GREENWAY AS CULTURAL NARRATIVE:
Designing for multiculturalism on Carrall-Ontario Greenway

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ABSTRACT

Canada is considered to be a multicultural country with a long history of cultural diversity. Yet in the field of landscape architecture, we have been shying away from this facet of society, perhaps due to the politically correct movement or other concerns, and focusing more on environmental issues. This thesis proposes a multicultural approach to landscape design, taking into consideration such issues as cultural diversity, federal multiculturalism, grassroots multiculturalism, narrative, history, sublimation, cultural forms, ethnicity, etc. After historical research about cultural diversity and multiculturalism in Canada and a precedent study of multicultural landscape design, these issues are implemented in the landscape design of a greenway system, specifically the Ontario-Carrall Greenway System. The greenway has four significant nodes: Old Arrival, Multicultural Theatre, Fig Garden and New Arrival. All of these nodes incorporate multicultural, sublimated forms that unite diverse cultures, while the greenway itself interweaves physically and culturally diverse sites within a framework of multicultural landscape design.
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CHAPTER 1

INTRODUCTION

1.1 STATEMENT OF INTENT

The population of Vancouver, like most other cities in Canada, is made up of immigrants from different countries. The result is a city rich in cultural diversity, with individual communities and neighborhoods that reflect a distinct culture. Different communities and neighborhoods make up a cultural mosaic in Vancouver, and very often, public open spaces that reflect the culture of these communities become unique places and part of the public infrastructure of the city. Some representatives of these "cultural spaces" include numerous cultural centres all over Vancouver, Temples of many different religions, Nitobe Garden at UBC, International Village, Dr. Sun-Yat-Sen Garden, Chinatown and Strathcona Community.

Cultural spaces have the potential to enrich the experience of landscape within a society. Unfortunately, cultural spaces seem not to be connected well with public space. Introducing themes of cultural diversity and cultural spaces into the public realm can become an invisible bridge that enables us to learn and accept other cultures with an open mind. Different cultures should be able to breathe within the society they belong to.

When cultural spaces participate with public infrastructure, and multiculturalism is "sublimated" in urban landscapes, genuine multiculturalism can be embodied. By the term "sublimated" I mean two things. One, as is chemistry where a solid becomes a gas seemingly magically without becoming a liquid in the process, aspects of "original/traditional" culture become transformed and expressed differently in a multicultural situation. In a second sense, cultural ideas are incarnated as forms of expression. For example the Chinese believe that the moon is of utmost importance; this belief is incarnated in the form of moon gates in Chinese garden architecture.

This thesis proposes that cultures and cultural spaces are an untapped resource for linking public spaces with cultural diversity, and for helping public space networks to become more open to themes of multiculturalism. This thesis defines and briefly notes the history of multiculturalism and explores how cultural values, diversity, and processes might play a role in the design of a public space, with focusing on a greenway. The concept of expressing
multiculturalism in urban landscape is proposed as a key to opening our understanding of other cultures, and to establishing a more sophisticated and interesting public space. In the larger context, cultural spaces could be more embraced by society, not just being separate, exotic cultural icons, but by being interwoven into the existing network of public space. Therefore, “Greenway as cultural narrative” proposes a way of interweaving multicultural themes into public open space in Vancouver.

This can include:

- Uncovering and telling cultural stories in a linear narrative
- Providing explicit space for cultural activities
- Poetically expressing such themes as arrival, displacement, assimilation, and diversity

1.2 THESIS GOAL

This thesis will address issues of multiculturalism and cultural forms of expression in landscape architectural design, using Vancouver’s Ontario Greenway as a template. It will then propose a framework for interweaving multicultural spaces and messages into public space of Vancouver.

1.3 THESIS OBJECTIVES

- To develop a framework for designing multicultural spaces as part of both a linear public space network and an educational environment
- To identify, program and distribute cross-cultural spaces along the proposed Carrall-Ontario Greenway in Vancouver
- To illustrate possible design strategies for integrating multicultural theme and spaces in the public realm

1.4 RATIONALE FOR THE SITE

I have chosen to use Carrall-Ontario Street as the locus for the design of explicitly multicultural public space. A greenway was chosen because of the inherently linear, connecting nature of these public spaces. Greenways incorporating multiculturalism would interweave cultural diversity within and throughout the neighborhoods it intersects. The long, linear pattern of a Greenway can be a linking thread between neighbourhoods and a multi-logue of cultural
differences. It would show how cultures could become a collage within a multicultural city. The
criteria for choosing a site for a Greenway as a Multicultural Narrative includes:

- A site where public open space is deficient in Vancouver
- A site which intersects many diverse, cultural neighbourhoods
- A site which can join areas that are geographically, socially, and culturally divided

Carrall Street and the Ontario Greenway were chosen according to the following rationale:

- Carrall and Ontario Street are the dividing streets between east and west in the Vancouver area. Traditionally, the eastern and western areas of Vancouver have been viewed as divided socially and economically. Therefore, there is a need for open space that unifies these two areas. It is clear that simply designing a Greenway as a multicultural expression would not solve all the problems that exist. However, my thesis would propose an invitation for everyone to enjoy being in the center of Vancouver rather than "Vancouver east or Vancouver west". An empowering center would help to unify divided areas and celebrate cultural differences. Therefore, it could become a catalyst in the process of creating a more tolerant and livable city.

- Carrall Street connects Burrard Inlet, which is an old entrance for immigrants coming to Vancouver before the 1940s, while Ontario Street connects the Fraser River, which is near the new major entrance for the immigrants: Vancouver International Airport. Burrard Inlet, the Airport and the Fraser River hold a lot of the history of immigration through generations. Therefore, it is meaningful to link these sites. In that sense, the Carrall-Ontario Greenway can celebrate the historical essence of multiculturalism in Vancouver.

- Carrall Street passes through numerous and vivid cultural groups including Gastown, Chinatown, and areas with Native artwork. Carrall Street would be greater if it were established as a greenway with a multicultural identity.

- The Ontario Greenway is partly established (in the southern part) while the rest is an ongoing project in the Engineering Department of the City of Vancouver. Ontario Street has been taken care of by neighborhoods extremely well and has six institutions along the street, which is quite unusual. It is currently used as a bikeway and takes an important role as a linkage of open spaces along this street. Also, a lot of different cultures exist near Ontario Street, and these cultural areas are distinctive and vivid. Although Ontario Street itself is not distinctive in terms of multicultural identity, it could celebrate and thread through diverse neighbourhoods as people pass along the greenway, like a moving theatre.
1.5 METHODOLOGY

This project will begin by reviewing the literature on multiculturalism. The literature review will be a key to promoting the sensibility of cultural forms as a part of public space, and transforming them into a more expressive urban landscape. Also it will create the criteria and framework for the design. Through exploring the history of ideas on multiculturalism, “sublimation” of cultures, and other applications within multiculturalism, criteria will emerge for the design.

Precedent studies of multicultural contexts will illuminate the transformation of spaces from mono-cultural to multicultural. Also, precedent studies will be a source for developing a design framework for the greenway, and will help to refine further direction for the site and similar sites within the context of multiculturalism. After studying public space in Vancouver, I will apply this interwoven public space theory and design a Greenway as cultural narrative. In addition to developing a design framework, for the Carrall and Ontario Greenway, this thesis will produce a detailed design scheme for one or more specific spaces along the greenway as a way of applying design criteria.

1.6 LIMITATION OF THESIS

Designing within multiculturalism is not an easy task for an individual designer. Rather, ideas and concepts of designing multicultural space can be transformed much more effectively by the in-depth study of cultures by teams of anthropologists and social scientists, and especially by integrated participatory processes, involving users of proposed public spaces. It would be inappropriate/ineffective for a single designer try to design all the multicultural spaces included in the design framework. Therefore this thesis will provide a design framework within the context of multiculturalism established by the theoretical literature review. Following this, this thesis will explore some instances of multiculturalism and transformation through detailed design exploration.

This thesis, therefore, would be a foundational stone of multicultural design, both for designers to take into consideration concerning their design and for communities to take into consideration when creating and/or expanding their neighbourhood.
CHAPTER 2

NARRATIVE OF MULTICULTURALISM

2.1 DEFINITIONS OF MULTICULTURALISM

Multiculturalism as a term started to be used around the end of the 1960s during major demographic and social changes. Even though there were discussions about cultures in various fields in history, the term did not appear until that time. Since then, the use of the term multiculturalism has increased more and more and it seems to me that multiculturalism has gained fundamental grounding, created prototypes, and especially, built-up stereotypes.

Before discussing "multiculturalism", it is important to consider the meaning of "culture". The traditional notion of culture is that of a bounded entity, whose members share common "templates" (i.e., cognitive maps of beliefs and behaviors). However, world systems theory along with certain schools of anthropology have reconceived culture as being something which is more fluid and permeable, having the capacity to both absorb and transform long-term historical and cross-cultural influences (Ellin, 1996: 247). So, "culture" can transform and absorb other cultures or can be transformed and absorbed into other cultures as well.

Before the term multiculturalism appeared, it materialized as "intertextuality" (Kristeva: 1969), with "collage/montage as the primary form of postmodern discourse" as well as "cultural mosaic", and "cultural melting pot (Harvey, 1989: 51)". Ellin (1996: 254) states that the notion of intertextuality is often attributed to Julia Kristeva, who wrote in Semiotike (1969: 845) that "every text is constructed as a mosaic of quotations, every text is absorption and transformation of another text". So, the terms "intertextuality, collage, montage and mosaic" originate in literary criticism and deconstructionism before becoming "multiculturalism" within landscape architecture.

Within landscape architecture, authors have been addressing multiculturalism including Mumford (1961), Rosenzweig and Blackmar (1992), von Hoffman (1994), Jones (1996), Bhatia (1996), etc. Jones (1996: 163) insists that during the past two-hundred years, the design paradigm utilized in public spaces has been based upon "monocultural" ideals and values found primarily in the European countries of Italy and England (Brill 1992), promulgated over time by Euro-centric males in positions of power or authority. The ideology was originally based upon the assumption that the population of users would be largely homogeneous; or, where cultural diversity did exist in a community. These public spaces were utilized to aid in the assimilation of
residents into the mainstream culture (Mumford, 1961: 331-2). In that sense, multiculturalism is more like a “cultural melting pot” i.e. every culture is boiled and melts in a big pot (mainstream culture). Historically, Jones cites, the role of the built environment has been the goal (stated outright, in many instances) of assimilating the multicultural populous of the United States into a single “American” mainstream, where the ‘normalized aesthetic ideal was linked to democratically rooted European antecedents (Rosenzweig and Blackmar 1992; von Hoffman 1994).

On the contrary, the term “cultural mosaic” celebrates multiculturalism in a more unique and interesting sense. “Cultural mosaic” shares similar meaning with “heteropias” (Foucault in Rotenberg, 1995). This term literally means “other-place” and Foucault (ibid:15-9) coined it to refer to real sites that, while self-consciously separated from the everyday landscape around them, reflect their cultural milieu in a selective and concentrated fashion (Luymes, 1996: 152). Thus, the term “cultural mosaic” recognizes and deals with cultural differences. Heterotopias are marked by the interweaving of regional ecologies and materials that have particular local histories and culturally symbolic significance. Fung (1999) embraces multiculturalism stating that “difference is no reason for assuming irrelevance...On the contrary, it is where differences in situation, predicament, cultural trajectory, and preoccupation make it difficult for us to envisage relevance and mutual illumination that provocative discoveries might be made (1999: 142).” Luymes (1996) asserts that the growing number of such heterotopias even includes designed expressions of unresolved social conflict (Kelly Ingram Park in Birmingham, AL for example) and pain (the Japanese internment memorial in Portland, OR). These examples would be genuine spurts toward true “multiculturalism” (ibid: 152).

