the city. Additionally, the city's guideline of 80% visual permeability for frontages at the ground level attests to the planning department's belief that the visual permeability of the block fosters engagement between buildings and user groups. In Portland no such spaces exist, however it is their absence that demonstrates the point. One of the keys to the success of Portland's urban spaces is the incredibly small block size. At 200' x 200' Portland's blocks are less than half the size of Melbourne's. With no deep, inaccessible blocks, the urban space is by design twice as permeable to the public as are most cities. At Alice Tully Hall, one of the prime critiques of the original building was its inability to engage the public realm. To address this challenge, Diller Scofidio + Renfro utilized glazing and visual permeability at both entrances as well as the eastern façade to engage the public realm. Additionally, by pulling the lower eastern façade away from the street, they utilized block permeability to create intimacy and to create an opportunity for mixing and lingering. In the Woodward's redevelopment, block permeability along axial lines was a key approach to breaking the mass of the development and creating a neighbourhood center at the heart of the development.

2 – Historic Cognizance

Historic cognizance was particularly important in each of the examined precedents. In Melbourne, acknowledgement in interpretation of the city's physical heritage is a foundational concept in Gehl Architects' evaluation of the development of the CBD. By retaining, restoring and respecting the human scale of extant façades along major routes, the positive pedestrian experience while navigating the city is substantially preserved. In Portland, the retention of historic buildings in the face of urban renewal was one of the driving forces behind the rise of the neighbourhood associations and was a cornerstone in their unsolicited official development plans for the CBD and the Development Commission's creation of the Urban Conservation Fund and the Central City Plan. At Alice Tully Hall, the transitional zone between the existing brutalist façade and the contemporary addition along the southern façade has proven to be one of the most interesting and successful gestures of the project. By utilizing the rhythm of the existing façade to seamlessly resolve to the contemporary addition, Diller

Scofidio + Renfro manage to achieve harmonious union of styles. In the Woodward's redevelopment, much of the design of the building was driven by the historic preservation concerns. The rhythm and materials of the new Hastings building as well as the northeast building directly reference the rhythm and materials of the original building while the shared memory of the Woodward's Department store as heart of the community is reinterpreted in the programmatic layout. Additionally, the preservation and the reintroduction of original building fragments was utilized as a way to reconnect the new buildings to the past when the original building additions were deemed too difficult and costly to re-use.

3 – Mixed Uses

Mixed uses proved to be a significant aspect for all the precedents. In Melbourne the reintroduction of residential occupancies in the CBD was instrumental in the restoration of a lively street environment. Having increasing people using a 24-hour city improved the sense of pedestrian safety at all hours of the day while reinvigorating ground-level commercial spaces. In Portland the additional density provided to proposals that include residential occupancies, the introduction of central city tramways and the introduction of the urban growth boundary demonstrate the Development Commission's desire to propagate high-density residential occupancies in the CBD thereby reducing the demand for automobile commuting and enlivening the core of the city. This has resulted in the central city being one of the most walkable and livable city centers in the United States. At Alice Tully Hall, the mixing of the two primary occupancies (school & performance space) was the primary inspiration for the Broadway plaza and the exterior grandstand. In combining these two previously separated occupancies, the building and the spaces around it are vastly more utilized and occupied than before. In the Woodward's redevelopment mixed uses was a requirement from the outset. The mixing of virtually all types of occupancies in carefully programmed spaces proved that social inclusion, economic prosperity and the creation of a viable community hub was an achievable goal.

4 – Meaningful engagement

Meaningful engagement was a substantial characteristic for all the precedents. In Melbourne, engagement between the pedestrians and the built environment was instrumental in creating active frontages. The 80% visual permeability city guideline fosters engagement between interior and exterior spaces, further enlivening the street. In Portland, engagement came in the form of engagement with the community and with the neighbourhood associations in the development of the Central City Plan. The unique partnership between the neighbourhood associations and the Development Commission created a unique planning paradigm that fostered positive results supported by all parties affected by the plan. At Alice Tully Hall, engagement between the building and the street, especially on the Broadway side of the building, was one of the primary design objectives and proved to be one of the great successes of the project. By engaging the street at the pedestrian level through the introduction of the depressed plaza and exterior grandstand and at the street beyond through the visual engagement of the upper levels, the project substantially improved the relationship between the street and the building at all levels. In the Woodward's

redevelopment, the pioneering public consultation process introduced a new level of public engagement in the Vancouver planning process. The success of this process can be seen in the absence of public opposition in the city council public meetings, something that is unheard of in the city.

5 – Demographic Diversity

Demographic diversity was a noteworthy trait of all four projects. In Melbourne, the introduction of low-cost student and social housing to the central area strongly contributed to the 830% increases in the number of people residing in the central area^{xliii}, a key objective of the project. This has resulted in a noticeably livelier, safer and pleasant 24-hour city. In Portland, inclusion of all neighbourhood residents through the mechanism of the neighbourhood associations revolutionized the planning process and ensured a voice in the planning process for those outside the bureaucratic and/or political realms. The result has been substantial increases in affordable rentals and student housing within the urban growth boundary. At Alice Tully Hall, although both primary occupancies represent a somewhat limited demographic, the expansion of the program into the public realm through the depressed entry plaza and exterior grandstand represents a concerted effort to actively engage non-traditional demographic groups in the activities of the building. In the Woodward redevelopment, demographic diversity was one of the primary project goals. With the city's commitment to affordable, subsidized housing, as well as the inclusion of SFU's school for the arts with market rental, virtually all demographic groups are represented in the program of the project. This results in a unique demographic cross-section of society amongst building residents and users adding to the social strength of the project.

Moving forward

With these guiding principles in mind, I began to analyze Vancouver's CBD by the same criteria as the neighbourhood precedents above. I explored block and neighbourhood permeability for all three [*Melbourne, Portland & Vancouver*] through sectional, figure ground and isometric analysis as well as including extant circulation patterns gathered from city transportation studies. At this point I did not yet have a specific site and I therefore only performed a neighbourhood analysis of the aforementioned guiding principles in Vancouver.

Research & Precedents List of Attachments

The following boards were presented at D9A final and are attached for reference:

Melbourne CBD Key Ideas & Analysis Boards

Portland CBD Key Ideas & Analysis Boards

Alice Tully Hall Key Ideas & Analysis Boards

Woodwards Redevelopment Key Ideas & Analysis Boards

Precedents Summary Key Themes Board

Vancouver CBD Key Ideas & Analysis Boards



MELBOURNE



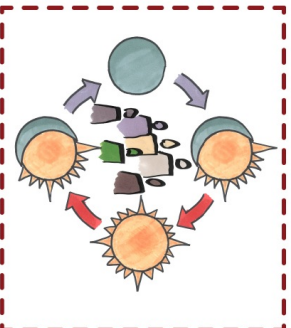
IMPROVEMENT OF THE PEDESTRIAN NETWORK TO CREATE GREAT STREETS
VEHICULAR UTILITY LANES CONVERTED TO PEDESTRIAN ONLY PATHS



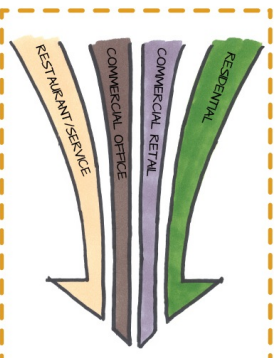
FOOTPATH WIDENING, BLUESTONE PAVING, TREE PLANTING
LARGE-SCALE PROJECTS WITH ACTIVE STREET FRONTAGES
80% VISUAL PERMEABILITY OF STREET FACADES
REDUCTION OF OVER-CROWDING ON NARROW STREET FOOTPATHS
CREATION OF EXCELLENT QUALITY GATHERING SPACES



**ACKNOWLEDGEMENT & INTERPRETATION
OF THE WHOLE CITY'S PHYSICAL HERITAGE**



CREATION OF LIVELIER & MORE ACTIVE STREETSCAPES
INCREASED NUMBER OF CURB-SIDE CAFES
INCREASED NATURAL PEDESTRIAN PROTECTION THROUGH TREE PLANTING
EXPANDED HIGH-QUALITY, INTERACTIVE GROUND FRONTAGES
REDUCED IMPACT OF VEHICLES ON PEDESTRIANS (TRAFFIC CALMING)

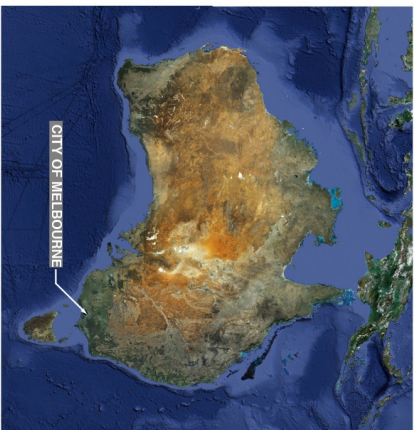


INCREASED PEOPLE USING A 24H CITY
CITY SUPPORTED EVENING ACTIVITIES & EVENTS IN PUBLIC SPACES
DIVERSITY OF USES AND OCCUPANCIES
838% INCREASE IN THE NUMBER OF THE RESIDENTS
62% INCREASE IN THE NUMBER OF STUDENTS PROMOTING SOCIAL DIVERSITY
WIDE RANGE OF LOW-COST HOUSING OPTIONS PROMOTING SOCIAL INCLUSION



NEIGHBOURHOOD PRECEDENT - MELBOURNE CBD

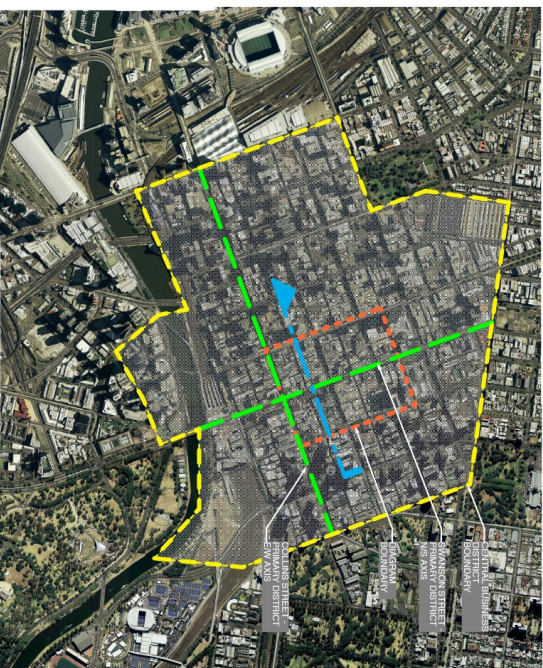
FAUC SYLLABUS DBA VAN, ITEM 1, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON BC060005.VAN



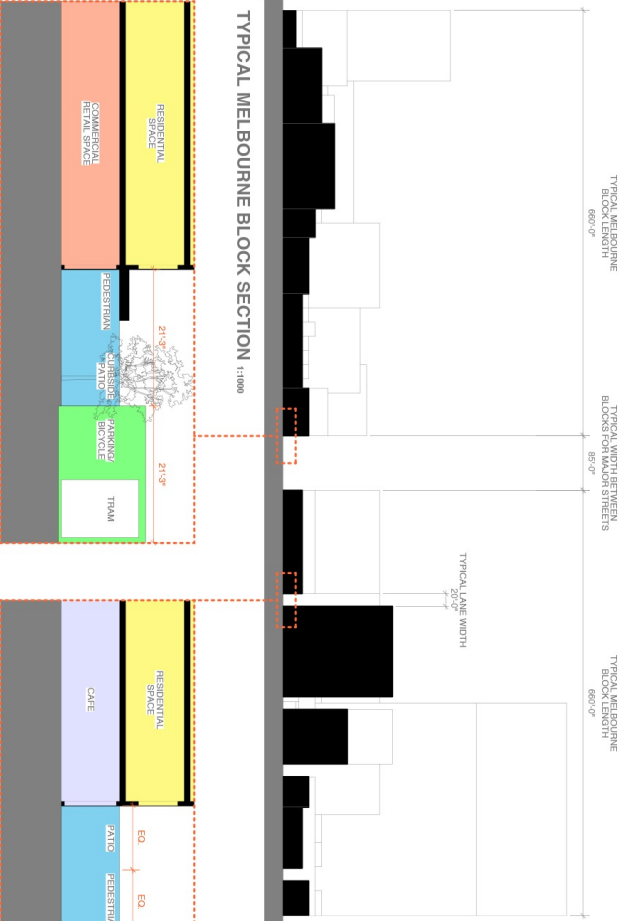
LOCATION MAP 2011 NIS



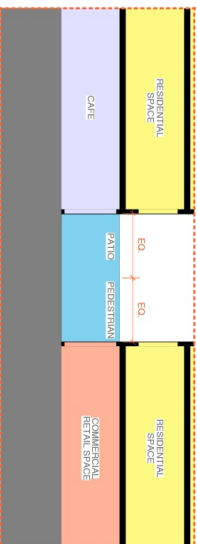
GREATER MELBOURNE AREA 2011 1:100,000



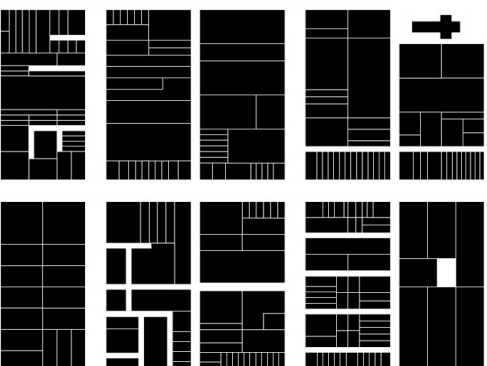
MELBOURNE CENTRAL BUSINESS DISTRICT 2011 1:10000



TYPICAL MELBOURNE STREET SECTION 1:100



TYPICAL MELBOURNE PEDESTRIAN LANE SECTION 1:100



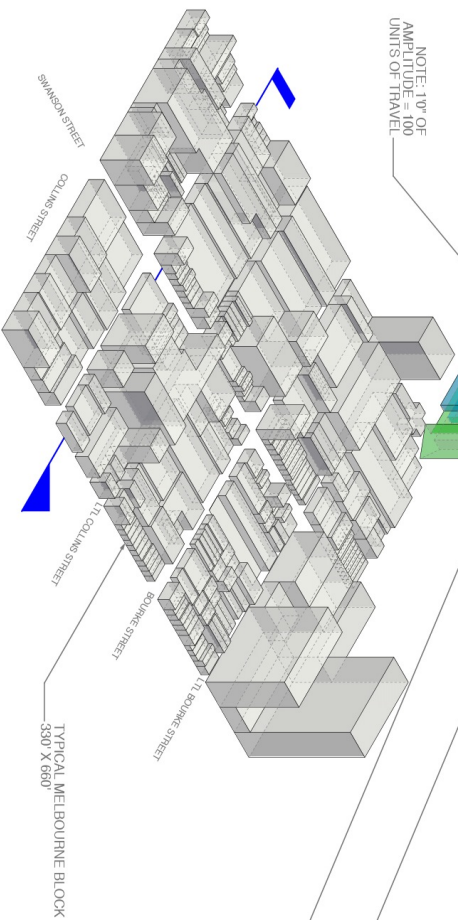
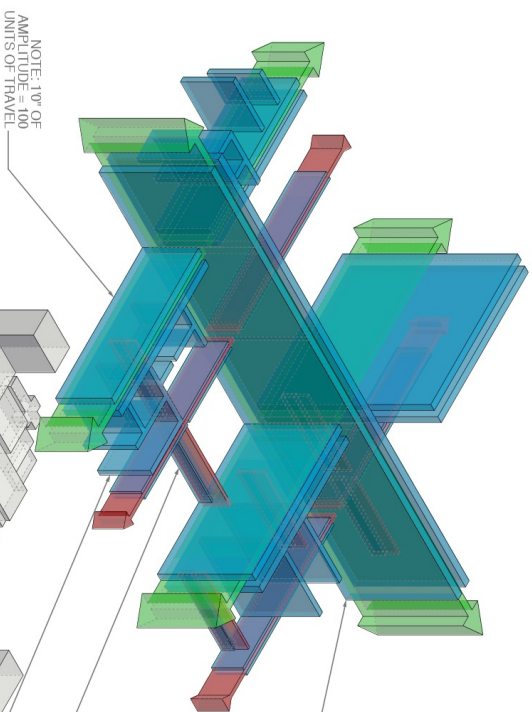
MELBOURNE CBD FIGURE-GROUND 1:2500





NEIGHBOURHOOD PRECEDENT - MELBOURNE CBD

PAIC SYLLABUS D98 VAN, ITEM 1, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON BC060005VAN



VIEW OF SWANSON ST NORTH
HIGH SIDEWALK STREET RATIO
(APPROXIMATELY 1:1)



VIEW OF TYPICAL NON-REVITALIZED SERVICE LANE
NON-REVITALIZED SERVICE LANE



VIEW OF REVITALIZED LANE
REVITALIZED PEDESTRIAN LANES



- EXCLUSIVE VEHICULAR AREA
- EXCLUSIVE PEDESTRIAN AREA
- SHARED TRANSIT/BICYCLE/VEHICULAR AREA

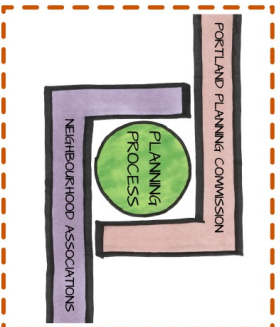
MELBOURNE CBD NEIGHBOURHOOD & CIRCULATION MAGNITUDE 1:2000



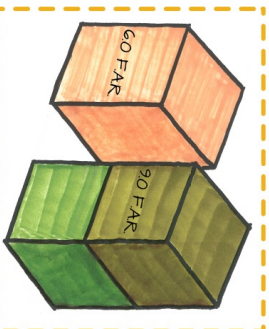
P O R T L A N D



DIVERSITY - MIXED USES, MIXED RESIDENTS INCOMES
IMPORTANCE PLACED ON TRANSIT CONNECTIONS & INFRASTRUCTURE
NEED FOR PLEASANT, WALKABLE STREETS



