Unplanned
Urban Heterotopias

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Abstract

The first impression one gets from walking through the commercial streets of Vancouver is that their sole purpose is that of transition and consumption, a result of their embedded prescriptiveness and predictability. A closer inspection, however, reveals spaces that escape this rigid logic. These places are often overlooked and undervalued, but they offer a moment of respite and promote the latency of the imagination.

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A mis padres,
Por su cariño y apoyo incondicional. Gracias, les debo todo, sin deberles nada.

Luis Puente,
Por ser mi gran mentor, continua inspiración y el mejor compañero de aventuras. |

"Creo que no nos quedamos ciegos, creo que estamos ciegos, Ciegos que ven, Ciegos que, viendo, no ven"
José Saramago

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For your guidance and company over tacos.
Kusaka,
For being a great partner, and better friend.

This is too cheesy, but this year wouldn't have been great without you.

Unplanned
Urban Heterotopias

The Ripple

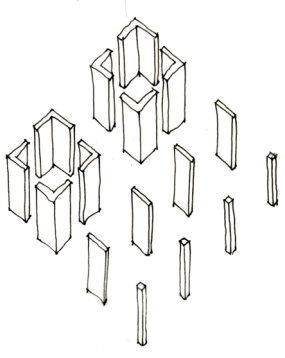


Fig. 1. *Ripple*

Streets make up the city's main public realm, while one can find plazas and squares in Canadian cities, the use patterns, lack of density and, to some extent, the weather renders them less vital, making streets and sidewalks the urban living room. For this reason, many have written on the importance of creating successful city streets, capable of hosting diversity and sociability, places to gather, play, consume, interact, spaces to foster a community. Nevertheless, most streets in Canada and the United States continue to be defined as corridors, meant to move people in the most efficient way with their standard streetscapes, defined by roads, buffer streets, and generic setbacks mainly focused on the flow of goods and people rather than on creating spaces which can promote latency of the imagination. There is a strictness on how the city allows streets to be used by individuals.

Gathering information on the streets of Vancouver can lead to an understanding of the homogeneity and lack of activation of sidewalks. Currently, Vancouver is focused on its downtown area as the place for people to encounter a more pedestrian centred experience. However, downtown's population is one-sixth of Vancouver's population, and the entire city is composed of streets.[01]

The knowledge gathered can offer a new way of looking at the streets and the value of unplanned spaces. Streets have an impact and effect on urban communities, their widths and arrangements, their edges and lighting; they can create a number of ways for the public to engage.

Streets should be more flexible, allowing more interpretation from its users. We are meant to interact and navigate with spaces in a way that is unique to each others' experiences. It is a challenge to redesign North American cities as they have been developed for the vehicle, but we can re-imagine how streets in Vancouver are thought of and designed through the analysis of its current conditions. By rethinking these conditions, we can challenge the cities inherited from the modernists, where spaces were designed to maximize efficiency and utility without regard for its users. For example, Le Corbusier's Radiant City model, the automobile city, the North American suburbs, and other similar environments; these models proposed dramatic changes, concentrated on new buildings and movement, avoiding streets as urban living spaces.

Taking standard streets in Vancouver, studying its well known commercial streets and concluding that their use is mainly for circulation and consumption can comment on what exactly makes a thriving street in this city. Even though the street is a public space, the existing infrastructure does not offer more than a transitory and utility space. The majority of the city's streets are focused on efficiency, order and displacement. Although streets should provide efficiency, it does have drawbacks in the urban experience. People are less exposed to *chance* or trying new things; behaviour becomes planned such that there are no discoveries or surprises. *Chance* can lead to new behaviours, new patterns, new ideas and structures. It can change behaviour and respond to context and moments. "Accidentally discovering something wonderful in the course of a search for something unrelated."[02] This lead to the discovery of Spltis.

The Unplanned

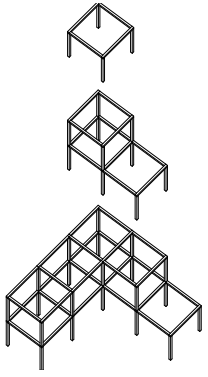


Fig. 2. *Variation*

"Active chance...accepts the aleatory as a critical part of all architecture, irrespective of place, period and style. It asks how buildings and places perform in time and society, rather than how they are as objects. This is a social kind of *chance*, underlined by non-finality and the possibilities of co-making. It values the inhabitants of architecture as co-designers and generally accepts all performative expressions of everyday chance."[03]

The exploration of the unplanned is a route to be explored when observing sidewalks as spaces of imagination. The way inhabitants experience the city is not prescribed; it is defined differently by each individual. The encounter of people, places, structures, moments cannot be planned. It is in these encounters that people can find the unexpected and can pursue life without an agenda. While streets are consistently designed as circulation ducts of the city, streets can be rethought as destinations, as spaces to encounter unexpected moments.

Bernard Tschumi advocates for unplanned situations; the role of the *event* in experiencing the city as encounters that surpass the limits of form, events that are not designed, and result as one experiences space.

"He argues that there is no cause-and-effect link between form and function because the actions and events that take place in cities and buildings are unpredictable, contradictory, conjoined and disjoined simultaneously."[04]

Architectures', and correspondingly streets' fundamental *disjunction* between space and use, induces instability; these two oppose and exclude each other[05], generating opportunities for a variation of the two to occur. The existing conditions of streets are systematic and reject the unpredictability of public life. Public space offers fixed functions in conditioned spaces where certain things are tolerated and others prohibited, the freedom public space offers is limited to the organization of society imposed by institutions. Activists such as the Situationists believed temporary actions in the public realm were evidence of freedom; however, even they abandoned these notions as it became clear that spontaneous acts in the city could not alter society[06]. These acts served to challenge the rules but could not alter the foundations of society. The discovery of spaces with unscripted use and interpretation can begin to offer respite from the prescriptiveness of the urban fabric.

The Planned

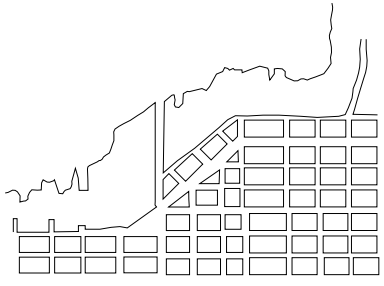


Fig. 3. *Grid*

"The ideology of the modern, cleaned up, tidied, standardized city, had produced just the opposite, a chaotic, confused and totally degenerate urban sprawl that nobody cares for anymore because it has become totally run-down and hopelessly decayed."[07]

The city's needs are far more complex than designing carefully curated plans around mobilizing its inhabitants. Jane Jacobs, in the 1960s, emphasized the economic and social concerns surrounding cities and how planners response to solving city problems lied on solving problems relating to traffic as it is, in fact, easier to understand and satisfy the needs of vehicles than those of the public.[08] These ideas from the 1960s are still being carried out. It is not just planners and figures in power responsibility to understand and encourage the needs of a city beyond circulation, but of all its inhabitants. Everyone is an active participant in the life of the streets.

The plan, for Le Corbusier, was a tool to shape space, understood through mass and surface.[09] Earlier architecture attempted to slow down time through spatial considerations such as courtyards and enclosed squares; in contrast, the modernists pursued speed and movement, resulting in functional programming.

This functional planning shaped the city, with its four functions being residence, work, leisure and transportation. This organization of the city attempted to divide time into these particular functions, segregating spaces for each function: a house, an office, a road, but leisure remained amorphous, no specific space or time allocated for the spontaneous, for the unplanned. "Activities that did not fit the clearly defined categories of work-rest patterns, which in turn had been consolidated in land use patterns, would be a major challenge to the functionalist desire for order and clarity."[10] It is in these activities that spaces and behaviour should dissolve the separations of functional programming and the isolation of public and private. For the Situationists, the notion of derive meant to drop the agenda of movement and functions, and instead be drawn by attractions and the spontaneous encounters.[11] Capital and bureaucracy will no longer drive urban dynamics; instead will be driven by the publics' participation.[12]

The Signifier

Fig. 4. *Street*

"There have been times when streets were a primary focus of city buildings- streets rather than individual buildings. On such streets, the facades of most structures are hardly seen, so it is the street, not the individual buildings, that prevails."[13]

Streets' purpose is to attract people to act and interact with space, their functions go beyond transitional corridors, carrying vehicles and pedestrians. Instead, they generate socialization and the participation of its inhabitants, serving as destinations for expression.[14] It is challenging to design streets, and even though the physical characteristics of streets do not often prevail in what makes them successful, these pieces are still essential to determine what could attract and please the public. Seemingly banal considerations such as the widths of the streets, placement and distance of benches and trees matter, people will enjoy certain streets over others, for their physical characteristics and experiences that can be found, whether calming or active.[15]

Streets allow for different people to be present at different times, performing distinct activities. Although they are not spatially flexible, they become places of movement, housing people who may decide to stay longer or pass through.

"But those who are involved eventually move on to other places and activities, in turn, replaced by others, who may have equal claim to presence in the public environment."[16] Streets are diverse spaces and should adapt to the continually changing expressions of the public. The right to the city and inherently the streets is an *empty signifier*; this right is dependent on who gets to claim the space, developers or the homeless have an equal right to the city, the question that must be confronted is that of whose rights are being recognized[17].Temporariness has emerged as a response to the failure of public space and the city to respond to the myriad of social, economic and environmental crises that are taking place in cities. These design efforts have been praised for their potential to generate leisure, culture, trade or tourism; however, they have also been condemned for their "role in economic growth agendas, place-marketing discourse and displacement."[18]

The Location

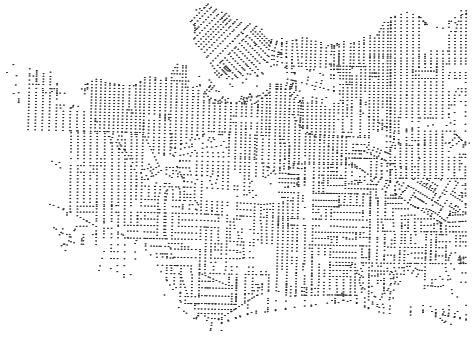


Fig. 5. *City of Vancouver*

Vancouver, designed around the modernist planning model, in its time, did not encourage unpredictability and the encountering of people on streets, instead focused on the separation of people and buildings, creating efficient roads for vehicle circulation. "They seem to have forgotten that communities are not made in automobiles, nor are people directly encountered."[19] Presently, with the increased support of public life, the City of Vancouver has created a series of initiatives to improve public space. However, most are centred to Downtown's public space, with reports like Gehl's Public Space and Public Life Study-Downtown, the city demonstrates where the focus on public life lies. Vancouver's downtown area is ~20 times less than the rest of Vancouver. While density numbers Downtown are higher than the rest of Vancouver, the city needs to consider public life in all of Vancouver, as these spaces create community. This sentiment should resonate in all neighbourhoods. Walkability in Vancouver is 40%, and 56% in the Downtown area, improving streets and the inclusion of a variety of public spaces make a difference in citizens' participation with the urban fabric.

The development of large plazas and squares can be limiting. However, if streets can be re-imagined as public destinations, rather than corridors, then the city can create a network of accessible, social public spaces in an already existing infrastructure of the public realm that takes up one-third of the city. Every community has the right to public space that is not generic.

Vancouver has a reputation of being lonely, unfriendly and boring, with articles such as *Vancouverites share their stories of loneliness* from CBC[20], *Have your say: Is isolation and loneliness the new normal in Vancouver?* From Vancouver Courier[21], *Vancouver study: A city of loneliness and unfriendliness? - Top issues are isolation and disconnection* from Straight[22], to name a couple. However, paradoxically, Vancouver is often listed as one of the best places to live, ranked most recently by the Economist Intelligence Unit as the sixth most livable city.[23]

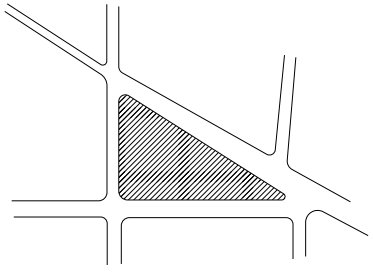


Fig. 6. *Zoning*

Development by-laws and zoning regulate Vancouver's development and use of land. Commercial zoning, in particular, is classified under zoning district C; the streets analyzed in this report belong to this zoning district. Commercial zoning is composed of distinct classifications (c-1 to c-8); these particular streets are located in zones C-2, C-2B, C-2C, C-2C1 and C-3A, each with their guidelines and regulations. While most of the commercial zoning is centred in the promotion of providing a wide range of goods and services, some are focused on the needs of local neighbourhoods and nearby communities, while others provide services to the city and larger neighbourhoods. Main street, Commercial Drive and Cambie Village are zoned C-2C, this particular district encourages pedestrianization for the shopping area by limiting office use and providing a higher residential component.[24]

A closer look at zoning C-2C guidelines, which focuses on pedestrians, can comment on what the city believes makes an engaging pedestrian realm. Any changes to the street character of C-2B and C-2C must enhance the appearance of a shopping area; these features include storefront canopies, display windows, outdoor signage and individuality of business character.

The street level is composed of retail shops, food services, and small neighbourhood businesses. Businesses and offices which do not contribute to the local community are avoided. The frontage of the building is "... located out to the street property line to encourage continuous retail frontage, which is a benefit to both the pedestrian and merchant. Slight articulation of the building facade may be permitted, including ground-level setbacks, if street continuity is preserved and pedestrian amenity provided. Outdoor extensions of cafes and restaurants are encouraged."[25]

Mixed-Use development can increase its front setback on the ground level if it creates a space to benefit pedestrians, such as a courtyard. Although these streets are for commercial use, these are some examples on how the guidelines for these zones are centred on the exchange of goods and services and not providing a variety of pedestrian experiences in streets which are part of the public realm and as mentioned before should do more than facilitate circulation. Zoning has led to streets being defined as corridors enhancing the needs of zoning districts and the creation of analogous guidelines that lead to the loss of neighbourhoods' individuality, limiting the publics' expression in public space.

Fig. 7. *Users*

Streets are used by everyone and are used for much more than walking and consuming. However, the average street user is more often than not treated as a consumer, creating what seems like private outdoor strip malls, with their corridors enclosed by shop fronts. Streets are publicly owned spaces maintained by the city and heavily regulated and controlled, blurring the conception of them as public. "Public spaces are a key element of individual and social well-being, the places of a community's collective life, expressions of the diversity of their common, natural and cultural richness and a foundation of their identity. The community recognizes itself in its public spaces and pursues the improvement of their spatial quality."[26] Users fill streets with a variety of activities. City planners adapt standard guidelines (such as the Streetscape Design Guidelines), which lead to the atomization of streets and the detachment of individuals from their community. Instead, they need to observe the details of everyday life eccentricity and the varied cultures and demographics that traverse streets and consider their uniqueness.

Streets need to become forums for social exchange and expression, placemaking spaces.

For the city of Vancouver, the requirements for a great street are:

"visual and environmental enhancements, like street trees and boulevard gardens, inclusive elements that provide accessibility to everyone, high-quality solutions that last, from paving materials to street fixtures and amenities."[27]

These requirements for a great street are focused on providing a green buffer, a circulation passage and fixtures. However, with streets comprising most of the public realm, there is a necessity to provide opportunities for these spaces to enhance social well-being and interactions.

The Inventory

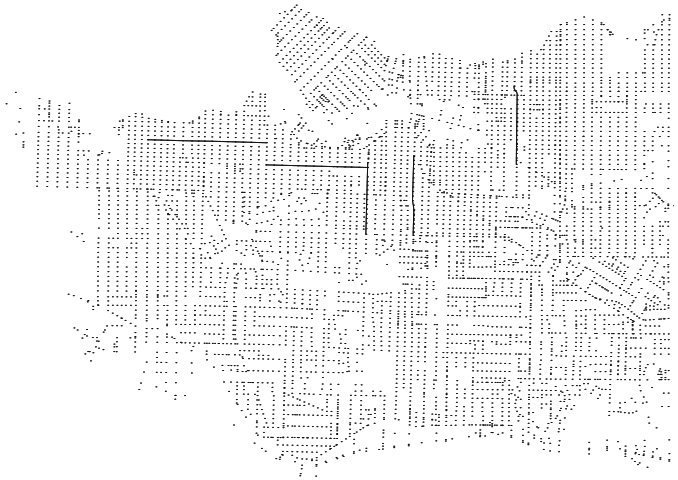


Fig. 8. *City of Vancouver - Streets Analyzed*

Streets observed:
Main Street, Commercial Drive, West Broadway,
West 4th Avenue and Cambie Street

The *Inventory* operates as an investigation of the main four elements that compose a street:

Move, *Stay*, *Consume* and *Generate*

The photographic documentation represents the austerity of the streets, while providing samples of positive spaces for the public realm.