So the term “multiculturalism” has been interpreted in different ways. The Canadian Federal Government has numerous definitions:

“As fact, “multiculturalism” in Canada refers to the presence and persistence of diverse racial and ethnic minorities who define themselves as different and who wish to remain so. Ideologically, multiculturalism consists of a relatively coherent set of ideas and ideas pertaining to the celebration of Canada’s cultural mosaic. Multiculturalism at the policy level is structured around the management of diversity through formal initiatives in the federal, provincial and municipal domains. Finally, multiculturalism is the process by which racial and ethnic minorities compete with central authorities for achievement of certain goals and aspirations.”
“Multiculturalism” in my thesis by definition is a small, abstract concept in our daily lives as we live in a multi-national society. It is originating from cultural diversity in Canada, but also having institutional and grassroots support. It is similar to Fung’s explanation of the relationship of ying and yang, where one side can only be explained by reference to the other “as a necessary condition for being what they are” (Fung, 1999: 147). The insider, descriptive, grassroots position is ying; the outsider, prescriptive, institutional position is yang. Unlike dialectic relationships, polar relationships are not involved in an oppositional play moving from contradiction through synthesis to sublation (Hall and Ames, 1995: 129-30). In Chinese tradition, yin and yang are not dualistic principles of light and dark, male and female, where each term excludes its opposite, but rather are aspects of a whole where each logically entails the other, and in their complementarity, the two constitute a totality (Hall and Ames 1998: 18). So the grassroots idea of multiculturalism and the institutional view of multiculturalism need each other and should be united, and my design concept is a practical attempt to join them.

2.2 MULTICULTURALISM AND CANADA

Background of Multiculturalism

As previously stated, multiculturalism emerged around the 1960s. However, the historical starting point and process seem not apparent in urban planning, architecture, and landscape architecture. The reason for this is that multiculturalism is a term from social science and it involves larger cultural groups, so it would be hard for an individual designer with specific principles to incorporate such a huge concept. It involves interactive team play beyond the individual's boundary.

The best way to articulate the historical background of multiculturalism would be to include how multiculturalism was interpreted and thought-out throughout major historical events in modern history. Therefore, it would be a good starting point to trace the term back to the 1900s when modern society and the concept of the modern city got its roots.

Through the First and Second World War and the industrial revolution, the structures of society were changed fundamentally in terms of population densities, geographical boundaries and traditional conceptions (Ellin, 1996: 243). The economic market was being polarized into the extremely poor and the extremely rich, and from this globalization emerged, including conglomerate companies’ strategies of expanding in their business to the ends of the world. The magnified proliferation of the extremes of wealth and poverty, massive development and
homelessness can only be recognized as different aspects of the same globalization process (Dutton, 1986: 23).

These fundamental phenomena increased cross-cultural migration and immigration between countries. Globalization shook societies and the pivot of trading among countries on a global scale became a catalyst for bringing the world together. Metropolitan regions grew and ethnic groups started to establish their identities within metropolitan regions as well. The rapid development of technology envisioned new society for the future, and professions in technical and computer field have become heavily weighted causing the manufacturing industry to become pushed to the edges of society. Particularly, a lot of people in developing countries were transported into developed countries as industrial workers, and these ethnic labour groups were mostly invisible and marginalized (Ferguson et al, 1990: 9-11).

Since late the 1990s, a number of countries have setup their policies on immigration and have made efforts to celebrate their multi-national identity. By these political and national efforts in uplifting these invisible ethnic groups and their offspring, it seems no longer bitter to embrace multiculturalism. Isolated, homogeneous cultures have been conclusively divided by globalization and multiculturalism and may be fragmented further into the urban cultural landscape (Hayden, 1997: 130). For we see hybrid cultures coming from different ethnic cultures, manifestations of multiculturalism, gentrification, feminism and pseudo-ethnic landscape (Zelinsky, 1997: 161), and these become symptoms of a multi-national society.

Multiculturalism in Canada

Even though we regard Canada as a well-established multicultural society, the term "multiculturalism" is a relatively new term. In truth, it has not been long since the Chinese Exclusion Act, which effectively hindered the Chinese from coming to Canada, was changed to the Immigration Policy, which welcomed immigration to our shores.

When Canada became culturally diverse: 1867 - 1990s

Experts often divide Canada into 3 forces. The first force consists of aboriginal peoples. Demographically this group can be divided into status Indians, non-status Indians, Metis and Inuit. The second force is that of the two major colonizing groups--the French and the British--who eventually defined themselves as the founding members of Canada known as the Charter.
The third force are those who fall outside the Charter groups; that is, native and foreign-born Canadians with some non-French and non-British ancestry (Leman 1999: 1-4).

Even though Canada was culturally diverse since its origins, multiculturalism was not recognized until the 1970s. Rather the third force (especially Chinese, Japanese, and East Indians) encountered harsh racial discrimination throughout. This includes the periods of Gold Rush (1858–1880), Canadian Pacific Railway Construction (1880–1885), Head Tax (1885–1923), World War I & II (1914-1945), and Exclusion Act (1923-1947). It is because of this third force that "multiculturalism" becomes a real issue (Leman 1999: 1-4).

At the time of Confederation (1867), Canada's population was chiefly British (60%), followed by French (30%). By 1981 these numbers had dropped to British (40%) and French (27%); and by 1996 at least 44% of citizens claimed ancestry other than British, French or Canadian. The biggest groups were German, Italian, Aboriginal, Chinese, South Asian and Filipino (Leman 1999: 1-4).

Canada became linguistically diverse as well, though not as dramatically. According to the 1991 census, English was the dominant mother tongue (60.6%), French was second (23.8%) and third was "other" (13%). The order of "other" languages used as a primary language in the home was Chinese, Italian, Portuguese, Spanish and German. Although the English language was firmly on top, Canada over the span of a hundred years had become multilingual and culturally diverse. The government reacted accordingly (Leman 1999: 1-4).

The Fundamental Shift: 1950s and 1970s

The period of 1947-1970 can be interpreted as a time of gradual movement of the Canadian Federal Government toward the acceptance of ethnic diversity as being not just legitimate, but integral to Canadian society. Previous to this period, the federal policy was to replicate a British type of society in Canada and this was reflected in Canada's political, economic and social institutions. All Canadians were considered British subjects until the Canadian Citizenship Act in 1947 (Leman 1999: 4-5).

Following 1947 the Canadian Government recommended "integration" not "assimilation" into Canadian society of non-Charter ethnic groups. This was perhaps due to the massive post WWII influx of European immigrants from a variety of cultures and languages. The 1960s prepared the way for the demise of "assimilation" and appearance of "multiculturalism" perhaps
due to the pressures from Aboriginal people and Quebecois separatists, and the general resentment of ethnic minorities (Leman 1999: 4-5).

In 1971 the Royal Commission on Bilingualism and Biculturalism recommended an innovative ethnocultural policy. The key objectives were:

- To assist cultural groups to retain and foster their identity;
- To assist cultural groups to overcome barriers to their full participation in Canadian society;
- To promote creative exchanges among all Canadian cultural groups;
- To assist immigrants in acquiring at least one of the official languages (ibid: 5).

The architects of the policy perceived the major problems facing immigrants to Canada to be employment, housing, education and fighting discrimination. They responded with a fundamental shift in policy to protect minorities at a personal and institutional level.

**Institutionalization of Multiculturalism: 1982 - present**

The 1980s witnessed a growing institutionalization of multicultural policy. The 1982 *Canadian Charter of Rights and Freedoms* addressed the elimination of expression of discrimination by guaranteeing both equity and fairness to all under the law regardless of race or ethnicity. It also limited the right of free speech with a prohibition against racial slurs or racially based hate propaganda. In 1988 Canada became the first country in the world to pass a national multiculturalism law with the *Multiculturalism Act* which sought to preserve culture and language, reduce discrimination, enhance cultural awareness and understanding, and promote culturally sensitive institutional change at the federal level. In 1989 parliament created a full-fledged Department of Multiculturalism and Citizenship, which created these institutional programs:

- Race Relations and Cross-Cultural Understanding “to promote ...appreciation, acceptance and implementation of the principles of racial equality and multiculturalism”
- Heritage Cultures and Languages “to assist Canadians to preserve, enhance and share their cultures, languages and ethnocultural group identities”
- Community Support and Participation “to support the full and equitable participation in Canadian life of individuals and communities from Canada’s racial and ethnocultural minorities (Leman 1999: 7)

Where earlier policies of multiculturalism promoted cultural preservation and sharing through cultural presses and festivals, this legislation emphasized cross-cultural understanding and the
resurrection of the old term "social integration." More recent programs from the 1996 Secretary of State of Multiculturalism also encourage "full participation" of ethnic, racial, religious and cultural communities in Canada and protect them from cultural conflict and hate-motivated activities (ibid: 5-8).

This is all well and good from a governmental, institutional or bureaucratic point of view, but what of the average Canadian? The grassroots viewpoint has been somewhat different from that of the federal government.

**Attitudes toward Multiculturalism**

Various polls have suggested that the average Canadian genuinely supports multiculturalism in theory, but not always in practice. Also, many Canadians are unsure of what multiculturalism actually is, what it is trying to do and why. Multiculturalism can encompass folk songs, dance, food festivals, arts and crafts, museums, heritage languages, ethnic studies, ethnic presses, race relations, etc. Perhaps the confusion is due to the vastness of the term multiculturalism itself. Yet there are some strong reactions to the term worth noting (Leman 1999: 8-10).

Quebecois for example, have been uneasy, even resistant to "federal multiculturalism" from the start. This is largely due to their perception that it is yet another federal intrusion into provincial affairs. Many Quebecois also feel that multiculturalism is a ploy to weaken the present dual partnership status of French Canadians to that of one of the many ethnic minorities under the domination of English-speaking Canada. To accept federal multiculturalism would jeopardize its distinct society status (Leman 1999: 8-10).

Also, the *Citizens' Forum on Canada's Future* reported uneasiness in Canadians' attitude toward multiculturalism. While they supported ethnic diversity they believed that for Canada to remain strong, citizens must learn to be Canadians first and that federal multiculturalism should stop reminding people of their diversity, which was seen as expensive and divisive, but rather focus on our unity (Leman 1999: 8-10).

Prominent authors have also raised issue with multiculturalism in Canada. Trinidad-born Neil Bissoondath (1994) stated that "official multiculturalism" leads immigrants into a "psychology of separation" and fosters an inward mentality that clings to the old country and the old ways. Instead of "Canadianizing" them, multiculturalism encourages the belief that *there* is more
important than here. In doing so multiculturalism prevents them from "integrating" into mainstream society. Richard Gwyn (1995) argues that the political elite who instigated the policy of multiculturalism was mistaken in rationalizing the backlash against it to “employment anxiety” rather than a widespread fear that Canadians were becoming “strangers in their own land.” Jack Granatstein (1998) echoes this idea that Canadians fear “the death of Canadian history” in that students in post-secondary schools cannot pass a basic test on Canadian history events and personalities. They feel that multiculturalism has spread the idea that Canada has no culture and identity of its own (Leman 1999: 8-10).

So, multiculturalism, though being a relatively new term to the country, has a lot of baggage. Some embrace it; others shun it; still others warily share in its essential good qualities but are complain vehemently about its potential demerits. Different provinces have accepted the federally prescribed multiculturalism at different times and in different ways and British Columbia is rather unique in the national stage.

2.3 MULTICULTURALISM IN VANCOUVER

British Columbia today has the second largest immigrant population in Canada (Appendix I). As a metropolitan city, Vancouver holds the second largest percent of immigrant population (Appendix II). In 1996, 34.9% of the total residents of Vancouver were immigrants, which means one out of every three people was an immigrant. Considering that the census data do not count children of immigrant parents who were born here, the cultural ties to areas outside of British Columbia and Canada is astoundingly strong.

However, this was not always the case. Natives have arguably been treated worse here than in any other province. While the rest of the country was abiding by the Royal Proclamation of 1763, which stated that British colonies should accept that land belonged to Native people unless the title was extinguished by a signed treaty, British Columbia basically refused to negotiate treaties with Natives. The province entered into Confederation in 1871 only with the guarantee of non-recognition of Native land claims. The first instance of change in this policy came in 1973 with the Nisga’a took their claim regarding the Nass Valley to the Supreme Court and won (Griffon 1993: 1-20).
The Chinese did not fair well either. In 1887, Vancouver was the site of one of the biggest anti-Chinese racial riots in the history of the country, followed by another in 1907. The Chinese had arrived to California and British Columbia, which were indistinguishably called *Gumshan* "Gold Mountain" in search of gold and a better life. When the gold rush ended, they were met by the 1875 Qualification and Registration of Voters Act, which barred them from voting. In the 1878 the provincial government issued a head tax which $10 to make it too expensive for them to immigrate. This eventually was raised to $50 in 1885, $100 in 1900 and $500 three years later that lasted until 1923. The head tax proved ineffectual, so The Chinese Exclusion Act was passed, which prohibited all Chinese immigration except government officials. It was not until Canada needed the Chinese as soldiers in WWII that they offered them the right to vote in 1945 (Griffon 1993: 33-64). Since then things have improved, but even at present, six out of ten provinces have enacted multicultural legislation. BC is not among them (Leman 1999: 10).