HIGH DEGREE OF CITIZEN INVOLVEMENT & CONSULTATION IN THE PLANNING PROCESS
ELIMINATION OF 1/2 OF CBD PARKING SPACES
IMPORTANCE OF DENSITY: 6.0 - 9.0 F.A.R. TARGET IN CBD



HIGHER DENSITIES GIVEN TO SITES WITH RESIDENTIAL COMPONENT
THE VALUE OF OLDER BUILDINGS RECOGNIZED
QUALITATIVE RICHNESS STRESSED IN FAVOUR OF QUANTITATIVE RICHNESS
DOWNTOWN HAS A DISTINCT READABLE FORM

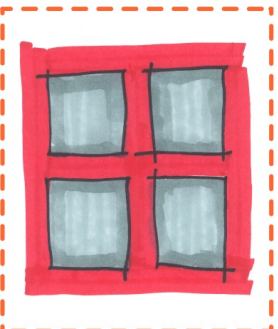


THE CBD DOES NOT INCLUDE A PLETHORA OF INDIVIDUALLY GREAT BUILDINGS

ARCHITECTURALLY RICH CHARACTER DERIVES ITSELF FROM THE CONVERSATION BETWEEN ERAS & STYLES
REGENERATING CLOSE-IN NEIGHBOURHOODS

PORTLAND ARCHITECTURAL COMMUNITY PUTS A STRONG EMPHASIS ON THE INTERDEPENDENCE OF BUILDINGS
IMPORTANCE PLACED ON THE EXTERNAL RESPONSIBILITIES OF BUILDINGS

SMALL 200' X 200' LOTS PROVIDE INCREASED SURFACE AREA
POST 1970'S = A RETURN TO MUMFORDIAN THINKING
HUMAN SCALE MODEL RATHER THAN MOSES MONUMENT MODEL

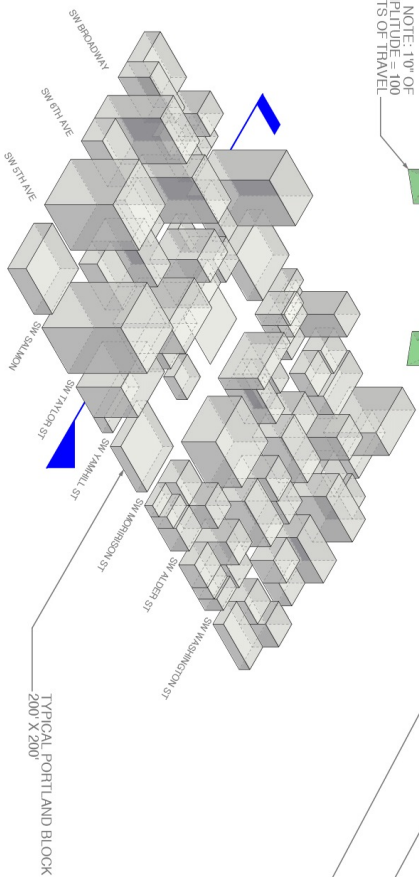
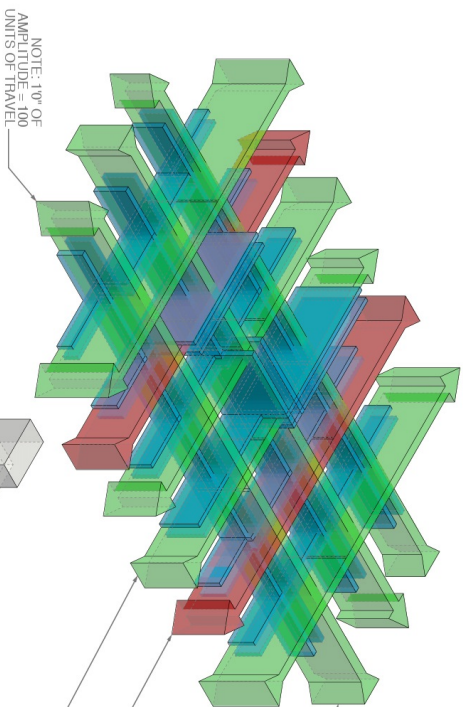






NEIGHBOURHOOD PRECEDENT - PORTLAND CBD

PAIC SYLLABUS D98 VAN, TERM 1, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON BC060005VAN



VIEW OF SW 5th AVE NORTH
CENTRAL TRANSIT MALL W/ HIGHER SIDEWALK TO STREET RATIO
(APPROXIMATELY 1:1) & 2/3 OF STREET DEVOTED TO TRANSIT



VIEW OF SW ALDER ST WEST
PRIMARY VEHICLE EW AXIS W/ LOW SIDEWALK TO STREET RATIO (APPROXIMATELY 1:3)



VIEW OF SW MORRISON ST WEST
SECONDARY VEHICLE EW AXIS WITH HIGH SIDEWALK TO STREET RATIO (APPROX 1:1) W/ 1/2 OF LANES DEVOTED TO TRANSIT

PORTLAND CBD NEIGHBOURHOOD & CIRCULATION MAGNITUDE 1:2000

- EXCLUSIVE VEHICULAR AREA
- EXCLUSIVE PEDESTRIAN AREA
- SHARED TRANSIT/BICYCLE/VEHICULAR AREA

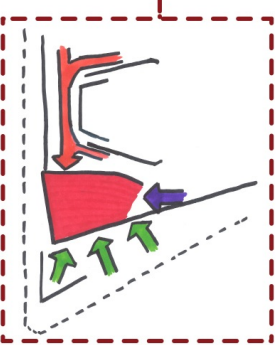
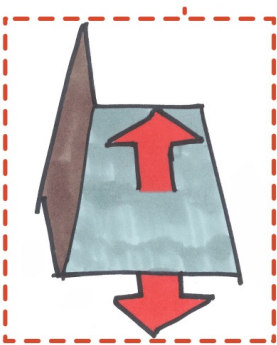


ALICE-TULLY HALL

TRANSFORMATION OF VENUE FROM GOOD MULTI-PURPOSE HALL TO PREMIER CHAMBER MUSIC VENUE
GLAZED FAÇADE FOSTERS ENGAGEMENT BETWEEN THE INTERIOR & THE EXTENSION
IMPROVEMENT OF STREET IDENTITY

LOWER EAST FAÇADE ALIGNED WITH BROADWAY TO FORMALLY ADDRESS THE STREET
LOWER EAST FAÇADE SETBACK FROM THE STREET
NEW JULLIARD ENTRANCE MID-BLOCK ON 65TH PROVIDES FORMALIZED ENTRY TO THE SECOND FLOOR SCHOOL
IMPROVEMENT OF THE MUTED ENTRANCES & THE CRAMPED DARK INTERIORS
UPGRADED FUNCTIONALITY OF THE BUILDING FOR ALL PERFORMANCE NEEDS (BEFORE, DURING & AFTER PERFORMANCES)
UPPER SOUTH FAÇADE EMPLOYED AS A TRANSITION ZONE BETWEEN RHYTHMIC, BRUTALIST FAÇADE & THE CONTEMPORARY EAST FAÇADE
LOWER EAST FAÇADE DEPRESSED 1/2 STOREY TO REDUCE THE APPARENT SIZE OF THE ENTRY
BELOW-GRADE ENTRY PLAZA FORMALIZES THE ENTRY
BROADWAY ENTRY LOBBY HAS BEEN OPTIMIZED TO ENCOURAGE MIXING

INFORMAL RAISED EXTERIOR STAIR ADDED TO ENCOURAGE LINGERING
REVITALIZED CONNECTION TO THE PUBLIC REALM
EMPHASIS PLACED ON EXPERIENTIAL BUILDING RATHER THAN BUILD AS FORM
INFORMAL EXTERIOR PERFORMANCE SPACE CREATED
EXPERIENTIAL PROGRESSION STRUCTURES A NARRATIVEFOR THE BUILDING
MATERIALITY OF INTERNAL SPACES IS USED TO AID
THE OCCUPANT IN ESTABLISHING A SENSE OF PLACE
CLEARLY DELINEATED FINISHES ENHANCE WAY FINDING AND INTERNAL NAVIGATION

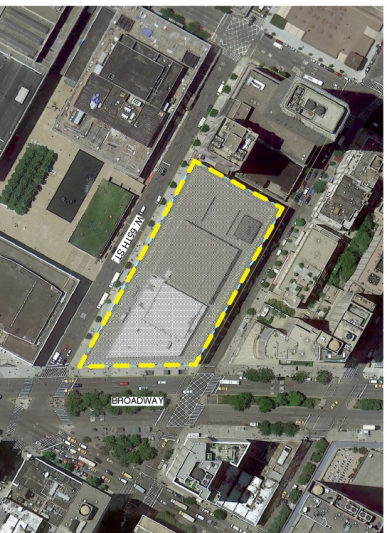




LOCATION MAP 2011 NTS



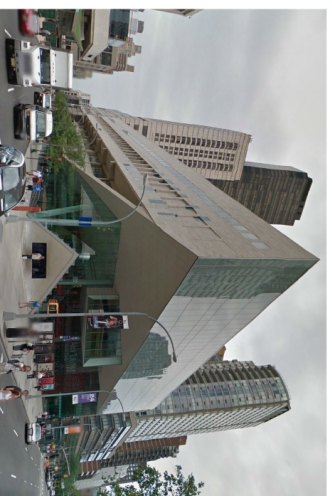
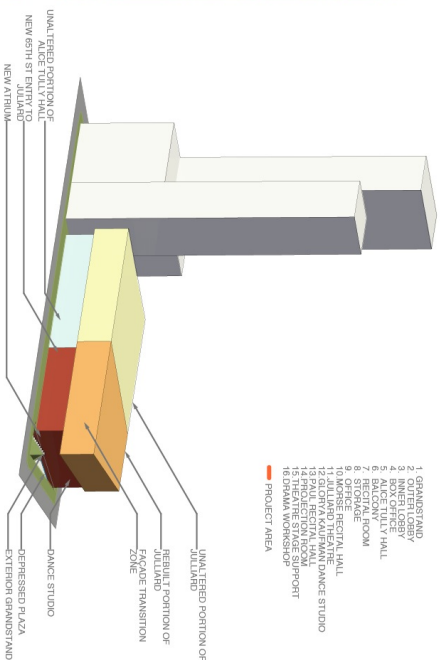
LINCOLN CENTER 2011 1:100,000



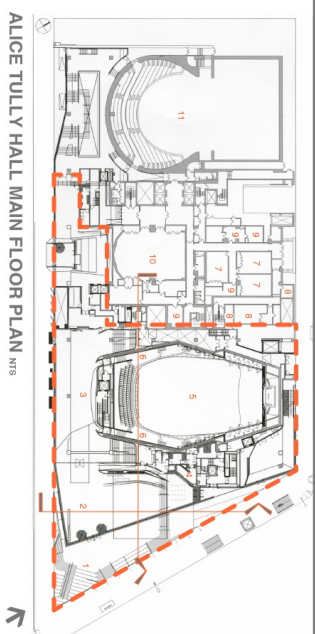
ALICE TULLY HALL 2011 1:1000



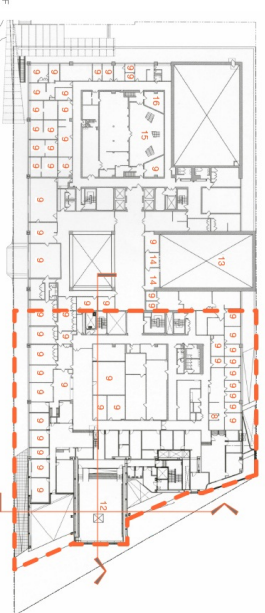
ALICE TULLY HALL SE CORNER PRIOR TO RENOVATION



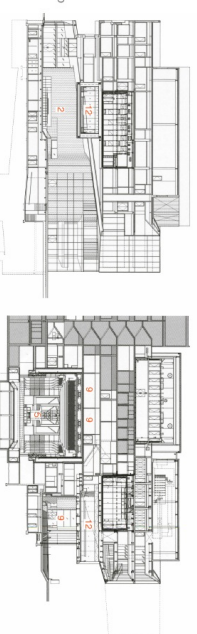
ALICE TULLY HALL RENOVATED SE CORNER



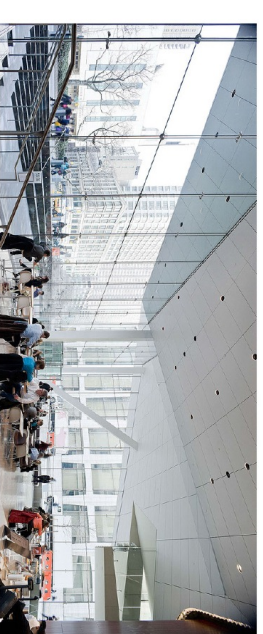
ALICE TULLY HALL MAIN FLOOR PLAN NTS



ALICE TULLY HALL UPPER FLOOR PLAN NTS



ALICE TULLY HALL SECTIONS THROUGH ENTRY & A.T.H. NTS



ALICE TULLY HALL ENTRY ATRIUM



WOODWARDS

PIONEERING SOCIAL & ECONOMIC PARTNERSHIP

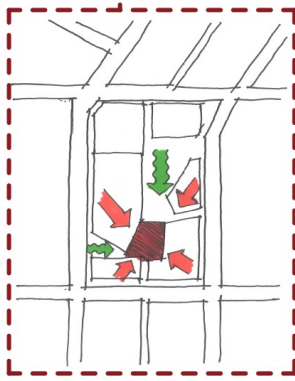
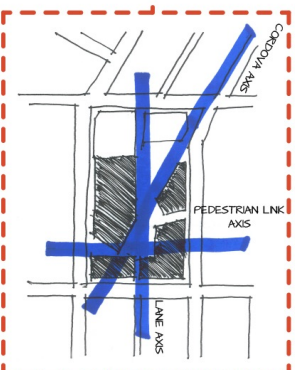
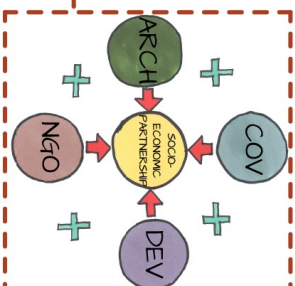
CITY OF VANCOUVER = PROPERTY OWNER & AUTHORITY HAVING JURISDICTION
HENRIQUEZ PARTNERS = ARCHITECT & PROCESS MEDIATOR
PORTLAND HOTEL SOCIETY = NGO & SOCIAL HOUSING ADVOCATE
WESTBANK PROPERTIES & PETERSON INVESTMENT GROUP = DEVELOPER
MEMORY & HISTORIC CONTEXTUALIZATION

MULTIPLE SCALES OF SUBSIDIZED HOUSING TO MAXIMIZE INCLUSION
SPACE FOR NON-PROFIT ORGANIZATIONS
GROCERY STORE TO SERVICE THE COMMUNITY & TO ATTRACT OUTSIDERS
INSTITUTIONAL INCLUSIONS = SFU, COV OFFICES
HISTORIC FRAGMENTS = CORNICES & OTHER ORIGINAL PIECES WERE RETAINED & STORED FOR RE-INTEGRATION
COV HOSTED CONSULTATION PROCESS TO DETERMINE PROGRAMMATIC INCLUSIONS

ORIGINAL CONCRETE FRAME STRUCTURE REFERENCED IN THE NEW CONSTRUCTION
ABBOTT BUILDING & HASTINGS BUILDING RETAIN THE SPACING & RHYTHM OF THE ORIGINAL MASONRY PIERS
RETENTION OF ELEVATED CONNECTION ACROSS CORDOVA STREET TO PARKADE
ANGLED PEDESTRIAN WALK-THROUGH PRIMARILY IN REFERENCE
TO CORDOVA STREET AND SECONDARILY REFERENCES 'W' SIGN
4 DISTINCT BUILDINGS PERMEATED WITH PEDESTRIAN PATHS TO BREAK THE BLOCK
ATRIUM COURTYARD IS A "MELTING POT"
FOR ALL USERS = HEART OF THE BUILDING

CENTRAL COURTYARD SCHEME HAD NUMEROUS GENERATORS
COURTYARD AS ENTRANCES TO ANCHOR TENANTS = A PRAGMATIC REQUIREMENT = SINGLE CONTROL POINT
MULTIPLE AXIAL SITE ENTRANCES TO IMPROVE PEDESTRIAN ENGAGEMENT

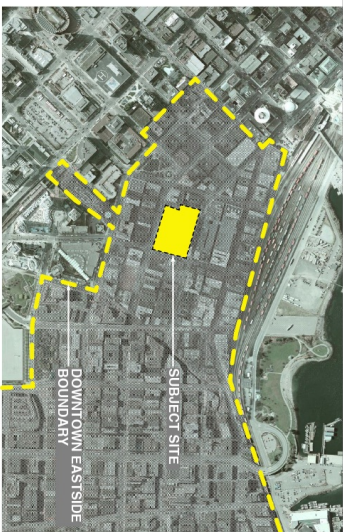
NON-MARKET HOUSING SEPARATED FROM OTHER HOUSING AT THE REQUEST OF PORTLAND HOTEL SOCIETY
RESIDENTIAL MARKET HOUSING PAID FOR EVERYTHING = MARKET UNITS MUST FINANCIALLY BALANCE THE SOCIAL INCLUSIONS



