
THE SHIPYARDS PROJECT: RECALLING THE PAST

by

JANE ELIZABETH GREEN

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Date

Abstract: This design project is about memory as it is utilized to inform the design of the public realm in the redevelopment of the Versatile Pacific Shipyards in North Vancouver, B.C., based on the shipbuilding history and heritage of the site.

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Dedication

In memory of my husband, Lorne Green, and to our children Brady and Laura who continue to amaze me with their strength of character and talent. It has been an honour for me to be a part of their lives.

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I would like to acknowledge some of the many people who have encouraged me in my pursuit of this degree during these last three years at UBC, as well as those who were specifically involved with this project. They include:

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Committee Chair

Patrick Condon, Professor UBC Landscape Architecture Programme UBC
Margot Long, Principal, Philips, Wuori, Long, Landscape Architects

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CHAPTER I Overview and Summary

1.1 Introduction

By way of introducing my final design project, let me begin by situating it.

The site is currently known as The Shipyards and is located at the foot of the most important street in the City of North Vancouver, Lonsdale Avenue. It is bound by the waters of the Port of Vancouver to the south, and Esplanade Avenue to the north, which runs along and through it. Esplanade is part of a primary drive, including Marine Drive, which runs from Horseshoe Bay in West Vancouver, and weaves along the waterfront to the Second Narrows Bridge and beyond.

The topography of North Vancouver, which is built on the side of a mountain so to speak, affords great views to the water, especially from 11th. Street southward. Visual shoreline access from Marine Drive and Esplanade to the water however, has been somewhat blocked by development where the space between the road and the water allowed for it, and with the exception of some road end views and parks, one might forget that one is driving so closely to a large body of water.

The shoreline along this stretch of the North Shore developed as many do, cut off laterally by the train tracks that come from distant parts and continue on north to central British Columbia. Port loading and storage facilities still dot the shoreline and serve as trans-shipment points for trade goods. In the distant past, water access to large tracks of timber resulted in logging and other industrial uses, and shipbuilding when ships were made of wood. And that shipbuilding tradition continues today, although not on the same scale. It had its peak during the first half of the 20th. Century, but changes in technology, and worldwide competition resulted a decline in shipbuilding activities and in the eventual closure of this shipyard in 1992, when it went into receivership.

Pinnacle International has entered into an agreement with the receiver for the development rights to change this former industrial site into a mixed-use commercial and residential area, and demolition and construction are currently underway. Prior to allowing redevelopment to proceed the City of North Vancouver undertook a thorough study of the site and the opportunities that existed as part of a general revitalization of lower Lonsdale and the surrounding community through community visioning, OCP review, rezoning study and the Lower Lonsdale Study. This truly is a rare opportunity to gain access to a large parcel of waterfront land, address issues of the provision of valuable amenities for the people of North Vancouver and create linkages along the shore and back into the City.

Although I have driven by this site for 25 years, my interest was really only piqued when I drove by last summer. What had changed for me was that, due to the demolition of the buildings that ran along the Esplanade edge, I was able to see into the site, and beyond to the waterfront and distant Vancouver City skyline views. The remaining buildings, now revealed, were wonderfully rich in character. Not like beautiful architectural buildings in a European tradition, but coastal, industrial, and weathered. The patina of age and salt-water corrosion had rendered them intriguing in their derelict condition.

This then was the beginning of my project. It has taken me down a path of looking at waterfront developments in other places, and my exploration of the history of The Wallace Shipyards, later the Burrard Dry Dock, and finally the Versatile Pacific Shipyards, opened my mind to the possibilities that the unique historic qualities the site possessed might be incorporated into the redevelopment. This lead me on to exploring post-industrial reuse, the concept of *genius loci*, and the memories of the people and events that took place on this land until now. I chose to concentrate on one period of its history, the war years, which were when the peak of activity took place, and which left the biggest footprint, represented now by only a few buildings and crumbling edges.