On a more positive side, the BC government does have a Multiculturalism Act, though it is not yet a legislation. The purposes of this act drawn up in 1996 was:

(a) to recognize that the diversity of British Columbians as regards race, cultural heritage, religion, ethnicity, ancestry and place of origin is a fundamental characteristic of the society of British Columbia that enriches the lives of all British Columbians;

(b) to encourage respect for the multicultural heritage of British Columbia;

(c) to promote racial harmony, cross cultural understanding and respect and the development of a community that is united and at peace with itself;

(d) to foster the creation of a society in British Columbia in which there are no impediments to the full and free participation of all British Columbians in the economic, social, cultural and political life of British Columbia.

At a more modern and grassroots level, we can look at the case of the Richmond. It was originally inhabited by First Nations, and by the early 1900s it had become low-density farmland. In the post-war period it was developed as a fairly typical suburb and was populated by the "expected" white, family-oriented, middle-class. However in the late 1980s waves of Chinese began to roll in. By 1991 over 30% of the population was immigrant. The local residents treated them with resentment and criticism especially when it came to housing development. Old dwellings were typically torn down and new 'monster houses' built in their place. Asian theme malls have been built and sparked criticism concerning extra traffic and parking problems (Hiebert 2000: 7-10). Criticisms such as these have been argued to be the result of concern for
local environment, increase housing prices, continuation of local building styles and traffic concerns, or perhaps underlying racism against up and coming minorities (Ley 1997; Rose 1999). These same sentiments are echoed in various areas of Vancouver especially West Vancouver and Kerrisdale.

All of this begs the question of how an official multi-cultural society can increase the comfort level of its grassroots citizens who genuinely support multiculturalism, but do not necessarily follow it or understand it? It is here that landscape architects can offer our part of the solution by creating public spaces that incorporate and celebrate multiculturalism and also educate the general public on the official and narrative history of immigration in Canada.

2.4 NECESSITY OF MULTICULTURAL SPACES

The future multicultural city – cosmopolis – cannot be imagined without an acknowledgement of the politics of difference (which insurgent planning histories embody); a belief in inclusive democracy; and the diversity of social justice claims of the disempowered communities in our existing cities. If we want to work towards a politics of inclusion, then we had better have a good understanding of the exclusionary effects of planning’s past practices. And if we want to plan in the future for multiple publics, acknowledging and nurturing the full diversity of the many social groups in the multicultural city, then we need to develop a new kind of multicultural literacy.
Leonie Sandercock (1998), Towards Cosmopolis

Landscape architects have a unique role to play in order to help smooth the relationships between the culturally diverse people of Vancouver. City planning has become increasingly concerned with culture because cultural components in urban cities have started to be greatly diversified and have become phenomenological in understanding city infrastructure. Because of this, culture and hybrids of culture which would be sub-culture, multi-culture, and even hybrids from multi-culture, have in turn become a constant input for planning. City planning design should therefore achieve a diverse cultural infusion within a single environment while avoiding the creation of cultural ghettos (Bhatia, Indigo, 1996: 20-1).

As mentioned previously, globalization has also been reforming our notions of boundaries, countries and neighborhoods, the demographic shift and institutional policies have been changing the internal makeup of our neighborhoods, and social infrastructure. As a result of these changes there is an urge to reconstruct our profession.
Ellin (1996), however, suggests that the reconceptualizations of “city” and “culture” have been the larger challenge in contemporary Western society. Dealing with culture is very abstract work against reality, and it is difficult forming work against an unformed shape. In addition, we often confront the term “politically correct (PC)”, and it becomes especially hardball when engaged with culture, gender, race, etc. Indeed, this could have been one of the main reasons why landscape architects have shied away from a multicultural approach toward design. Jones also points out that it is not only because of the fear of being perceived as “PC” that some landscape architects simultaneously ignore or downplay multiculturalism. It is also the lack of cultural and ethnic diversity within our own profession, the fear of not understanding a different culture, the fear of being marginalized, and the fear of loss of control (Jones, 1996: 163; West: 1990).

However, there is no need for timidity. In fact, there is every reason for landscape architects to embrace, or perhaps more accurately, catch up with other disciplines efforts to embrace it. Scholars in the field of Industrial Revolution studies pondered the “social question” (Ellin: 1996), i.e. multiculturalism, and many interdisciplinary approaches were created. Other social scientists started producing methods and theories on how to do “ethnography” (Ellin, 1996). Many of them were in architecture and urban studies students such as Geertz, Gans, Lewis, Foucault and Geddes. Particularly, Sanjoy Mazumdar explains 10 standpoints of methodology in architectural ethnography:

1. The primary emphasis is on taking genuine interest in, learning about, and understanding the culture of the group, and what culture members see as important.
2. Personal contact with the culture members and their place, through site visits, is essential.
3. One needs to observe and note all observables, such as the people, their clothes, their interactions and behavior, the buildings, and the products of their common efforts and enterprise.
4. It is important to ask questions, especially those based on the observations. The questions should address the relationships between the culture and the physical environment. It helps to be open and unrestricted about the questions, as it is possible that these relationships may appear in unusual places.
5. For asking questions it is necessary to identify knowledgeable and forthcoming informants.
6. It is important to study the culture’s buildings and their use of them, why they build them the way they do, and what they mean to them.
7. It may also require going farther a field from buildings to learn about all aspects of life that may lead to a better understanding of their culture, and their relationships with the physical environment.
8. Since the researcher will have personal experiences of the field and site, these too can be used as data.
9. Questions need to be asked regarding the meaning, nature, and use of the specific facility to be designed.

10. The field data needs to be recorded so that one can reexamine and analyze it (Mazumdar 1991: 123).

His suggestion is specific and phenomenological in terms of sensing and transforming cultural design. When we design parks, streets, building, etc., all physical environment components have implications on our design and it is part of design practice to be attached to sites. The sensibility of a site and the physical environment surrounding it are essentials for any design.

Some from our own specific field have also begun the process of dealing with multiculturalism within landscape and urban design. Levitas (1978) affirms that multiculturalism could be encompassed within indigenous community characteristics by adding a new layer onto an existing landscape with a deep understanding and interpretation of cultural diversity. He believes that without this approach, the urban environment would otherwise be in danger of exuding kitsch overtones, with the interpretations of culturally naïve landscape architects being at variance with the actual behavior, preferences and values of their subjects. Even though a cultured landscape would provide a more interesting and comfortable environment for people, it is more than simply a question of repeating garden styles from around the world, or of incorporating any of the exotic plant species, which may thrive in this country (Bhatia, 1996: 21).

So the time is ripe for multiculturalism to become a main issue in landscape architecture and urban design. It is a major issue within the Government, the academics and the general population of Canada. We need to keep in mind issues such as political correctness and naïve or kitsch overtones, but we also need to be encouraged by other issues at stake such as disempowerment, cultural diversity, globalization, racism, ethnography, and "sublimation" (the transformation process from both the physical environment of the culture to the meaning behind it and from people’s behavior and philosophy to their physical environment). These are the most valuable aspects of multicultural design.

We will now take a look at the less theoretical aspects, and the more physical manifestations of multicultural spaces both in their appearance and design.
2.5 APPEARANCE AND DESIGN OF MULTICULTURAL SPACES

In the center of Fedora, that gray stone metropolis, stands a metal building with a crystal globe in every room. Looking into each globe, you see a blue city, the model of a different Fedora. These are the forms the city could have taken if, for one reason or another, it had not become what we see today. In every age someone, looking at Fedora as it was, imagined a way of making it the ideal city, but while he constructed his miniature model, Fedora was already no longer the same as before, and what had been until yesterday a possible future became only a toy in glass globe.

The building with the glass globes is now Fedora's museum: every inhabitant visits it, chooses the city that corresponds to his desires, contemplates it...

On the map of your empire, O Great Khan, there must be room for both the big stone Fedora and the little Fedoras in glass globes. Not because they are all equally real, but because all are only assumptions. The one contains what is accepted as necessary when it is not yet so; the others, what is imagined as possible and, a moment later, is possible no longer.

Italo Calvino (1974), Invisible cities

We have talked about Canada's demographic multiculturalism, the real numbers of immigrants and their areas of residence. We have looked at the Canadian Government's symbolic multiculturalism, in its policies and ethereal speeches, which can be ignored by provincial governments and nominally supported by its citizens. Now we will examine what Audrey Kobayashi terms "structural multiculturalism", which is defined as "the systematic legal and bureaucratic mechanisms [which are] put in place to ensure the efficacy of the multiculturalism policy and to incorporate advances in human rights made over the past decade (Kobayashi 1993: 219)." Nothing is more visibly related to legal and bureaucratic mechanisms than the images we see in our daily lives: streets, building, parks, etc. The streets of Canada are the sites where the struggle for and celebration of difference is acted out. Landscapes reflect racism, residential segregation, ethno-cultural variations in access to employment and its rewards, and the activities that occur in these landscapes – street festivals, ethnic food fairs, and schoolyard games – also reflect these aspects (ibid: 224).

Ellin (1996) asserts that architects and planners must truly heed their own call for contextualism through a more sophisticated understanding of their place in history, of cultural differences, and of the larger political economy in which they currently work. This new sensibility can be furthered only if our responses to insecurity and fragmentation in our daily lives go
beyond irony and an obsession with artifice. This will liberate them from the fashions and fascism of the day and enable them to draw most richly from their creative wells to best suit each specific design task. The current reconceptions of the city and culture in thought and practice harbour the potential for both the worst and the best” (ibid: 264). Through the cultural animation of an area, the cultural life and activities of the street will change, and the enlightenment and participation of all members of the community will ideally ensue (Bhatia 1996: 21). For this kind of idealism, Bhatia asserts that to refer to other cultures for inspiration, the landscape designer needs a deep knowledge of a variety of cultures, particularly their beliefs, significant colours, patterns and materials and important symbols (ibid). However, practically it is not an easy design task at all.

Some examples of how it can be done practically include carefully examining the ways in which pertinent cultural elements can be expressed in physical design. For example mosaic is often used to represent elements of Indian culture, Greek history and Chinese gardens. In Chinese thought bamboo, pine and plum are considered “three friends” so these three elements are often seen in schoolyards to promote the idea of friendship. The same element can appear in different forms in different cultures. For example, the tree as a symbol of life is almost culturally universal, but in India trees are used to reflect ideas on religion. According to tradition it was not trees that should be in the village, but the village should be among the trees. So contemporary designers follow the notion that urbanity should adapt itself to trees. The circle too is the expression of movement in Hinduism, the moon in China, and both lunar and solar notions in Jewish and Arabic cultures (Bhatia 1996: 21-4).

Visual images of multicultural places are present on almost every block of Vancouver even though some are not fully recognizable. For example, there are cherry trees in Oppenheimer Park. Yet most people do not know that they are symbolically related to the Japanese internment. This park was the site where the Japanese were told to assemble and be expelled from the city to internment camps. Every year the Japanese community holds a Japanese festival in this park, which on any other day is occupied by only junkies. This is an example of how history can take an important role in designing multicultural space (photos from Wakayama 1992).
Visual instances of multiculturalism can be linguistic as well. Throughout Vancouver’s streets one can see a multitude of banners and signs having numerous languages. This multilingual signage lets everyone know how multicultural Vancouver’s streetscape is. Particularly, Chinatown businesses are mostly monolingual Chinese, and the Punjabi area of 49th Avenue has adopted a bilingual street sign system.

Chinatown’s Dr. Sun Yat Sen garden is an example of how a community can replicate landscape from their home culture. The garden exquisitely replicate design concepts from China and the builders even went to such lengths as collecting stones from the lake beds of China, transporting them to Vancouver at great expense. It holds daily tours, which educate people on not only on traditional Chinese landscape architecture, but also on the history of Chinese culture and Chinese immigration to Canada. Yet it is limited in that it is a cultural space that only represents one specific culture and does not unite Chinese culture to any other.