Main Street
[Public Realm]

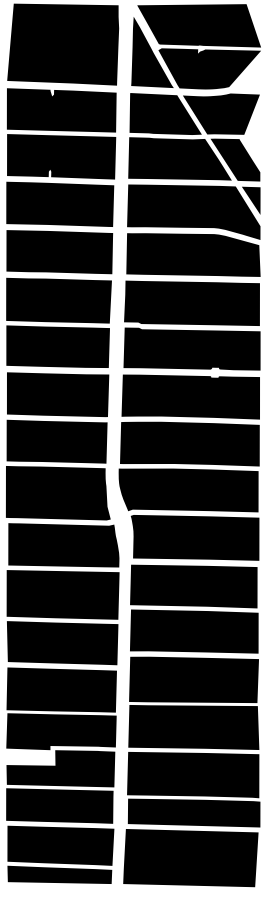


Fig. 9. *Public Realm - Main Street*

Main Street
[Current Efforts]

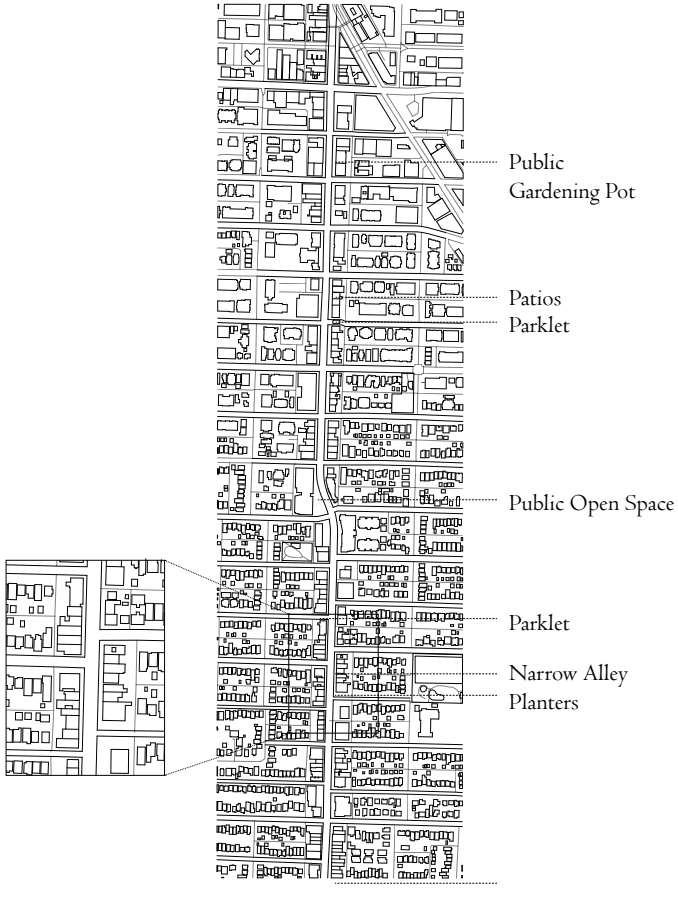


Fig. 10. *Current Efforts - Main Street*

Main Street
[Streetscape]

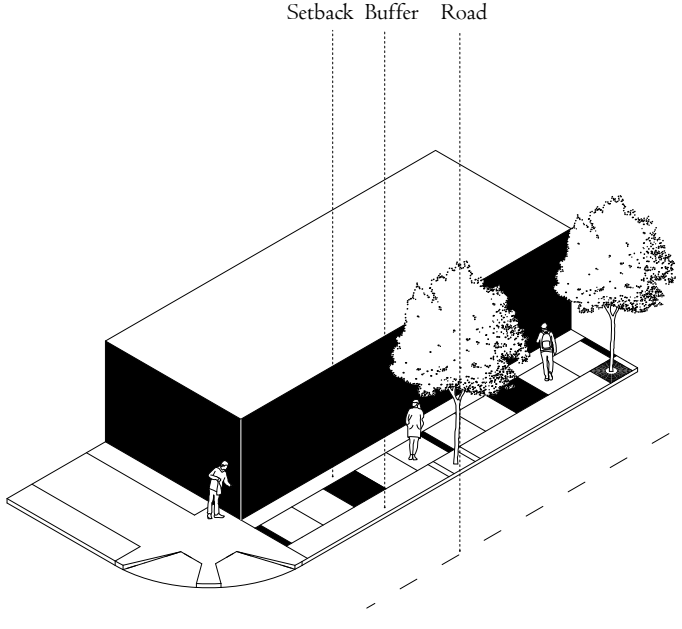


Fig. 11. *Streetscape - Main Street*

Main Street
[Move]

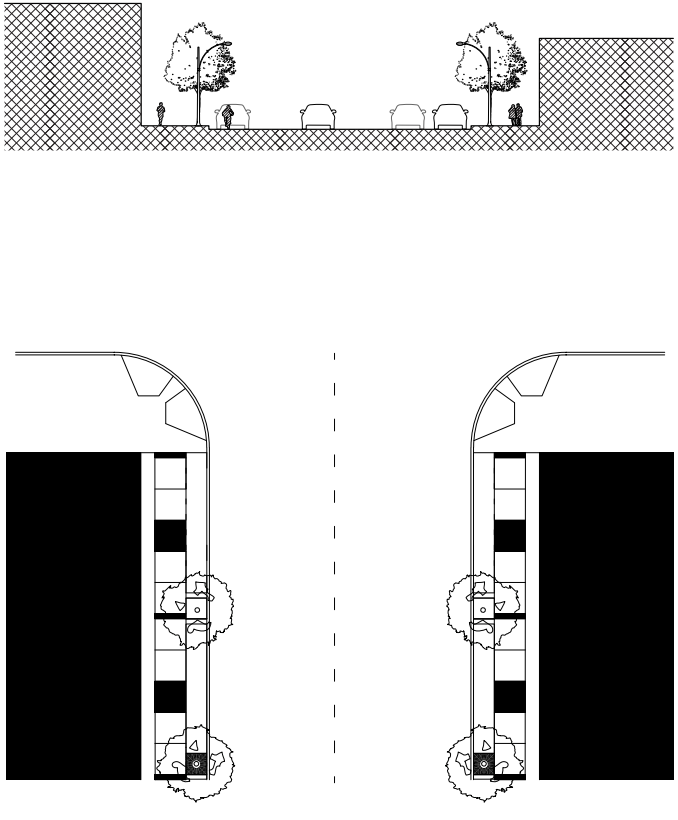


Fig. 12. *Section and Plan (Move) - Main Street*

Main Street
[Move]

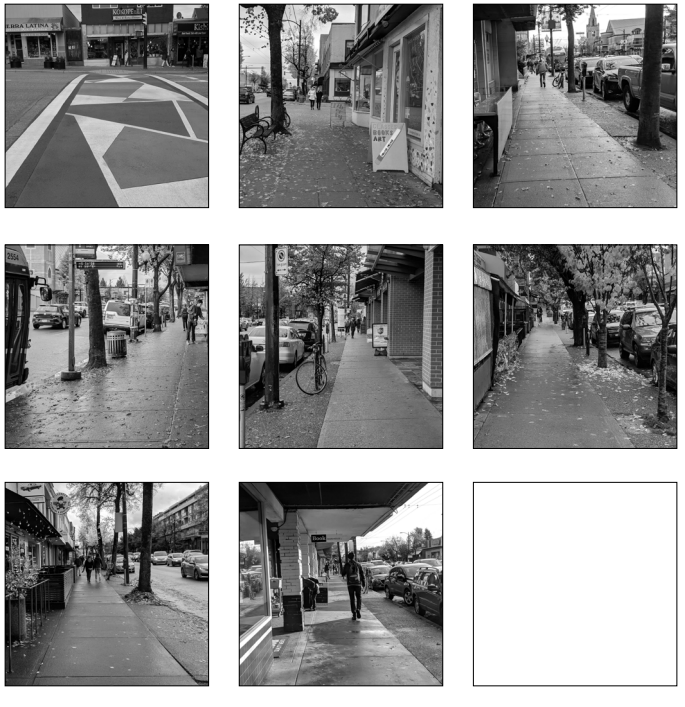


Fig. 13. *Photographs (Move) - Main Street*

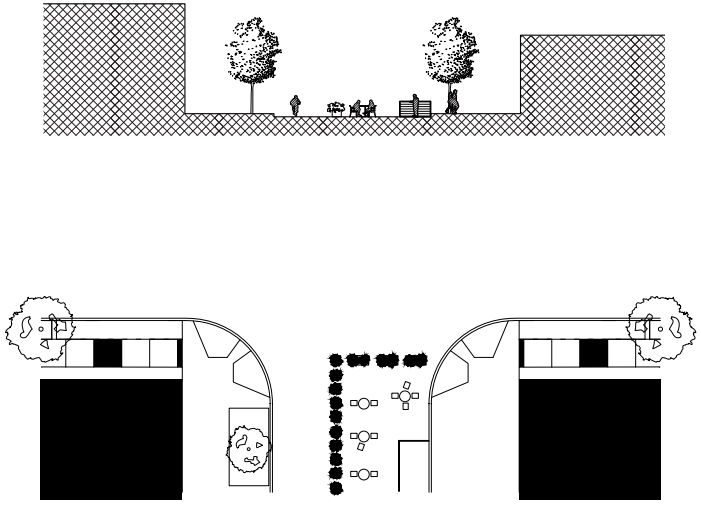


Fig. 14. *Section and Plan (Stay) - Main Street*

Main Street
[Stay]

Fig. 15. *Photographs (Stay) - Main Street*

Main Street
[Consume]

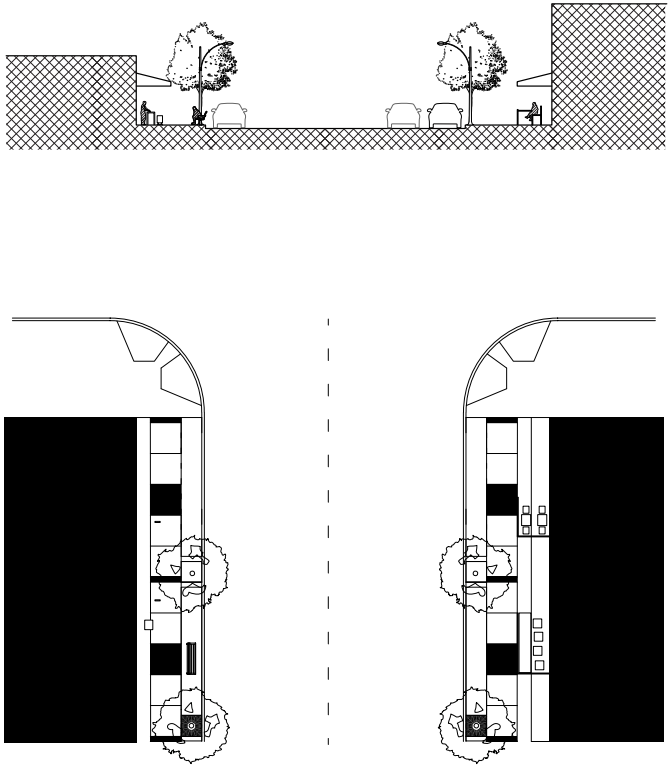


Fig. 16. *Section and Plan (Consume) - Main Street*

Main Street
[Consume]

Fig. 17. *Photographs (Consume) - Main Street*

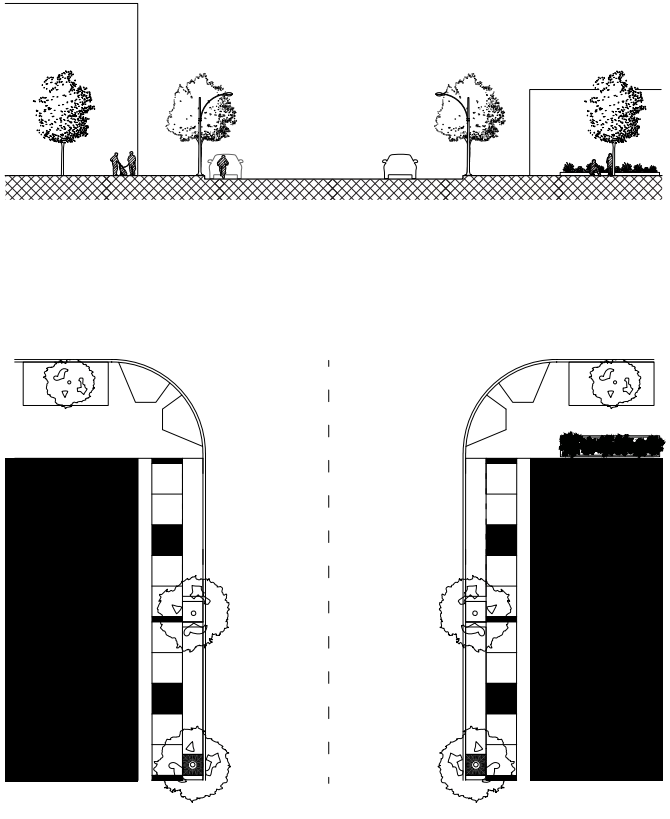


Fig. 18. *Section and Plan (Generate) - Main Street*

Main Street
[Generate]

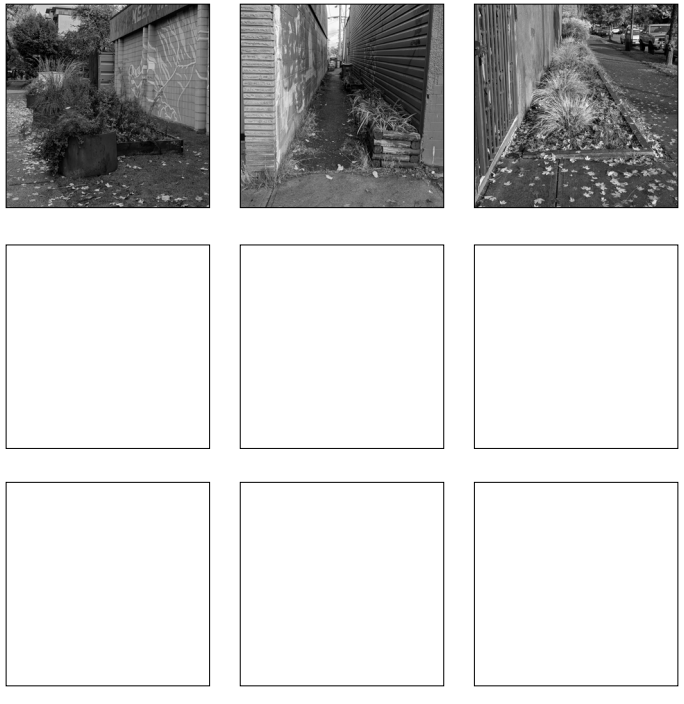


Fig. 19. *Photographs (Generate) - Main Street*

Commercial Drive
[Public Realm]

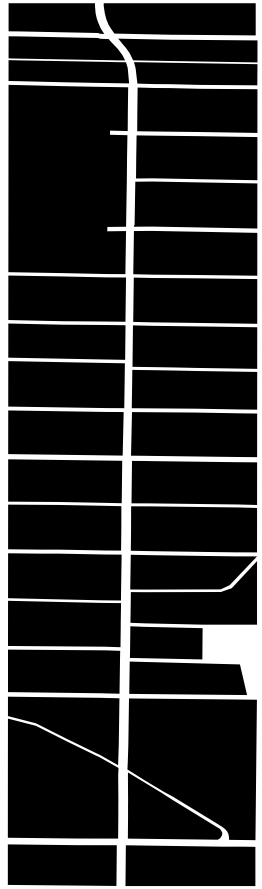


Fig. 20. *Public Realm - Commercial Drive*

Commercial Drive
[Current Efforts]