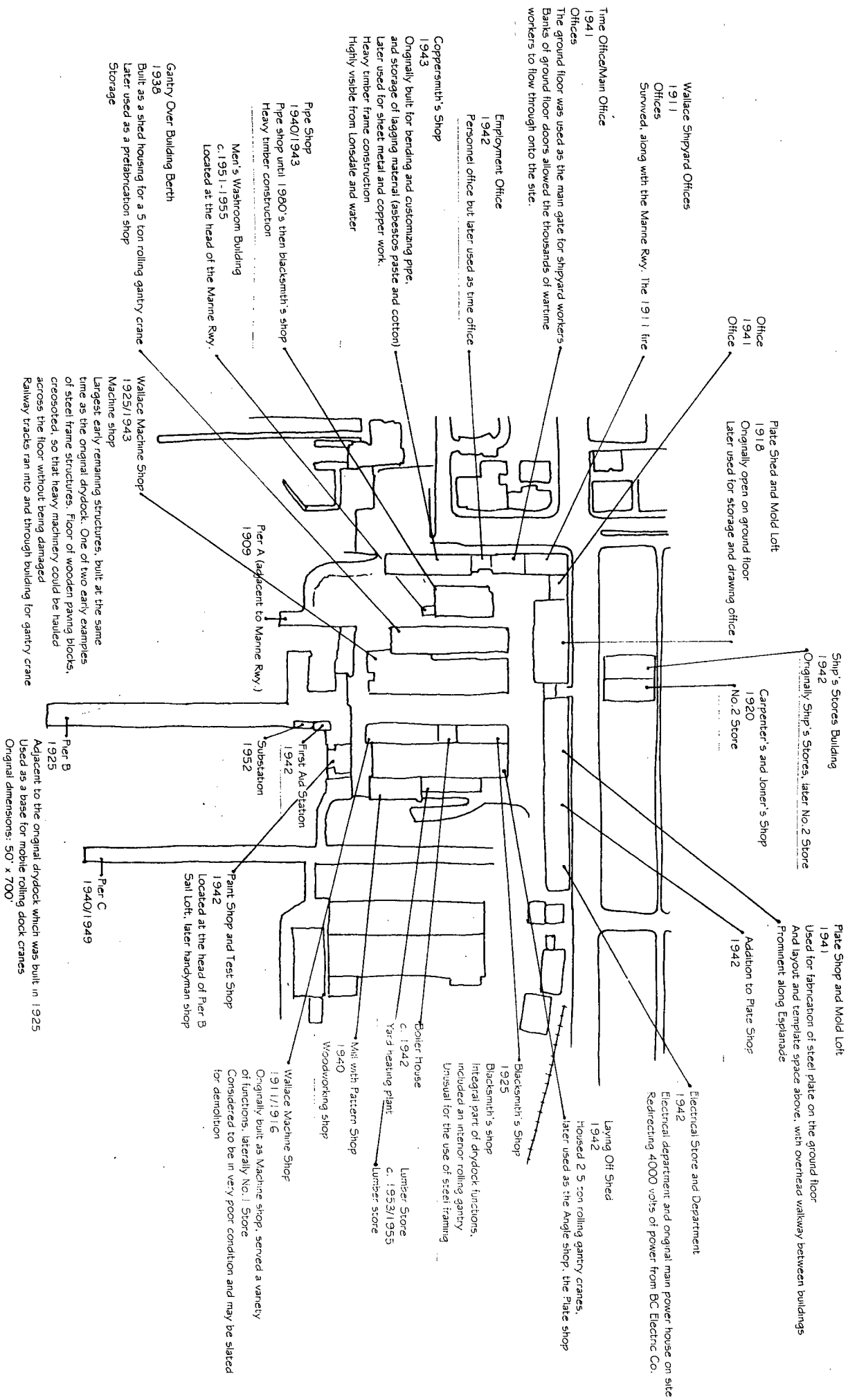
1.2 Shipyards History

The story of the Wallace Shipyards in North Vancouver began in 1906 when Andrew Wallace officially moved the shipbuilding and repair business he started in 1894 in False Creek to the Lonsdale and Esplanade location it still occupies. In 1909, the marine railway was built as well as the first office. In 1911, however, those were all that remained after fire destroyed everything else on the site. Rebuilding began with the Machine Shop, which is the oldest remaining building left on the site, located at the foot of the pier. When the First World War began, the shipyards produced shell casings for explosives and later began to build steel cargo ships for the Imperial Munitions Board and the Canadian Merchant Marine. As a result of U-Boat attacks on shipping in the north Atlantic, Wallace Shipyards was well placed to fill the void, and began building the first steel ocean going freighter to be built in B.C. in 1917. This began a period of expansion in the yard as new buildings were required for the manufacture of steel ships and engines.