Different religions can be expressed through multicultural design as well. Vancouver has many Buddhist temples, Sikh temples, Protestant churches, Catholic Cathedrals, Muslim mosques etc. All of them have their own unique architectural and landscape architectural design motivated by their own culture and religion.
Visual instances of multiculturalism can be manifested as cultural festivals, parades, concerts, and other community festivities. They are very significant in that they involve the entire community in a unified activity. Even if they only occur once a year they are very powerful. They not only involve the organizers and performers of the festival, but also they attract members of different cultures to celebrate their own specific cultural festival together.
One very important aspect of visual multiculturalism can be seen in sublimated forms, that is when one icon of a certain culture is internalized, reinterpreted in a new setting or new generation and reproduced, resembling the original form, but significantly changed. A good example of this is the talking stone in the Japanese-American Historical Plaza in Portland, Oregon. This design took an original Japanese Zen stone garden concept and sublimated it by making a stone plaza, where the stones had poetry and inscriptions on the stones (Moorhead 1997: 152-5). The stones then "talked" to visitors, telling them what happened to the Japanese during the internment period of WWII. The talking stones are a good example of how a carefully sublimated form can educate and remind people of a significant historical event.

So all of these examples show us how multiculturalism can be expressed visually. These are part of the expression structural multiculturalism as they are noticeably visual bureaucratic mechanisms that ensure the efficacy of multiculturalism policy and incorporate advances in human rights (Kobayashi 1993: 219).

2.6 CONCLUSION

Based on the review of how multiculturalism can be defined, how multiculturalism has been derived in terms of history, how professionals in various fields have struggled with cultural aspects, and specifically looking at the realm of multiculturalism in Canada, three valuable themes can be drawn regarding multicultural design:

- Landscape as a medium for communication (educational environment)

As part of public infrastructure, it is urgent to consider cultural in urban landscape design as we discussed in chapter 2.3 (NECESSITY OF MULTICULTURALISM AS PART OF DESIGN PARADIGM) and 2.6 (MULTICULTURALISM IN CANADA). Multicultural landscape in public spaces can be part of the learning process of our neighbours and also can play a fundamental role in
dissolving cross-cultural conflict by acknowledging differences among them, which would be the first step to harmony in a multicultural society.

- Sublimation from abstract culture to cultural form, from past to future, and from segregation to unity

Because we live in a fast changing society and because the mainstream design paradigm does not favour cultural considerations, we have overlooked a lot of valuable and culturally sustainable design components. However, "cultural landscape" does not need to be taken literally, rather it can be a bridge arching from culture to culture in a more sublimated way. Sublimated landscapes can reflect where we came from and where we are headed, and eventually, sublimated landscapes could become a language that helps to unify society. As we discussed in parts 2.1-2.4 and 2.6, landscapes should be tied into cultures that are present and layered with sublimation so there can be a more mutual, deeper understanding of cultures.


Most designers come from a single culture and the term “multiculturalism” implies multicultural design that can not be embodied by one or another designer’s effort. It is true that designers have a key role to play in cultural form that is significant for further sublimation in the design. However, it is also immensely important to consider the cultural background, the particularity of a social mentality and the behavioral consequences for certain cultural forms. Therefore, it is vital to work as a team including anthropologists, sociologists, psychologists, and ethno-historians in conjunction with the main users of the space, that is, the cultural communities themselves. Consideration of users, and keeping them closely involved when we design should be major principle in any design methodology. It can not be stressed enough that a community’s input is important when we think of who will be using the space that designers create.

These three conclusions (communication, sublimation and community involvement) lead us to the consideration of concrete examples of how these concepts can be implemented in Canada. For there is a need for cultural spaces that provide an educational environment to explain and illustrate the reality of multiculturalism in Canada, without simply promoting cultural diversity. Canadians from all ethnic origins need to learn about multiculturalism and not only from an official federal government document. The method of education needs to be visual, physical and part of our daily lives.
The design concept of this thesis is an attempt to do just that: to create a multicultural space where the public can see, hear, touch, smell and taste the reality of multiculturalism in Canada. A continuous public space that has multicultural themes, especially on a linear ecological corridor of urban landscape, could speak for cultural unity and further public realm. Also, a historically significant space as well as a public park that accommodates daily users could bring together all Canadians from all ethnic backgrounds when cultural events happen. An amphitheatre programmed to accommodate cultural events including civic events would become a heart of urban activities yet it is sited in a visible public park.

The site chosen for this purpose is the Carrall-Ontario Greenway. It could take a major role in three ways. It is a corridor of spaces ready to provide a multicultural theme. It is a connection of ecological green spaces. Also, it eventually will be a unique civic space where multiculturalism could work.

However, before launching into the details of the design concept, a detailed analysis of some precedent cases is necessary. The precedent studies that will provide concrete examples of the three conclusions drawn from the literature review conclusions (communication, sublimation and community involvement) are Pershing Square in Los Angeles California, Living Water Park in Sichuan, China, and Boston's Southwest Corridor Park. The study of these precedent examples will help generate a design framework and the actual design of nodes for the site.
3.1 LANDSCAPE AS A MEDIUM FOR COMMUNICATION

The transformation of landscape into culture emerges throughout individual places, front yards, neighborhoods, etc. and very often these places that are colored by cultures offer a special and meaningful attachment to people. These are all processes of communication between landscape and humanity, and we may find good examples of them within our surroundings. Particularly, the redesigned Pershing Square is an excellent medium for the dialogue of multiculturalism and human ecology.

The 5.5-acre site of Pershing Square lies in downtown Los Angeles, and has had multiple changes through history. It was originally designated for public use by the city council in 1866 and has been known by many names, including La Plaza Abaja, Sixth Street Park, and Central Park. The present name is in honor of World War I General John J. Pershing, and the newest design was mad in 1982. The design is a collaborative effort of Mexican architect Ricardo Legorreta and Philadelphia-based landscape architect Laurie Olin (Welborne, 1994: 29).

There are two representative cultures in this area: Latino culture and Anglo-American culture. The representation of Latino ethnicity has been a problem in this area until a new design came in and Legorreta sublimated his cultural identity through landscape with a variety of colors, texture and artwork. He used a matte purple for the tower, pinkish concrete for the pavement, a cool yellow for a café and a police substation, many outdoor “rooms (for the private gatherings of different ethnic groups)”, river stone pavement, and many statues (Newman 1994: 45).
A ten-story purple bell "campanile" divides this plaza into two main plazas in a symbolic way and the pool has a tidal reaction representative of the Pacific Ocean (ibid). A grove of orange trees reminds people of L.A.'s agricultural basis, and an open-air amphitheater, decomposed granite walkways and planting are an expression of Anglo-American culture. Newman asserts that Pershing Square is a combination of Latino and Anglo-American parks "in a self-conscious foray into multiculturalism (ibid: 45)."

Certainly, Pershing Square is reviving through its multicultural design approach and is a medium of communication that speaks for various cultures in spite of its gloomy history of ethnicity in Los Angeles. My interpretation is that cultural identities transform onto landscape, and the effort is the thriving of cultures. Nonetheless, the design has become dialectic somewhat by polarizing two representative cultures rather than acknowledging the existence of other cultures such as Asian culture. I suggest that it is very important to accept and interpret existing cultures in a humble way. Cultural landscape should become a communicational page for the environment.

Pershing Square fails in one way. It has been unsuccessful in drawing visitors' attention. Hardscape components including a lot of walls, a lack of green space, and its artistic design keep people away from this plaza. It is unfortunate that such a historically meaningful and culturally
diverse place with a great budget is not received well by people. It gives us an important message that “mutual landscape” (Fung, 1999) can be transformed by a deeper understanding of culture and human ecology.

3.2 LANDSCAPE AS SUMBLIMATION:
Sublimation from abstract culture to cultural form, from past to future, from segregation to unity

As the term “sublimation” infers in the introduction of this thesis, it is important to remember culturally transformed expression, history, and unity of landscapes in designing neighborhoods. “Sublimation” can be formed by the coalition of various angled thoughts, the recognition of historical purports, and the endeavor of problem-solving that is present in the site. We should also look into the cultures that the landscape already has and these manifestations should be maintained in a multicultural design process. Living Water Park in Sichuan, China would be a representative work for this component.

This project began in 1992 near the Fu and Nan rivers, which have been polluted by rapid industrial development. The term “water” (river) has a special meaning to the Chinese, because they believe they are connected to it and actually water has been their foundation of daily life. As rivers are getting polluted, the Chengdu government started to put massive efforts to revive rivers. Betsy Damon, an American environmental artist, Zhang Jihai, director of the Fu-Nan Rivers Renovation Bureau, and Margie Ruddick, a Philadelphia landscape architect have attended to the Living Water Park plan.
A water filtration system is a main element of this park. However, it has some significant aspects for multicultural design. First of all, an ecological design to revive the water quality is combined with the transformation of Chinese traditional philosophy. For example, the fishponds connect to a stream with a bridge over it. Wooden walkways act as a tradition small public space, and the water wheel is an ancient structural type (Lyndon, 2000:7). These small elements in the park are from Chinese citizen's generated ideas and it led this project to success; otherwise, it would not have been supported by local people. Even though these elements are small, they familiarize people to this innovative park (this park is the only park that functions as a water filtration system). Sublimation from past to future in history bridges landscape and the people who belong there, and people can celebrate history.

Secondly, there is also transformation of abstract culture to designed form, and it became cultural form. For instance, one of flow forms cast the shape of a ginkgo leaf, which is a symbol of a tree. Beyond that, the ginkgo is a representative form of a long liver in China and other Asian countries and is loved by them very much. Also, the site plan resembled fish and many Chinese people started to believe in the virtue of this park, because fish represent good fortune and health. It becomes powerful when landscape substantializes what people believe. By doing so, we can expect derivative merits from it in terms of social structure.

Thirdly, Living Water Park is created within people's belief and effort. Damon asserts, "I followed a voice inside of myself that said you know what to do, go do it. These guides assisted me in China to bring many together, [and to] try things everyone said were impossible. It was the relationships we made
trying that opened the doors to make a park (www.artheals.org/award).” This project was supported by the U.S., Keepers of the Waters (initiated in 1990 by Damon), local experts, the local government and neighborhoods, and it brought many different kinds of people together. Now, the park celebrates the power of landscape and culture through citizens and generations and it suggests the solution of unification through landscape design.

3.3 CULTURALLY DIVERSE COMMUNITY INVOLVEMENT:

“multiculturalism = community of communities” (Bhatia: 1996)

Multicultural design has its own destination that cannot be modified by the designer’s intention. It is for different cultures, which means it cannot be dominated by one monoculture. The literature review in this thesis discusses how important it is to involve users of proposed public spaces. We can be assured of this fact through this example: Boston’s Southwest Corridor Park, which was created by an enormous coalition of various communities along an approximately 4-mile long corridor.

Initially, this land was proposed to be an expressway until the 1970s when protests by the African-American community with other communities in the Boston region finally halted the expressway project. The 55-acre site of this park is very thin and long and connects various kinds of neighborhood in Boston; “rich and poor, black and white, yuppie and ethnic (Campbell 1989: 70).” Southwest Corridor Park consists of 7 major areas: the Back Bay, St. Botolph, the South End, the Fenway, Roxbury, Jamaica Plain, and Forest Hills. Continuous double or triple tree lines, double paths for cyclists and pedestrians, and the reuse of granite from railway embankments are the only components that connect this park as a whole. However, the design committee had been working closely with communities and their hopes for this park have made clear: bike racks, playgrounds, community gardens, etc.

As the communities wanted and tried to keep this area as a park since 1970, their affection for this area was great. A lot of landscape architect firms and communities were
involved this project and now, this park is thriving throughout communities and the big gap that existed among different communities is becoming unified by the “urban zipper (Campbell, 1989: 72).” Throughout the project, the communities’ involvement also brought out their attachment to this park; in other words, it enables the communities to feel friendly and engage in self-surveillance. Also, maintenance is handled by neighborhood groups by contract.