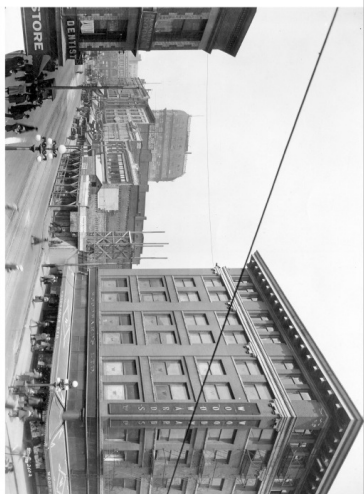
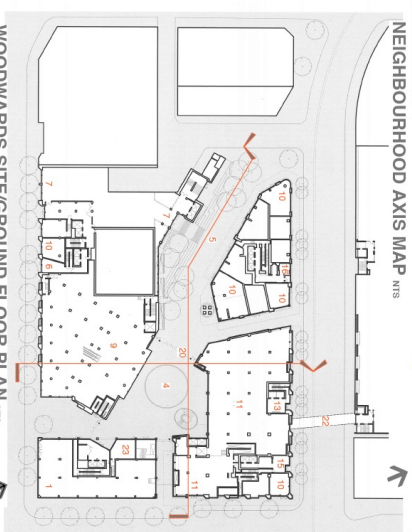
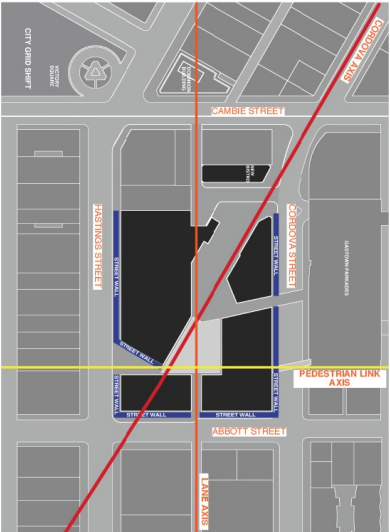


BLOCK-SIZE PRECEDENT - WOODWARDS REDEVELOPMENT

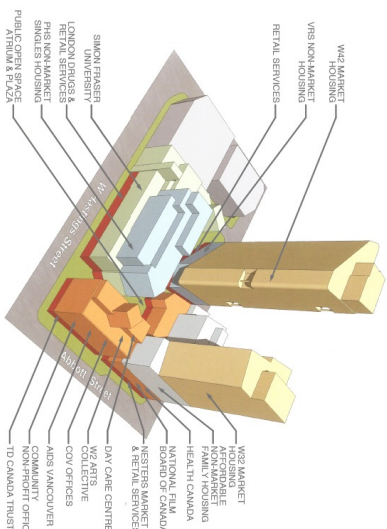
PAC SYLLABUS D&A VAN, TERM 1, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON BC060005.VAN



LOCATION MAP 2011 NIS



WOODWARDS ORIGINAL SE CORNER 1923

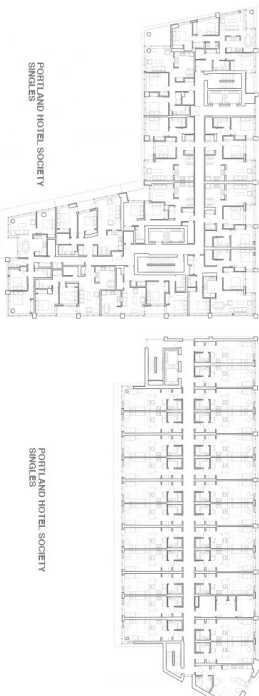


WOODWARDS RENOVATED SE CORNER 2013

- 1 LEGEND
- 1. LEGEND
 - 2. COV NON-MARKET SPACE
 - 3. COV NON-MARKET SPACE
 - 4. COV NON-MARKET SPACE
 - 5. COV NON-MARKET SPACE
 - 6. PLAZA
 - 7. STU SCHOOL FOR THE ARTS
 - 8. LONDON DRUGS
 - 9. LONDON DRUGS
 - 10. WESTERN FOOD MARKET
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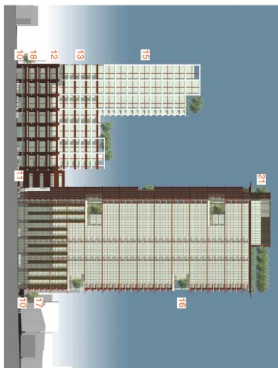
MARKET UNIT TOWER TYPICAL FLOOR PLANS NIS



NON-MARKET TOWER FLOOR PLANS NIS



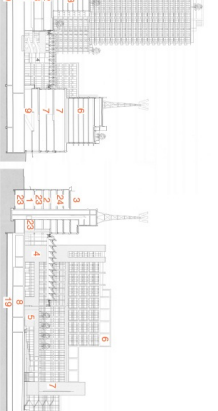
ABBOTT EAST ELEVATION



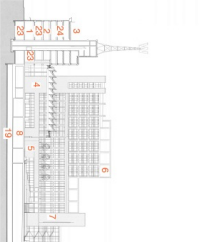
CORNOVA NORTH ELEVATION



HASTINGS SOUTH ELEVATION



SECTION LOOKING EAST



SECTION LOOKING SOUTH

ELEVATIONS & SITE SECTIONS NIS



- 
- 1 BLOCK
PERMEABILITY**
 - 2 HISTORIC
COGNIZANCE**
 - 3 MIXED USES**
 - 4 MEANINGFUL
ENGAGEMENT**
 - 5 DEMOGRAPHIC
DIVERSITY**



VANCOUVER

HISTORICALLY DIVERSE USES & OCCUPANCIES

CURRENT A, B, C1 D.D. AREAS PROHIBIT RESIDENTIAL USES

SOME MULTI-USE REZONING IN A, B, C1 AREAS PERMITTED IF SPECIFIC CONDITIONS ARE MET
NON-RESIDENTIAL USES OF THE DEVELOPMENT MUST TAKE PRIORITY IN TERMS OF COMPLETION, SITING, DENSITY
ONLY SITES WITH AREAS OVER 50,000 SQ.FT ARE CONSIDERED FOR RESIDENTIAL INCLUSION REZONING
THE DIRECTOR OF PLANNING IN CONCERT WITH COUNCIL MUST DETERMINE THAT IT IS IN PUBLIC INTEREST TO INCLUDE MARKET RESIDENTIAL IN REZONING
SHARP DECLINE IN THE LAST 30 YEARS IN THE NUMBER OF LARGE SINGLE TENANT BUILDING OCCUPANTS
EXODUS OF HEAD OFFICES TO OTHER METRO CENTERS OR CLOSED DUE TO MULTI-NATIONAL ACQUISITION OF COMPANIES AND REDUNDANCY
IN 2009 THE CITY OF VANCOUVER PLACED A MORATORIUM ON WHOLESALE CONVERSION OF COMMERCIAL BUILDINGS INTO RESIDENTIAL BUILDINGS
RETAIL USE CONTINUITY WAIVED FOR HERITAGE REGISTER LISTED BUILDINGS WITH DIRECTOR OF PLANNING APPROVAL
VANCOUVER'S CBD PROPERTY OWNERSHIP HAS SIGNIFICANTLY DROPPED IN THE LAST 30 YEARS
APPROXIMATELY 300 MAJOR PROPERTY OWNERS IN 1980 ➔ APPROXIMATELY 8 MAJOR PROPERTY OWNERS IN 2011
RETAIL CONTINUITY PROMOTED ALONG EXISTING AND POTENTIAL PEDESTRIAN ROUTES
DENSITIES OF 7.0, 9.0 & 11.0 F.A.R. DEPENDANT ON AREA
MAXIMUM BUILDING HEIGHTS OF 137.2m (450') PERMITTED IN ALL AREAS
PARKING GARAGES THAT ARE NOT ACCESSORY TO ANOTHER USE ARE PERMITTED ONLY IN SPECIFIC AREAS
AMENITY AREAS THAT ARE UP TO 20% OF F.A.R. ARE EXCLUDED FROM F.A.R CALCULATIONS
SOCIAL BONUS POLICY GRANTS ADDITIONAL DENSITY BONUSES FOR THE INCLUSION OF PUBLIC, SOCIAL OR RECREATIONAL FACILITIES
ADDITIONAL DENSITY IS DETERMINED BY THE DP BOARD THROUGH DEMONSTRATED NEIGHBOURHOOD NEED AND DEVELOPER HARDSHIP
VANCOUVER HERITAGE REGISTER LISTED BUILDINGS RECEIVE RELAXED REQUIREMENTS IN REGARDS TO REGULATIONS
THE DP BOARD MAY GRANT ADDITIONAL DENSITY FOR HERITAGE LISTED BUILDINGS
RELAXATIONS IN MAXIMUM BUILDING HEIGHT NEGOTIATED FOR HERITAGE REGISTER LISTED BUILDINGS

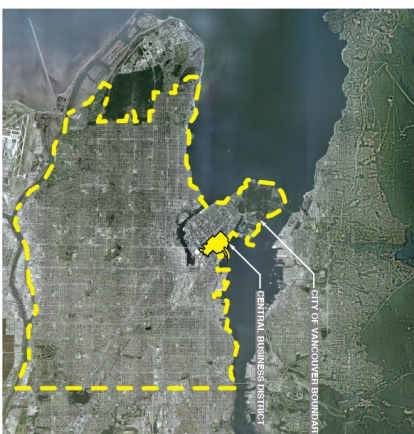


NEIGHBOURHOOD RESEARCH - VANCOUVER

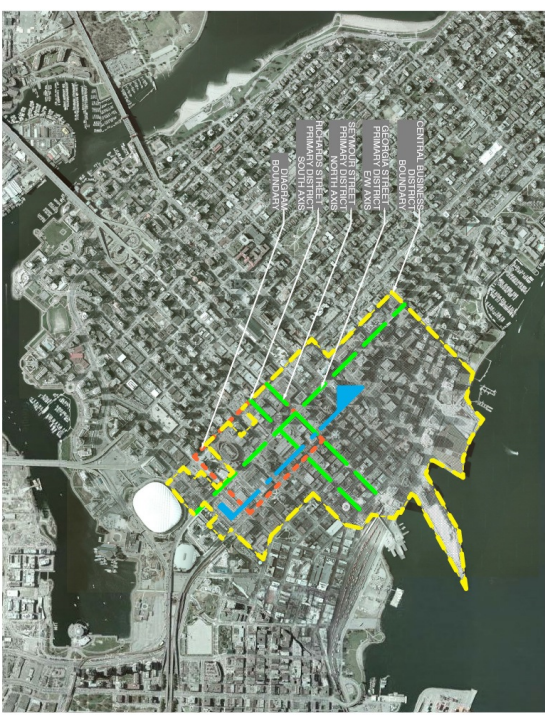
PAC SYLLABUS D9a VAN, TERM 1, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON BC060005VAN



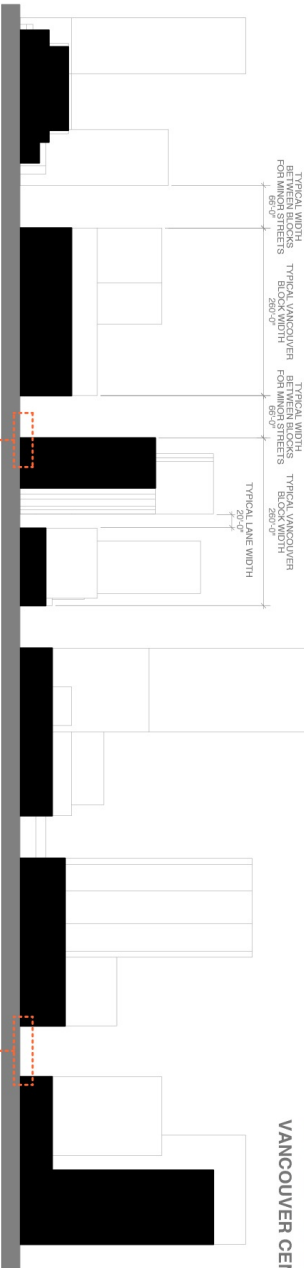
LOCATION MAP 2011 NTS



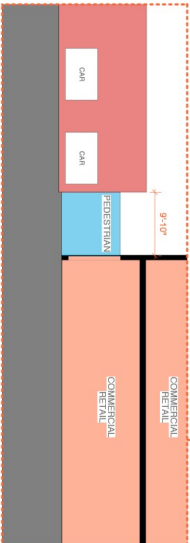
GREATER VANCOUVER AREA 2011 1:100,000



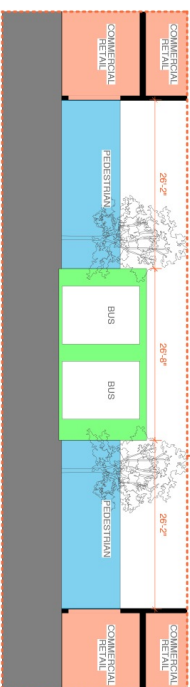
VANCOUVER CENTRAL BUSINESS DISTRICT 2011 1:10000



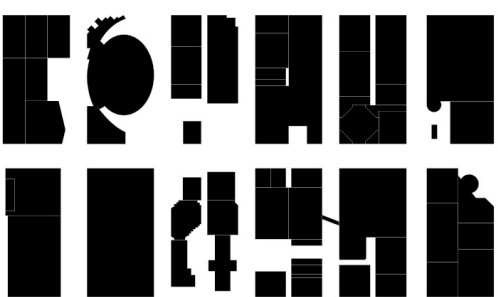
VANCOUVER CBD BLOCK SECTION 1:1000



HOMER STREET SECTION 1:1000

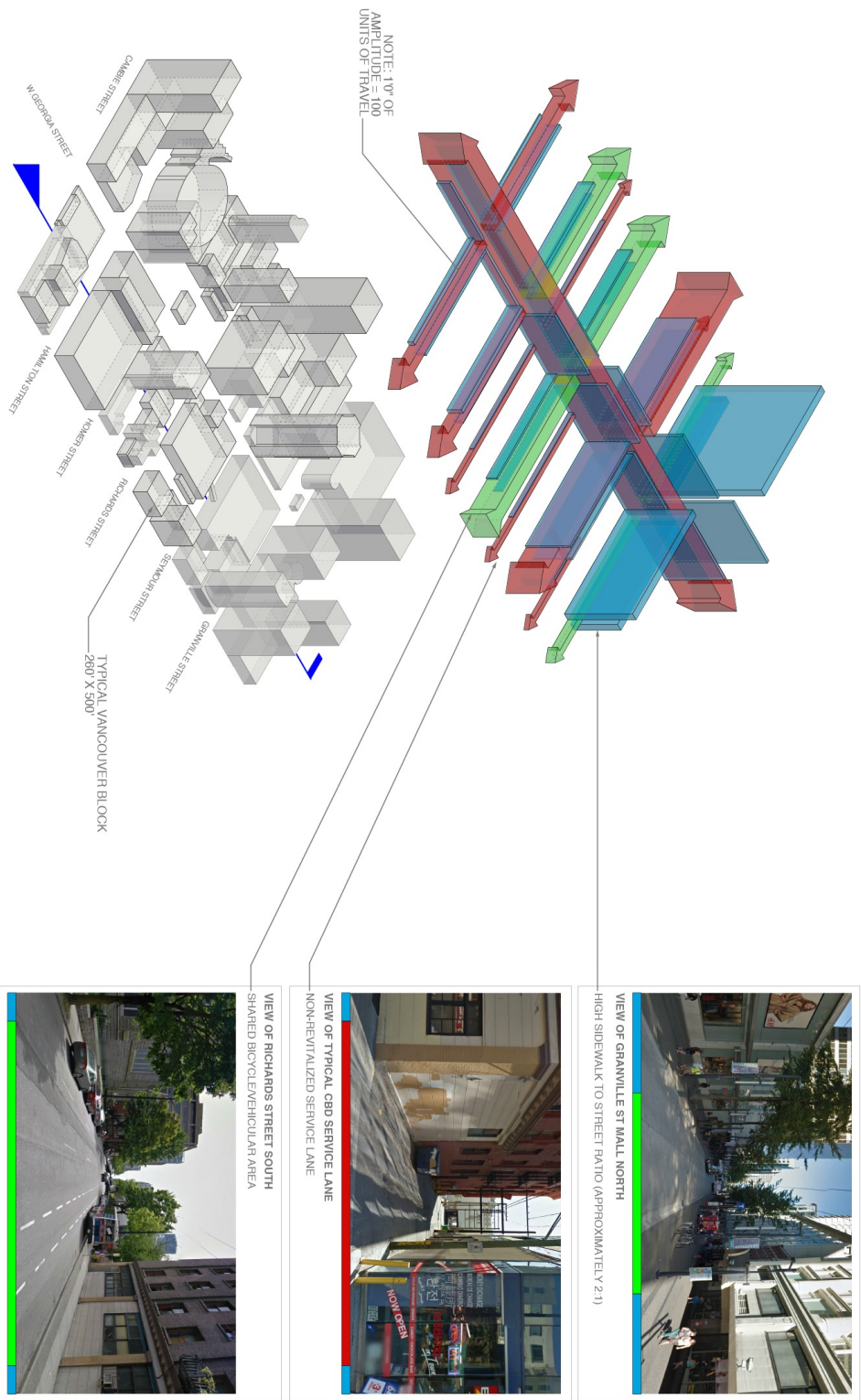


GRANVILLE MALL STREET SECTION 1:1000



VANCOUVER CBD FIGURE-GROUND 1:2500





VANCOUVER CBD NEIGHBOURHOOD & CIRCULATION MAGNITUDE 1:2500

SITE SELECTION & PROGRAMING

I believed that site selection would play a fundamental role in performing anything beyond a generic examination at the block scale. Integral to this study was the uniqueness of each building and the distinct opportunities afforded by said uniqueness. Vancouver's Post-war, block-scale CBD developments have for decades exerted significant influence on its urban fabric in a way that can only be done by buildings of this scale. To attempt to proceed with a block analysis without selecting the specific site would be ignoring valuable building-specific information that would strongly aid in the development of a successful program for the site. Additionally, the physical locations of these individual buildings and their unique connections with their surroundings would also be an important aspect of study and would further inform the neighbourhood analysis that I had already begun. As such, I proposed that the next phase of my study be a site selection exercise, followed by analysis at the block scale, culminating at the end of the semester with the development of an initial program for design.