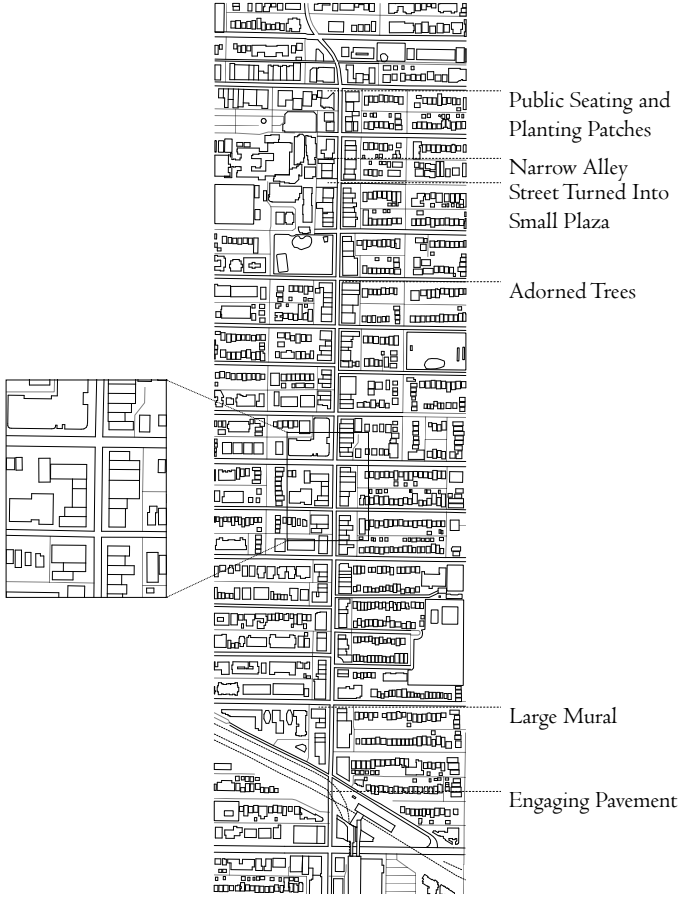


Fig. 21. *Current Efforts - Commercial Drive*

Commercial Drive
[Streetscape]

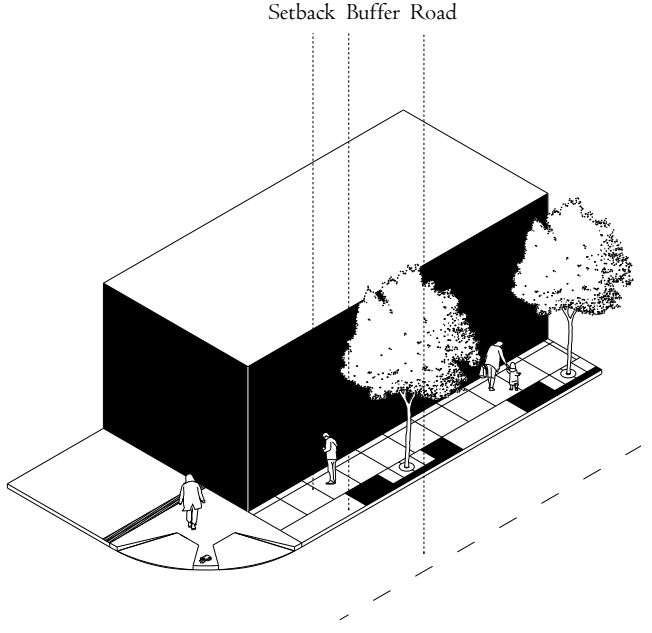


Fig. 22. *Streetscape - Commercial Drive*

Commercial Drive
[Move]

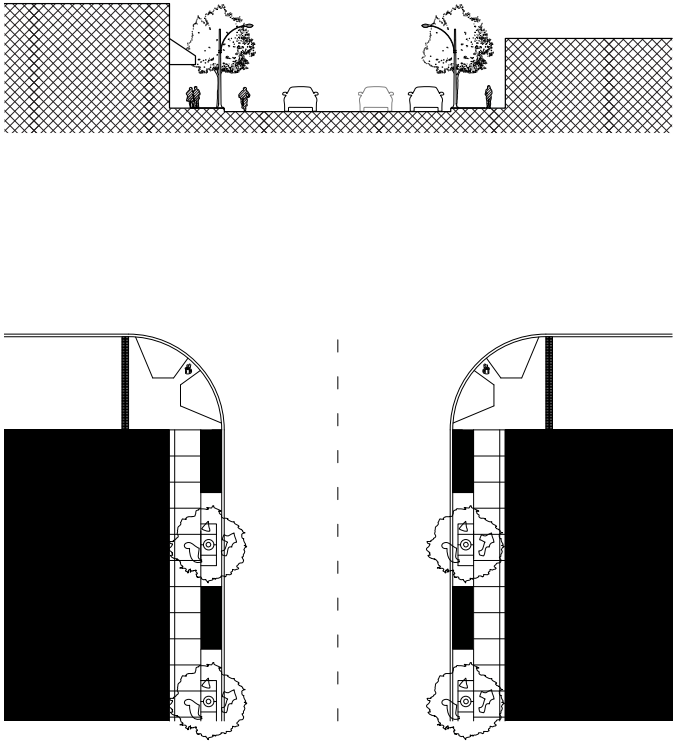


Fig. 23. *Section and Plan (Move) - Commercial Drive*

Commercial Drive
[Move]

Fig. 24. *Photographs (Move) - Commercial Drive*

Commercial Drive
[Stay]

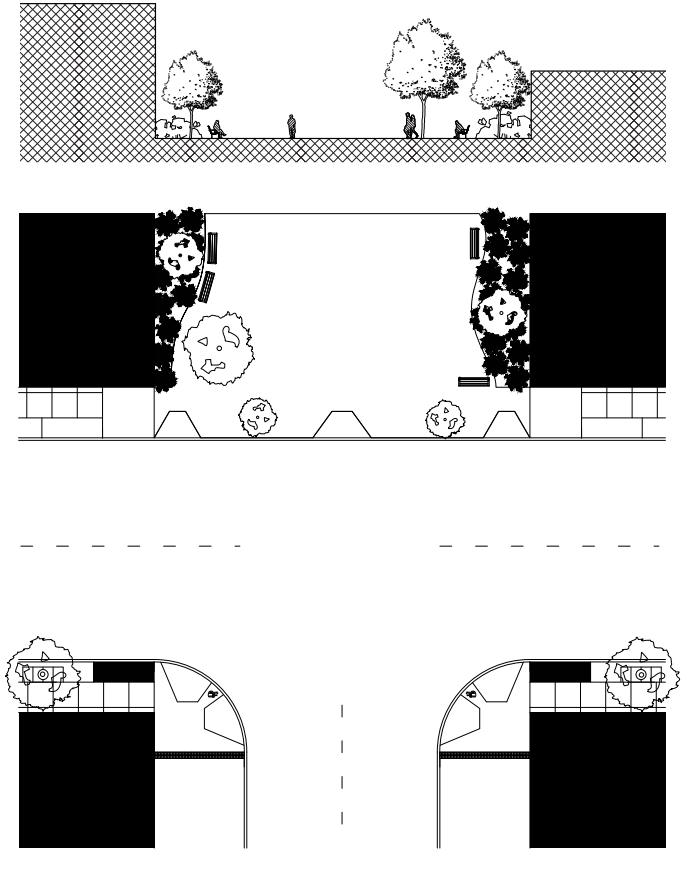


Fig. 25. *Section and Plan (Stay) - Commercial Drive*

Commercial Drive
[Stay]

Fig. 26. *Photographs (Stay) - Commercial Drive*

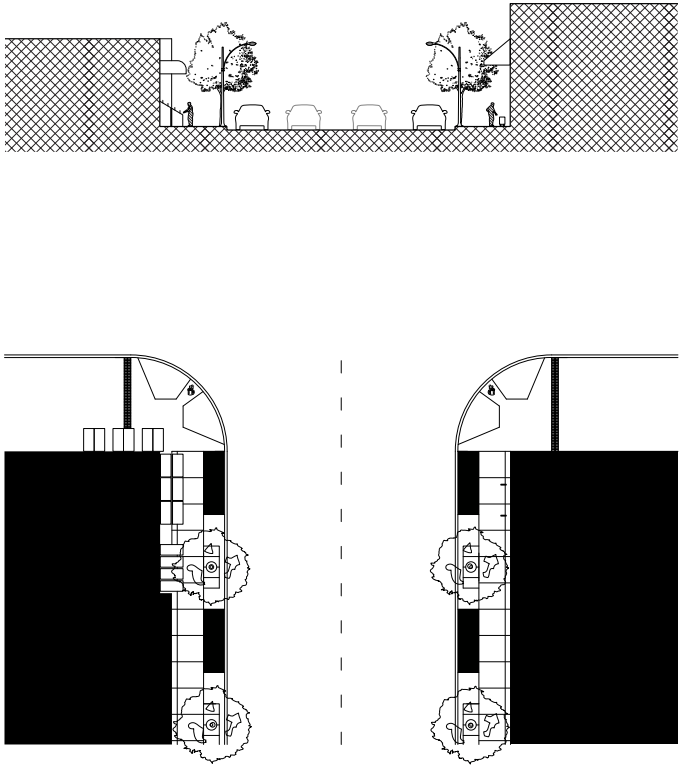


Fig. 27. *Section and Plan (Consume) - Commercial Drive*

Commercial Drive
[Consume]

Fig. 28. *Photographs (Consume) - Commercial Drive*

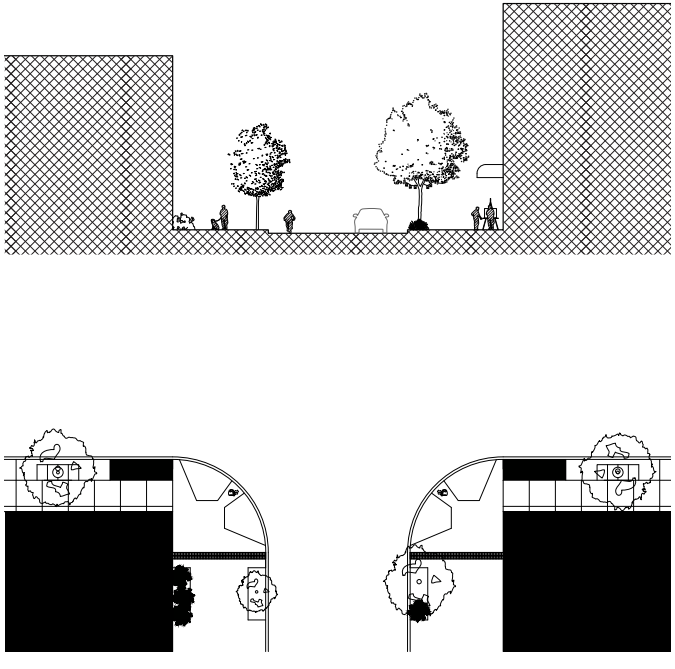


Fig. 29. *Section and Plan (Generate) - Commercial Drive*

Fig. 30. *Photographs (Generate) - Commercial Drive*

West Broadway
[Public Realm]

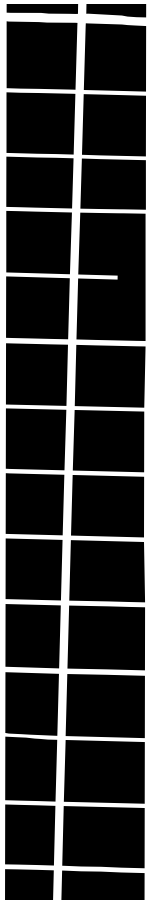


Fig. 31. *Public Realm - West Broadway*

West Broadway
[Current Efforts]

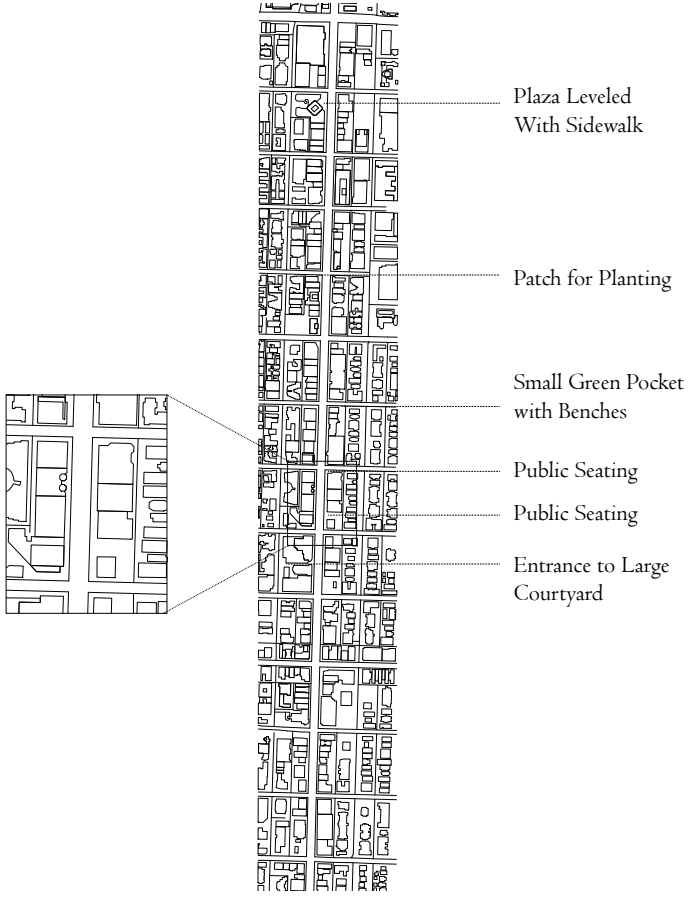


Fig. 32. *Current Efforts - West Broadway*

West Broadway
[Streetscape]

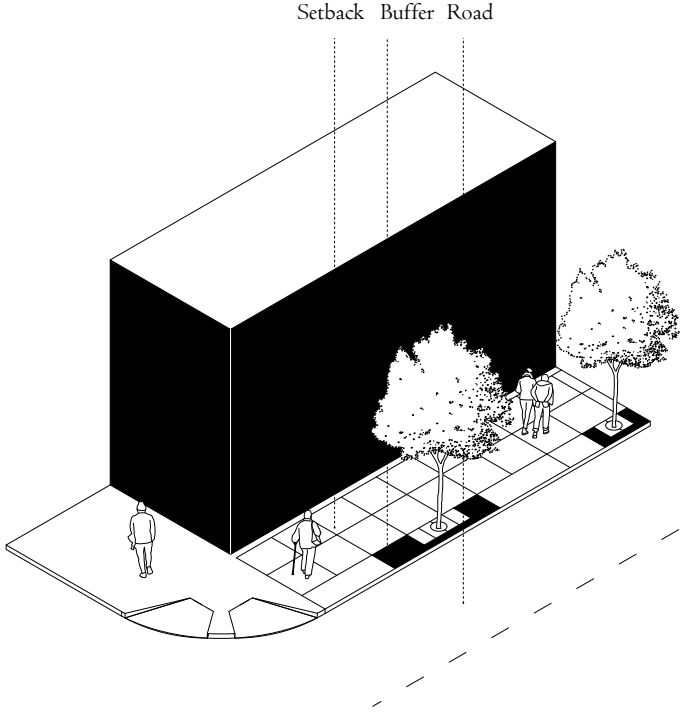


Fig. 33. *Streetscape - West Broadway*

West Broadway
[Move]