**BACK BAY - ST. BOTOLPH - SOUTH END - FENWAY - SYMPHONY**

Through this project, Edwina Cloherty who was involved in it asserts lessons from Southwest Corridor Park in Mann’s article in Places:

- Sustain the effort: continuity of participants is necessary
- Establish a clearly defined fair and open process for decision making. Then FOLLOW IT AND LIVE WITH THE DECISIONS.
- Expect everyone to abide by the process and decision.
- Do your homework; get accurate information.
- Build coalitions, which may mean compromise – which is not always bad!
- Hold your public officials accountable as well as yourselves.
- Promote the commonwealth over local self-interest.
- Maintain a sense of humor.
- Take up knitting, not smoking. (Mann1991: 53)
CHAPTER 4

GREENWAY IN URBAN CONTEXT

4.1 DEFINITIONS AND OBJECTIVES OF GREENWAY

In recent years, "greening" has become more prevalent term within the realm of public open space. These linear, green and public corridors are particularly suited to the creation of a sequential landscape experience. As such, greenway design can help to tell stories, to develop themes over large distances, to knit through diverse places and neighbourhoods. Therefore, a greenway is a very appropriate setting for developing multicultural public landscape.

As the term "greenway" implies, greenway is a linear open space that is vegetated. According to Greenways - Public Ways: a final report by Urban Landscape Task Force, a greenway is:

A linear public corridor that connects parks, nature reserves, cultural features, historic sites, neighbourhoods and retail areas, often along either natural corridors like river or ocean fronts or along rail rights-of-way or streets shared for transportation use (Urban Landscape Task Force 1992:vii)

Also, in Greenways for America (Charles E. Little), definition of a greenway is:

1. A linear open space established along either a natural corridor, such as a riverfront, stream valley, or ridgeline, or overland along a railroad right-of-way converted to recreational use, a canal, a scenic road, or other route. 2. Any natural or landscaped course for pedestrian or bicycle passage. 3. An open-space connector linking parks, nature reserves, cultural features, or historic sites with each other and with populated areas. 4. Locally, certain strip or linear parks designated as parkway or greenbelt. (Urban Landscape Task Force 1992: 51)

Other similar terms, such as "public way" and "bicycle way" should not be confused:

Greenways are typically "green" paths for pedestrians and cyclists. They can be waterfront promenades, urban walkways, environmental demonstration trails, heritage walks and nature trails... [but] their final report, Greenways-Public Ways extended the traditional definition of Greenways to include streets in the downtown – the Public Ways – and streets in our residential...
neighbourhoods... The primary goal of Bikeways is to make cycling safe and convenient, largely through traffic calming measure. Greenways and Public Ways enhance the experience of walking and cycling through a wider range of improvements to the public realm, for example, by expanding parks, incorporation public art or installing drinking fountains (City of Vancouver 2002: 1-2).

Even though Vancouver has a great natural heritage, environmental and social concern is critically increasing. In recent years, for example, the Urban Landscape Task Force was established by Mayor Gordon Campbell and the City Council of 1991 to cope with changing society, because “urban landscape” is a mirror of our values and how the city can deal with the fast growth of population (ibid: 1). A greenway is one of the invaluable components in terms of reinforcing public realm connection as well as our connections with nature. The public realm, such as a city’s streets, parks, plazas, and waterfronts is the heart from which to form a city with improved amenities for citizens and a greenway (including blueways) takes a critical role to thread public realm as an urban landscape system.

Objectives of a greenway can be

- Make the city “whole” by connecting our existing parks and neighbourhoods to each other
- Reinforce people’s connections with nature by retaining natural ecological functions in the urban environment
- Increase the amount of permeable surfaces in the city, to daylight as many streams as possible and as a result improve our water quality
- Improve our general environment—vegetated greenways can reduce noise, smog, dust and heat
- Complement the existing and future public open space system through introducing connections that accommodate more diverse public recreation
- Provide alternatives to the automobile for commuter and recreational trips by developing safe passageways from bicycles, wheelchairs and pedestrians
- Stimulate a more cost effective expenditure of public funds through the multiple use of public property
- Encourage private realm development to respond to urban landscape opportunities by planning the greenways to be planned and implemented through the region (Urban Task Force 1992: 50-1)

4.2 GREENWAY PLAN

A greenway as a thread of natural and cultural environment that interweaves a city, within a whole, and it would be wonderful to see cultural stories shared by neighbourhoods in the City of Vancouver. People who are on a greenway would share multiculturalism celebrating our multiculturalism and cultural diversity in Vancouver (Figure 2).
The initial inspiration for Greenways in Vancouver came from the work of Mayor Gordon Campbell's Urban Landscape Task Force, appointed by Council in 1991 and chaired by Landscape Architect Moura Quayle. The initially proposed greenway plan had 11 greenways (figure 1).

Figure 1. Vancouver Urban Greenway (Urban Task Force 1992: 10-11)

Figure 2. Civic, Sacred and Cultural Landscapes (Urban Task Force 1992: 51-52)
The final report for the City of Vancouver was expanded to include identified civic, sacred and cultural landscapes in Vancouver context.

4.3 ONTARIO GREENWAY

This thesis deals specifically with the Ontario St. Greenway as part of the larger Vancouver Greenway system. This specific part of the greenway is supposed to connect South Vancouver to False Creek via Ontario Street.

The previously mentioned Urban Task Force's design ideas were based on the six greenway goals and were made specifically for Ontario Street through the objectives. The following is a summary of those six goals.

1. Make Walking More Interesting (by providing continuous trees, signage, sidewalks, etc. and by adding water fountains, washrooms varying levels of complexity, etc.)
2. Make Recreational Cycling More Appealing (by marking the route, improving unsafe intersections, selecting non-slip surfaces, etc.)
3. Reduce the Impact of the Car (by installing traffic calming measures, planting pollution filtering vegetation and giving right of way to pedestrians and cyclists)
4. Enhance Special Places Along the Route (by including heritage sites, creating complexity, providing amenities, etc.)
5. Make the Greenway “Greener” (by increasing existing planting areas, using permeable paving, planting fruits and vegetables, etc.)
6. Use Art to Make the Greenway More Pleasant and Interesting (by positioning art pieces as gateways, using existing characteristics as art, placing new art pieces, etc.) (Urban Task Force 1992: 14-15)

The Ontario Greenway is approximately 50% completed at this point. Construction will more than likely increase in the summer months of 2002. In Chapter 5 we will examine the Ontario Greenway more closely especially how it is connected to Carrall St.
SITE ANALYSIS

-Greenway as Cultural Narrative-

5.1 PHYSICAL ENVIRONMENT
- Topography
- Land Use

5.2 CULTURES AND HISTORY
- Cultural Neighbourhoods Trace
- Sequence of Multicultural neighbourhoods

5.3 INTERPRETATIVE LANDSCAPE
- City Greenway System
- Ontario Greenway
In chapter 1.4 "RATIONALE FOR THE SITE" I talked about how I would choose the site. It is enormously hard to choose a specific site that speaks about multiculturalism, because it is present in every inch of space in Vancouver.

However, the objectives of this thesis also take into consideration the general social condition in Vancouver. Also, greenway as a linear space that passes through neighbourhoods of Vancouver is an important part of design.

Therefore, I begin to imagine cultural stories that are collected all over Vancouver and lie on Carrall st. and Ontario Greenway.
Topography

As shown on the map, Carrall and Ontario Street pass through two significant topographical areas. The top of the Little Mountain on the left side is about 140m high and South hill on the right side is about 120m high. The site’s highest area is around 100m high.

The north end of the street has a great view of the mountains, Burrard Inlet, the area between the two streets, Science World, and False Creek. It also has the potential to be connected to the sea wall walkway.

So far this area is mainly used for industrial purposes and is not developed yet. However, there is a lot of design discussion for the Southeast False Creek area and it is suitable for sustainable design development.

From north to south, the topography changes interestingly as the crest of the hill opens up the view along the street.
Land Use

Generally, multicultural streets have unique opportunities within their land use. Because Carrall and Ontario street establish themselves as a thread of major open spaces, institutions, residential neighbourhoods, and industrial areas, people who live near Ontario Street, especially, have a great concern about traffic and their effort is seen at many intersections and schools.

Carrall street is mainly used for commercial purposes with apartment buildings and it has a lot of cultural activities.

The industrial areas at both ends of the Ontario Greenway have their own characteristics: the north end being a part of the city has smaller lots and a well coordinated outlook, and the south end being in the Fraser Valley industrial area has a pulp smell, a railway, and huge machinery.
5.2 CULTURES AND HISTORY

Cultural Neighbourhoods Trace

As mentioned in the rationale section, Carrall Street and the Ontario Greenway will celebrate being surrounded by culturally diverse neighbourhoods and the design framework in this thesis will allow people to be more aware of cultural diversity as illustrated in the following statistics on immigration waves:

1941: English, Scottish, Irish, Chinese, Japanese, Scandinavian, etc.

1961: Asian, British, German, Italian, other European, Scandinavian, French, etc. (*Other European means other than British, Dutch, French, German, Polish, Russian, Scandinavian, or Ukrainian)

1981: British, Chinese, Indo-Pakistani, Italian, Jewish, French, Portuguese, Native, Greek, Pacific Islands, Japanese,

Figures 5 Map of Cultural Neighbourhoods
SYNTHESIS OF CULTURAL NEIGHBOURHOODS TRACE BY PERIODS:

Cross-section of cultural neighbourhoods

This map merges together Census data regarding ethnic groups and their historical appearance as neighbourhoods. It is interesting to see how they settle over periods. Particularly, in the 1940s new industry along the Fraser River brought a lot of immigrants from the British Isles (Sheng et al, 1980: 4) and then their settlement started to fill up the inner city.

Very distinct cultural neighbourhoods would be Chinatown, the Italian neighbourhood, and the Punjabi area. A lot of cultural identities are manifested in cultural events, restaurants, martial arts, cultural gardens, grocery stores, etc.
European Ethnicity
City Average: 30%
- More than 40%
- 30% to 40%
- 20% to 30%
- 10% to 20%

Asian Ethnicity
City Average: 5%
- More than 20%
- 10% to 20%
- 5% to 10%
- 1% to 5%
- Less than 1%
According to Census data in 1961, the British population was more than 60% of the total residents, whereas Asian Ethnicity was about 5. It is almost opposite following this period.

It reflects how much the social environment has changed. Immigration Policies are also an important part of the demographic shift.

It is noted that more than 50% of immigrants in 1961 lived near the False Creek area. Nowadays, as it discussed in chapter 2.4 “NECESSITY OF MULTICULTURALISM,” immigrants tend to concentrate in suburban areas. These days, Asian immigration to downtown Vancouver is shrinking, while in Richmond and Surrey it is increasing.
Non-immigrant population | 270,470  
Born in province of residence | 160,625  
Total immigrants | 228,530  
China, People's Republic of | 45,955  
Hong Kong | 38,045  
United Kingdom | 16,440  
Philippines | 14,045  
Viet Nam | 12,340  
India | 11,150  
Taiwan | 10,000  
United States | 7,380  
Italy | 5,220  
Fiji | 4,525  
Germany | 3,950  
Poland | 3,415  
Portugal | 2,660  

Table 1. Table of population of immigrants in 1996 by census data
Figure 10 1996 Census
As people of various cultures live along this area, unique characteristics emerge through commercial activities, crafts, streetscape, etc.

Sequence of Multicultural Neighbourhoods

Carrall Street has a cultural diversity along the way such as historical Gastown, Jackson statue, First Nation's murals, and Chinatown.

Broadway Street and Main Street are a daily festival of multicultural commercial and public activities, Ontario Street is surrounded by these as well. And Very often, a variety of cultures and languages can be observed. This creates potential for latent design program.

Particularly, the area from E48th Ave to E49th Ave on Main Street and Ontario has a huge community of East Indians and Pakistanis and it vivifies the streetscape with their cultural background.
Both ends of the site are defined as a Blueway. Also, Carrall and Ontario streets are connected by a Blueway which is part of S.F. False Creek Project. The South part of Ontario street has been built already.

Throughout Ontario Street, as a part of City Greenway System, greenways are interwoven together in the Vancouver area such as Ridgeway, Broadway, 59th Ave., Seawall Walkway, etc.