Andrew Wallace collaborated with another firm to build the first dry dock on the west coast, in 1921, and the company was renamed the Burrard Dry Dock Company Ltd. Ship repairs more than shipbuilding kept the company thriving during the period that lead up to World War II, although some famous ships were built, such as the Princess Louise, which still plies the waters off the BC coast, and the St. Roch, which was the first vessel to navigate the north-west passage in 1940. WW II was the most intense shipbuilding period for the company, and as the war progressed slowly, the yard produced corvettes,

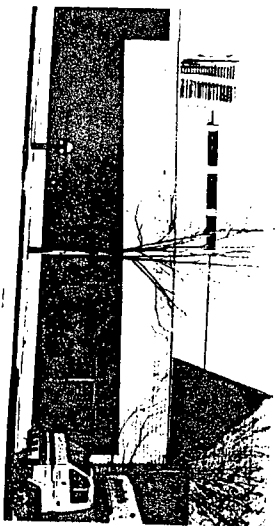
mine-sweepers and eventually the famous Victory Ships that carried goods and troops to Europe. Operating three full shifts a day, and with a workforce of 10,000 at its peak, including many women who stepped in to fill the shoes of the young men who were called away to war, the shipyards was able to produce 109 of the 312, 10,000 ton Victory Ships produced in Canada. The workforce of women were laid off at the cessation of hostilities in 1945, and the yard returned to building and repairing ships, expanding its operations with the ebb and flow of the industry, eventually under the of Versatile Pacific Shipyards Inc. In 1992, after the long decline in the shipbuilding market, the last of the employees was laid off, and the company went into receivership.