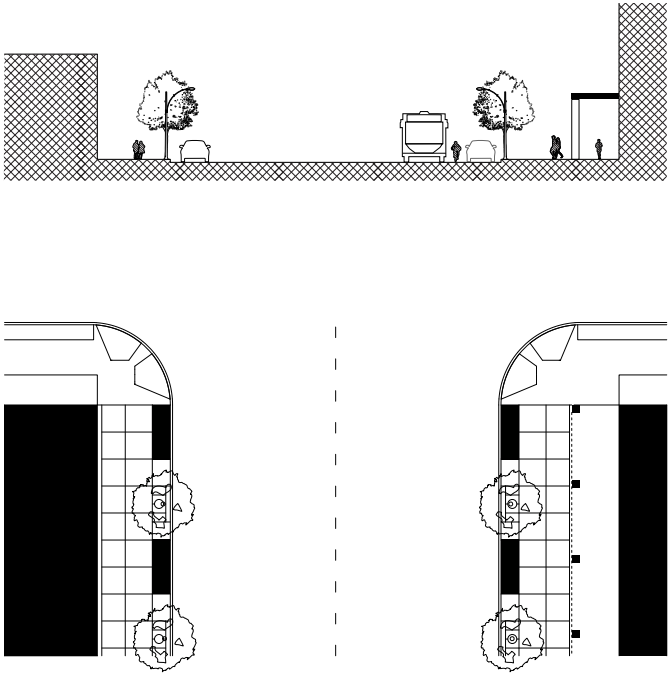


Fig. 34. *Section and Plan (Move) - West Broadway*

West Broadway
[Move]

Fig. 35. *Photographs (Move) - West Broadway*

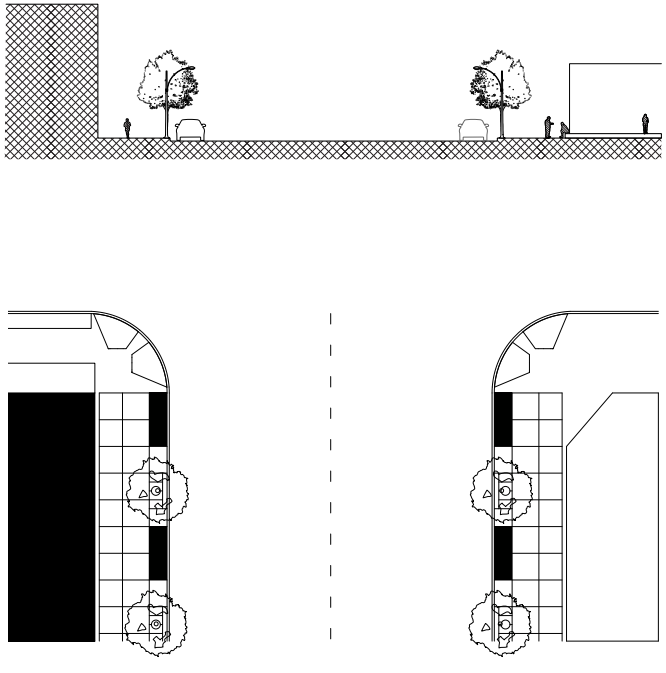


Fig. 36. *Section and Plan (Stay) - West Broadway*

West Broadway
[Stay]

Fig. 37. *Photographs (Stay) - West Broadway*

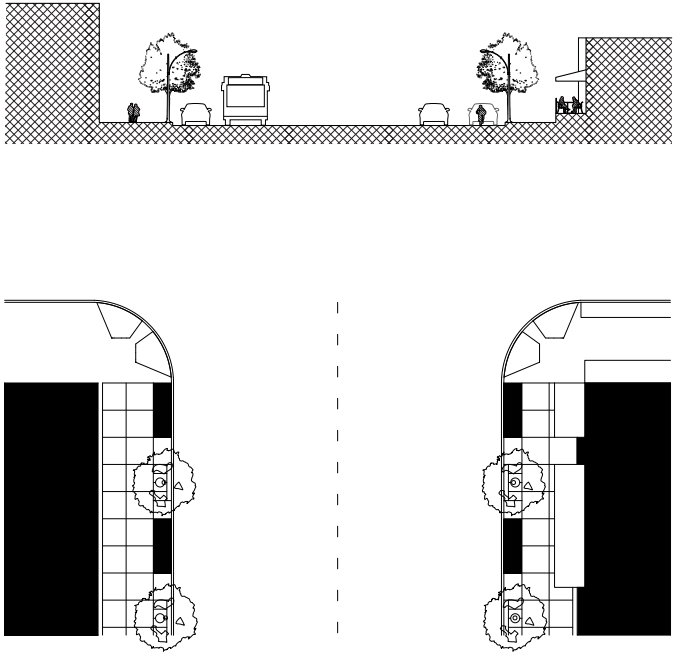


Fig. 38. *Section and Plan (Consume) - West Broadway*

West Broadway
[Consume]

Fig. 39. *Photographs (Consume) - West Broadway*

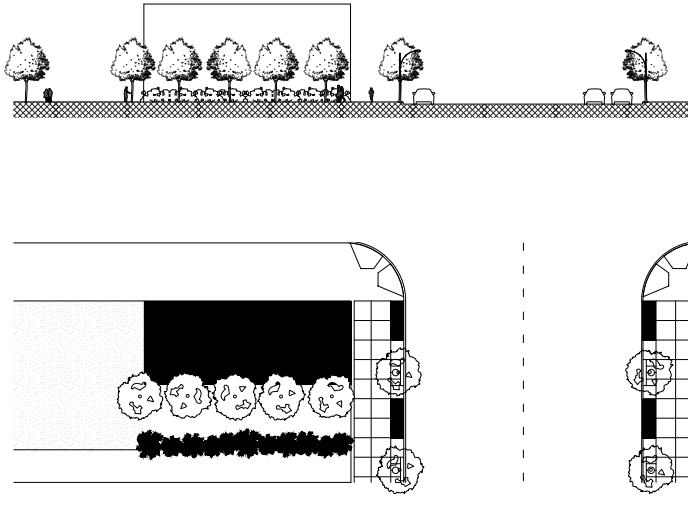


Fig. 40. *Section and Plan (Generate) - Commercial Drive*

West Broadway
[Generate]

Fig. 41. *Photographs (Generate) - Commercial Drive*

West 4th Avenue
[Public Realm]

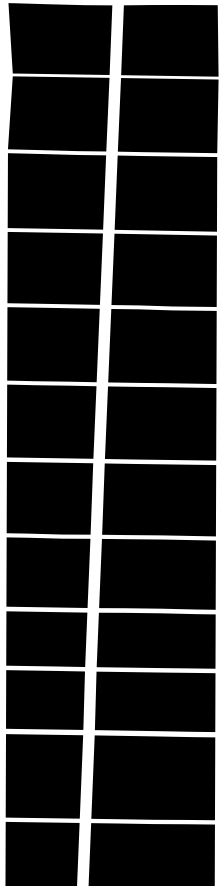


Fig. 42. *Public Realm - West 4th Avenue*

West 4th Avenue
[Current Efforts]

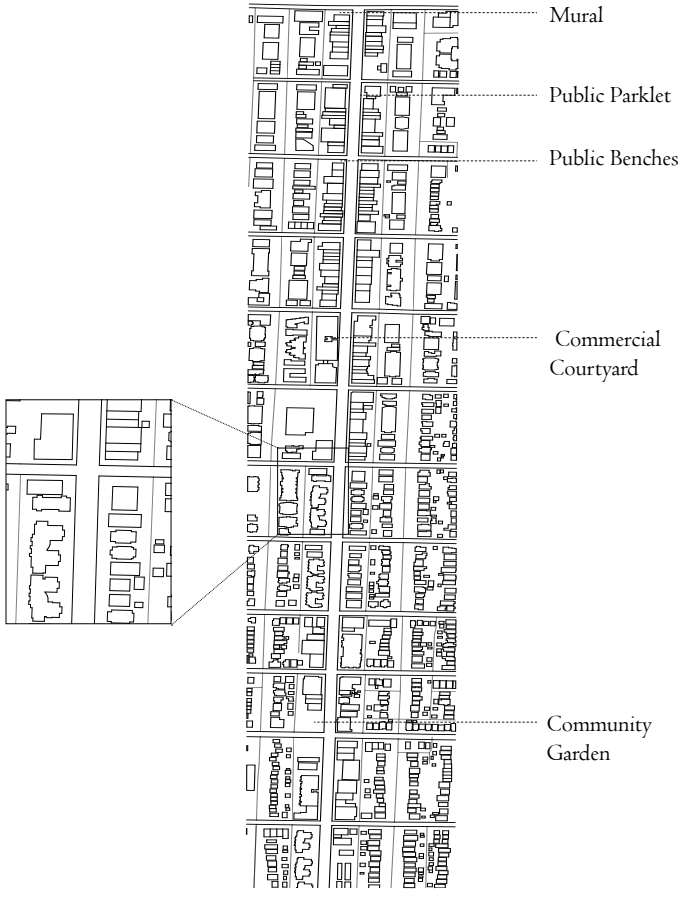


Fig. 43. *Current Efforts - West 4th Avenue*

West 4th Avenue
[Streetscape]

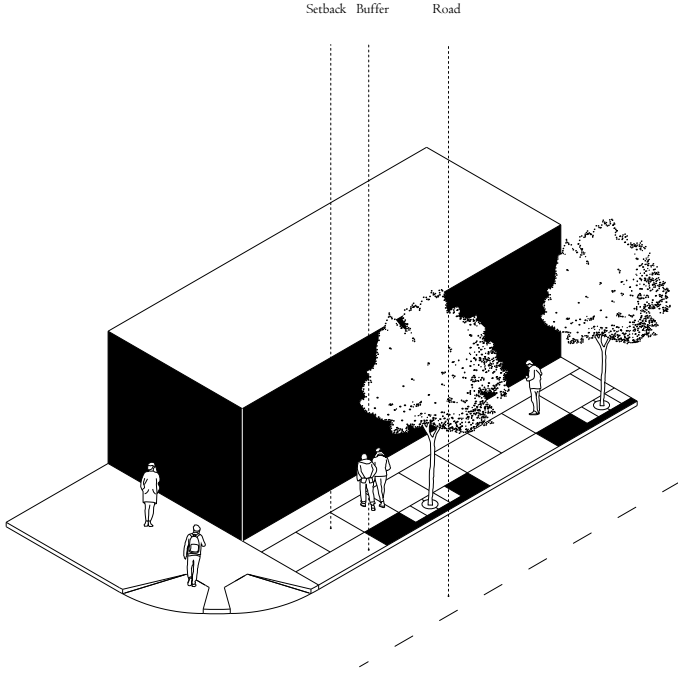


Fig. 44. *Streetscape - West 4th Avenue*

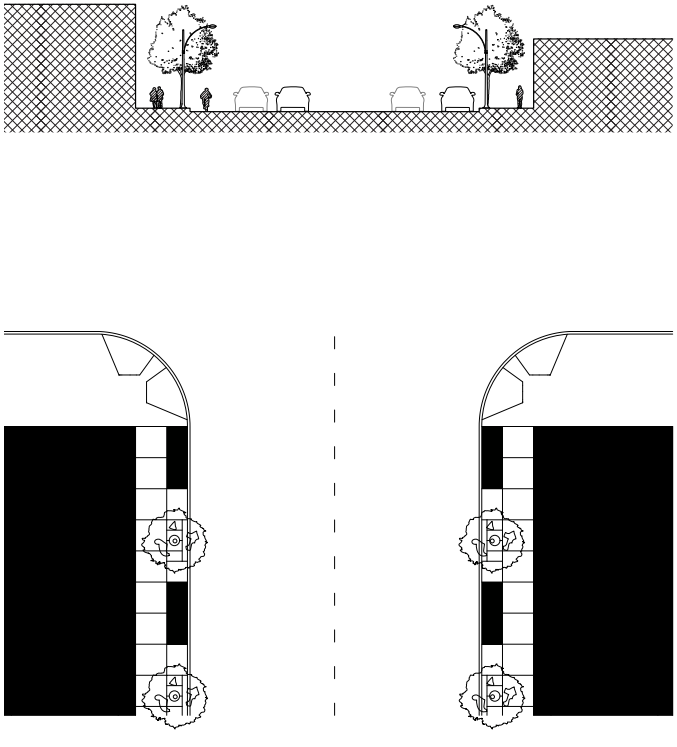


Fig. 45. *Section and Plan (Move) - West 4th Avenue*

West 4th Avenue
[Move]

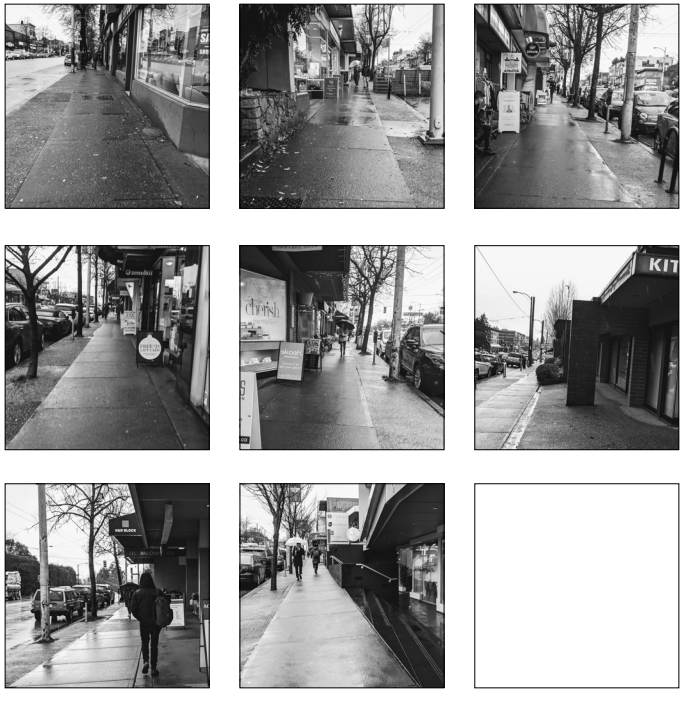


Fig. 46. *Photographs (Move) - West 4th Avenue*

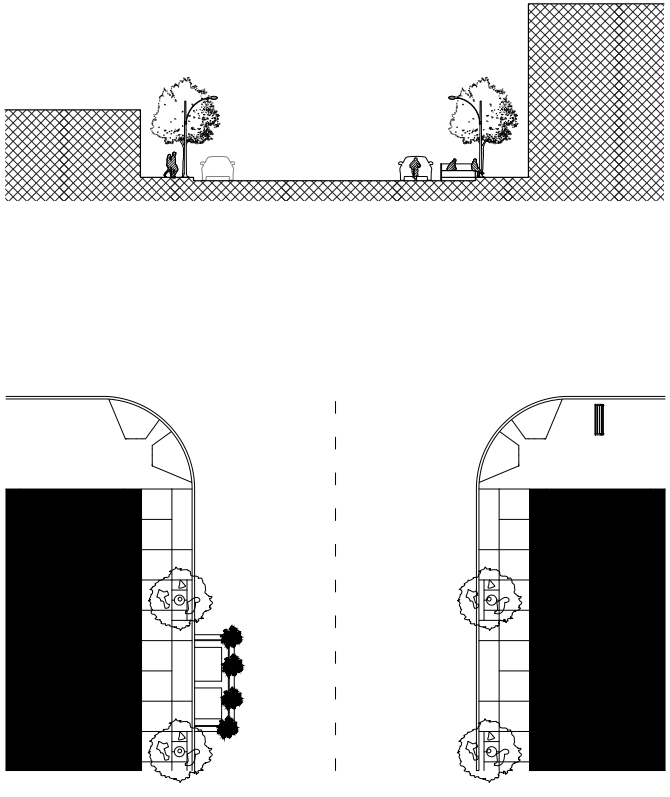


Fig. 47. *Section and Plan (Stay) - West 4th Avenue*

West 4th Avenue
[Stay]

Fig. 48. *Photographs (Stay) - West 4th Avenue*

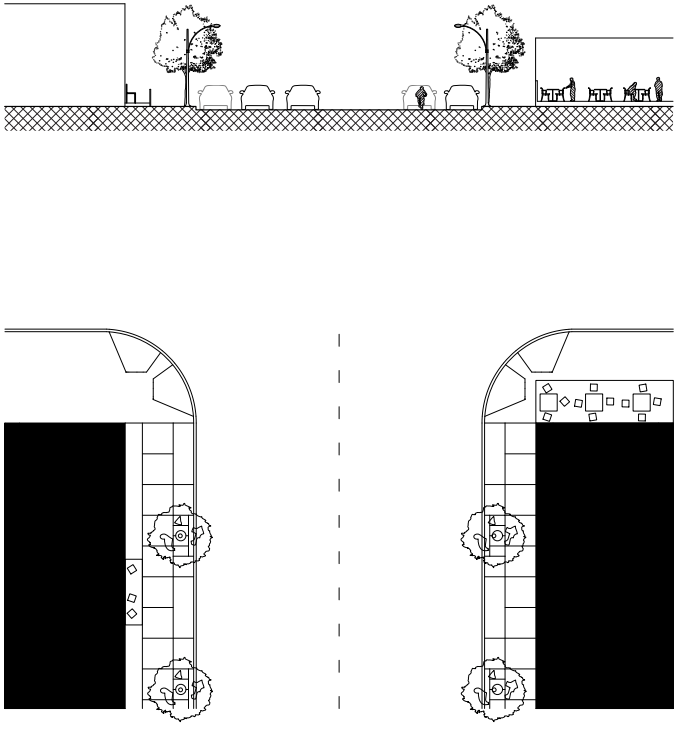


Fig. 49. *Section and Plan (Consume) - West 4th Avenue*

West 4th Avenue
[Consume]