I began by selecting three potential post-war block scale buildings within Vancouver's CBD: Site 'A' was the Eaton's Building located in the 700 block of Gravelle Street, between Robson Street and West Georgia Street. Site 'B' was the Hudson's Bay Company Building located in the 600 block of West Georgia Street, between Granville Street and Seymour Street. Site 'C' was the Canada Post Building located in the 300 block of West Georgia Street between Homer Street and Hamilton Street. I carefully examined the three potential sites and began eliminating the less appropriate options.

The first potential site to be eliminated was Site 'A'. There were two main problems associated with Site 'A': Firstly, as a building constructed in the early 1970's, it was too far removed from the Post-war period and archetype that I had identified in the research portion of my study. Secondly, although it occupies a large portion of the city block, nearly one third of the block is occupied with a large high-rise tower. The breaking of scale away from the earlier post-war period paradigm further convinced me of the inappropriateness of this site for this study.

The second site to be eliminated was Site 'B'. There were two primary reasons for my dismissal of this potential site: Firstly, site 'B' did not occupy the entire city block and the remaining portion of the block broke the scale of the midrise development, similarly to site 'A,' with a modern high-rise tower. Secondly, although portions of the of the Hudson's Bay Company Building are post-war, a large portion of the building was pre-war and as such did not fit the definition of the building that I had arrived at in my research. For these two reasons, I eliminated Site 'B' from my potential sites moving forward.

I was therefore left with Site 'C.' In site 'C' I found an exemplary instance of a post-war block-scale building in Vancouver's CBD. McCarter, Naire & Partners designed it in 1953 and construction began in 1955. It was expected to be Canada Post's western Canada hub intended to take advantage of its central location and proximity to the CPR rail line and as such occupies the entire 260' x 500' site with seven floors and a floor area of 833,332 sq.ft or an F.A.R. of 6.41.

With my site now selected I began by performing an initial site analysis looking for site-specific constraints or opportunities. I examined sun angles, pedestrian and vehicular circulation around the site. I then looked at site context and specifically at the usage of surrounding properties. On initial examination, I found what one would expect to see in a CBD with large numbers of commercial occupancies. Outside the border of the CBD, and beginning to creep past the border with projects such as Telus Garden, I saw the large swath of commercial/residential mixed-use occupancies that is typically associated with urbanism in Vancouver's downtown peninsula. However, I was surprised by the large number of cultural entities in the neighbourhood immediately surrounding my site.

I further explored this observation by expanding the search area and by performing a cultural and educational context study, specifically searching for cultural and educational occupancies within five and ten minute walking radii. The map with a now expanded search area showed many of the pieces typically associated with a cultural precinct; however, upon close observation at the ground level, it is clear this area does not function as a cultural neighbourhood. All of the components are fractured and isolated, existing segregated from one another and never quite reaching the threshold of being interconnected with one another. Cultural precincts typically see an interaction and an interconnection between the constituent parts - truly a case of the sum being greater than the parts - but in this case these characteristics are lacking.

I felt that this was an opportunity for my site. I believe that my site has the potential to function as a cultural hub for a burgeoning cultural neighbourhood. In my research I clearly identified the block scale as being unique by having the ability to translate architectural moves to a larger urban area and I believe that this site has the potential to exemplify that notion.

Having arrived at the Parti for the project, I began the programming portion of my study. I chose to return to my precedent studies and to the five key themes that I arrived at in my research: Block Permeability, Historical Cognizance, Mixed Uses, Meaningful Engagement and Demographic Diversity. Of the five, I found that both Mixed Uses and Demographic Diversity were especially appropriate to be addressed in the programming portion of my study.

I began by looking for common programmatic inclusions across my precedent studies:

Residential Component

Part of the City of Melbourne's mixed uses approach to rejuvenating the city's CBD was ensuring a city target of equal measures of residential, work and recreational spaces. Although not yet at this target, the city planning authority's re-introduction of residential occupancies in the CBD is credited with being a quintessential component of the CBD's renaissance.

The City of Portland introduced a policy of Floor Area Ratio (F.A.R.) bonusing for new projects in the CBD that included residential components. Maximum CBD F.A.R.'s were set at 6.0, however developers could expect a bonus of up to 3.0 F.A.R. in residential occupancies. This meant that the planning department not

only accepted residential occupancies in their CBD, they indeed promoted a 33.33% target.

The Woodward's Block project included a residential floor area percentage of 42.9% of total project floor area. This was made up of 700 residential units including 125 social housing units and 75 family social housing units resulting in 29% of all residential units being apportioned to social housing.

Alice Tully Hall did not include a residential component, however this had to do with the project type and scope rather than the viability of such an inclusion.

I therefore decided to set my initial residential programmatic allocation at **one third** of total project area.

In this project I believe that residential components serve 3 purposes:

- 1-Provide a financial engine to help fund the project
- 2-Contribute to a base population to fuel artistic patronage
- 3-Fill the need for affordable artist centric accommodation in the neighbourhood

Market Sale Units

I learned in my Woodward's Block study that market sale units are often an essential component in the financial viability of these projects. I therefore wanted to acknowledge this reality by including a portion of my program's residential allocation to include market sale units.

Based my discussions with Peter Wood^{xliv}, the project architect for the Woodward's development, and his experience in market sale unit based funding models in Vancouver's downtown core, I calculated that +/- 250 market units would ensure the financial viability of the project.

Short Term Affordable Rental

I recognized that alternative residential occupancies other than market sales units had the potential to further the Parti by fostering cultural growth and inclusion.

Historically hotels were the centers for the arts in artistic communities. Whether we look to Le Bouillon Racine in Paris at the turn of the century, the Chelsea Hotel in New York during the 1970's or the current Ace Hotel in Portland, hotels ubiquitously are the backdrops for artistic communities. This may partially be due to the intrinsically transient nature of the artistic community or hotels' conduciveness to artistic production, but ultimately I believe that they play a vital role the mixing of peoples and ideas from diverse backgrounds.

As such I felt that the inclusion of appropriate short-term rental accommodations would positively contribute to my program. I was however, cognizant of the potential of intending to create a Chateau Marmont but inadvertently creating a

Radisson. To this end, I inferred a few key characteristics essential to the creation of an artist-centric hotel based on my examination of historic examples that I felt would improve the probability of success.

Firstly, the preservation of an intimate, boutique scale. As hotels increase in size, so too does anonymity. Consequently this results in a proportionate reduction in engagement between guests. If guests do not engage with one another, the exchange of ideas and culture crucial to a vibrant artistic scene disappears. Looking to historic and extant examples, an ideal boutique scale hotel appears to be an approximate size of +/- 100 rooms.

Secondly, affordability to encourage artistic accessibility. People employed in the arts typically earn significantly less than the average population. This is especially true among emerging artists. Affordability is a strong factor contributing to whether or not a hotel is embraced by the artistic community.

Finally, connectivity with surrounding public spaces. Some of the most successful artist centric hotels thrive on their ability to act as public/private space buffer and mixing pot. Between the street and the room across semi-private lobby, restaurant or bar. This interstitial space is where the alchemy of the artist hotel happens.

Long Term Affordable Rental

As mentioned in the previous section, those employed in the arts typically earn significantly less than the average income. At an average annual income of \$42,000 per year^{xlv} and with the average one bedroom rental rate in Vancouver's Downtown core at \$1400 per month,^{xlvi} artists are increasingly being priced out of the Downtown peninsula. The inclusion of long-term, non-market rental housing provides an opportunity for the reversal of this trend. Extant NGO's, such as the Performing Arts Lodges Vancouver, demonstrate the financial viability of artist centric, non-market, long-term rental in Vancouver's downtown, while the current 120-person waiting list demonstrates the continued demand for such institutions. If a similar model could be included in the residential component of this project I believe that we would be providing an artistic and creative ballast at the center of the proposed cultural hub that is currently absent from the neighbourhood.

Based on functional examples both in Vancouver and Toronto, I set the initial long-term non-market rental housing allotment of +/- 100 units.

Commercial/Artist Component

As mentioned previously, the City of Melbourne's mixed uses approach to rejuvenating the city's CBD was ensuring a city target of equal measures of residential, work and recreational spaces. Retention and renewal of existing commercial occupancies was critical to the CBD's continued viability moving forward. One of Jan Gehl's key concepts was the development of under utilized lane spaces for additional commercial frontages as well as providing people with the opportunity to work where they lived.^{xlvii}

Although the City of Portland introduced a policy of Floor Area Ratio (F.A.R.) bonusing for new projects in the CBD that included residential components, the planning authority ensured that the CBD remained substantially a commercial area with predominantly commercial spaces. Residential occupancies were encouraged, however commercial occupancies were inherent.

The Woodward's Block project included an office, commercial and theatre floor area percentage of 20.9% of total project floor area. This was made up of three large-scale anchor tenants (London Drugs, Nester's Market, TD Canada Trust) as well as smaller scale retail and theatre space (Goldcorp Center for the Arts.)

Although Alice Tully Hall's program did not include a commercial component, it was more than 80% devoted to rehearsal, performance and educational spaces.

I therefore decided to set my initial commercial and artist programmatic allocation at **one third** of total project area.

In this project I believe that commercial and artist components serve 4 purposes:

- 1-Provide affordable and practical spaces for artists and artisans to produce, rehearse, perform and sell their arts
- 2-Provide an intersection between artists and the general public
- 3-Promote grassroots arts within the community
- 4-Provide services and goods to the residents and the surrounding community while providing additional income to help fund the project

Commercial/Retail Spaces

I learned in my precedent studies that commercial retail spaces contribute to a lively and balanced built environment. By providing various amenities and food services for residents and the neighbourhood, I would be encouraging the engagement of divergent groups throughout a complete day cycle. Additionally, by providing commercial retail units of varying scale, I would provide the opportunity to create a key interface between artists and the public while maximizing vendor accessibility.

I believe that these spaces must have a strong interface with the public spaces to engender connectivity while being open, inviting spaces to promote public entry and engagement.

To accomplish the above-mentioned goals my initial commercial retail space organization was to provide three scales of spaces; small kiosk size retail spaces of +/- 100 sq.ft, medium scale retail spaces of +/- 1000 sq.ft and large retail spaces of +/- 5000 sq.ft.

Production/Workshop Spaces

I believe that dedicated production and workshop spaces are essential as ancillary to artistic endeavours. Quite often the production of arts, theatrical sets etc. are incompatible with other occupancies due to noise, odors or large-scale access point and space requirements. I therefore decided to acknowledge the importance and distinctive requirements of production and workshop spaces within my program.

I believe that these spaces should be easily accessible to all residents to foster denizen artistic endeavours. These spaces should be large, open workspaces with high lighting levels, excellent ventilation and air turn over with ease of access to loading and parking as well as sonically separated from other occupancies. My initial allocation for these spaces would be multiple midsized spaces of +/- 1500 sq.ft.

Rehearsal/Exhibition Spaces

Similar to production and workshop spaces, rehearsal and exhibition spaces are essential as ancillary to artistic endeavours and they also have particular characteristics essential to their functionality. However, unlike production and workshop spaces, they require exposure to the general public to foster engagement.

I believe that these spaces should be open, flexible spaces with controllable lighting levels, durable yet forgiving finishes as well as have ease of access to loading and parking. Additionally I believe that they require physical proximity to and visual connection with circulation spaces. My initial allocation for rehearsal and exhibition spaces would be multiple mid-sized spaces of +/- 1000sq.ft.

Theatre Spaces

As mentioned in my site analysis and cultural context study, there are a large number of cultural entities in the neighbourhood immediately surrounding my site. Many of these provide theatrical or performance spaces. Unfortunately, they are predominantly large-scale venues each providing in excess of 2500 seats. Venues of this scale are prohibitively large for the vast number productions shown in the city each year. In order to provide smaller, stepping stone scale theatres to the community, it is important to provide more accessible alternatives.

In order to maximize usage, the theatre spaces should be open, flexible spaces, amenable to various theatrical layouts with easily controllable light levels. They should be well ventilated, with ease of access to loading, parking and production spaces while also being easily visible and accessible to public circulation spaces.

My initial allocation for theatre spaces would be for 2-3 small black-box theatres of +/- 2500 sq.ft and 1 mid-sized theatre space of +/- 5000sq.ft.

Office Spaces

There are several occupancies potentially symbiotic to artist spaces that require more conventional office spaces. These occupancies do not have the specific quasi-industrial requirements of production and workshop spaces, nor do they require the exposure of rehearsal, exhibition or commercial retail spaces. Physical proximity to the above-defined spaces is however important and as such I believe that providing some conventional office space is an important inclusion to my program. I therefore defined my initial programmatic target allocation of office space as multiple midsized spaces of +/- 1000sq.ft.

Public Areas Component

Currently the city of Melbourne has a public area percentage of 15.5%. This represents an 18.38% increase of public areas of in the last 10 years. This has primarily been accomplished by the introduction of new public spaces and the expansion of the pedestrian network through the conversion of back-of-house lanes.^{xlviii} The city of Melbourne believes that this aspect of their CBD's redevelopment is so important, that they have committed to expanding their public spaces proportion to 33%.

Although the city of Portland has not performed a direct intervention similar to Melbourne to boost its proportion of public areas, the city's 200' x 200' block size intrinsically lends itself to greater amounts of public space. Exceptionally wide sidewalks in the CBD further augment the natural tendency towards public space. As a result, Portland's has a public area percentage of 34.2%.

The Woodward's redevelopment project was developed around the notion of having a central public space defined by site-specific axes.^{xlix} The axes additionally provided natural pedestrian circulation paths and access points. Particular attention was paid to providing an open, inviting and inclusive public realm. As a result, the Woodward's redevelopment has a street level public space allocation of 43.7% of total site area.

One of the primary goals of the Alice Tully Hall renovations was the improvement of the relationship between the onsite public realm as it related to the interior operations of the facility, but also as it related to the exterior environment.¹ Part of the strategy was to vastly increase the amount of protected public spaces connected to interior program. The final ground-level portion of project area that was devoted to public spaces was 42.9%.

I therefore decided to set my initial public areas programmatic allocation at **one third** of total project area with qualitative issues being of paramount concern.

In this project I believe that the public areas components serve 3 purposes:

- 1-Interlink program components to each other
- 2-Provide circulation space, standing space, sitting space and informal performance space
- 3-Facilitate mixing between various user groups and engender a collaborative environment

Circulation Spaces

Circulation spaces are fundamental to the built environment. They connect disparate programmatic components with one another and are essentially the glue that binds buildings together. However, the difference between merely connecting programmatic elements and connecting them in a way that elevates is an important qualitative distinction. The empirical experience of the occupant as they circulate through the provided environment weighs heavily on the success or failure of a project.

With this in mind, I believe that circulation spaces should be carefully designed to ensure that they are populated, but not congested, that they are processional, but not overly formal and that they are open and experiential. To achieve this, the breadth and width of circulation spaces must be carefully optimized to the presumed usage of the occupants. As such, I set my initial project circulation space allocation at +/- 30' locally adjusted to a target usage of 10-15 pedestrians per minute to encourage free flow with adequate mixing.

Sitting Spaces

When we look at the really great public spaces of the world, they invariably have places to stop, repose and people watch. They can be a formally designed element, or merely a natural ebb in the flow of people. Regardless of whether designed or not, they are nevertheless an important component of public spaces.

Typically they are found at the edges of circulation spaces, thereby enabling an easy transition between circulating and resting. They are permanent, but flexible meaning that while they are formally defined, their arrangement, their orientation and even their size is adaptable enough to accommodate various user groups. They are comforting and welcoming spaces often with integrated seating and table spaces. With these characteristics in mind, I set my initial project sitting spaces allocation as a target width of +/- 6' dependent on predicted seating usage.

Standing/Informal Performance Spaces

Beyond circulation and sitting, public space can equally be utilized for larger public congregation. The reason for the often-informal congregation of groups can range from something as official as a civil rally to something as modest as a jam circle of musicians. In proposing a cultural hub parti, I obviously hope for more of the latter and less of the former and I therefore chose to label these spaces as informal performance spaces.

The spatial requirements of standing and informal performance spaces are quite different from the circulation and sitting spaces. Increased area to accommodate performers and audience are required comparatively, but they must also not be so large as to feel overly vacant when not in use. If appropriate scale is achieved, I believe that when vacant, they can provide a decompression of space in the circumambulation of the building. They must be sufficiently flexible to accommodate disparate artistic disciplines while providing natural observation vantages. I therefore set my initial project standing and informal performance space allocation at a target size of +/- 1000sq.ft dependent on the location and presumed usages.

Programming Summary

With this programmatic framework in place, I created for myself a structure against which to push as I moved into the design phase of my study. By providing approximate areas and formal characteristics to the design components, I would be able to insert, test and adjust my initial allocation within the broader project and design challenge.