Fig. 1 Diagram of the historic use of the buildings on the site

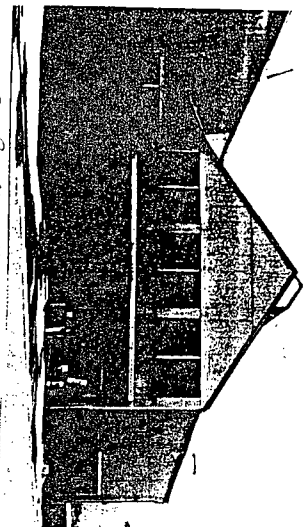


HISTORIC USE

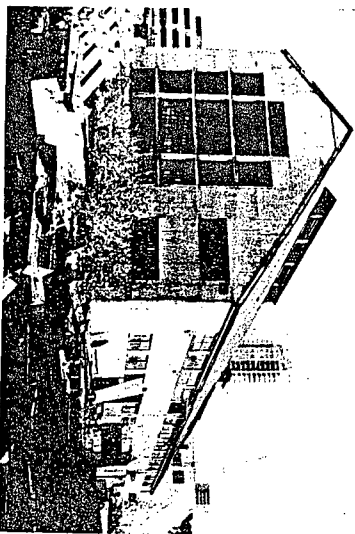
Fig. 2 Diagram of remaining buildings



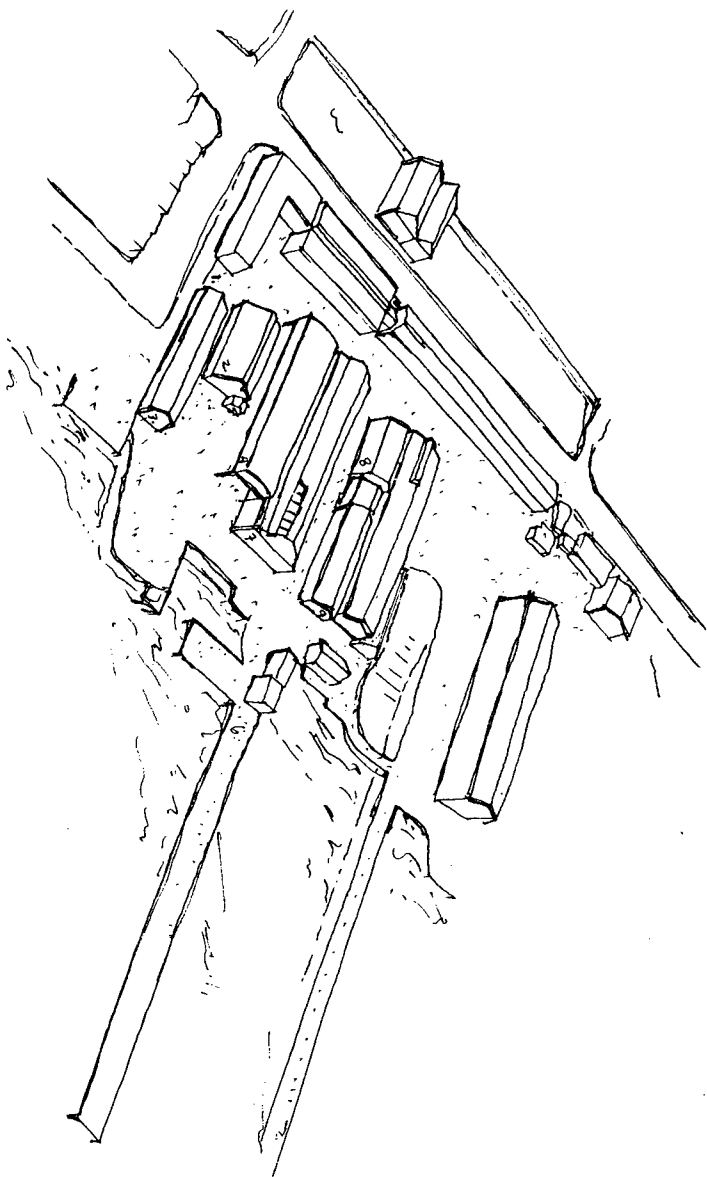
1. Employment Time Office 1942



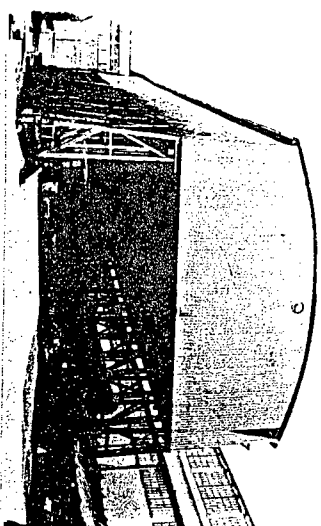
2. Pipe Shop 1940-1943



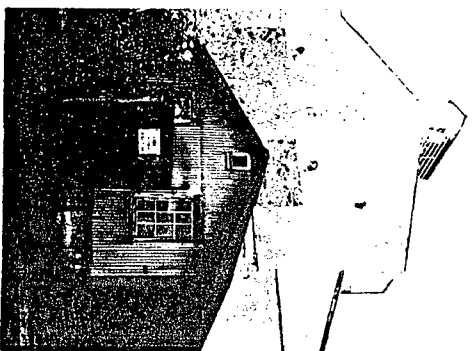
3. Coppsmith's Shop 1943



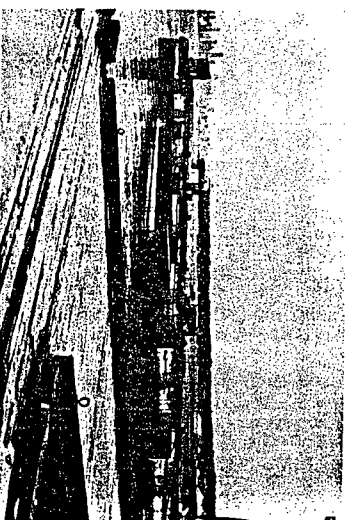
Site Axonometric



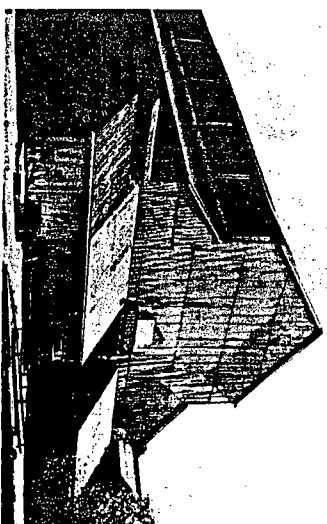
4. Gentry's Building 1930



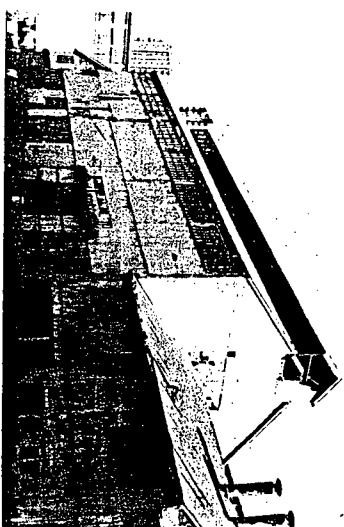
5. Mori Warehouse Building



6. Pier B 1925



7. Wallace Machine Shop 1935-1943



8. Blacksmith Shop 1925



9. Wallace Machine Shop 1941-1946

SITE STRUCTURES

1.3 Statement of Intent, Goals and Objectives

The first order of business in the process was to define my intentions and establish some goals and objectives for the project. These tended to evolve during the course of time and as a result of the research I sub-sequentially undertook. They are as follows:

Statement of Intent

My intention has been to abstract historic references to the former industrial shipyard culture and function and incorporate those abstractions into the design of the new public open space of the Shipyards. They would not be recreations of the hustle bustle of the working shipyard in its own time, but what is possible to recreate, the spatial qualities, the views, the crowds on busy days, and the feeling of the physical elements of the place like the wind, sun, sounds underfoot, etcetera. What would be seen, represented in more tangible form, would also be symbolic of what was there, an abstraction of the *genius loci* as part of the new forms. Embedded in my physical design would be qualities, elements, or representations of elements, drawn from the past use of the site that would have the following effects:

- They might trigger for those visitors who have been there before some personal memory of it in former times, while recognizing that it is no longer what it was like then, not preserved intact