Fig. 50. *Photographs (Consume) - West 4th Avenue*

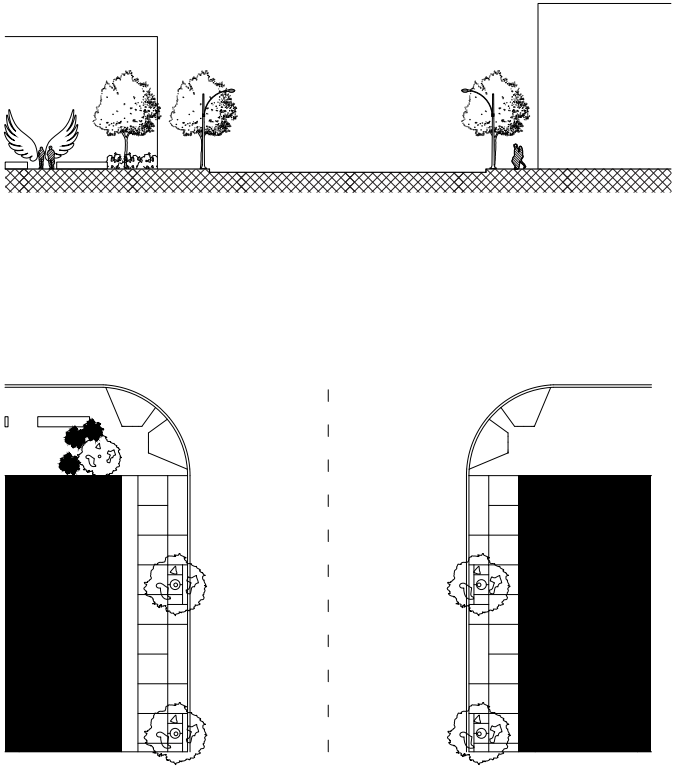


Fig. 51. *Section and Plan (Generate) - West 4th Avenue*

West 4th Avenue
[Generate]

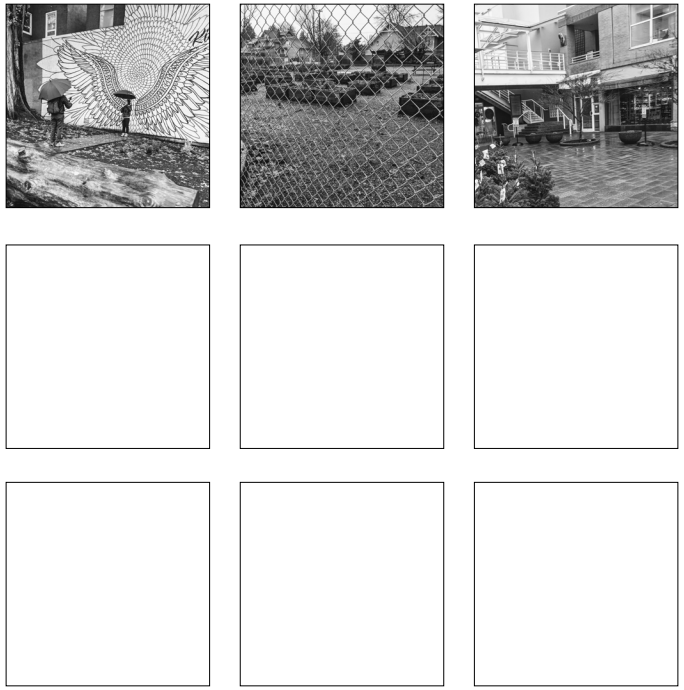


Fig. 52. *Photographs (Generate) - West 4th Avenue*

Cambie Street
[Public Realm]

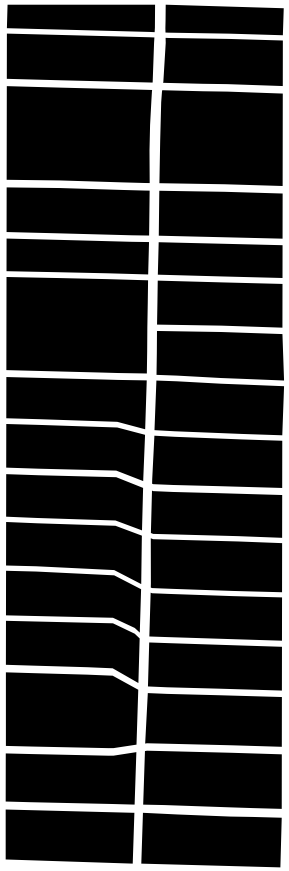


Fig. 53. *Public Realm - Cambie Street*

Cambie Street
[Current Efforts]

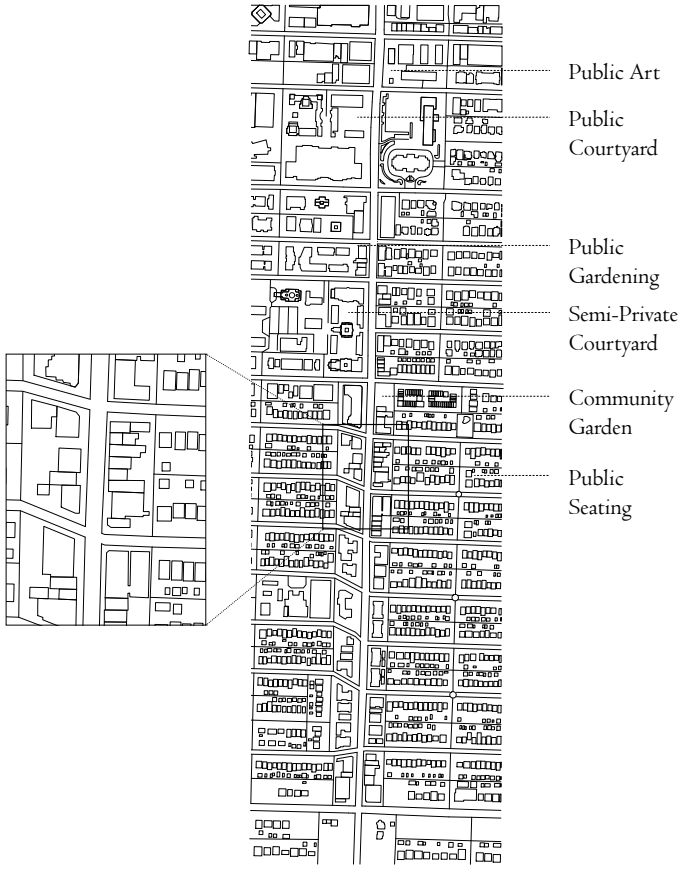


Fig. 54. *Current Efforts - Cambie Street*

Cambie Street
[Streetscape]

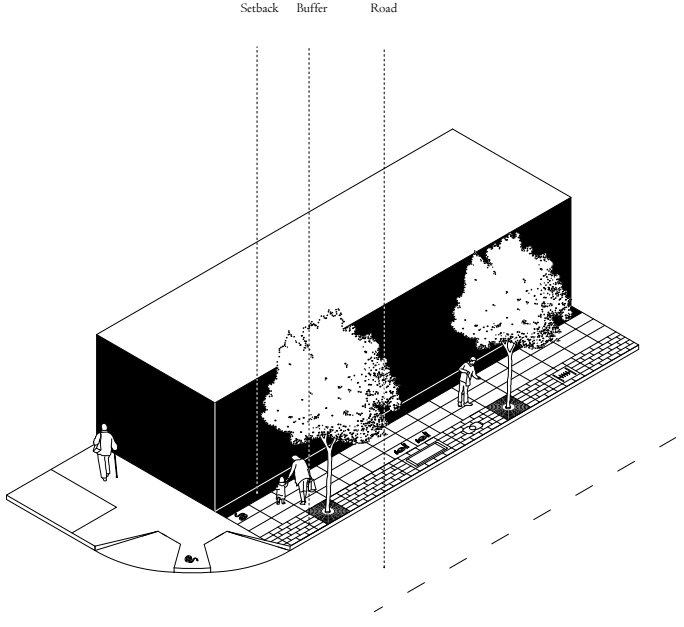


Fig. 55. *Streetscape - Cambie Street*

Cambie Street
[Move]

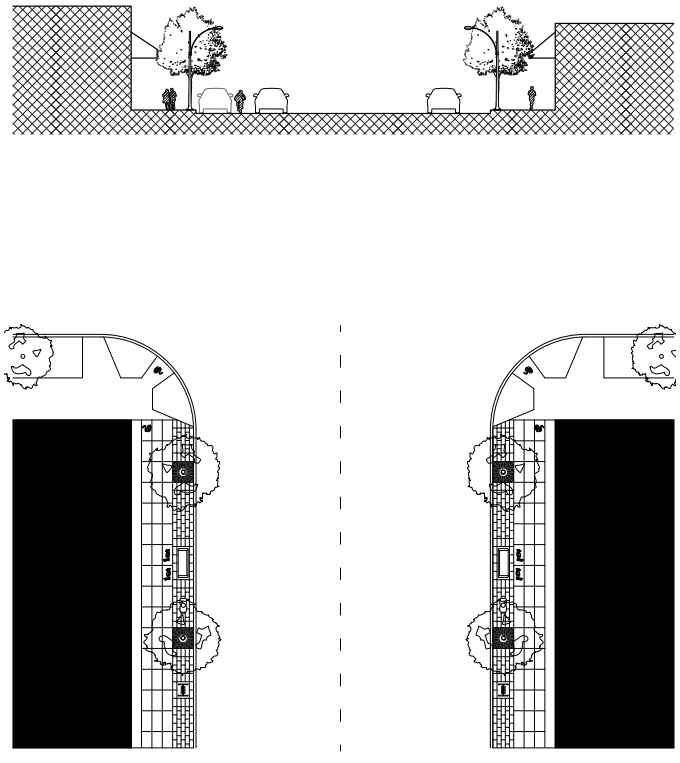


Fig. 56. *Section and Plan (Move) - Cambie Street*

Cambie Street
[Move]

Fig. 57. *Photographs (Move) - Cambie Street*

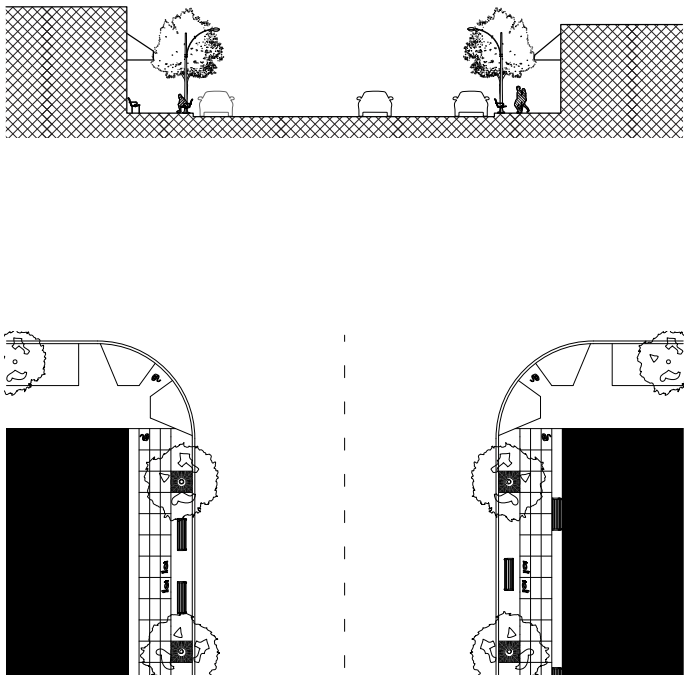


Fig. 58. *Section and Plan (Stay) - Cambie Street*

Cambie Street
[Stay]

Fig. 59. *Photographs (Stay) - Cambie Street*

Cambie Street
[Consume]

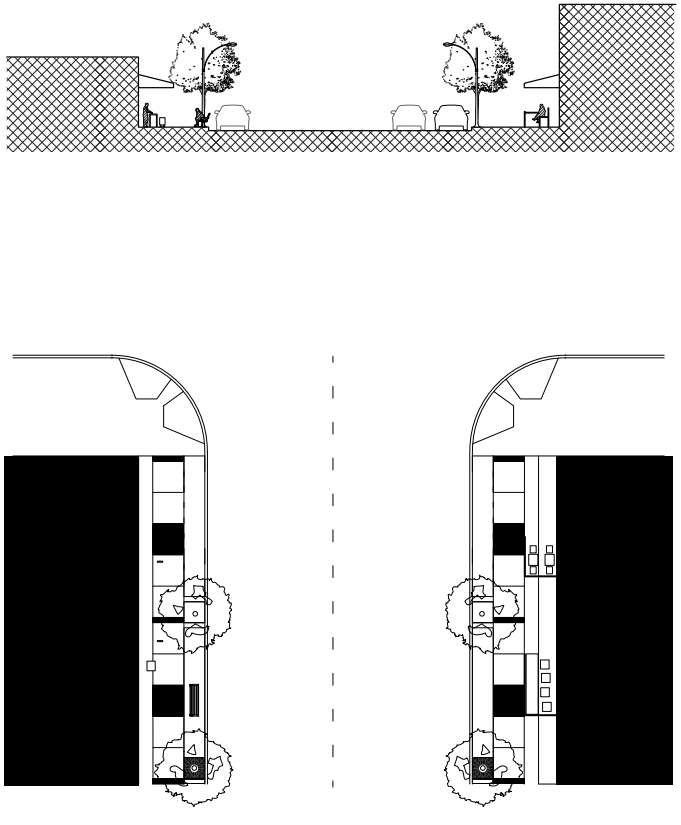


Fig. 60. *Section and Plan (Consume) - Cambie Street*

Cambie Street
[Consume]

Fig. 61. *Photographs (Consume) - Cambie Street*

Cambie Street
[Generate]

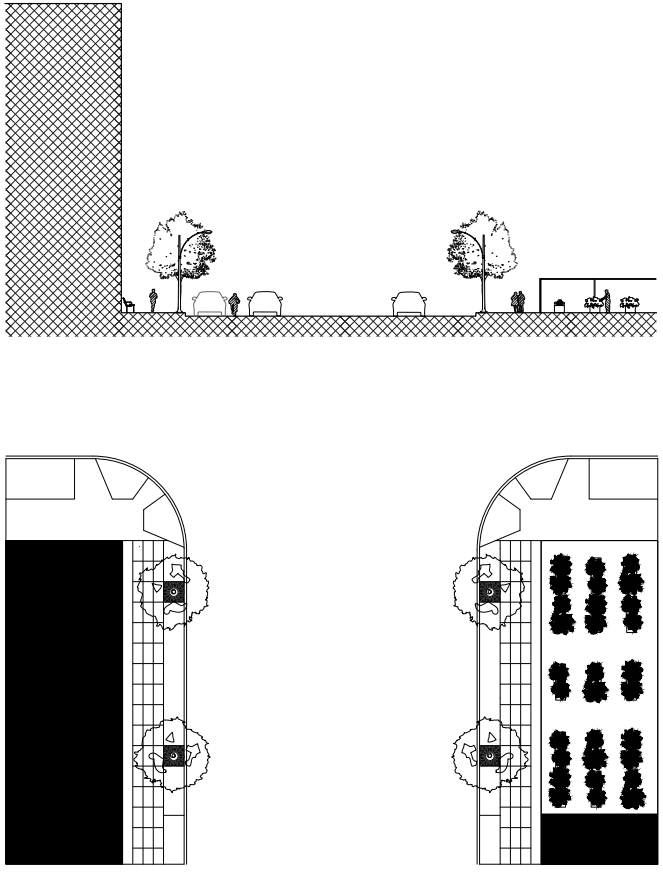


Fig. 62. *Section and Plan (Generate) - Cambie Street*

Cambie Street
[Generate]