Figure 12 Status of Ontario Greenway

5.3 INTERPRETATIVE LANDSCAPE

City Greenway System

As we discussed in chapter 4. "GREENWAY IN VALUE OF URBAN LANDSCAPE,” the Urban Landscape Task Force from the City of Vancouver proposed the Vancouver Urban Greenway in 1992.

Also, the Engineering Department of the City of Vancouver has another Greenway System which is a Neighbourhood Greenway and they have been initiated by community groups with the assistance of the city staff.

The Greenways Program in the City of Vancouver proposed the City Greenway plan in 1999 with 14 routes including the original plan of 1992 and they are as shown on the map:

Figure 13 Four Characteristics of Ontario Greenway

**Ontario Greenway**

Engineering Department in City Hall has done Site analysis and it categorizes Ontario Greenway as having 4 characteristics:

- Industrial Heritage - False Creek to Broadway
- Residential Heritage - Broadway to King Edward Ave.
- Park Land - King Edward to 41st
- South Slope - 41st to 64th
CHAPTER 6
DESIGN FRAMEWORK:

GREENWAY - REMAKING AS THREAD OF CITY AND CULTURES

6.1 THE GREENWAY CATEGORIZATION

- Analysis of Existing Components on Greenway
- Synthesis of Analysis
- Design Ideas and Suggestions
- Example of Typical Treatment of Greenway

6.2 SIGNIFICANT NODES

6.2.1 Old Arrival: Inspiration & Design Intervention,
and Photo Album

6.2.2 Multicultural Theater: Inspiration & Design Intervention, and Photo Album

6.2.3 Fig Garden: Inspiration & Design Intervention, and Photo Album

6.2.4 New Arrival: Inspiration & Design Intervention,
and Photo Album
6.1 THE GREENWAY CATEGORIZATION
Analysis of Existing Components on Greenway

Figure 14. Sidewalk and Blvd. Analysis:
(There would be minor differences)

3M Sidewalk Only

2.3 or 2.4M wide Sidewalk Only

2M Sidewalk Only

1.8M Sidewalk with 1.8M Blvd.

1.2M Sidewalk with 3.3-3.6M Blvd.

Right side: 1.2M Sidewalk with 3.3M Blvd.

Left side: 4.5-6M Blvd. Only

1.2M Sidewalk with 2.2, 2.7, or 3.7M Blvd.

1.5M Sidewalk with 1.8M Blvd.
(except Queen Elizabeth Park)

1.5M Sidewalk with 2.4M or wider Blvd.

4M Sidewalk Only (Industrial Zone)

4M Blvd. Only (Industrial Zone)
Figure 15. Traffic Circle and Crosswalk Analysis:
(There would be minor differences)

T Traffic Circle

CROSS WALK

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Figure 16. Road Width Analysis:
(There would be minor differences)
Figure 17. Street Tree Analysis:
(THERE WOULD BE MINOR DIFFERENCES)

- **Small:** 4-5m Diameter
- **Medium:** 5-7m Diameter
- **Large:** Larger than 7m Diameter
- **None:**
Figure 18. Synthesis of width of sidewalk and road:

Width of Sidewalk with Blvd.

1. 2.3 or 2.4m wide sidewalk only.

2. 2m sidewalk only.

3. 1.8m sidewalk with 1.8m Blvd.

4. 1.2m sidewalk with 2.2, 2.7, or 3.7m Blvd.

5. 1.5m sidewalk with 1.8m Blvd. (except Queen Elizabeth Park).

6. 1.5m sidewalk with 2.4m or wider Blvd.

Width of Road Entire Width of Greenway

1. 17m

Narrowest width: 14m (8th Ave. - Broadway)

Widest width: 26.1m (24th Ave. - 26th Ave.)

General width: app. 16m - 18m.

10m

14.6 or 14.8m

14.0m

9 or 8.5m

16.2 or 15.7m

18.0m

17.1m

8.1m

17.1 or 23.1m

20 or 26.1m

17.8 to 19.3m

11m

17.6m

17.8m or wider

8.5m

15m

10.8m

18.6m or wider

8.3m

16.1m

11m

17.8m or wider

8.5m

15m

12m

20.0m

20.0m

4m sidewalk only (industrial zone)

4m Blvd. only (industrial zone)
Synthesis of Analysis

Ontario Street:

It is well-established as a neighbourhood street with a fairly well-kept sidewalk and Boulevard all along the street except the south end.

Additional information:

- Street trees are 11m in centre when there are any
- Street parking on both sides
- Well-maintained setback from property
- Drainage gutter is one per block
- Lighting is also one per block. However, they are located at every intersection and there are 2 more Street lights on each side of cross street.
- Traffic circles are located where there is no stop sign on cross street and the insides of traffic circles are available for community gardens
- There are 4 dead ends: on 11th Ave. where residential area starts from industrial area, and 3 just before arterial roads, Kings Edward Ave., 49th Ave., and SW Marine Dr.

However, it lacks of a theme that might tie the greenway all along and of any variety in terms of interesting patterns, different materials, and planting scheme. For instance, there is no theme that connects this street as a whole, whereas Ridgeway greenway has public art exhibited all along it. Also, street trees vary in terms of species, size, texture, color, etc.
Design Ideas and Suggestions

Referring to the Ontario Design Process (Draft), there is a specific design intention and function to design Ontario Street as a green corridor from the City of Vancouver, Engineering Department. They include:

1. Basic street design, such as sidewalks, curbs, and planting.
2. Standard accessibility and safety features, such as curb ramps, crosswalks, traffic signals, lighting and traffic calming measures.
3. Unique elements that would allow for greater recreational use and neighbourhood enjoyments of the streetscape.
4. Ecological functioning of the street. (Vancouver Greenways Plan, 1999)

I would like to add more comments based on readings from Greenway - Publicway

5. Use greenway as a connector to urban open spaces and neighbourhoods.
6. Accommodating diverse public recreation into public open space system.

Based on this I would like to share some design ideas that might help to implement these objectives:

- Enhance Sidewalks with various permeable paving materials for ecology
- Planting plan that has 1, seasonal interest for various users (considering year around interests with tree planting plan) 2. Various stratification of planting - "Urban forest" and "the City of Gardens; (Quayle, 1992)
- Banners not only as a unique element but also for continuity of greenway all along streets with different designs derived by deferent characteristics of surroundings.
- Unique lamp posts that guide pedestrians and cyclists at night but also deliver the information of the greenway
- Greenway that performs as green corridor -- design greenway to reduce amount of run-off water, to help improve water quality, and to connect people to nature as much as possible
- "Significant Nodes" as multicultural landscape as well as unique elements on greenway that accommodate diverse public recreation and educational environment
Enhance sidewalks with various permeable paving materials for ecology:

Character Zones

- Tumbled Block

Examples

- Battery Park

Figure 19. Mapping Paving Pattern
Planting plan that has:
1. Seasonal interests for various users (considering year around interests with tree planting plan)
2. Various stratification of planting - "Urban forest" and "The City of Gardens" (Quayle, 1992)

Figure 20. Mapping Planting Plan
Character Zones

- Character Zones
  - Industrial Zone with New Blvd: Honey Locust, BB, & PN
  - Residential Zone with Wide Blvd: ET, CC, BB, PN, & SS
  - Open Landscape Zone: Urban Forest: Prunus Sargentii, Salix, Wild Grass, SS, & TS

Abbreviations
- Ground Cover: CC
- Bulbs: BB
- Perennials: PN
- Small Shrubs: SS
- Tall Shrubs: TS
- Existing Trees: ET

Residential Zone: ET, GC, BB, PN & SS

Historic & Vibrant Industrial Zone with New Blvd: Birch & Evergreen SS

Board Walk
Banners not only as a unique element, but also for continuity of greenway all along streets with different designs derived by different characteristics of surroundings.

Figure 21. Mapping Banners and Lamp Post
Unique lamp posts that guide pedestrians and cyclists at night but also deliver the information of the greenway.

Lamp Post - Idea

One side  3 sides

Figure 22. Typical appearance of Lamp Post
Example of Typical Treatment of Greenway

Background:

The third node is on Ontario Street between 33rd Ave. and the Ridgeway Greenway (37th Ave.). Queen Elizabeth Park is not linked to the greenway system. It is slightly higher than Ontario St. and it is also set apart. This park is oblivious. Therefore the design framework takes an opportunity to utilize the linking capability of a greenway system and revise the park in an effort to connect it to open space as a whole.

At present, this park has one of the best arboretums in North America with exotic plants from all over the world, yet it takes only a minor role as open space in Vancouver. Therefore, it is strongly urged to improve the park so that it would be a more welcoming space have a better connection to the Ontario St. greenway.
Queen Elizabeth Park & Ontario Green Way

Overview of Queen Elizabeth Park from Ontario & 33rd Ave.

Major feature of the park, the pond adds more flavour to picturesque style.

A view from pond to the north.
Design intervention includes revising the park and the Ontario greenway route to create a more connected open space.

Also, there is a stone that is part of the Vancouver Millennium Project (V2K), which collects stories from the people of Vancouver regarding its history. Then, they put stones with each story in public spaces throughout Vancouver. One of them is located on 33rd Ave. and Ontario St. The Stone story is a biography of a Philippine woman who immigrated to Vancouver, and includes a great anecdote of an umbrella episode in her life. However, it seems out of place because the surroundings do not connect as a whole. So, another design intervention would be creating an amenity space for story stones.
6.2 SIGNIFICANT NODES

Based on the literature review and the site analysis, Chapter 6.2 identifies significant nodes and analyses the nodes more specifically. Because this thesis is about multicultural design, the most significant nodes are revealed at the beginning. For instance, because immigrants are coming from other countries, they have certain routes by which to arrive. Therefore, it seems to make sense that significant nodes include Burrard Inlet as an old arrival area, and the Southern end of Ontario St. (near the airport) as a new arrival area.

Also, a significant node emerged through a demographic location study which is the North East False Creek area. This area was a favoured area of residence for immigrants' during the 1960s. Queen Elizabeth Park reminds us of the rise and fall of British culture in Vancouver.

As the design in this thesis is inclined to achieve an educational environment and abstract form of multiculturalism (drawn from the conclusion of the literature review), I could not help but attempt to design a specific cultural space for the Indo-Canadian community. The reason for this is that Ontario Street passes right through it and also the 49th Ave. and Main Street area has an increasing conflict between Langara College students and the neighbourhood.

These significant nodes are drawn from a comprehensive study and they are collected in process.
6.2.1 Old Arrival

**Background:**

Burrard Inlet used to be an old arrival area for new immigrants. Asians especially in late 1800s arrived here by boat. A lot of Chinese people associated with the Qing dynasty, known as the Chinese Free Masons, came to Vancouver at this time. They mainly worked in railway construction, gold mines, or as servants. The population of Chinese increased to 10,492 across BC in 1884 (Griffin, 1993: 34-41).

However, because of the fast growth of Chinese, Japanese and East-Indian population, anti-orientalism also grew. Burrard Inlet as an arrival area was also the first place that Asians faced discrimination. During the exclusion Act from April 1923 to around 1956, a lot of immigrants could not land in Burrard Inlet because the government would not permit them to, and they died waiting in their boats or on way to land somewhere (ibid).
Burrard inlet also has significance in cultural relationship. The water from this area to False Creek used to be connected during high tide, and Salish Indians paddled through it (O'Kiely 1970: 4). Also there is a Japanese lantern commemorating the relationship between Yokohama and Vancouver Harbour. There is also a memorial gate for industrial workers.

The view from Portside Park has a good contrast: the skyscrapers in Downtown on the left, the huge industrial machinery on the right, and solemn north shore mountains in front.

It is unfortunate that Portside Park is isolated from the general public. The only access is a somewhat distant main entry from Main Street which is mainly for cars. When we consider the Vancouver downtown east side’s growing population due to social and non-profit housing, tourists (Gastown), Canada Place and commuters (Seabus and waterfront sky train), it is urgent to create a direct connection between Portside Park within Burrard Inlet and the surrounding area.
Portside Park and Carrall St.

Great View to North - From the hill (111 m high)

Looking West (Downtown high risers from west side of the park)

Looking East (The seniors' space: from the original plan name)
Portside Park and Carrall St.