Site Selection & Programming List of Attachments

The following boards were presented at D9B-1 final and are attached for reference:

Site Selection Site A & B Board

Site Selection Site C Board

Site Analysis Board

Cultural Context Map Board

Program Analysis - Residential Board

Program Analysis – Commercial/Artist Board

Program Analysis – Public Areas Board

Program Analysis - Summary Board



NEIGHBOURHOOD RESEARCH - SITE SELECTION - SITE A & B

PAIC SYLLABUS DBB VAN, TERM 2, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON B006005.VAN



SITE "A" EATONS BUILDING LOCATION MAP 1:2000



1 - SITE "A" SOUTH CORNER



1 - SITE "A" EAST CORNER



SITE "B" HUDSONS BAY COMPANY BUILDING LOCATION MAP 1:2000



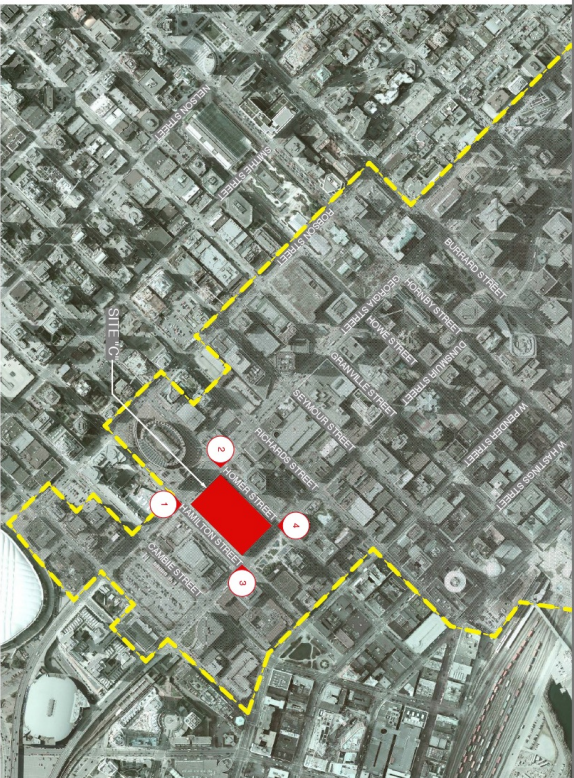
1 - SITE "A" SOUTH CORNER



1 - SITE "A" EAST CORNER

2 - SITE "A" WEST CORNER

2 - SITE "A" NORTH CORNER



SITE "C" CANADA POST BUILDING LOCATION MAP 1:4000



SITE "C" CANADA POST BUILDING LOCATION MAP 1:4000



1 - SITE "C" SOUTH CORNER



1 - SITE "C" SOUTH CORNER VIEW



2 - SITE "C" WEST CORNER



2 - SITE "C" WEST CORNER VIEW

1 - SITE "C" EAST CORNER

2 - SITE "C" NORTH CORNER

1 - SITE "C" EAST CORNER VIEW

2 - SITE "C" NORTH CORNER VIEW



SITE ANALYSIS

RAC SYLLABUS DBB VAN, TERM 2, 2019 VANCOUVER, B.C. W. NEIL ROBERTSON BC06005.VAN



HOW CAN BLOCK-SIZED REDEVELOPMENT WITHIN A WESTERN CENTRAL BUSINESS DISTRICT EFFECT POSITIVE URBAN CHANGE AT BOTH THE ARCHITECTURAL AND NEIGHBOURHOOD SCALES?

SUN PATH LEGEND

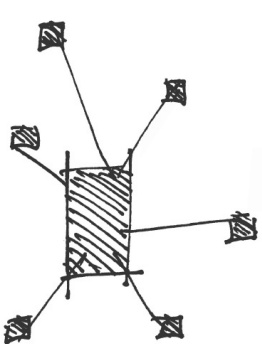
- SUMMER SOLSTICE SUN PATH
- WINTER SOLSTICE SUN PATH
- EXISTING BUILDING

SUN PATH DIAGRAM 1:1000

CIRCULATION LEGEND

- VEHICULAR CIRCULATION
- PEDESTRIAN CIRCULATION

SITE CIRCULATION DIAGRAM 1:1000



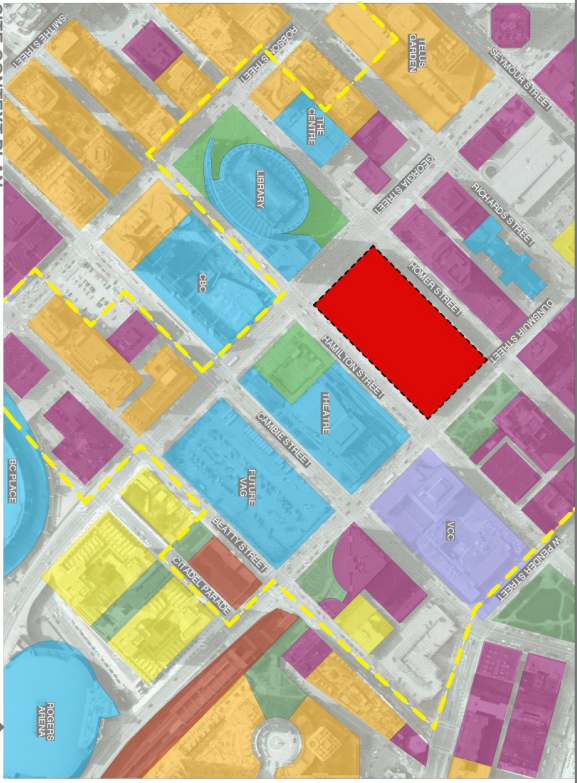
TYPICALLY CULTURAL NEIGHBOURHOODS HAVE INTERCONNECTED CULTURAL ENTITIES OF VARYING SCALE

OUR SITUATION HAS SEVERAL LARGE SCALE CULTURAL ENTITIES DISCONNECTED FROM ONE ANOTHER

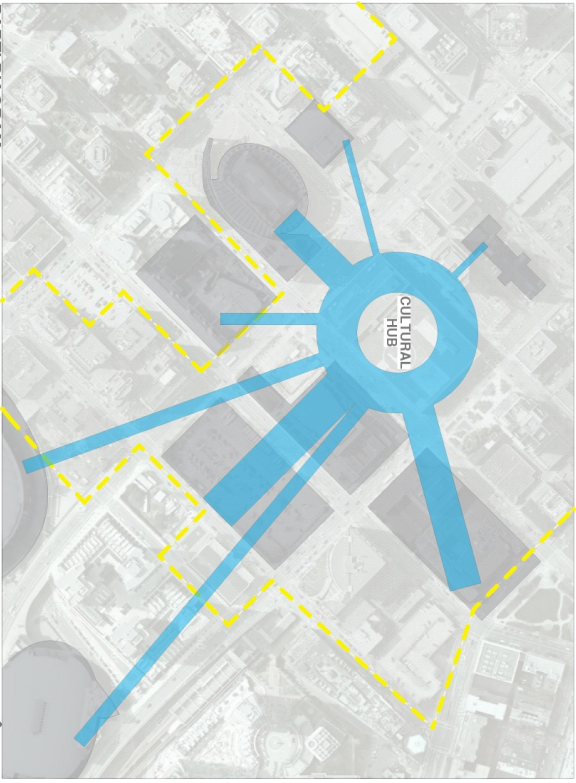
SOLUTION: PROVIDE A CULTURAL HUB THAT WILL ACT AS CONNECTOR AND CATALYST FOR A BURGEONING CULTURAL DISTRICT

CONTEXT LEGEND

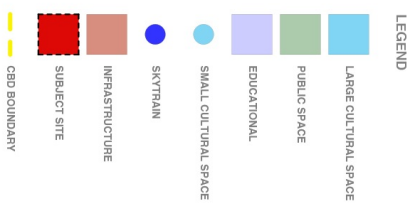
- CULTURAL SPACE
- PUBLIC SPACE
- EDUCATIONAL
- RESIDENTIAL
- COMMERCIAL
- MIXED USE
- INFRASTRUCTURE
- SUBJECT SITE
- CBD BOUNDARY



SITE CONTEXT PLAN 1:2000



PARTI DIAGRAM 1:2000





PROGRAM ANALYSIS - RESIDENTIAL

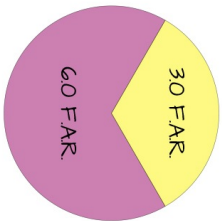
PAIC SYLLABUS DBB VAN, TERM 2, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON B006005VAN



CITY TARGET OF
EQUAL MEASURE
OF RESIDENTIAL WORK
AND RECREATIONAL
SPACES



MELBOURNE



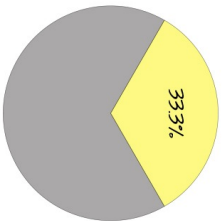
33.33% F.A.R. BONUS
FOR PROJECTS THAT
INCLUDE RESIDENTIAL
OCCUPANCIES IN THE CBD

PORTLAND



42.9% RESIDENTIAL WITH
700 RESIDENTIAL UNITS
INCLUDING 125 SOCIAL
HOUSING UNITS & 75
FAMILY SOCIAL HOUSING
UNITS = 29 % SOCIAL
HOUSING

WOODWARDS



INITIAL PROJECT
RESIDENTIAL ALLOCATION
OF 33.3%

PROJECT

RESIDENTIAL COMPONENT SERVES 3 PURPOSES:

- 1 - FILL THE NEED FOR AFFORDABLE, ARTISTCENTRIC ACCOMMODATIONS IN THE NEIGHBOURHOOD
- 2 - CONTRIBUTE TO TO BASE POPULATION TO FUEL ARTISTIC ATTENDANCE
- 3 - PROVIDE A FINANCIAL ENGINE TO HELP FUND PROJECT



PERFORMING ARTS LODGES

FOUNDED BY ARTISTS FOR ARTISTS, BUILDING IS LOCATED ON CARDERO STREET AND PROVIDES SAFE, AFFORDABLE HOMES FOR A VIBRANT COMMUNITY OF CREATIVE PROFESSIONALS WHO WORK, OR HAVE WORKED IN THE PERFORMING ARTS.

AVAILABLE TO ALL PERFORMING ARTS DISCIPLINES - FILM, TELEVISION, RADIO, THEATRE, DANCE, MUSIC, AND ALL OCCUPATIONS WITHIN THOSE DISCIPLINES - DESIGN, DIRECTION, PERFORMANCE, PROMOTION, PRODUCTION, TECHNICAL, WRITING AND MORE.

PRIORITY IS GIVEN TO THOSE 55+, PERSONS WITH DISABILITIES AND THOSE WITH THE GREATEST HOUSING NEED.

PROJECT STATS:

111 TOTAL UNITS + 150 PERSON BLACKBOX THEATRE & SET WORKSHOP
25 RENT GEARED TO INCOME UNITS (TARGET RENT OF 30% OF INCOME - WAITLIST OF 180 PPL
25 RENT GEARED TO INCOME UNITS (TARGET RENT OF 30% OF INCOME - WAITLIST OF 180 PPL
12 LIFE LEASE UNITS (\$250,000 DEPOSIT REFUNDED AT DEPARTURE) - WAITLIST OF 36 PPL

Performing
Arts
Lodges
Vancouver



AFFORDABLE LONG TERM RENTAL, RESIDENTIAL

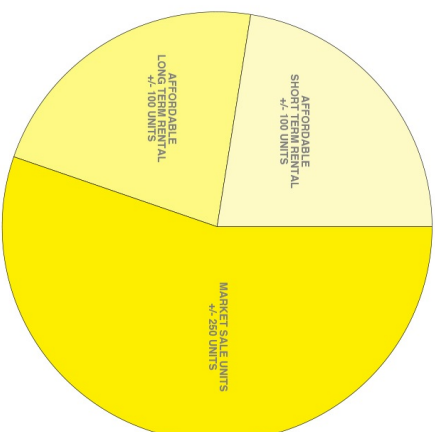
-ON AVERAGE THOSE EMPLOYED IN THE ARTS MAKE LESS THAN \$42,000/YEAR
-MANY MAKE CONSIDERABLY LESS THAN THE MEAN AVERAGE
-AVERAGE RENTAL RATE IN VANCOUVER'S DOWNTOWN CORE = \$1400/MONTH
-MANY ARTISTS IN VANCOUVER'S DOWNTOWN CORE ARE ON AVERAGE ARTS SALARY
-THIS RESULTS IN ARTISTS BEING PUSHED OUT OF THE DOWNTOWN CORE

-KEY TARGET CHARACTERISTICS:

-PROVIDE AFFORDABLE, SUPPORTIVE RESIDENCES TO THOSE EMPLOYED IN THE ARTS
-FACILITATE CONNECTION BETWEEN ARTISTS OF DIFFERENT AGES AND DISCIPLINES
-PROMOTE CREATIVE GROWTH BOTH WITHIN AND WITHOUT THE ARTS COMMUNITY

-INITIAL PROJECT LONG TERM RENTAL ALLOCATION

-500 SQ/FT - 900 SQ/FT ROOM SIZES

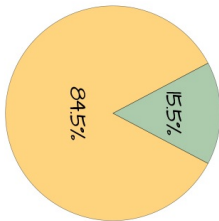


RESIDENTIAL DISTRIBUTION

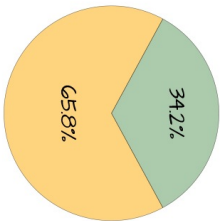


PROGRAM ANALYSIS - PUBLIC AREAS

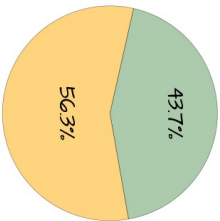
PAIC SYLLABUS DBB VAN, TERM 2, 2013 VANCOUVER, B.C., M. NEIL ROBERTSON B060005VAN



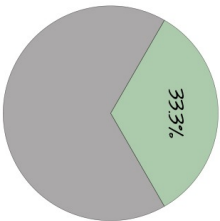
CURRENT PUBLIC AREA PERCENTAGE OF 15.5% REPRESENTS AN 18.38% INCREASE IN THE LAST 10 YEARS AND HAS BEEN SO SUCCESSFUL, THAT CITY HAS SET A TARGET OF 33%



CITY'S 200' X 200' BLOCK SIZE INTRINSICALLY LENDS ITSELF TO GREATER AMOUNTS OF PUBLIC SPACE WHICH IS AUGMENTED BY WIDE SIDEWALKS



WOODWARD'S DEVELOPMENT STREET LEVEL PUBLIC SPACE ALLOCATION AT 43.7%



INITIAL PROJECT PUBLIC AREA ALLOCATION OF 33.3%



- PUBLIC AREAS COMPONENT SERVES 3 PURPOSES:**
- 1- INTERLINK PROGRAM COMPONENTS TO EACH OTHER
 - 2- PROVIDE CIRCULATION SPACE, STANDING SPACE, SITTING SPACE AND INFORMAL PERFORMANCE SPACE
 - 3- FACILITATE MIXING BETWEEN VARIOUS USER GROUPS AND ENGENDER A COLLABORATIVE ENVIRONMENT
- "QUALITATIVE ISSUES OF PARAMOUNT CONCERN"

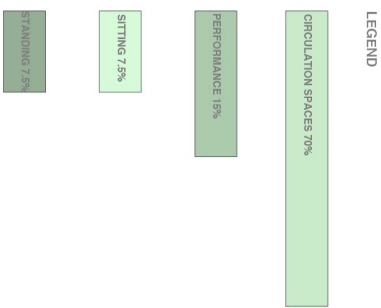
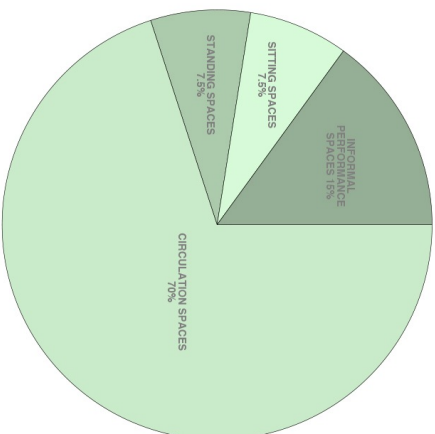
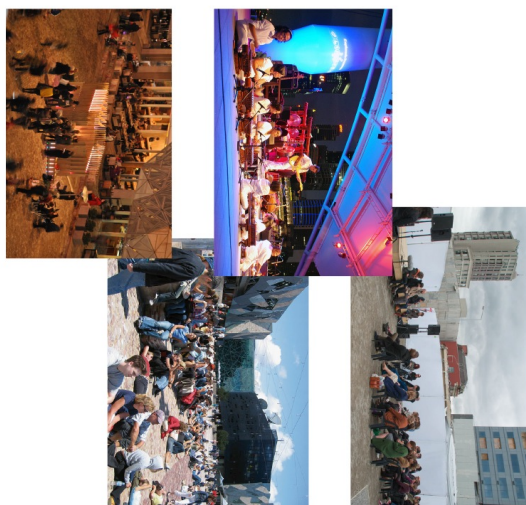
SITTING SPACES

- KEY TARGET CHARACTERISTICS:**
- TYPICALLY AT CIRCULATION EDGE CONDITIONS
 - PERMANENT BUT FLEXIBLE
 - COMFORTING AND WELCOMING
 - POSSIBLE INTEGRATED TABLE SPACE
- INITIAL PROJECT SITTING ALLOCATION**
- WIDTH DEPENDANT ON SEATING USAGE
 - TARGET WIDTH OF +/- 6' WIDE



CIRCULATION SPACES

- KEY TARGET CHARACTERISTICS:**
- POPULATED BUT NOT CONGESTED
 - CONNECTED TO OTHER PROGRAM COMPONENTS
 - OPEN AND EXHIBENT
 - PROFESSIONAL BUT NOT OVERLY FORMAL
- INITIAL PROJECT CIRCULATION ALLOCATION**
- WIDTH DEPENDANT ON PRESUMED USAGE
 - TARGET WIDTH OF +/- 30' WIDE
 - 10-15 PEDESTRIANS PER MINUTE TO ENCOURAGE FREE FLOW & MIXING



STANDING/INFORMAL PERFORMANCE SPACES

- KEY TARGET CHARACTERISTICS:**
- PROVIDE SUFFICIENT AREA FOR AUDIENCE DURING PERFORMANCES
 - PROVIDE A DECOMPRESSION OF SPACE WHEN NOT FORMALLY IN USE
 - FLEXIBLE FOR VARIOUS ART FORM USES
 - NATURAL OBSERVATION VANTAGES PROVIDED
- INITIAL PROJECT STANDING/INFORMAL PERFORMANCE ALLOCATION**
- SIZE DEPENDANT ON PRESUMED USAGE
 - TARGET SIZE OF +/- 1000 SQ.FT.