Fig. 63. *Photographs (Generate) - Cambie Street*

The Heterotopias
[Main Street - Splits]

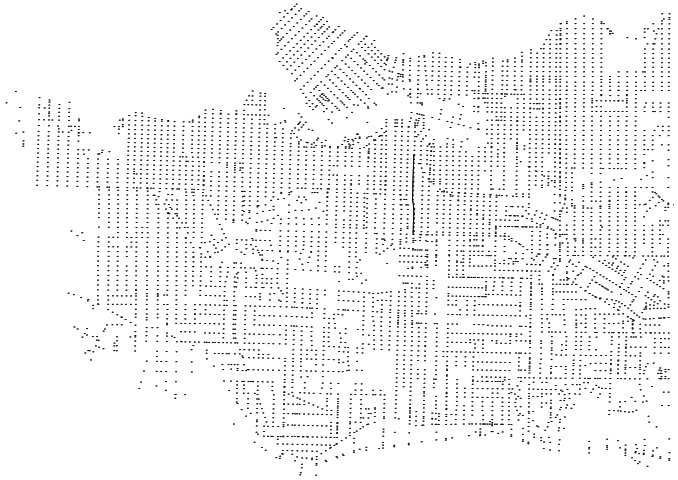
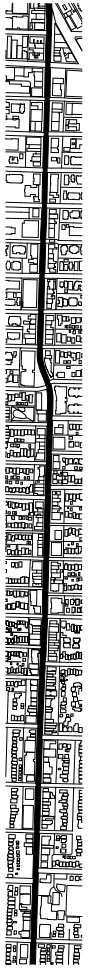


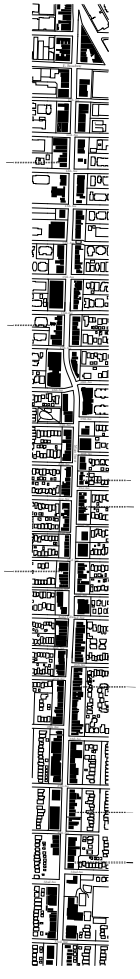
Fig. 64. *City of Vancouver - Main Street*

We walk through this city, where there are regulations, where design dictates the way we should behave, we tend to walk linearly from point A to point B where the uniformity of commercial advertising and utilitarian infrastructure drowns our senses. We consequently move throughout the city without noticing its allure.



Originally, I walked through Main Street with the intent of finding places where we could insert moments of surprise, for *chance* to be encouraged. After several strolls, I started noticing splits; narrow spaces that exist between two buildings within a single block.

Fig. 65. *Main Street*



At first, I only noticed a few, but after several walks, I started noticing more, each different from the others. These spaces, generally seen as empty, dirty, unproductive are actually spaces that offer respite from the prescribed streets. They break the predictability of the retail strip, through their textures, uses, and incompleteness, while their emptiness promotes latency of the imagination.[28]

The interrelationship of these concepts is what makes the gaps so valuable in understanding the undervalued conditions of the city. By taking a closer look at their qualities one can discover the universe that exists inside these overlooked spaces. These often forgotten spaces loaded with memory exist outside the productive logic of the city, serving as a rupture on the inscribed behaviour and infrastructure of the urban fabric and commercial corridors.

Fig. 66. *Main Street - Splits*

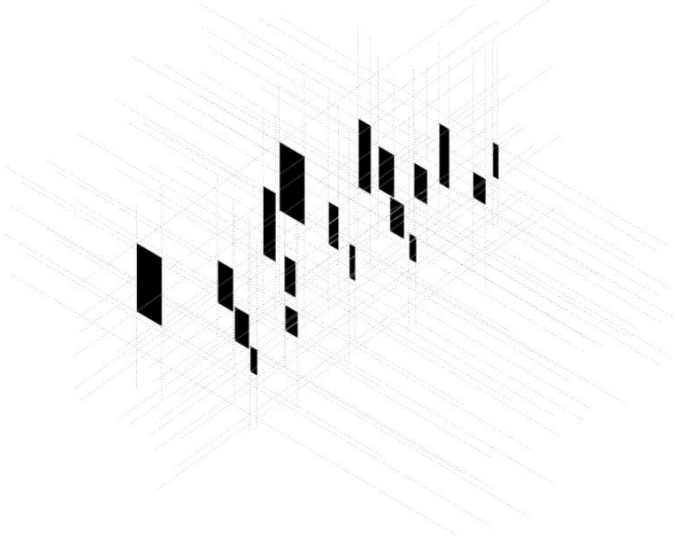


Fig. 67. *Ruptures*

The role of the designer is challenged, as they are often imposing order into unproductive spaces, filling voids to serve as rational and efficient spaces. These voids literally and metaphorically break the regularity of the retail street wall. They become spaces that some people have discovered and appropriated in a number of ways. Because of their ambiguous boundaries it is difficult to define their ownership and their use, therefore, their very vacancy allows them to be imbued with meaning. They are, as Foucault would argue, heterotopias.[29] These spaces then become platforms for expression and discourse, respite, and temptation.

Fig. 68. *Split 1-4*

The unplanned, banal, un-designed spaces that I noticed during my walks, offer ruptures from our over-regulated urban fabric. In this project they are documented as one typology, analyzing how they differ in access, boundaries, and dimension. They are also explored from within, demonstrating the importance and meaning behind these spaces to re-define them as valuable assets to the civic identity of Vancouver to complement the rest of the city fabric, allowing for different ecosystems, uses, and interpretations.

Fig. 69. *Split 5-8*

The project is an objective and subjective study on the representation of the undervalued and overlooked. The work becomes a record of their existence in a particular moment in time as their fragility increases with the rise of developments. Rather than the tendency of trying to incorporate them into the productive logic of the city, they should remain untouched, yet observed.

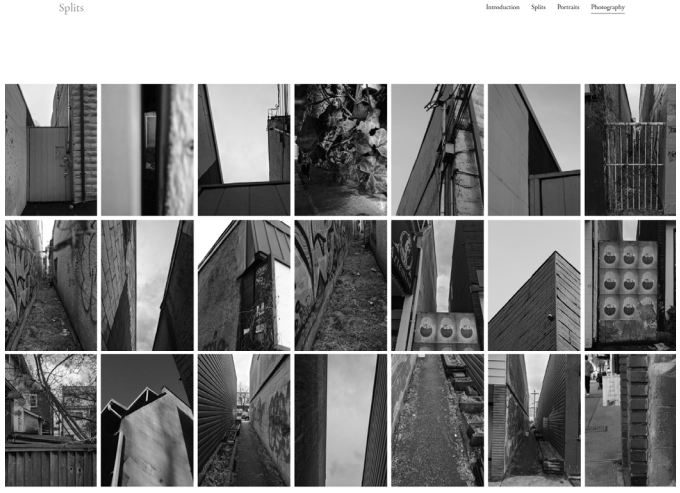


Fig. 70. *Website* - https://splits-puente.squarespace.com/

I've observed and surveyed eight splits. They all follow the same structure, consisting of four distinct mediums of documentation: It begins with text, photography, and drawings for the objective documentation and ends with a short film for the subjective documentation. The change of mediums allowed me to discover different ways of looking at these spaces. A website was designed as part of the documentation; the website format recognizes an open endless possibility as one can continue to find and document these ruptures.

Split One
[Forensic Data]

Located on 2749 Main Street, between 12th and 11th ave. It is 1.5m in width and 22.6m in length. Two walls enclose the split; the northern wall is 4m in height with a stucco finish, and the southern wall is 7m in height with a brick pattern and stucco finish. It is blocked from both sides by doors; the back door has a gap to peek through. It is a flat site with stones, dirt and vegetation covering the ground.

Fig. 71. *Split One*

Split One
[Map]

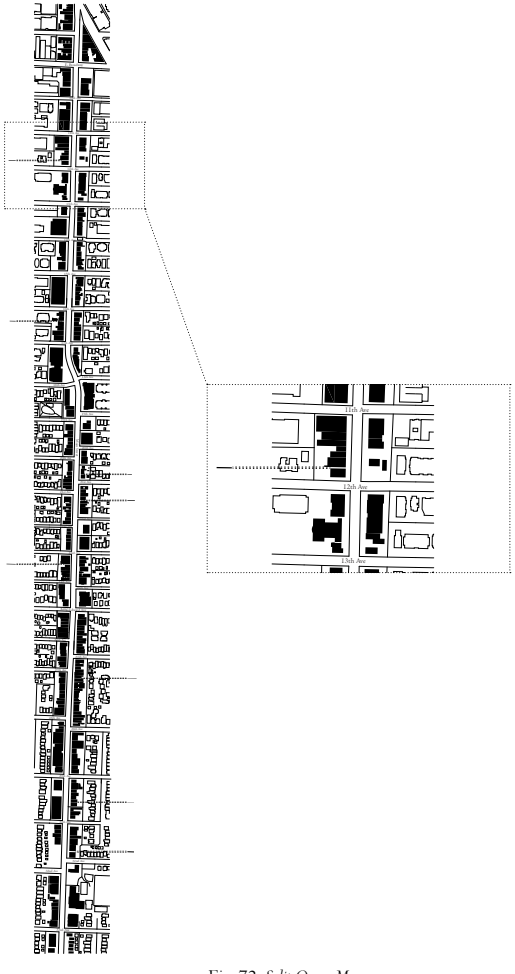
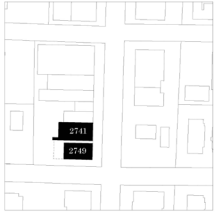


Fig. 72. *Split One - Map*

Split One
[Context]

Main Street and 12th

2749 Property ownership. Built year 1910.
2741 Built year 1977.



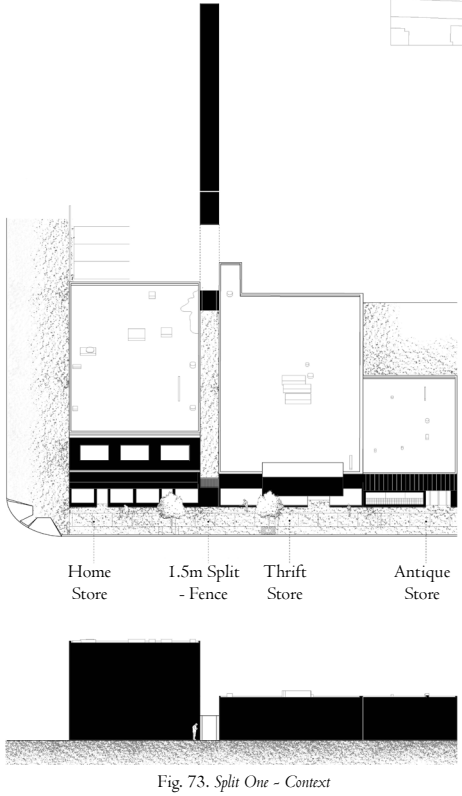


Fig. 73. *Split One - Context*

Split One
[Photographs]

Fig. 74. *Split One - Photographs*

Split One
[Elements]

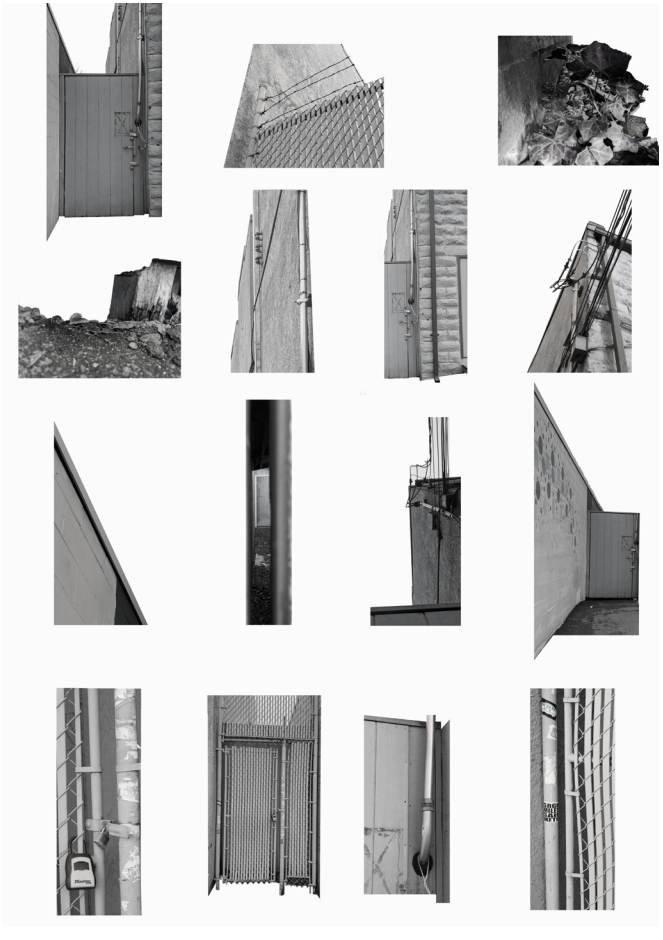


Fig. 75. *Split One - Elements*

Split One
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 76. *Split One - Portrait*

Split Two
[Forensic Data]

Located on 3223 Main Street, between 16th and 17th ave. It is 1.2m in width and 19m in length. Two walls enclose the split; the northern wall is 4m in height with a stucco finish, and graffiti scribbles and the southern wall is 7m in height with a brick pattern and stucco finish and large graffiti murals. It is blocked from the front by 1.2m in height fence with large openings and easily climbable. It is blocked from the back by a private yard fence. It is a flat site fully vegetated with ferns and weeds covering the ground. The site has graffiti cans left behind.