Wetland in the Park

On the hill, looking at railway and Carrall St.

Japanese Lantern

An extended deck from the park

Helijets and Seabus Terminal
Memorial Cate

Sea buses coming and going...
Inspirations:

As discussed above, the connection from Burrard Inlet to Downtown is necessary. Also, one of the design interventions includes "sublimation," which in this case is healing the historical wound of immigrants who could not step on the land.

The north end of Carrall Street meets the rail way. In the future, over a long term, the CPR property between Carrall street and Burrard Inlet will be reduced to only the West Coast Express. Therefore, design strategy considers both the short term and long term time frame.

Salish Indians also called Gastown "Luck lucky Walk" meaning "grove of beautiful maple trees" and used it as a landing during high tide. The Maple tree on the corner of Alexander St. and Carrall St. became a town meeting place and Vancouver's first strike meeting also was held there, but the tree burnt during the Vancouver fire (ibid: 12). This gives this location further historical significance for design implementation.
Design Implementation:

Based on background research and inspiration, the design implementation of this theses has two stages: one is for the short term period while the Canadian Pacific Railway (CPR) still has use of the land, and two is for the second stage when CPR eventually leaves and land is used for residential or mix use development. The immediate change to this site would be to connect it to the Carrall Greenway and incorporate multicultural narrative.

The connection comes through a pedestrian bridge from the north end of Carrall St. Greenway. People would be led by Fragrant Sarcococca Path to the Maple Pavilion where there would be a small elevator which would lift people up 6m off the ground. The reason is to meet the clearance height above the West Coast Express Railroad. A standard height of clearance area for railroad is 7m but because the railway in this area is a terminal station (which means trains tend to slow down then stop) 6m is enough for the clearance. There is approximately 8-10m wide buffer zone between Carrall Street and the West Coast Express. For the pedestrian bridge to meet the clearance height, it was inevitable to use a lift system. The lift here operates as a hydraulic system and it takes people right on to the pedestrian bridge. The experience to be lifted and to have the unique composition of the view which includes downtown skyscrapers on the left and the huge industrial machinery on the right, is invaluable.

The 2m wide pedestrian bridge with lift system is wide enough to accommodate cyclists, strollers and senior people with walkers. The bridge leads people to the hill in Portside Park and the Stone Narrative would be the eye catcher for the arrival. The Stone Narrative moving to and from Burrard Inlet is inscribed with the multicultural history of Vancouver and Canada, and reminds us of the status of multiculturalism in Canada. Also, the information of the Stone Narrative enables the second node to have sublimation of multicultural design which ties into the design theme (refer to 6.2.2).

Regeneration of Lucklucky Walk with its Acer macrophyllum would refresh us and remind us of the geographical history of the site. Due to the characteristics of Acer macrophyllum (the size and problems with fallen leaves), existing street trees, heavy pedestrian flow and narrow side walk, Lucklucky walk discontinues at the cross street of Water Street and resumes at the second node.

At the second stage, Lucklucky Walk will stretch to the Burrard Inlet and celebrate the old arrival site with a small plaza that has small movements in its design). In contrast with the downtown image on the left side and the industrial image on the right side, the plaza is designed to keep the natural heritage of the Burrard Inlet with a few rocks and Acer macrophyllum.

As specified in the background, the users of the Stone Narrative, the pedestrian bridge, and Lucklucky Walk would be mainly daily users in Vancouver downtown east side, and tourists (figure 33-35).
Figure 32. Old Arrival: Development Stages

Stage 1: Current Condition

Stage 2: Pedestrian Bridge and Stone Narrative

Stage 3: Stretched Carrall Street and Residential or Mix Use Development
Figure 33. Old Arrival: Plan View of Maple Pavilion & Pedestrian Bridge

Stage 1

NTS

Existing Building

Dead End

Old Arrival Loop Path

Lock Level Walk (Carroll Street)

CPR Property

Walk

Pedestrian Bridge to Barren Inlet

Maple Pavilion

Existing Building
Figure 34. Old Arrival: Section View A-A' of Maple Pavilion & Pedestrian Bridge

Stage 1

NTS
FIGURE 35. OLD ARRIVAL: SECTION VIEW B-B' OF MAPLE PAVILION & PEDESTRIAN BRIDGE

Stage 1

NTS

- Entrance to the Bridge
- Bridge Support (Beam 1 m)
- Hydraulic lift
- Sump
- Gun
- Gun above US street
- Gun Clearance (Railroad)

<table>
<thead>
<tr>
<th>Bridge Zone</th>
<th>Shrub (Sarcococca hookeriana)</th>
<th>Path</th>
<th>Shrub (Sarcococca hookeriana)</th>
<th>Existing Building</th>
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As census data in the 1960s has shown, the False Creek area was popular for immigrants. The shore area of False Creek has a variety of urban landscape. South East False Creek is dominated by industrialization. Glossy Science World boasts its appearance with backdrop of 3 storey high risers. North East False Creek shore boarders 2 major arterial roads in Vancouver: Pacific Blvd. and Georgia Viaduct.

The False Creek area is also a very experimental space as a model of sustainable development in an urban environment. It is also a key study on how urban landscape would change the heart of Vancouver. This area has the potential to perform the part of “outside inside the city (Quayle, 1992)”.

Historically this area was a Douglas Fir forest with a mud flat. Dramatic changes happened in this area since 1886 (Burkinshaw 1984: 3).
Natives occupied the False Creek area for centuries long before European settlement. The Squamish Indian village of Snauq was on the south shore of False Creek and they worked fish traps near a sand bar which is now Granville Island. The village was established by Chief Chip-kay-m in the early nineteenth century for its food resources. Salmon, deer, and elk in the forest were great sources for natives. When Europeans began to be interested in coal mining and timber, Hastings sawmill (originally Stamp's Mill) was then built.

When the lumber business started to flourish in this area, it encouraged the building of roads to connect to the lower mainland. Hastings Street to the east and Main Street to the north were constructed during this era.

The characteristic of False Creek in the twentieth century was set during 1886 - 1914, the transportation and business of the Canadian Pacific Railway changed Vancouver dramatically. Ocean docks were located in English Bay, and False Creek including Granville became the pivot of plans for streets the economic development of Vancouver.

False Creek was also the chief highway for supplies into the city. Bridges were built along English Bay to False Creek for timber transportation igniting controversy with other industries such as fishing and steamer traffic (for further reading, see Chapter II of False Creek by Burkinshaw). The area from Carrall Street west to the entrance of the Creek was used as CPR yards and the vivid industrial heart of Vancouver.

World War I brought significant change in industry of False Creek. Tidal mud flats were filled in, and later on, subdivision of False Creek and more intensive industrial use of this area started to raise public concern for the air, water, and visual pollution.

In the 1950s, the filled-in mud flat facilitated the new city's needs. Serious study on False Creek was undertaken due to deterioration and pollution. Reclamation projects took place and various proposals and recommendations have been reported in response to public concern (Burkinshaw 1984).
In the 1980s, residential projects made significant changes in False Creek. Condominiums with urban landscape in contrast to the industrial area impressed residents and visitors during Expo 86.

Careful sustainable development in False Creek has recently drawn public attention with great expectation. Vancouver has been attached to False Creek for decades and now it is about to be transformed into a complete urban landscape.

**Southern End of Carrall St. - North-East False Creek**

**Looking at Pacific Blvd. and Georgia Viaduct**
Dominant feature, Stadium on the west side

Dominant feature, Science World on the south east side

At Blueway, looking toward False Creek

East side of the site, Blueway and Aqua Bus stop

East side of the site: Skytrain railway, high risers, and the Blue way give a rich characteristic of the city

Shore line of NE False Creek
Southern End of Carrall St. - South-East False Creek

Looking toward north, mountains, science world, dock for trucks, coniferous trees, etc.

Looking at dock from NE False Creek

Standing at shore line of SE False Creek. Beach material is quite different from NE False Creek beach

The site, the end of Ontario St.

Dock, side face - this dock is actively used for industrial purposes - sense of colour from the contrast of site environment

The node between the site and the Blue way
Enough on the history of False Creek. I would now like to highlight the significance of this area for immigrants from the 1960s to the present. Carrall Street and Ontario Street will probably be connected visually and with them, False Creek. This is somewhat ironic to me because there were attempts to fill in False Creek and make a road (Jack Price Rd.) and also because I have thought of connecting False Creek in that way before, because I want to bring False Creek closer for people to touch and feel connected to. Even though False Creek is beloved by the majority of people, it has been distant because of industrial use. However, it is being regenerated to create a better environment.

As discussed in conclusion of Chapter 2, designing a space that accommodates cultural events is crucial to embody grassroots multiculturalism. Therefore, design implementation of an amphitheatre is brought up here in a designated park space with a history so we can trace dominant places of immigrant residences in the 1960s.

This park would reflect the history of multiculturalism in Vancouver as a "sublimation" form and it would also accommodate and encourage cultural events and take into consideration future daily users from False Creek.
Design Implementation:

As it was discussed already, specific design interventions emerged through research, history and the precedent study. The design concept on this node is to promote cultural events, to accommodate daily park users in neighbourhoods, to unite the multicultural theme with other nodes on the greenway and to transform multicultural history into a sublimated landscape form.

Therefore, the program for this site is to create a “cultural ground” that would accommodate cultural events, concerts, food festivals, etc. It would be great if we had competitions of food from all different kinds of exotic restaurants. For instance, there could be Pho festival and everyone could participate and select the best Pho each year. It could also be Thai food, Greek, Barbecue, Hotdog, Mexican, etc. and fusion food as well. One of the best things about living in Vancouver is that we can have the entire world’s food in one city. Also, it is possible to have traditional clothing festivals. Everyone can wear their own country’s traditional clothing or fusion clothing and have competition with a lottery system.

There are also festivals that continue more than one day such as the Powell Street Festival, and the Philippine Day Festival. Therefore, the program here also encourages urban camping with fire pits and showers when cultural events last more than a day. A box office would control the number of campers and administrate regulations regarding camping. In order to accommodate a variety of cultural events, an amphitheatre, plain ground, public washroom, lobby, box office, and a performance facility are necessary in this site. The amphitheatre is designed to accommodate events in various ways. For example, the amphitheatre itself can accommodate 500-700 people and more by having the hillside at the top of the seating area. The hill can also accommodate picnics for the neighbourhood with a grove of Arbutus. The top of the hill is 6m above street level and it inspires curiosity in people who walk by and would bring people up to the hill where they can find the amphitheatre and the Stone Narrative.

The Stone Narrative is a sublimated form with the history of multicultural and immigration. The stones that have stories on the side of their faces are shaped like a star, gathering in the middle. The central compounding of the stones is a metaphor for people who composite the cultural diversity in Vancouver and the gathering of stones from all directions is a metaphor for people who have come, came and are still coming from all countries in the world. The height of the stones represents the number of immigrants as a demographic graph with rings representing major time intervals: 1850, 1900, 1950, and 2000. There is a general pattern from research that immigration has steadily increased, with some major exceptions such as Chinese (which decreased in during the Chinese Exclusion Act and increased since the 1960s) and British (as British colonization ended). So the star is short and sparse on the periphery (the past) and steadily becomes more dense and tall in the middle (the present).
Therefore, the Stone Narrative reformed from the first node, Old Arrival, threads another educational environment for multiculturalism and sublimation that made here can lead people to ponder about multiculturalism in Canada.

Regarding the context of the site, there is a children's playground on the south east side so Kids' Ground is titled accordingly. The Pacific Boulevard is an eyesore and increases traffic noise. It calls for a screen that can reduce the negative impact from the road. The solution here is to raise the land form 3m and turn it into the Doug-Fir Walk, which reinforces the edge of the site and can surround the park like an arm (Figure-ex). This site used to be a Douglas Fir forest so it reflects the old shape of Vancouver. Also, tall Douglas Fir could attract people on the Georgia Viaduct yet its density is loose enough to provide a view of the park for Sky train users.

The planting scheme is to have the grove of Douglas Firs surround the Kids' Ground and stretch to the D-fir Walk merging together at some point, so it seems like a continuous grove of D-firs that meets with Lucklucky Walk on the west side of the park. Arbutus, D-fir, and Big-leaf Maple are good friends with Vancouver, and they would create an opportunity to provide a unique west coast image in urban landscape. Also the natural setting of the grove of Arbutus with rocks, the planting bed made with rocks, tall grass, Agropyron repens (Quack grass) would entice people to have picnics there with a great view of the North shore Mountains, Science World and False Creek.