PUBLIC AREA DISTRIBUTION



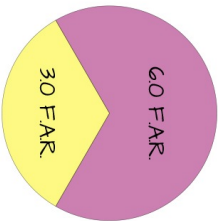
PROGRAM ANALYSIS - COMMERCIAL/ARTIST

PAIC SYLLABUS DBB VAN, TERM 2, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON B060005VAN



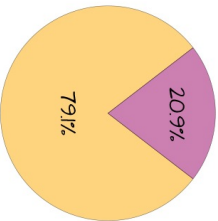
CITY TARGET OF
EQUAL MEASURE
OF RESIDENTIAL, WORK
AND RECREATIONAL
SPACES

MELBOURNE



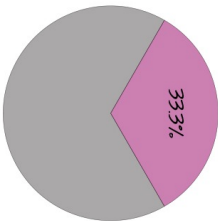
ALTHOUGH THE CBD HAS
INTRODUCED F.A.R.
BONUSES FOR
RESIDENTIAL THE TARGET
IS PREDOMINANTLY
COMMERCIAL

PORTLAND



WOODWARDS
DEVELOPMENT OFFICE/
COMMERCIAL SPACE
ALLOCATION AT 20.9%

WOODWARDS



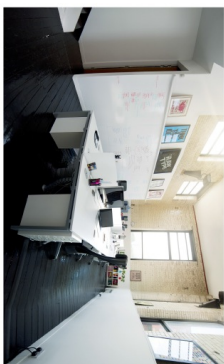
INITIAL PROJECT
COMMERCIAL/ARTIST
SPACE ALLOCATION OF
33.3%

LEGEND



COMMERCIAL/ARTIST AREAS COMPONENT SERVES 4 PURPOSES:

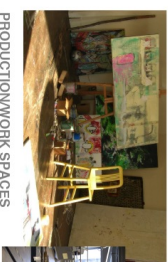
- 1- PROVIDE AFFORDABLE PRACTICAL SPACES FOR ARTISTS AND ARTISANS TO PRODUCE, REHEARSE, PERFORM AND SELL THEIR ARTS
- 2- PROVIDE INTERSECTION BETWEEN ARTISTS AND THE GENERAL PUBLIC
- 3- PROMOTE GRASSROOTS ARTS WITHIN THE COMMUNITY
- 4- PROVIDE SERVICES AND GOODS TO RESIDENTS AND THE SURROUNDING COMMUNITY WHILE PROVIDING INCOME TO HELP FUND THE PROJECT



OFFICE SPACES

-KEY TARGET CHARACTERISTICS:

- OPEN, FLEXIBLE SPACES
 - GOOD LIGHT LEVELS
 - RELATIONSHIP TO SURROUNDING PROGRAM & PUBLIC SPACES
- INITIAL PROJECT OFFICE SPACES ALLOCATION
-MULTIPLE MIDSIZE SPACES +/-1000 SQ.FT.

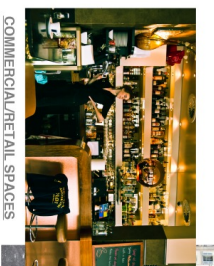


PRODUCTION/WORK SPACES

-REQUIRED FOR THE PRODUCTION OF ARTS & SETS ETC THAT ARE TYPICALLY DISRUPTIVE DUE TO NOISE, ODOORS OR ACCESS

-KEY TARGET CHARACTERISTICS:

- ACCESSIBLE TO ALL RESIDENTS
 - HIGH LIGHTING LEVELS
 - EXCELLENT VENTILATION & AIR TURNOVER
 - EASE OF ACCESS TO LOADING & PARKING
- INITIAL PROJECT PRODUCTION/WORKSHOP SPACES ALLOCATION
-MULTIPLE MIDSIZE SPACES +/-1500 SQ.FT.

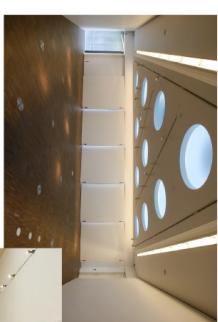


COMMERCIAL/RETAIL SPACES

-KEY INTERFACE BETWEEN ARTISTS & THE PUBLIC
-FOOD AND AMENITIES FOR RESIDENTS & THE NEIGHBOURHOOD

-KEY TARGET CHARACTERISTICS:

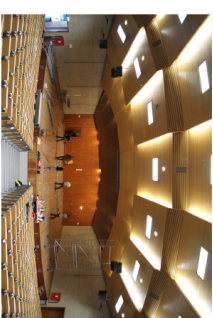
- VARYING SCALE OF UNITS TO MAXIMIZE VENDOR ACCESSIBILITY
 - GOOD SERVICE WITHIN THE COMMUNITY
 - OPEN, INVITING SPACES TO PROMOTE PUBLIC ENTRY & ENGAGEMENT
- INITIAL PROJECT COMMERCIAL/RETAIL ALLOCATION
-SMALL KIOSK SIZE RETAIL SPACES +/-100 SQ.FT.
-MEDIUM SCALE RETAIL SPACES +/-1000 SQ.FT.
-LARGE SCALE RETAIL SPACES +/-5000 SQ.FT.



REHEARSAL/EXHIBITION SPACES

-KEY TARGET CHARACTERISTICS:

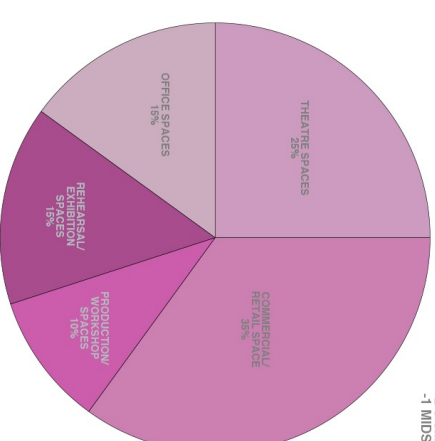
- OPEN, FLEXIBLE SPACES
 - CONTROLABLE LIGHT LEVELS
 - DURABLE YET FORGIVING FINISHES
 - EASE OF ACCESS TO LOADING & PARKING
- INITIAL PROJECT THEATRE SPACES ALLOCATION
-MULTIPLE MIDSIZE SPACES +/-1000 SQ.FT.



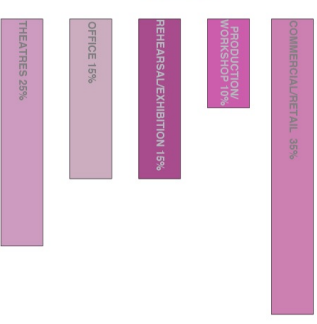
THEATRE SPACES

-KEY TARGET CHARACTERISTICS:

- OPEN, FLEXIBLE SPACES
 - CONTROLABLE LIGHT LEVELS
 - EXCELLENT VENTILATION & AIR TURNOVER
 - EASE OF ACCESS TO LOADING & PARKING
- INITIAL PROJECT THEATRE SPACES ALLOCATION
-2-3 SMALL BLACKBOX THEATRES +/- 2500 SQ.FT.
-1 MIDSIZE THEATRE SPACE +/-5000 SQ.FT.



LEGEND

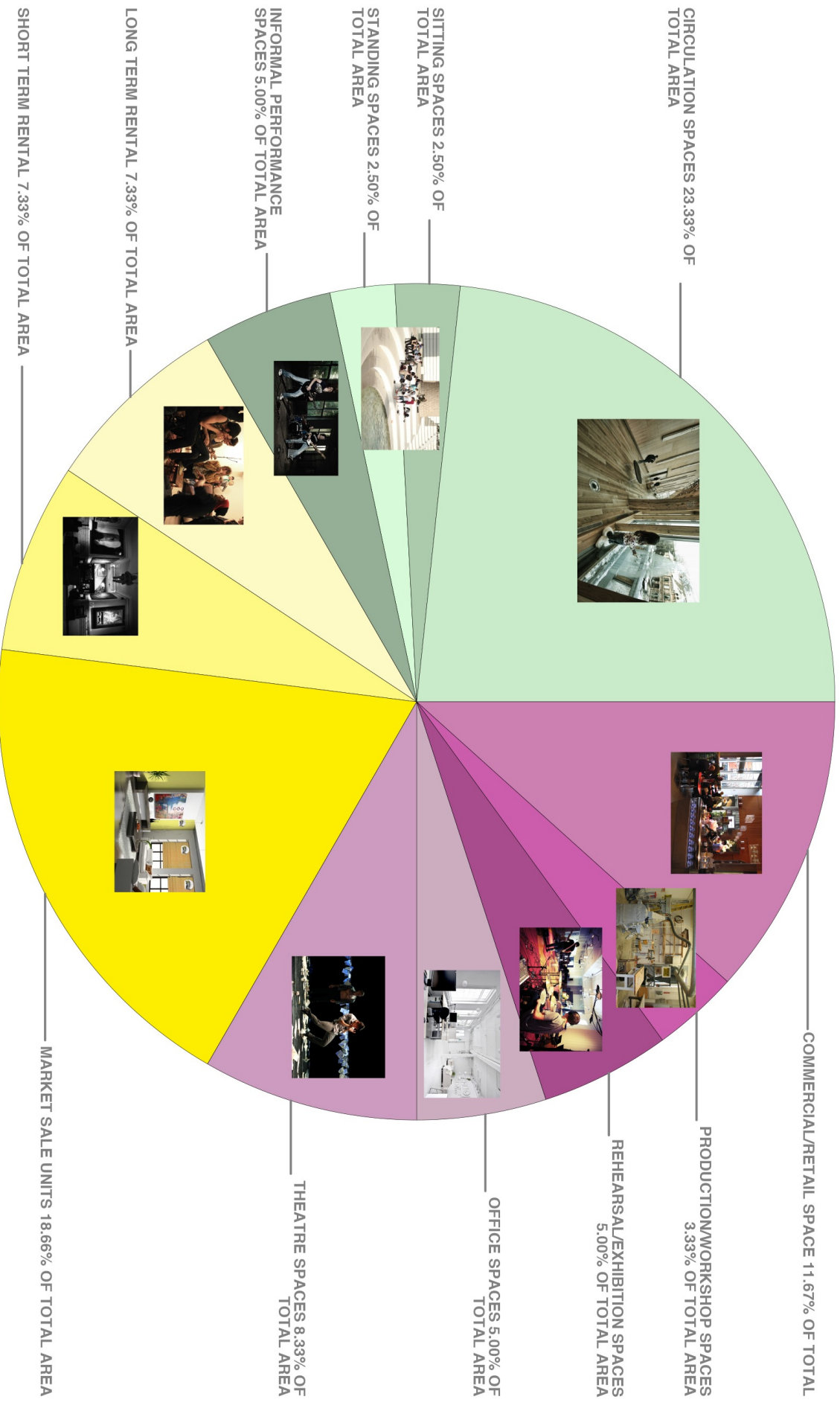


COMMERCIAL/ARTIST AREA DISTRIBUTION



PROGRAM ANALYSIS - SUMMARY

FAIC SYLLABUS DBE VAN, TERM 2, 2013 VANCOUVER, B.C. W. NEIL ROBERTSON BCG60005VAN



FORM PROGRESSION & DESIGN

In my last semester of thesis I began the design phase of my study. My two previous semesters of study had provided me with five thematic keys to success, a site, an executable parti and a programmatic foundation to help guide my design. I felt that I had programmatically addressed two of my key themes in the previous semester (Demographic Diversity and Mixed Uses), which left me with Historical Cognizance, Block Permeability and Meaningful Engagement.

Historical Cognizance

I began my historical research by working through the City of Vancouver archives, accessing all available neighbourhood information both leading up to and following the construction of the building. Neighbourhood fire insurance records were particularly useful in providing documentation showing building scale and site context through time. I was able to source several historic photographs of my site both aerial as well as from grade, including several images taken during the construction of the building.

The current property owners were generous enough to provide me with permission to access archival construction documents for the building. While reviewing the documents, I was struck by the rhythmic steel structure of the building. The entire building was designed as a steel moment frame based on a repeating 28'6" module in both the N/S and E/W axes. Further research proved that when constructed in 1955, the Canada Post Building was the largest steel framed building by floor area (833,332 sq.ft) in the world.

When I examined the elevations of the building, the importance of the building's public face was reinforced to me. The distinctive mid-century modern upper façade was the most immediately recognizable portion of the building presented to the public.

I deemed both the steel structure and the upper façade of the building as the primary historically significant aspects of the building and as such my design solution should attempt to retain and express both. Fortunately, the natures of both lent themselves very well to retention.

The repetitive, rectilinear characteristic of the steel structure resulted in an extremely linear and simple loading path; every 28'6" module of the building was independently supported. I therefore was able to have the freedom to alter or remove complete sections of the building without fear of compromising the adjacent sections.

Similarly, the upper façade was the true expression of a mid-century curtain-wall system, meaning that the façade's cladding and glazing hung floor by floor from the steel structure. I therefore had the freedom to alter the lower façade without having to worry about compromising the historically significant upper façade.

Block Permeability

I learned in my precedent studies the importance of block permeability. One of the issues with the typical 260' x 500' city of Vancouver block size is that without added permeability intervention, there is insufficient permeability to engender a pleasant space.

The existing pedestrian realm around the Canada Post Building is the exemplary instance of this phenomenon. When one walks around the building, the space feels imposing and uninviting with no incentive to do anything other than transit through. The pedestrian is pinned on a 10' wide piece of concrete between a 40' vertical wall and an active street. As a result you rarely find any pedestrians occupying the space.

I therefore began by examining several ground level permeability strategies to improve the permeability of the block and improve the quality of the space. Decompression of the street was my first step. By removing one 28'6" ground level structural module of the building and adding it to the existing pedestrian sidewalk, the pedestrian realm was significantly decompressed and I felt that the opportunity to expand the use of this space was created.

I then began trying and testing several strategies to create ground level permeability through the block. Some strategies were based on the influence of adjacent cultural entities and the notion of their having a field of influence that would result in sympathetic permeability in my block; some were based upon various supportive geometries, however I settled on a simple axial intervention that was based on the historic laneway division of the block that I had observed in my historic analysis of the site. In fact to this day, there exists a laneway right of way that runs through the center of the building.

I then added a second bisection of the block in the opposite direction creating a mid-block entry point. The mid-block permeability simultaneously aligned itself with the mid-block entrance to the Queen Elisabeth Theatre across Hamilton Street, creating possible synergies between the adjacent properties, while also reducing the 500' length between the permeability entry points.

At the intersection of the two ground level permeability interventions, I decided to introduce a plaza. I felt that the plaza had several purposes. Firstly, the existing depth of floor plate is quite deep. Even bisected, I would be left with 240' x 120' plates. Secondly, similarly to the existing pedestrian street condition, I wanted to create an area of decompression and an opportunity or occasion for pedestrians to stop and occupy the space. Finally, I wanted to create an increased second frontage for the ground level units.

I then decided to extend the plaza through the height of the building. This extended the permeability that I had established on the ground level vertically and not only brought natural day-lighting into the core of the building but also created the opportunity for interior circulation and the further mixing of occupants.

As a result, I thought of this vertically extruded central plaza and pedestrian mixing zone as a “**Cultural Crucible**” and the beating heart of the project. This notion and space was the engine to facilitate the parti goal of creating a cultural hub for a burgeoning cultural neighbourhood.

Engagement

Within the context of this project, engagement meant for me meant the engagement between the pedestrian realms both within and without the project. For this project to be successful, I felt that a requisite amount of engagement would be required. Of course physical engagement was paramount, however I had observed in my precedent studies, especially Alice Tully Hall, that visual engagement could certainly significantly improve spaces.

I began by studying existing circulation paths and pedestrian circulation data.^{li} I overlaid these studies with active pedestrian spaces, proximate cultural entities looking for existing engagement hotspots as well as potential introduced engagement hotspots taking into account the proposed permeability intervention described above. This resulted in small adjustments to the locations of block permeability that I had arrived at in the previous section to more effectively take advantage of the existing circulation paths and adjacencies.

I then explored visual engagement both in plan and in section. I was not satisfied with the visual engagement aspect of the Cultural Crucible. I felt that the visual engagement between the street and the interior plaza as well as the visual engagement between vertical levels was not optimal.

To improve this aspect of the project, I shifted the location of the ground level interior plaza south and westward to create a visual connection through the building’s existing grand-central-like atrium and across Georgia street to the public library plaza. I then terraced the Crucible to the north and east improving sight lines, creating secondary engagement zones and improving internal circulation.

Unfortunately, raking of the cultural crucible resulted in the required removal of the existing upper office floors due to the lack of structural support. However, I felt that the improvements resultant from this decision greatly outweighed the advantages provided by the retention of the existing upper office block.