Fig. 77. *Split Two*

Split Two
[Map]

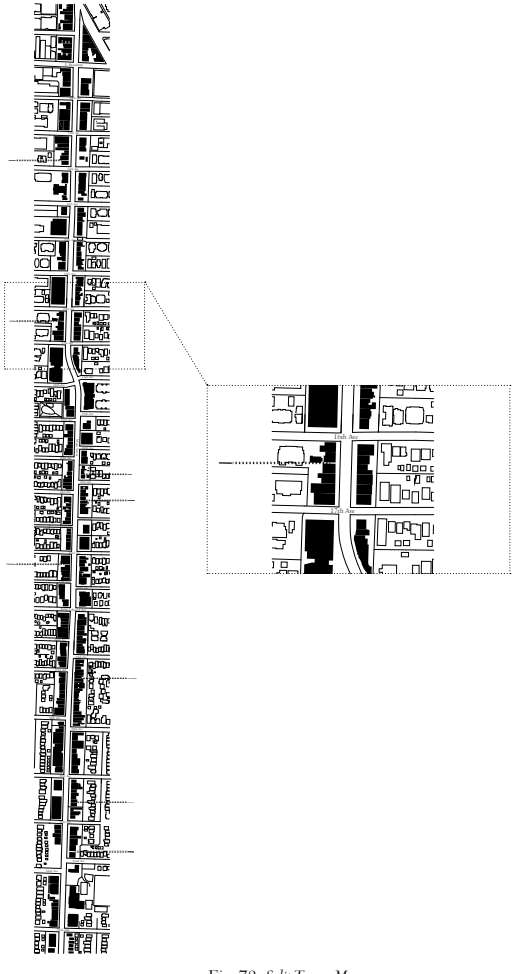


Fig. 78. *Split Two - Map*

Split Two
[Context]

Main Street and 16th

3223 Property ownership. Built year 1914.
3245 Built year 1960.

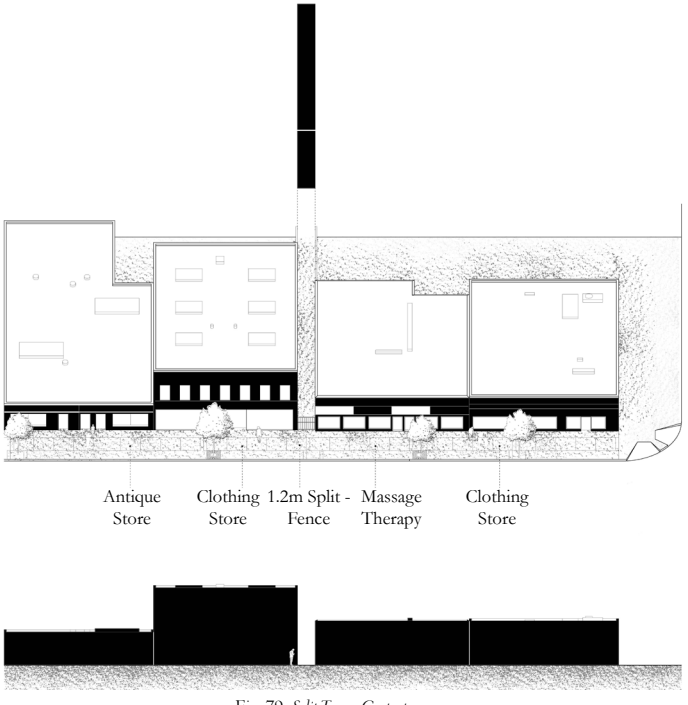


Fig. 79. *Split Two - Context*

Split Two
[Photographs]

Fig. 80. *Split Two - Photographs*

Split Two
[Elements]

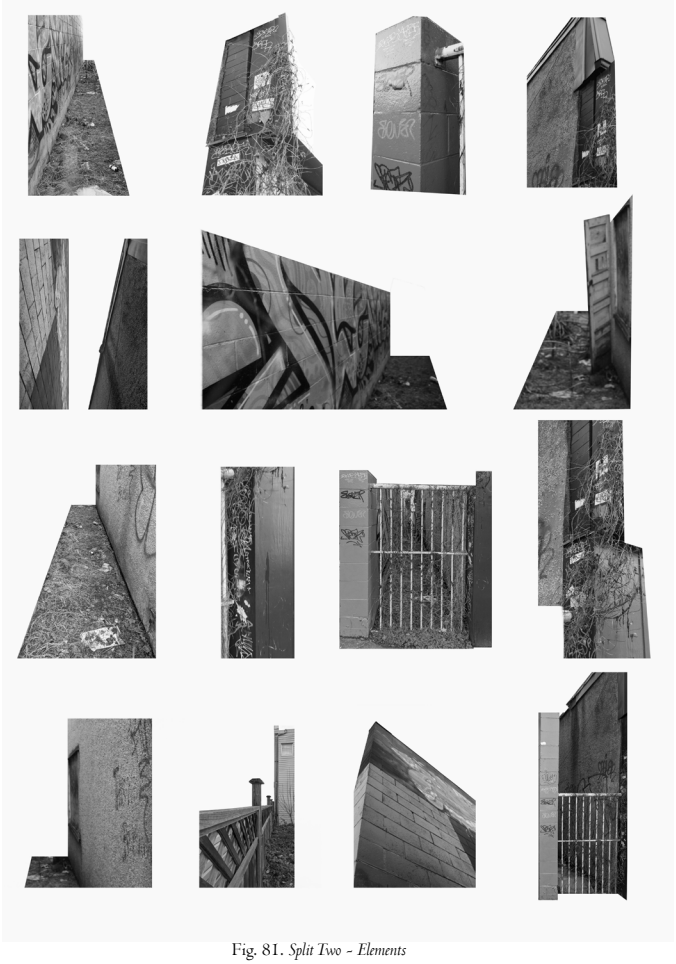


Fig. 81. *Split Two - Elements*

Split Two
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 82. *Split Two - Portrait*

Split Three
[Forensic Data]

Located on 3634 Main Street, between 20th and 21st ave. It is 1.5m in width and 14m in length. Two walls enclose the split; the northern wall is 9m in height with a stucco finish, and graffiti scribbles and the southern wall is a 8m high brick wall. It is blocked from the front by a wood board used as a communication panel. It is blocked from the back by a private yard fence. There is no way to see inside. The shadows of the southern building are projected on the norths' building wall.

Fig. 83. *Split Three*

Split Three
[Map]

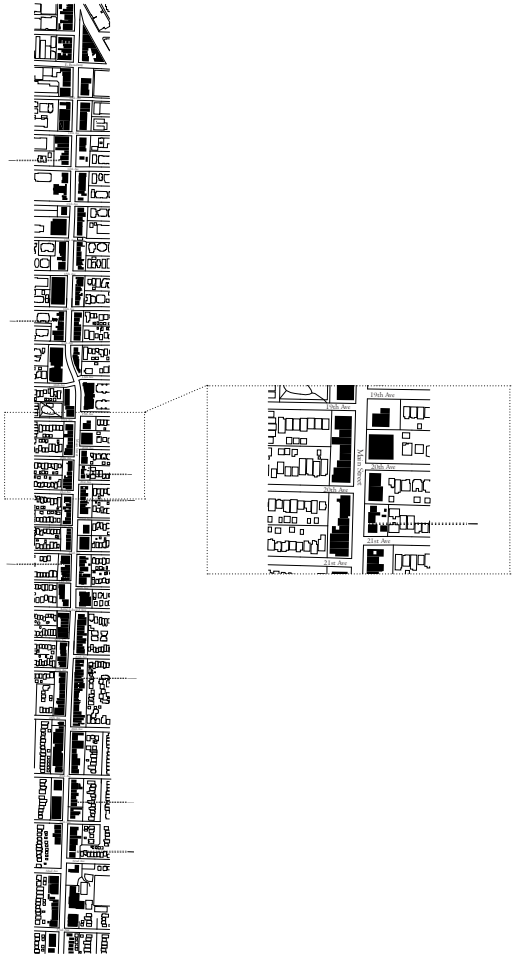


Fig. 84. *Split Three - Map*

Split Three
[Context]

Main Street and 21st

3634 Property ownership. Built year 1910.
3626 Built year 1986.

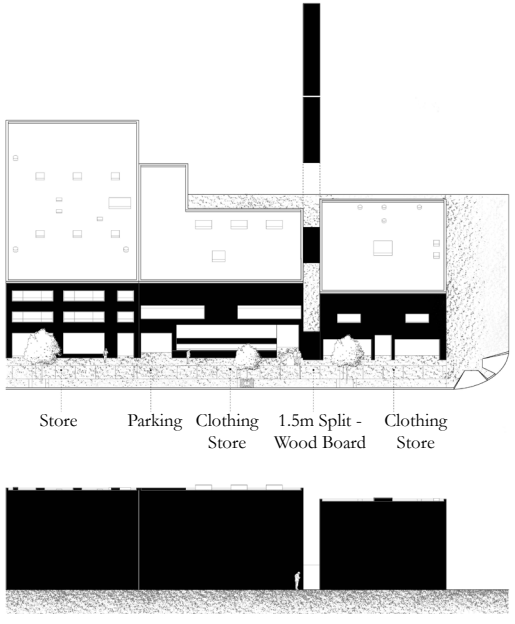


Fig. 85. *Split Three - Context*

Split Three
[Photographs]

Fig. 86. *Split Three - Photographs*

Split Three
[Elements]

Fig. 87. *Split Three - Elements*

Split Three
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 88. *Split Three - Portrait*

Split Four
[Forensic Data]

Located on 3740 Main Street, between 21st and 22nd ave. It is 1.4m in width and 22.5m in length. Two walls enclose the split; the northern wall is 6m in height with a stucco finish with graffiti and paint, and the southern wall is 5m in height with a corrugated steel sheet cladding. It is completely open from both sides and accessible for all. It is a flat site with a pervious concrete ground. The site has seven planters, two windows looking in from the southern building and one from the northern building.

Fig. 89. *Split Four*

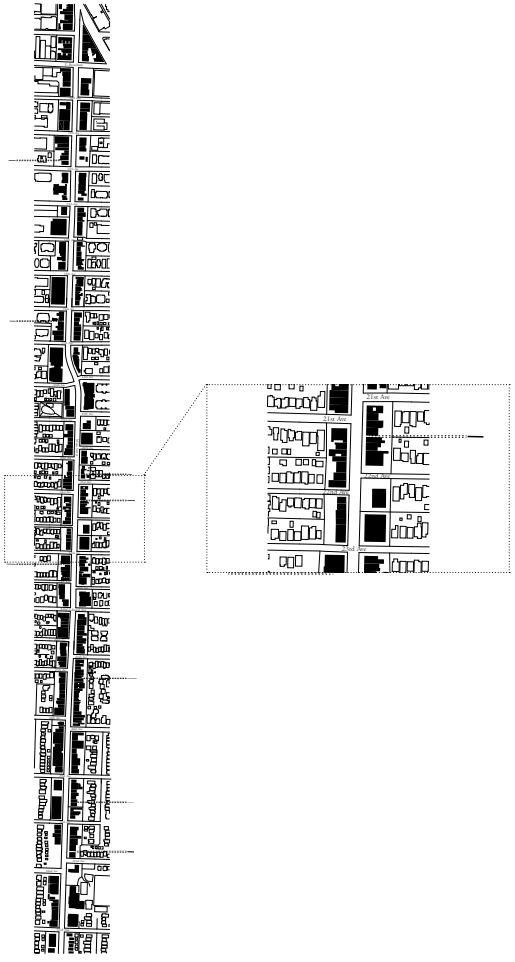


Fig. 90. *Split Four - Map*

Main Street and 21st

3634 Property ownership. Built year 1910.
3626 Built year 1986.

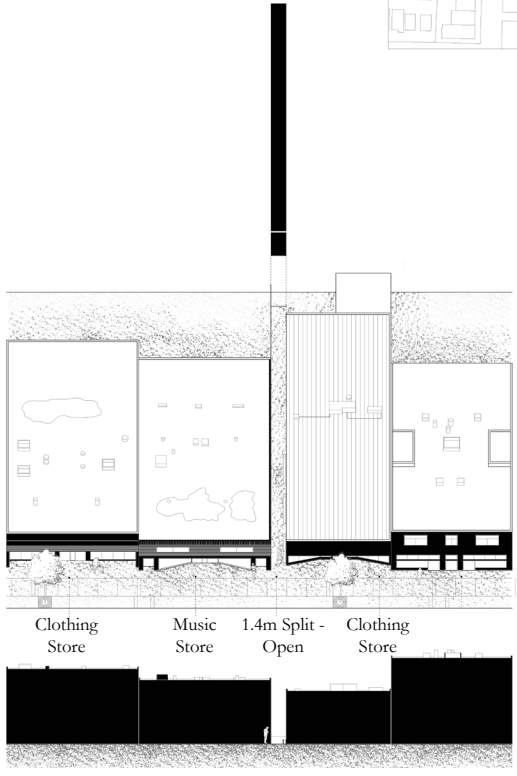


Fig. 91. *Split Four - Context*

Split Four
[Photographs]

Fig. 92. *Split Four - Photographs*

Split Four
[Elements]

Fig. 93. *Split Four - Elements*

Split Four
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 94. *Split Four - Portrait*

Split Five
[Forensic Data]

Located on 3917 Main Street, between 23rd and 24th ave. It is 0.7m in width and 15.5m in length. Two walls enclose the split; the northern wall is 4m in height with a stucco finish, and the southern wall is 3m in height with wood siding. It is blocked from the front by a wood board plastered with event posters. It is blocked from the back by a private yard fence. There is a 1m elevation change between the storefront and the split. The ground is covered with rocks, and there is a small shed between the walls

Fig. 95. *Split Five*

Split Five
[Map]

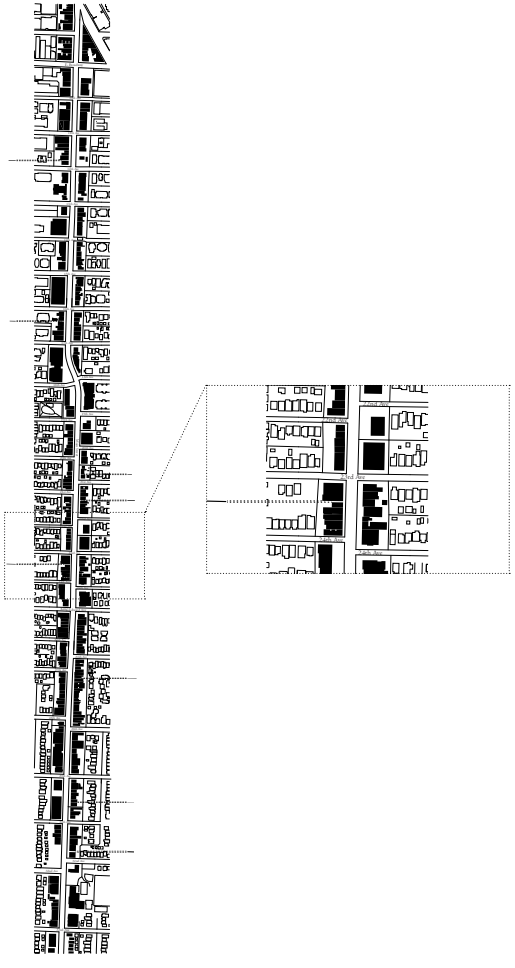


Fig. 96. *Split Five - Map*

Split Five
[Context]

Main Street and 26th

3917 Property ownership. Built year 1951.
3957 Built year 1949.

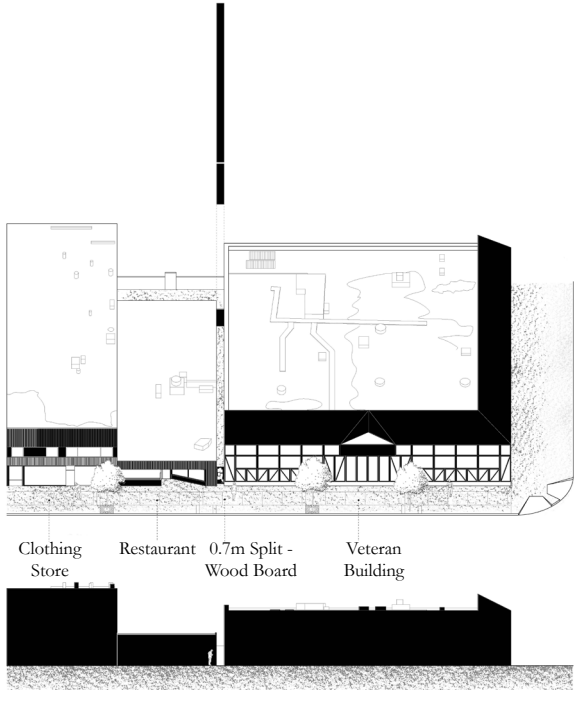


Fig. 97. *Split Five - Context*

Split Five
[Photographs]

Fig. 98. *Split Five - Photographs*

Split Five
[Elements]

Fig. 99. *Split Five - Elements*

Split Five
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 100. *Split Five - Portrait*

Split Six
[Forensic Data]

Located on 4250 Main Street, between 27th and 28th ave. It is 0.85m in width and 21.5m in length. Two walls enclose the split, both the northern and southern walls are 4m in height with a textured stucco finish. It is blocked from the front by the continuation of the northern building facade but can see through the grid screen. It is blocked from the back by a locked gate but can see through it. It is a flat site with a concrete ground. The site has tools and bins.