Eventually, the Multicultural Theatre would be the heart of the city that unites all people in public realm. It would celebrate not only Vancouver's cultural diversity, but also multiculturalism as it would bring together people from various culture into one area, event or celebration. It would provide an educational setting to inform spectators of Vancouver's history of immigration, yet still be based on grassroots, daily usage Figure 38-46).
FIGURE 38. MULTICULTURAL THEATRE: CONCEPT DIAGRAM
Figure 39. Multicultural Theatre: Grading Plan

* Elevation 0m to be street level
* Landing Area to be every 9m
FIGURE 40. MULTICULTURAL THEATRE: PLAN VIEW

NTS

LEGEND
1 LUCKLUCKY WALK
2 PICNIC AREA & ARBUTUS GROVE
3 AMPHITHEATRE
4 STONE NARRATIVE
5 CULTURAL GROUND
6 D-FIR GROVE
7 FIRE PITS
8 KIDS' GROUND
9 D-FIR WALK
Figure 41. Multicultural Theatre: Exonometric View of the Site

Scale: NTS
Figure 45. Multicultural Theatre: Building Floor Plan

NTS
Conceptual Sketch of Stone Narrative

Isometric of Building
6.2.3 Fig Garden

Background:

The Punjabi area is located around Main and 49th Ave. Most commercial activities are related to the Indo-Canadian community. Very colourfully dressed Indian women, turbaned men with long beards, different architectural style, and the scent of great curry make this area so unique.

Most Indian immigrants in this area are Sikhs and there are many Sikh temples in the Greater Vancouver Area, so Sikh temples play an important role as a social place.

As one of the conclusions from the literature review, community involvement is crucial to create cultural space and therefore, I have an opportunity to involve the community of Indo-Canadians. However, it could not be a full commitment during the design process due to time limitations. Nevertheless, it was very exciting to observe another culture and talk about design implementation at an informal interview after a Sikh religious service in one of the oldest Sikh Temples in North America.
Throughout the interview with Sikhs, I could get plenty of information regarding design input.

The summary of my conclusion is below:
- they wish to have a community space, particularly for the elders, within their neighbourhood. Now, only YMCA outdoor benches are common places for them to spend time.
- there is a conflict between their neighbourhood and the college students in terms of noise, parking problems and distrust.

I could also note people's culture in the use of space and the summary would include:
- 4 sided spaces are very important
- there are sacred trees and most of them are fruit trees (partly for religious reasons) such as Mango, Banana, and Banyan Trees. However, a sacred tree becomes truly sacred when someone finds it and starts to go there as regular ritual. Therefore, there are a lot of sacred trees in parks that are not yet sacred until somebody decides it. It is also the same for space.
- water is an important feature in open space.
The pond with old Willow tree fascinates cyclists and pedestrians on Ontario St.

The pond with a lot of ducks.

Source of the stream.
Inspirations:

Based on the interviews, design interventions are decided: create an open space that would provide a space for people mentioned on the previous page. Having common ground between the neighbours and the students would mitigate some conflict. The site is on the corner of 49th Ave. and Ontario St. As photos have shown, there is a small pond with a lawn area. It is college property; nevertheless it is designated as public space. It could have been a much more positive public space if there was enough space to hang around. The space seems to barely cover the beautiful pond dominated by ducks. Also, the parking lot immediately adjacent to this space totally crushes the value of this space and creates an unpleasant entrance to the college. There is no pedestrian zone or any entrance to the college from Ontario St.

The design proposes to transform some of the parking space into a pedestrian walk in conjunction with the garden and pond area. The design concept takes in design components that are important for the Indo-Canadian community.
**Design Implementation:**

As discussed the north east part of Langara College has a problem with pedestrian access. The design will create an axis out of this area. The existing pedestrian path comes out of the north entrance of the building, but stops at the end of north east corner of the building now continues to the Ontario Greenway (figure 49). Also the design proposes to remove the vehicle access on this side and turn it into pedestrian walk and open space with the pond. There are three major entrances to Langara College and all of them are vehicular without a side walk. There is pedestrian access only on 49th Ave. which is ugly slab stair case. Most pedestrians come from the bus stop on Main Street and cross the pond area as a shortcut. Therefore, the design proposes to take good care of pedestrian access.

![Removal of Vehicular Access](image)

**Figure 49. Fig Garden -- Axis**

It also gives the site four definite edges for the Indo-Canadian community. With the created open space, two spatial relationship meet in one design: one for open public gathering space on the north side of the pedestrian walk and one for more private chatting and studying on the south side of the pedestrian walk. Indo-Canadians' favourite trees will be planted to create "room" for their culture. So, this space eventually would fulfill the role as community space for both the community and the students (Figure 50-51).
Figure 50. Fig Garden: Plan View

Basil Garden
Catering Space
Private Area

nts
Figure 5. Fig Carden: Exonometric View of Private Area

Design Concept from "Room Culture"
6.2.4 New Arrival

**Background:**

The end of Ontario Street meets the Fraser River and is located near the Vancouver Airport. So, this node is named "New Arrival," even though all the south-western edge of Vancouver used to be an entrance for people who traveled by boat.

The end of Ontario St. is presently a saw mill factory. The shore of the Fraser River is still active as an industrial node. The old railway track is also still there. However, this area is changing slowly into a medium/high density residential area. We can see this happening already near the end of Knight Street. Also, the shore line of the Fraser River is designated as a "Blueway" like the sea wall.

Historically, a lot of Chinese people who were tempted to join the Gold Rush ended up here as industrial workers during railway construction. As a result, anti-orientalism rose to the surface. It is estimated that 600 Chinese workers died during railway construction. There is a "Chinese Railway Workers Sculpture" on the passageway between the Chinese Cultural Centre and Dr. Sun Yat-Sen Park. The plaque on the sculpture reads "In recognition of the Chinese Railway Workers and all of the early Chinese pioneers, whose blood, sweat, tears, and toil have contributed so much to the making of Canada... (Griffin 1993: 33-47)."

On this node, it is very hard to even begin design framework because there is such a rich culture of the Fraser River, and the history of Vancouver south.
New Arrival: End of Ontario Street & the Fraser River

Condition of Ontario & Kent Ave.

Metal fence that keeps people away from Fraser River

CPR Railway

Saw Mill Company

View of the Fraser River

Polluted ditch on the site
Inspirations:

Considering the existing condition and how this area would be changed has been a hard task. Depending on the prediction from Michel De Roshers, it is likely to be developed as a residential area and Ontario Street will be extended to meet the blueway by the Fraser River (figure). When I heard that I started to hope that the blueway would continue to the Vancouver Airport maybe 5 or 10 years later.

Eventually, the greeway (and the blueway) will interweave the inside and outside of Vancouver. Design interventions are creating connectors that thread greenway, blueway, the Fraser River and beyond.
Design Implementation:

In the notion of New Arrival, the design is transformed from the experiential arrival of "Landing". The idea here is that people led by ascending board walk (2m above the street level with an 8% slope) would land at the "Landing" area with a view of the south Fraser River and the Airport. People can watch airplanes as well. The slope and the gentle curve of the Landing also give the experience of descending and coming back to the land.

The Landing has three components of sublimation. First is the ascending and descending effect of the slope of the board mentioned above. Second is the characteristic industrial logging use of the Fraser River. Many the first generation of immigrants ended up being saw mill workers, fishermen, and seasonal workers in Vancouver south (Sheng 1980). The idea of logging is used and expresses in the shelter. The shelter has the log support of the Landing and forms tree branches at the top of the logs. This expresses the logging industry in the Fraser River. Under the shelter there are seating logs providing a rest area for cyclists and pedestrians. The third sublimation is from railway construction. Curved straps of rust iron attract people's eyes and connect the vista of the airport to the land.

This node's design components symbolically interweave immigration, land use, water use, air travel and the railway. It would speak for uniting the history of Vancouver, multicultural theme, and bring people together (Figure 54-57).
Figure 54. New Arrival: Context and Concept of the New Arrival

Scale NTS

Figure 55. New Arrival: Plan View of "Landing"

Scale NTS
FIGURE 56. NEW ARRIVAL: SECTION VIEW OF "LANDING" A-A
Figure 57. New Arrival: Exonometric view of landing

- Lamp Post "New Arrival"
- Tree trunk coming out of the log support
- Iron strap on the floor
- Shelter
CHAPTER 7

CONCLUSION

Designing multicultural themes on the Carrall-Ontario St. Greenway has been a great opportunity to explore how "landscape forms" can take multicultural themes, yet create a genuine public space. The greenway is the site of many nodes, which are culturally diverse. Sometimes even within the same site there is cultural diversity. Yet, we have seen how this diversity can be linked by combining and sublimating cultural and landscape forms. Sublimation especially, can transform traditional cultural and landscape forms into something new yet still incarnate traditional cultural ideas. The Old Arrival, the Multicultural Theatre, the Fig Garden and the New Arrival have examples of linkage of cultural diversity, sublimation, immigration and multiculturalism in their design concept and implementation. These individual nodes help to link cultural diversity together in grassroots multiculturalism.

Yet these individual sites are also linking together through the greenway system. We have seen how such a greenway has the potential to enrich the experience of landscape within the city of Vancouver and how they can be incorporated into the larger framework of public space. Greenways not only link open landscapes, but they also can unite diverse cultures. By having continuous physical themes running throughout the greenway landscape architects can unify the physical experience of the greenway and unite physically scattered public spaces into an overarching system. Also, and perhaps more importantly, a greenway can help unite culturally scattered neighbourhoods by having a multicultural theme encompassing the greenway. In doing this, greenways can help establish a firm, grassroots driven multiculturalism in Canada.

Through the brief study of the history of "cultural diversity" and "multiculturalism" in Canada we have seen how the Canadian government and the Canadian people (from whatever ethnic background they belong) have differing ideas on what multiculturalism means and how it should be implemented. Greenways can provide the physical educational environment by which the government can express its policies and the people can express their voice. Landscape architects have their role to play in the way Canadians think about multiculturalism.

Nevertheless, designing within multiculturalism is not an easy task for an individual designer. Multiculturalism is neither readily accepted, nor uniformly understood by many Canadians, and Canada is purported to be a model for multicultural society. Chinese, First Nations and Quebecois all have good reason to resist and/or be confused by the Canadian
government's ideas and policies on multiculturalism. Many landscape architects have avoided incorporating multiculturalism into their design, perhaps due to the uneasiness felt from politically correctness movement, or perhaps due to the easiness and familiarity with the environmental movement.

However, the future belongs to multiculturalism. Globalization is the dominant philosophy of governments, businesses, entertainment, schools and other industries. It is the way we are dealing with each other, talking to each other and relating to each other. Great mono-cultures of the colonial era are now being inundated with immigrants from the countries and cultures they colonized. The United Nations accepts more and more countries under its umbrella every year. The giant to the south experiments with a "melting pot" policy while we toy with a "mosaic" metaphor. Europe has finally established itself as a multi-national economic union with a single currency, and Hollywood is coming out with action movies about French musketeers trained in Chinese Kung-fu directed by citizens of Hong Kong.

Inevitably, globalization and multiculturalism will influence landscape architecture more and more. More than one precedent study can be cited that deals with the issues of cultural diversity and multicultural design. Perhaps professionals in our field have only been biding their time, concentrating what seemed more important, more immediate issues of the environment. It is my hope and belief that if landscape architects would not shy away from, but educate themselves and more fully embrace multiculturalism, we could influence the world's philosophy about, and care of, our "culture" as much as we have influenced its philosophy about, and care of, our "environment."
APPENDIX

I. Immigrants as a percentage of provinces and territories, 1996

<table>
<thead>
<tr>
<th>Province</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Ontario</td>
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<tr>
<td>British Columbia</td>
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(Source: Statistics Canada)
II. Immigrants as a percentage of census metropolitan areas, 1996

Immigrants as a percentage of census metropolitan areas, 1996

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<td>Chicoutimi-Jonquière</td>
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Canada 17.4%

(Source: Statistics Canada)
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