Programmatic Distribution

Public Areas

Next, I introduced the program that I had arrived at in my previous semester and refined my design. Through my attention to permeability and engagement, I had provided several suitable interior circulation, standing and sitting spaces. So I turned my attention to looking at the exterior public spaces. Early on I had made

the decision to attempt to retain the original building atrium as the front-of-house entry to the building. To the south of the atrium is an existing drive-through parking lot. I felt that the use of this 50' x 260' space as a parking lot and as a maneuvering aisle was a tremendous misallocation of public space that did nothing to exploit the existing engagement hotspots on the southern corners of the lot, nor did it contribute to drawing pedestrians towards the entry of the building.

To address this I replaced the existing parking lot with a southern landscaped pedestrian entry plaza. I oriented the paved pedestrian paths to more directly connect the existing pedestrian engagement hotspots. I then added several benches to provide sitting and lingering opportunities. I was cognizant of the negative effect that the Georgia street traffic could have on the quality of the space and so to mitigate these concerns, I added landscaping to partially screen the traffic as well as a flowing water feature to sound mask the traffic noise.

On the Hamilton Street (east) side of the building, the portion of the lower façade that I had pulled back one 28'6" module, I felt had the scale of space to naturally lend itself to being a large-scale exterior exhibition space. The visual impact of the exhibitions would attract pedestrians to the newly created mid-block crossing and the introduced building entry. On the Homer street and Dunsmuir street sides, I felt that 28'6" was too great a depth to pull the lower façade back relative to the height of the space. As a result I reduced the decompression of space to a half-module (14'3".)

Returning to the interior spaces, I was aware of the problem in creating an unprogrammed plaza space that would be devoid of activity the majority of the time. To resolve this, I introduced several leasable 10' x 10' pads in the center of the plaza. These convertible spaces could be leased in a daily or even hourly format for a nominal fee and could be used for anything from yoga classes to public performances. These pads satisfied both my programmatic requirement for informal performance spaces as well as small kiosk scale commercial spaces. On the perimeter of this area, as well as along the primary circulation spaces, I introduced more sitting spaces.

Returning to the atrium, the connection between the disparate elevations of the atrium and the plaza was accomplished by the introduction of a large stair. The massive 115' stair width provides further informal sitting opportunities while also providing an unrestricted visual connection between the two spaces.

Primary vertical circulation to the upper levels of the building is intended to be through the network of ramps around the perimeter of the cultural crucible. The depth of the plaza results in sufficient run to have ramps at less than a 1:10 slope. Secondary vertical circulation would be achieved through conventional elevators located at north and south sides of the building.

On the upper levels, I provided generous perimeter public spaces to provide sufficient room for the ramp circulation network, to enable the inclusions of semiprivate long-term affordable residential seating, as well as public patio

seating spaces for the short-term affordable rental café. As you move vertically through the building the perimeter public spaces become increasingly narrow to respond to the anticipated decrease in public presence. The roof of the building is intended to be a public garden for the use of all occupants.

Commercial/Artist Spaces

I subsequently began distributing my commercial and artist program components. Starting in the atrium, I added two walk-up bars or cafés. I felt that the inclusion of some informal eating/drinking occupancies would aid in the population of the space at all hours of the day while providing a vehicle for informal meetings.

I employed a similar strategy on opposing sides of the interior plaza with the placement of several restaurants and bistros at the corners of the plaza, adjacent to the introduced midblock entry points. I believe that not only would these occupancies enliven the plaza space, but also by being placed at the midblock entry points, they would encourage the entry and patronage by passersby.

Next, I placed my commercial retail spaces on the ground levels. It was important to maximize the exposure of these spaces by placing them on the ground level adjacent to the anticipated highest pedestrian traffic areas. As I began breaking down the spaces, it became immediately apparent that they were much larger than I had intended while developing my program. To rectify this, I introduced some additional tertiary circulation paths, which further broke down the commercial spaces to sizes closer to those that I had previously set as my target.

With the majority of my commercial retail space program satisfied, I moved on to the other artist and commercial spaces. Theatre spaces require a large amount of uninterrupted floor area as well as a great deal of vertical space likely spanning two floors. However, theatres, which are in and of themselves are destinations, also have the distinctive ability to draw people across greater spaces compared to your typical piece of program. With this in mind, I decided to place the mid-sized theatre specified in my program on the southwestern corner of the upper two floors of the building.

I then placed two smaller performance/exhibition spaces on the two levels directly below the dedicated mid-sized theatre. It was my intention to designate the southwestern corner of the upper floors as a performance and exhibition zone.

Adjacent to the performance zone, on the southeastern corner I placed office and production spaces typically ancillary to performance and exhibition. Physical proximity of the two related occupancies would create a synergy between the two, making the entire upper southern end of the building dedicated to artistic business, production, exhibition and performance.

Residential Spaces

Next I began locating my residential components. A large piece within the affordable short-term rental (hotel) component is the reception and the hotel bar/café. As mentioned above, historically it is within hotel bars/café that much of the creative mixing occurs that is so important to their role as cultural incubators. As a result, I thought it important for the hotel bar/café be relatively close to the commercial base of the cultural crucible and to maintain a strong visual connection.

I therefore decided to locate the hotel bars/café on the two lowest levels of the upper building on the north side of the crucible. This would enable continuous visual connection to the plaza below while enabling a southern-exposed patio physically distinguished from the ground level commercial spaces. Connected to the hotel reception and bar/café spread over three levels and on the western side of the building would be the approximate 100 +/- rooms specified in my program. This would continue the notion of zonal division of space with the western side and northwestern corner of the building being the hotel zone.

I then placed the long-term affordable rental zone directly across the crucible from the hotel zone on the eastern side and northeastern corner of the building. I felt that many of the same principles for location that applied to the hotel component similarly applied to the long-term rental component. I was able to layout the approximate 100 +/- rooms specified in my program.

Finally I turned my attention to the market sale units component of my program. For this element of the project decided to reintroduce an upper horizontal tower to the top of the building. The original building had an upper tower element that I had to remove due to a location conflict with the crucible intervention. I however felt that a reintroduction of a similar element with a sympathetic orientation to the crucible would be appropriate. I therefore added a four storey residential tower on the western side of the building. I then raked back the floor plates eastward, offsetting each subsequent floor by one structural module to echo the geometry of the crucible below.

I was able to comfortably fit approximately 100 large market sale units into the addition. This is a lower number of units from my initial programmatic target, however the amount seemed more appropriate once considered in situ.

As mentioned above, primary access to the upper levels of the building is intended to be through the central crucible and through the use of the interior ramping system. I nevertheless did recognize the requirement for a more immediate connection with the street as well as the below grade parking. I therefore provided separate and direct lobby and elevator access for each of the three residential components on the Dunsmuir side of the building.

Site Selection & Programming List of Attachments

The following boards were presented at D9B-2 final and are attached for reference:

Historic Building Analysis Board

Permeability & Engagement Analysis Board

Proposed Site Plan/Main Floor Board

Proposed Typical Upper Floor Plan & Analysis Diagrams Board

Proposed Building Sections Board

Programmatic Distribution Analysis Board

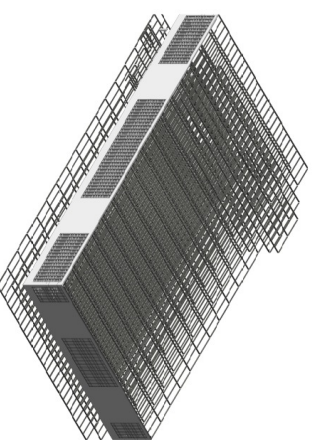
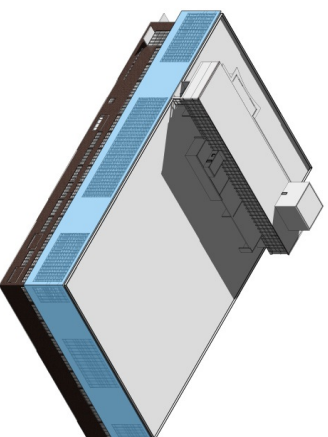
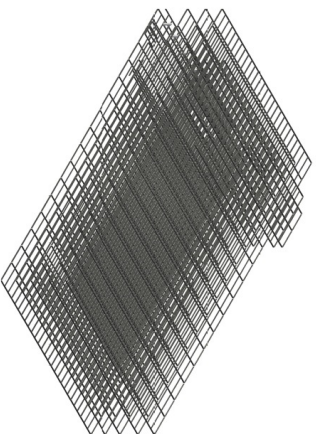
Renderings 1 Board

Renderings 2 Board

Presentation Model Board

Conclusion

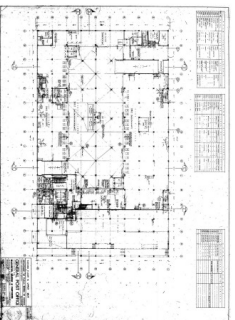
At the end of the project, I felt that I had successfully managed to demonstrate that the redevelopment of a block scale building within a western CBD could quite effectively act as catalyst for positive change at both the building and neighbourhood scales. By taking the five keys to success generated in my precedent studies and utilizing them as guiding principles of design I was able to create a parti, a program and substantially intervene on a building that will very soon be faced with some difficult challenges. I am certain that moving forward, there will be more and more opportunities for similar interventions as latter mid-century buildings become increasingly obsolete relative to their original intended occupancies.



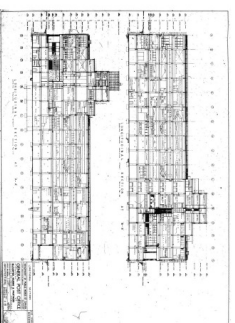
THE RHYTHMIC STEEL STRUCTURE OF THE BUILDING REPRESENTS A DISTINCTIVE AND DEFINING CHARACTERISTIC OF THE ORIGINAL BUILDING

THE DISTINCTIVE MID-CENTURY MODERN UPPER FAÇADE HAS BEEN THE MOST IMMEDIATELY RECONGNIZABLE PORTION OF THE BUILDING PRESENTED TO THE PUBLIC

THE DESIGN SHOULD ATTEMPT TO RETAIN AND EXPRESS BOTH THE ORIGINAL STEEL STRUCTURE OF THE BUILDING AS WELL AS THE UPPER FAÇADE



1953 - CANADA POST BUILDING SECOND FLOOR PLAN



1953 - CANADA POST BUILDING SECTION



1891 - RICHARDS STREET LOOKING SE



1948 - CORNER OF DUNSMUIR & HAMILTON



1981 - CORNER OF DUNSMUIR & HAMILTON



1955 - CANADA POST BUILDING UNDER CONSTRUCTION

WHEN CONSTRUCTED IN 1955 THE CANADA POST BUILDING WAS THE LARGEST STEEL FRAME BUILDING BY FLOOR AREA (833,332 SQ.FT) IN THE WORLD



1926 - AERIAL PHOTO OF CBD



1948 - AERIAL PHOTO OF CBD

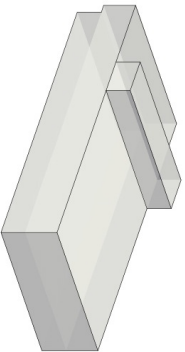


PERMEABILITY & ENGAGEMENT ANALYSIS

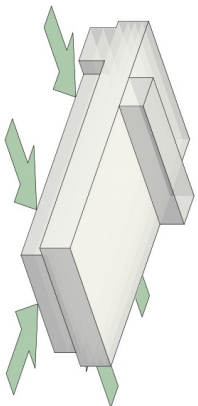
PAIC SYLLABUS D98 VAN, TERM 1, 2014 VANCOUVER, B.C. W. NEL ROBERTSON BC000035/VAN



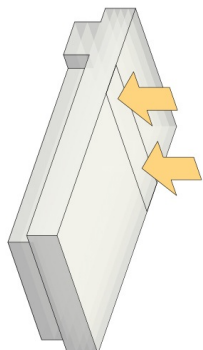
THE EXISTING PEDESTRIAN REALM FEELS IMPOSING, UNINVITING WITH NO INCENTIVE OR OPPORTUNITY TO ENGAGE...



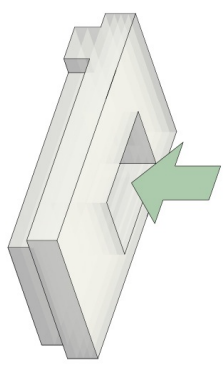
EXISTING BUILDING FORM



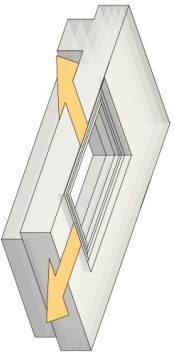
DECOMPRESSION OF THE PEDESTRIAN REALM



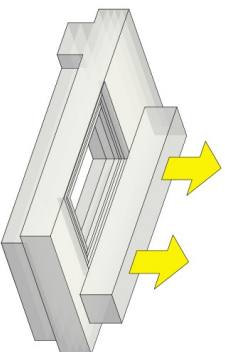
REMOVAL OF THE UPPER OFFICE WING OF THE BUILDING



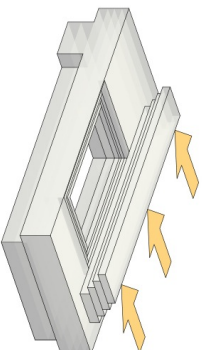
INTRODUCTION OF AN INTERIOR PLAZA



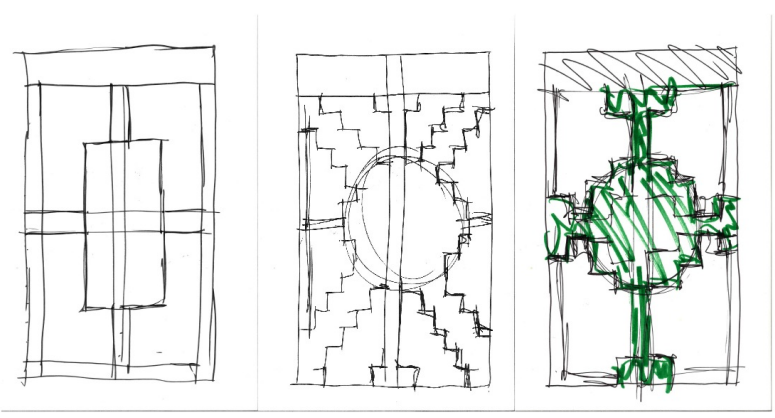
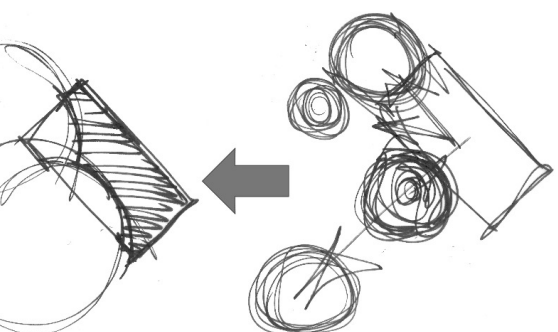
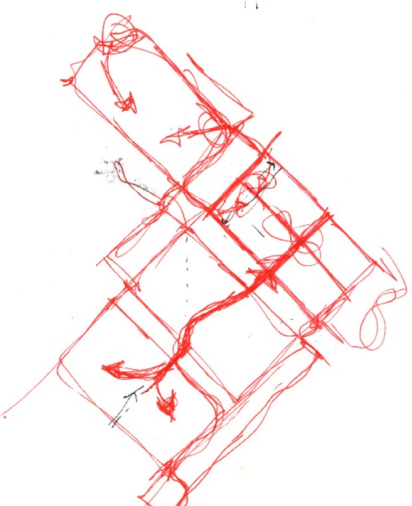
TERRACING OF THE CENTRAL PLAZA TO THE SE & NE
FORM PROGRESSION DIAGRAMS 1:1000



INTRODUCTION OF A NEW UPPER RESIDENTIAL COMPONENT



OFFSETTING OF RESIDENTIAL FLOOR PLATES TO THE SE



GROUND LEVEL PUBLIC SPACES & CONNECTION AXIS 1:2000

GROUND LEVEL CIRCULATION PATHS SKETCH 1:2000

ALTERNATIVE SITE PERMEABILITY STUDY SKETCHES 1:2000



PROPOSED SITE/MAIN FLOOR PLAN

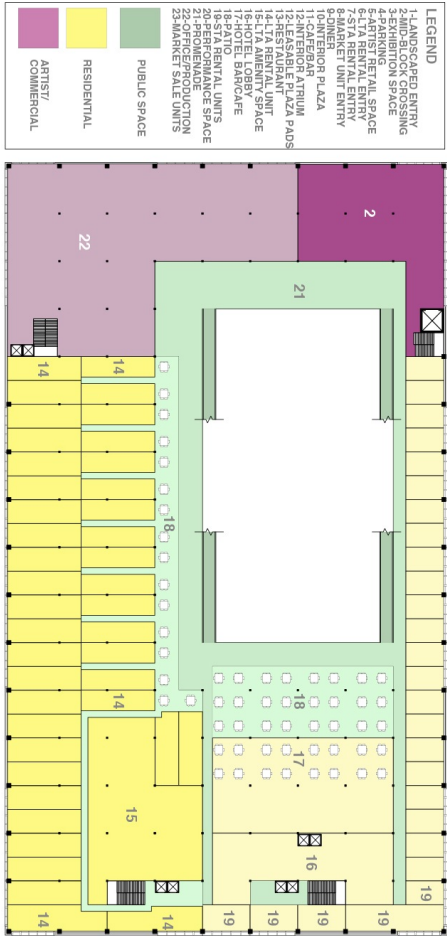
PAC STUBBINS DBB VAN, TERM 1, 2014 VANCOUVER, B.C. W. NEIL ROBERTSON BC080003VAN