Fig. 101. *Split Six*

Split Six
[Map]

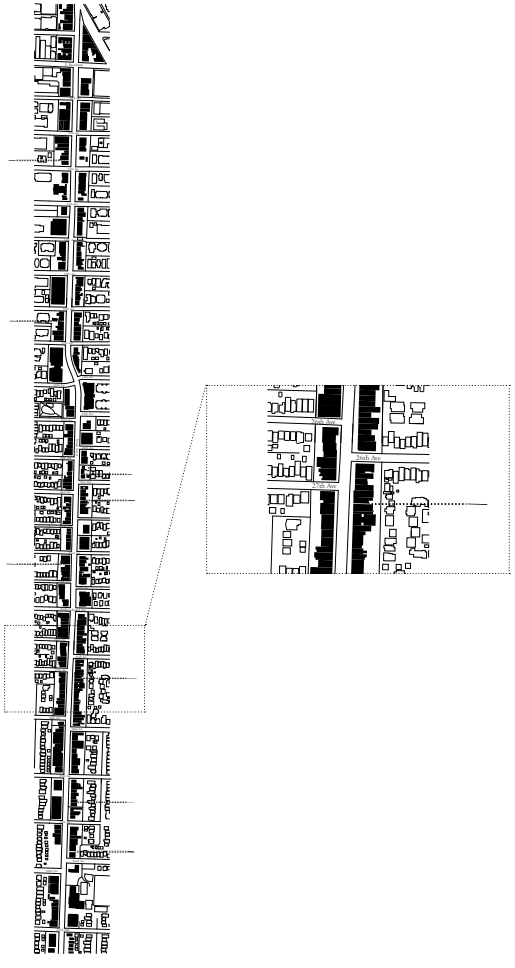
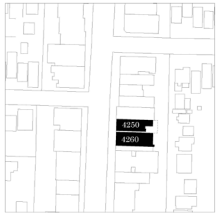


Fig. 102. *Split Six - Map*

Split Six
[Context]

Main Street and 27th

4250 Property ownership. Built year 1929.
4260 Built year 1950.



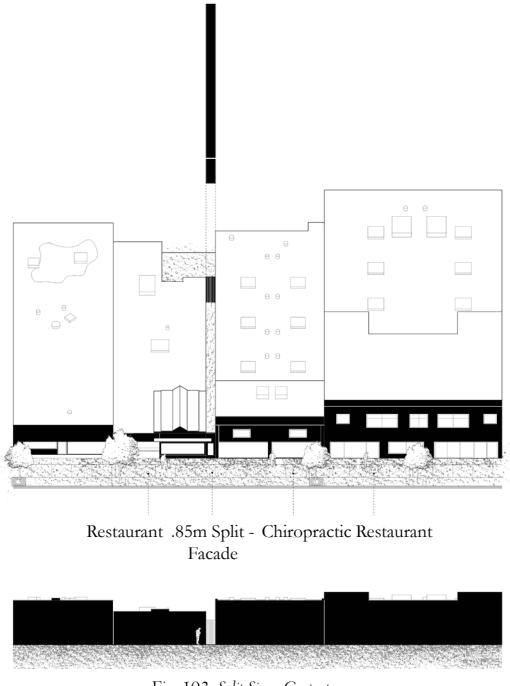


Fig. 103. *Split Six - Context*

Split Six
[Photographs]

Fig. 104. *Split Six - Photographs*

Split Six
[Elements]

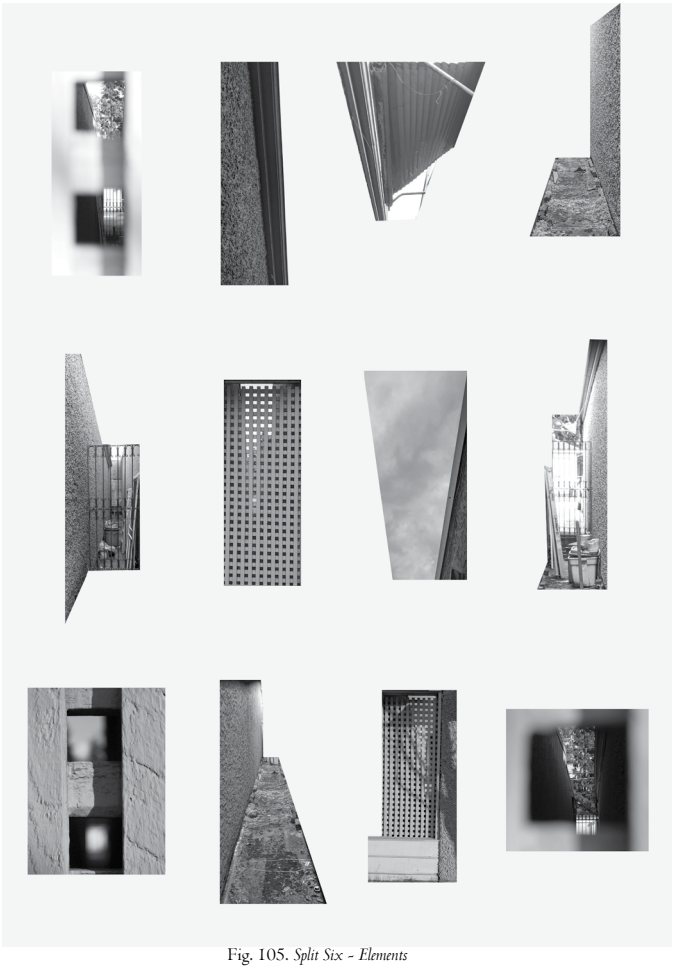
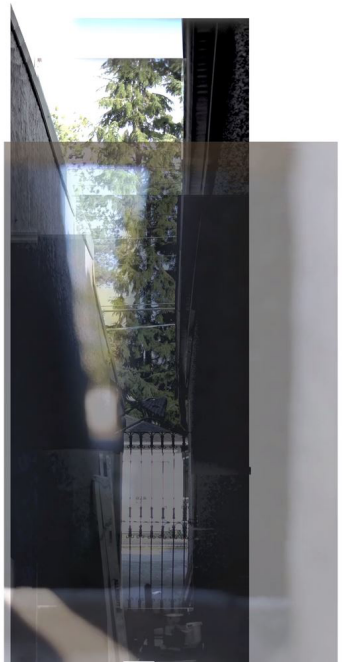


Fig. 105. *Split Six - Elements*

Split Six
[Portrait]



https://splits-puente.squarespace.com/portraits

Fig. 106. *Split Six - Portrait*

Split Seven
[Forensic Data]

Located on 4560 Main Street, between 29th and 30th ave. It is 0.7m in width and 19m in length. Two walls enclose the split; the northern wall is 6m in height with a brick pattern with a stucco finish, and the southern wall is 6m in height with wood panel cladding. It is blocked from the storefront by a wood frame with an advertisement, but accessible from the back. There is a 2m elevation change from the storefront but a flat site when the split is accessed. The ground is covered with rocks and dirt, while vegetation such as weeds and ferns have found a way to grow in these conditions.

Fig. 107. *Split Seven*

Fig. 108. *Split Seven - Map*

Main Street and 29th

4560 Property ownership. Built year 1947.
4554 Built year 1985.

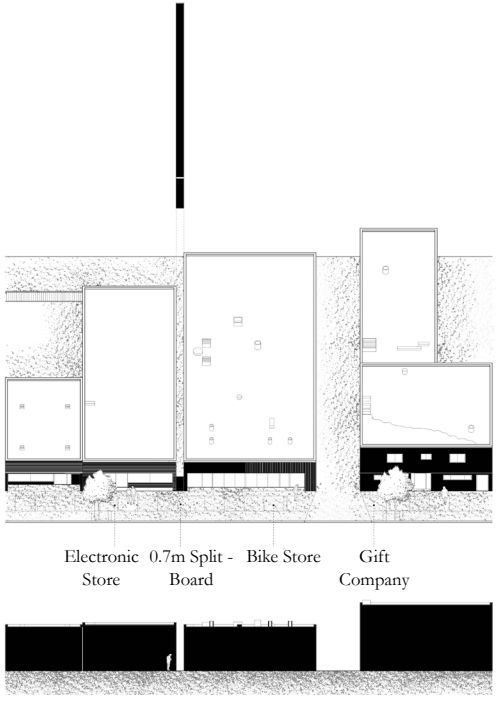


Fig. 109. *Split Seven - Context*

Fig. 110. *Split Seven - Photographs*

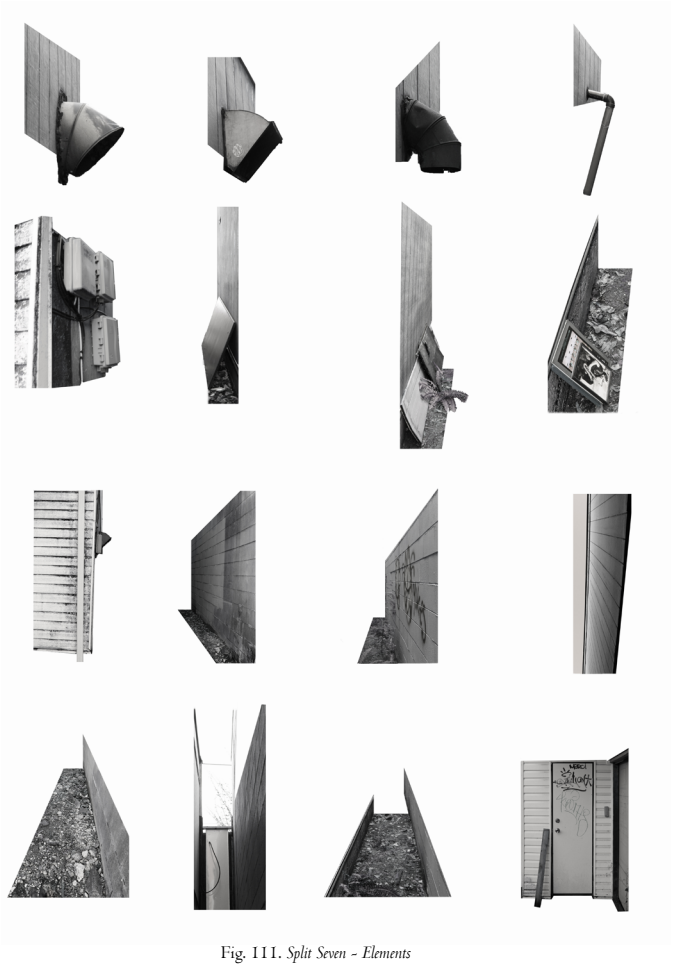


Fig. 111. *Split Seven - Elements*

Split Seven
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 112. *Split Seven - Portrait*

Split Eight
[Forensic Data]

Located on 4722 Main Street, between 30th and 32nd ave. It is 2m in width and 20m in length. Two walls enclose the split, the northern wall is 8m in height with a brick pattern and paint, and the southern wall is 8m in height with a stucco finish. It is blocked from the front by a 2.5m in height wall with paint and graffiti. It is blocked from the back by a private yard fence. It is a flat site. The shadows of an adjacent tree are projected to the wall as a canvas.

Fig. 113. *Split Eight*

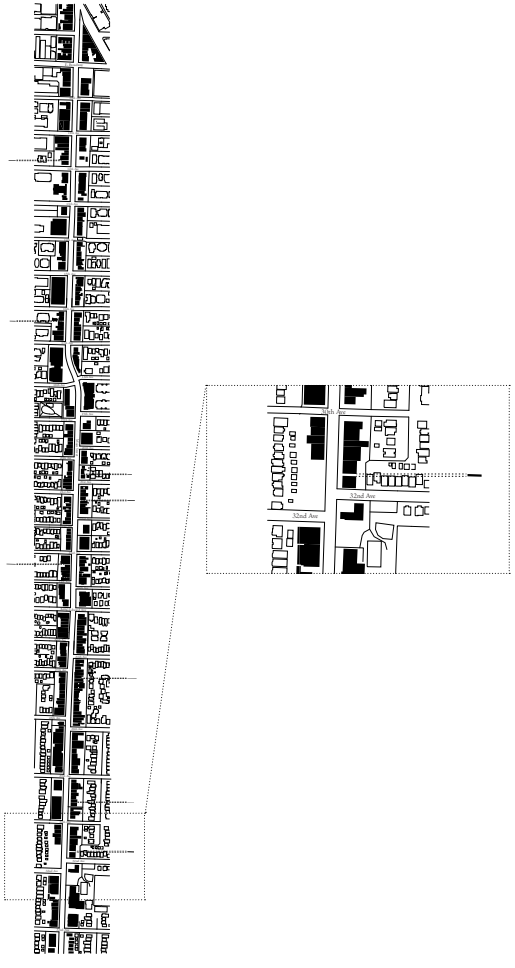
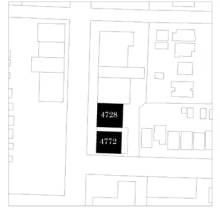


Fig. 114. *Split Eight - Map*

Main Street and 32nd

4772 Property ownership. Built year 1947.
4728 Built year 1974.



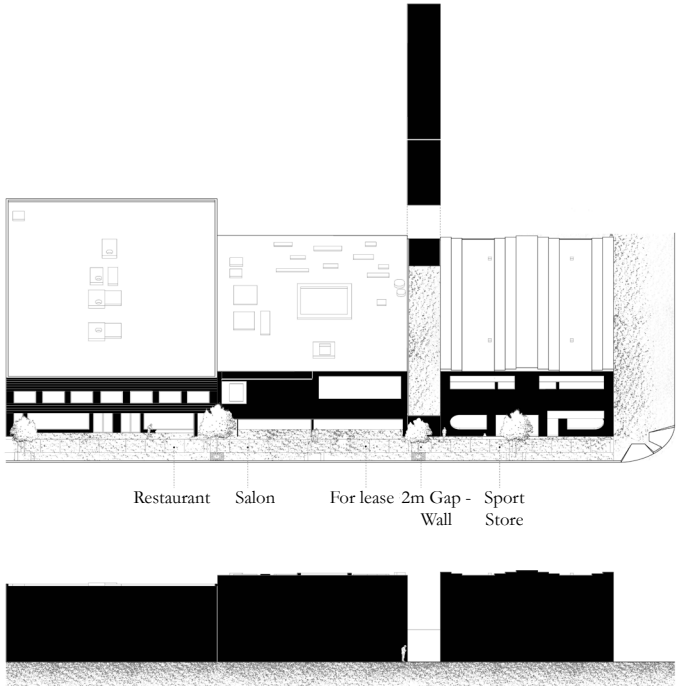


Fig. 115. *Split Eight - Context*

Split Eight
[Photographs]

Fig. 116. *Split Eight - Photographs*

Split Eight
[Elements]

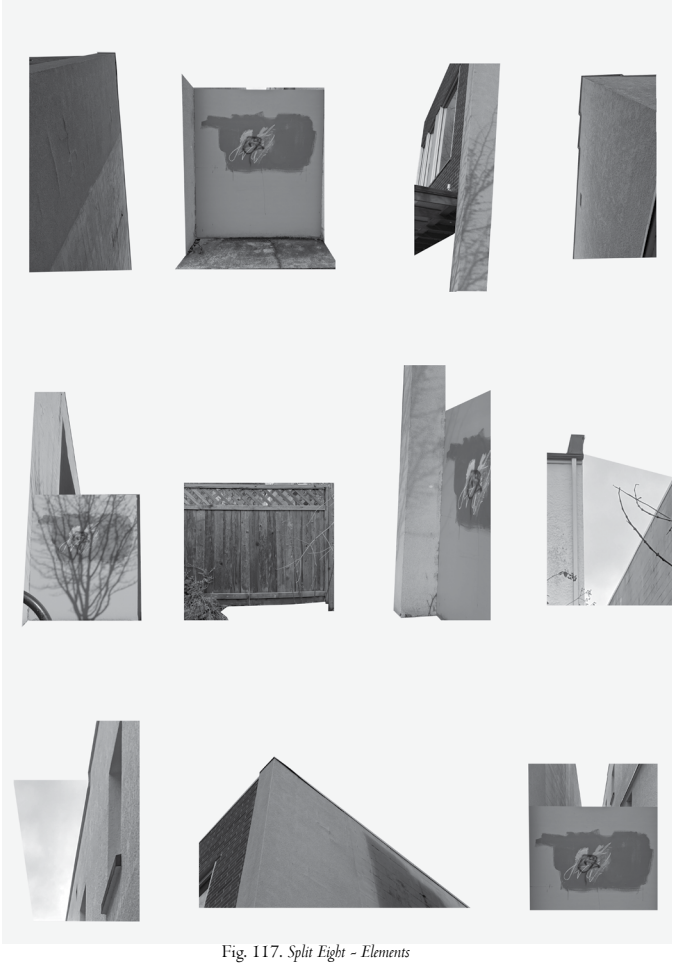


Fig. 117. *Split Eight - Elements*

Split Eight
[Portrait]

https://splits-puente.squarespace.com/portraits

Fig. 118. *Split Eight - Portrait*

Splits

I was attracted to these spaces because their presence offered a break from the prescriptive and commercial character of the street. I walked in the streets and discovered these anomalies which generated curiosity and imagination. They are imbued with meaning and occur as a series of fortunate accidents in our urban fabric, not concerned with appearances, but illustrating the value of the incomplete and incompatible in this city and documenting them not as residual but as an unexpected part of our daily lives.

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