- New visitors would experience the place for the first time and formulate personal memories of it as they find it now, unknowingly based on the elements that triggered the memories for those who came before, thereby creating shared memories

Project Goals

- Design the major historic-precinct open space
- Reveal the memory of the former industrial culture of the shipyard site as it is being revitalized as a mixed-use commercial/residential area
- Use that memory to broaden the experience of the new public realm and the open space as a reflection of the layered history of the City of North Vancouver

Project Objectives

- To maintain the character, the horizontal and vertical scale of the site
- Use past architectural features to trigger specific memories
- Use past industrial uses to trigger specific memories
- Preserve and enhance the major features of the site including retained buildings, piers, open spaces, and views as well as site artifacts

CHAPTER II Research Methodology and Results

2.1 Methodology

In addition to informing myself of the history of The Shipyards through a review of written accounts, I also spoke with members of the North Vancouver Museum and Archives. For information on contemporary social planning issues surrounding the redevelopment, I spoke with Planning Department staff and acquired reports. I chose to use the research methods of precedent study to broaden my understanding of conceptualizing memory as part of the redevelopment of post-industrial waterfront sites and literature review with regard to issues surrounding the design of urban plazas, which would be a significant part in this redevelopment. My theoretical orientation was based on place-making theories learned during past course work.

2.2 Precedent Study

The paper I wrote entitled Memory, History, Heritage: Their place in the design and development of the post-industrial landscape and the waterfront (Appendix I) looked at various redeveloped post-industrial sites, and whether the way memory has been incorporated into the design, reflects the memory of that place or is ignored in favour of non-site specific historical imaging.