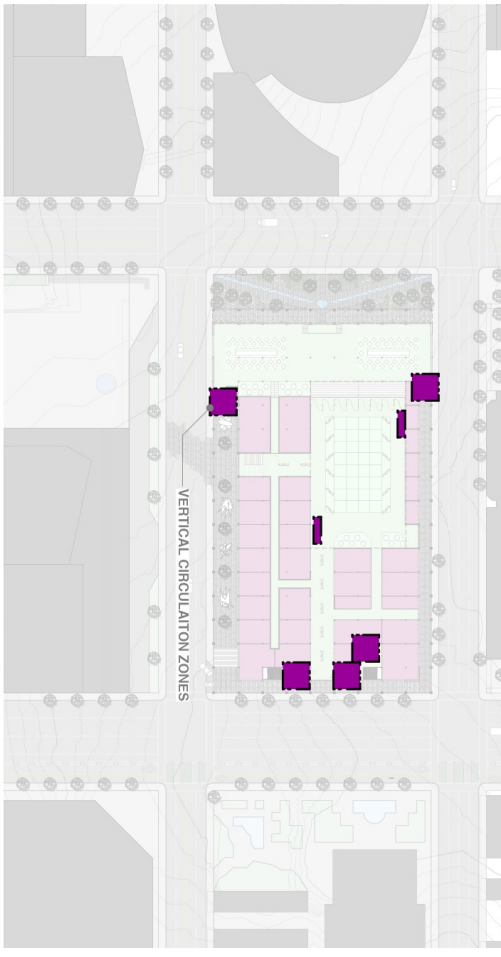


PROPOSED TYPICAL UPPER FLOOR PLAN & ANALYSIS DIAGRAMS

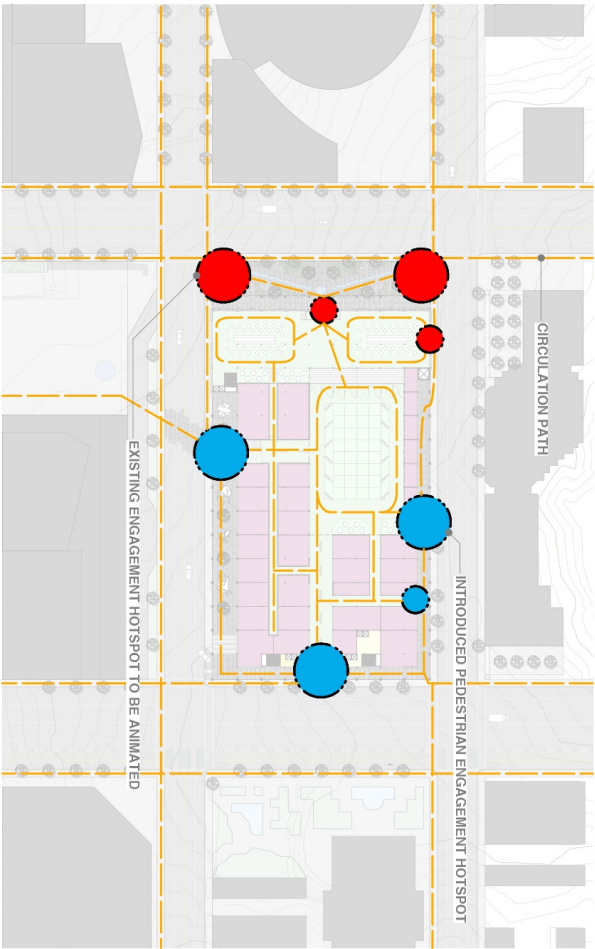
FAIC SYLLABUS DBB VAN, TERM 1, 2014 VANCOUVER, B.C. W. NEIL ROBERTSON B080005VAN



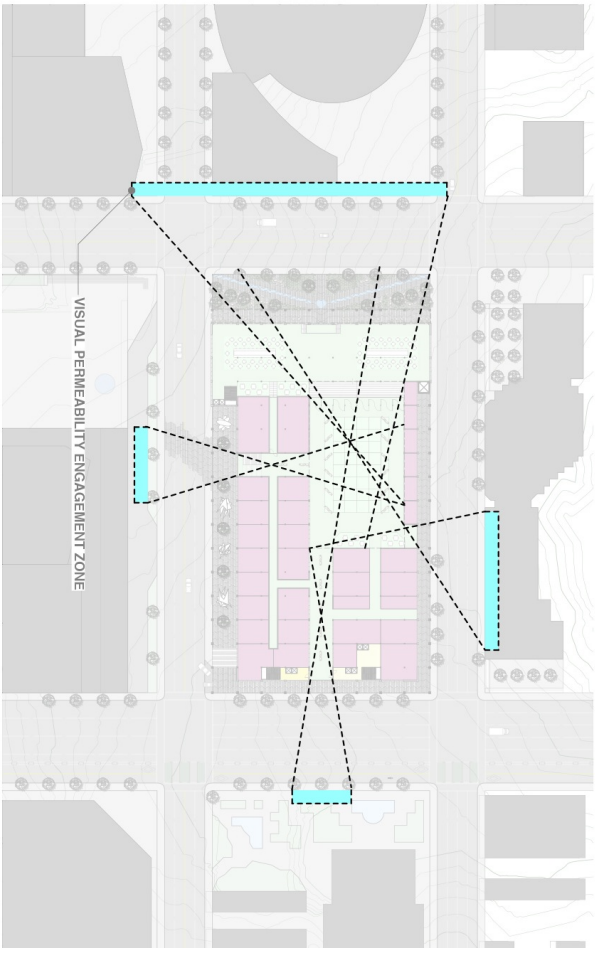
TYPICAL UPPER FLOOR PLAN 1/62" = 1/8"



VERTICAL CIRCULATION DIAGRAM 1/62" = 1/8"



CIRCULATION & PEDESTRIAN ENGAGEMENT DIAGRAM 1/62" = 1/8"

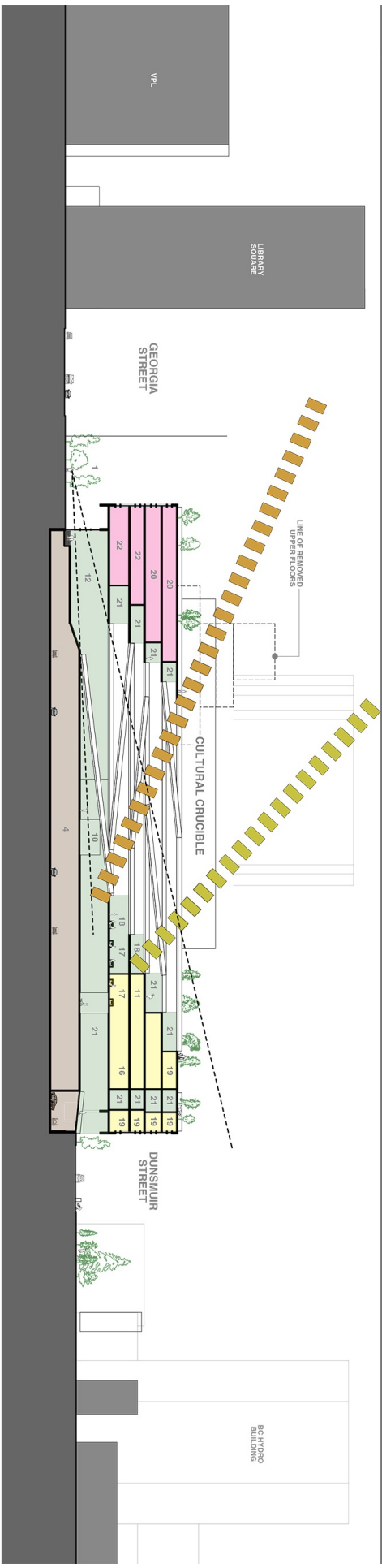


VISUAL ENGAGEMENT DIAGRAM 1/62" = 1/8"



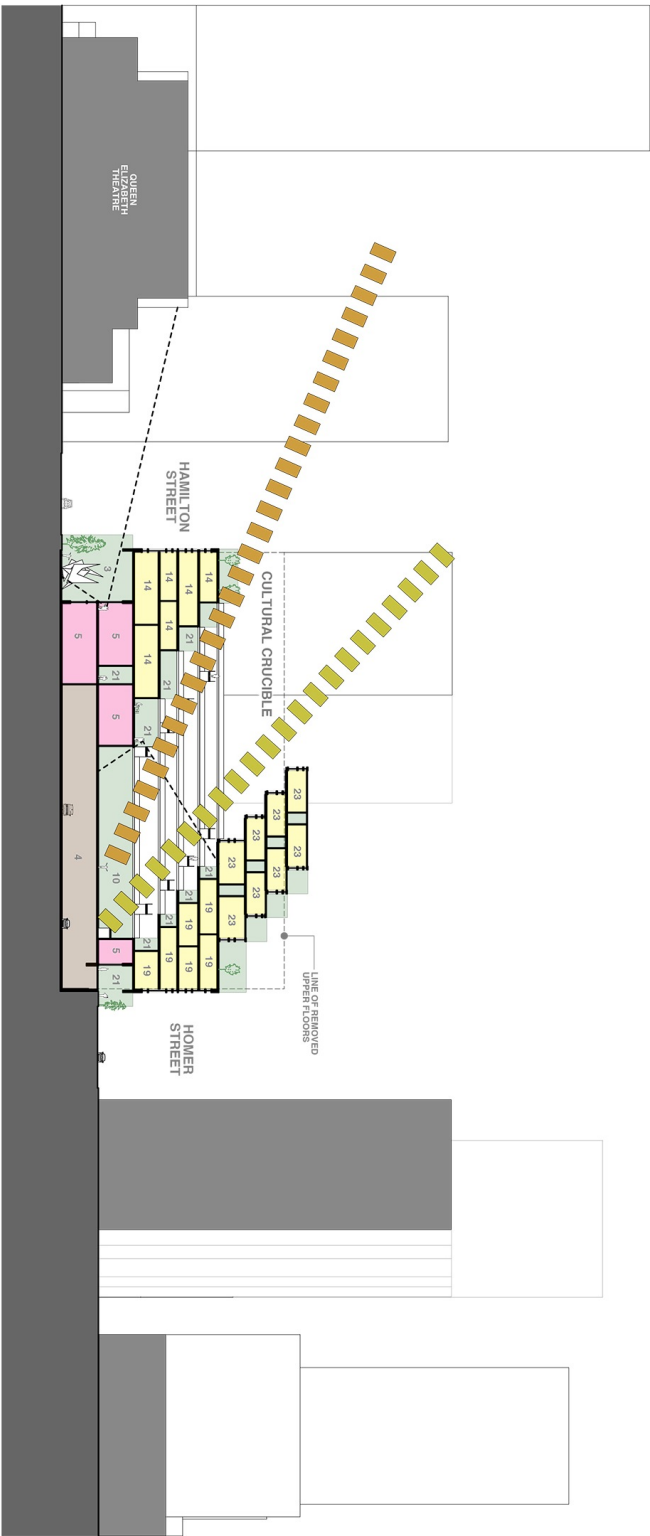
PROPOSED BUILDING SECTIONS

RAUC SYLLABUS DBB VAN, TERM 1, 2014 VANCOUVER B.C. W. NEL ROBERTSON BC060005VAN



LONGITUDINAL BUILDING SECTION LOOKING NW 1/32" = 1'0"

- LEGEND**
- 1 LANDSCAPED ENTRY
 - 2 MID-BLOCK CROSSING
 - 3 EXHIBITION SPACE
 - 4 MARKET SPACE
 - 5 ARTIST RETAIL SPACE
 - 6 ARTIST RETAIL SPACE
 - 7 ARTIST RETAIL SPACE
 - 8 MARKET UNIT ENTRY
 - 9 INTERIOR PLAZA
 - 10 INTERIOR PLAZA
 - 11 CAFE/BAR
 - 12 LEASABLE PLAZA PADS
 - 13 RESTAURANT
 - 14 RESTAURANT
 - 15 LIA AMENITY SPACE
 - 16 HOTEL LOBBY
 - 17 HOTEL LOBBY
 - 18 PATIO
 - 19 STAFF RETAIL UNITS
 - 20 STAFF RETAIL UNITS
 - 21 OFFICE/PRODUCTION
 - 22 OFFICE/PRODUCTION
 - 23 MARKET SALE UNITS
- VIEW**
- PUBLIC SPACE
 - RESIDENTIAL
 - ARTIST/COMMERCIAL



CROSS BUILDING SECTION LOOKING SW 1/32" = 1'0"





RENDERINGS

FAIC SYLLABUS D9B VAN, TERM 1, 2014 VANCOUVER, B.C. W. NEIL ROBERTSON BQ060005VAN



VIEW OF ATRIUM INTERIOR LOOKING NW



RENDERINGS

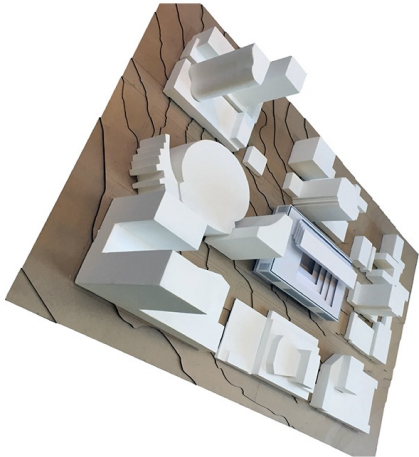
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PRESENTATION MODEL VIEWS

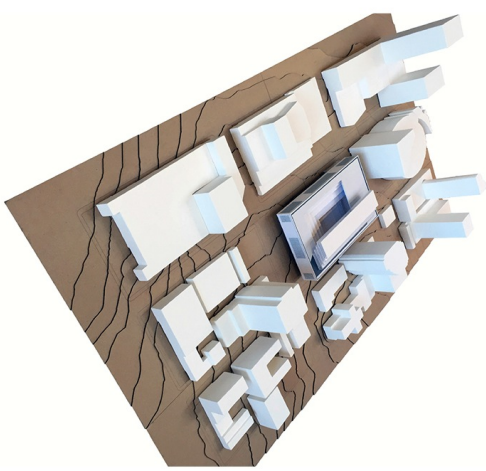
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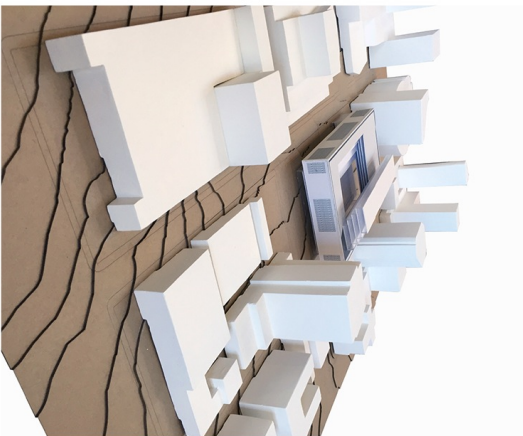
BIRDSEYE VIEW LOOKING NORTH



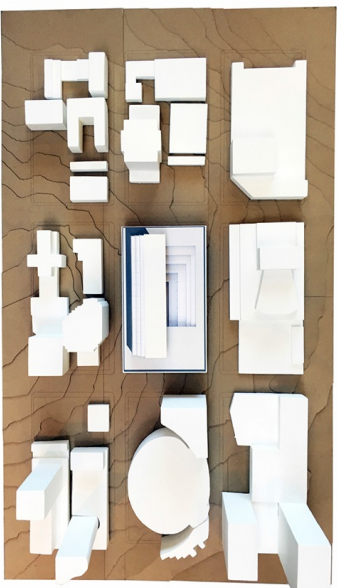
BIRDSEYE VIEW LOOKING NORTHEAST



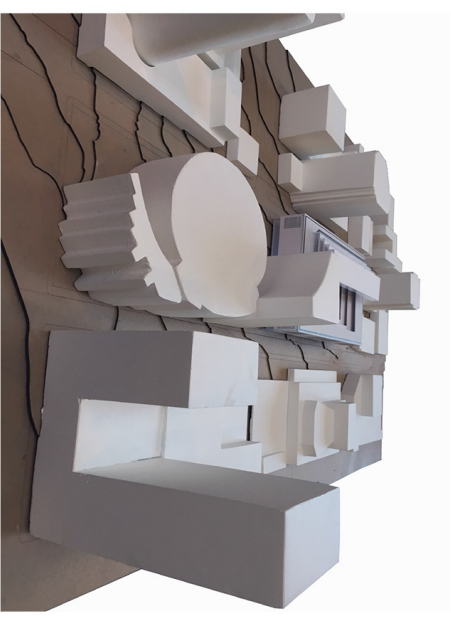
BIRDSEYE VIEW LOOKING WEST



DETAIL BIRDSEYE VIEW LOOKING WEST



PLAN VIEW



DETAIL BIRDSEYE VIEW LOOKING NORTH

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End Notes

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- ⁱⁱ Boddy, Trevor "New Urbanism: The Vancouver Model," *Places* Vol 16, No. 2 (2004): 14-21
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- ^{iv} MacLean, Matthew, Interview at Cushman & Wakefield Ltd., Vancouver, BC, February 2nd, 2013.
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- ^{ix} Ibid
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- ^{xiii} Ibid
- ^{xiv} Ibid
- ^{xv} Stephenson, Bruce "A Vision of Green," *Journal of American Planning Association* Vol 65, No. 3 (2007): 259-269.
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- ^{xxxvi} Ibid.
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- xxxix Wood, Peter, Interview at the Woodward's Building, Vancouver, BC, April 19th 2013.
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