In addition, post-industrial sites that become available for redevelopment pose important social questions, because they form a part of our collective memory, and contribute to the image of their surroundings. Given their role in local history, what we do with them when we have outgrown the need for their function, and how we then re-use them is a contemporary challenge. We can ignore their value to our memory, history and heritage and bulldoze them for new purposes, or we can find new ways to incorporate them into their surroundings. Inevitably we are left with three choices. We can preserve them as they are and leave them to become ruins, restore them and turn them into museums, or we can adaptively reuse them. Whatever the choice, it is desirable to try to imbue the new with the old as it were, and to try to maintain the integrity of the history of the place as it is re-imagined into its' future.

2.3 Literature Review

In the paper I wrote entitled Elements of Successful Urban Plazas (Appendix II), I looked at the work of place-making theorists including Christopher Alexander and Kevin Lynch, and the work of social psychologists like the Kaplans, William Whyte and others to try to define what made some urban plazas more successful as people places than others, and to understand their value in contemporary society, in order to establish a list of design principles that would underlie any decisions I made in the course of designing the public open space in the Shipyards.

2.4 Results

The Design Principles listed here, in addition to the Statement of Intent and the Goals and Objectives formed the theoretical underpinnings of the design process to follow.

The Design Principles

Fundamental to all objectives are these design principles:

- The plaza design should incorporate features that will reflect or reveal the industrial history of the site.
- The plaza should be a well-defined space that is generally smaller than larger, and that provides edges for people to gather.
- It should have a range of seating options: fixed and moveable seats, benches for more than one person, benches that offer inward and outward views.
- The plaza should provide both intimate and larger open spaces.
- Gathering space and seating space should offer the option of a sense of enclosure as well as protection from sun, wind, or shade.
- Seating combined with arbours or trees is desirable.
- The plaza design will include strong connections to Lonsdale, the public market, the proposed museum and the distant views
- Where there are water features, the water should be accessible.
- Designing for accessibility should be integrated into all areas of the plaza.
- Availability of food in a variety of options is desirable, with seating at tables clustered rather than spread throughout.
- Maintenance and security programs are necessary for the viability of the plaza.
- New landscape will provide an aesthetically pleasurable experience for all users, compatible with the existing grounds and adjacent buildings, landscapes and streetscapes
- Plaza design will incorporate crime prevention measures in accordance with CPTED

CHAPTER III Context and Site Analysis

3.1 Contemporary Context

Lower Lonsdale has been slowly re-inventing itself for a long time. I remember when the first low-rise apartments started popping up in the area. It has had its share of socio-economic problems and was, in comparison to other residential neighbourhoods of North Vancouver, somewhat less than desirable at times.

But the whole concept of desirable living has also evolved during that time and the cul-de-sac family home model of many years throughout the North Shore has been giving way to a higher density, more dynamic residential preference of late. A la Kitsilano, the ability to stroll among people, sip lattes on the street at cafes while watching the world go by has again become the latest trend. One only has to look at, and wander through Coal Harbour, Pacific Blvd. and Yale Town to become enthusiastic and energized by the possibilities. Beautiful public open space is a significant part of this infectious excitement. On the North Shore some of this revived interest in higher density living is due no doubt to a shift in demographics as well as economics. Many of the children of families who populated the then-new residential neighbourhoods of my youth have grown up and are looking for homes of their own. Housing prices, proximity to the harbour, mountains, recreation opportunities, and downtown, employment opportunities, and an 'inbred' connection to the place where they have grown up goes some way to explaining why there is a demand for more and varied housing options on the North Shore.

North Vancouver is truly in a beautiful setting and has many fine attributes. It is perceived as close, clean and safe. Over time, as is often the case in waterfront cities, the industrial beginnings give way to a kind of gentrification as industry is replaced by parks, shops, homes, and drives. The waterfront is a dynamic place, full of movement, activity, sparkle. People are drawn to it. Proximity to it ensures higher real estate values and higher taxes. Access is key and well-developed public open spaces that fill needs and invite visits are in the best interest of all inevitably.

The beginnings of a series of linked parks and greenways along the entire North Shore waterfront have begun to appear, with the development of the new Harbourfront Park and Waterfront Park. The idea of a linked connection between the West Vancouver Seawall and Deep Cove is visionary at this point, but someday may be a reality. With this development, the North Vancouver waterfront can take its rightful place beside False Creek, Coal Harbour, Seattle, San Francisco, San Diego, and Newport, California.

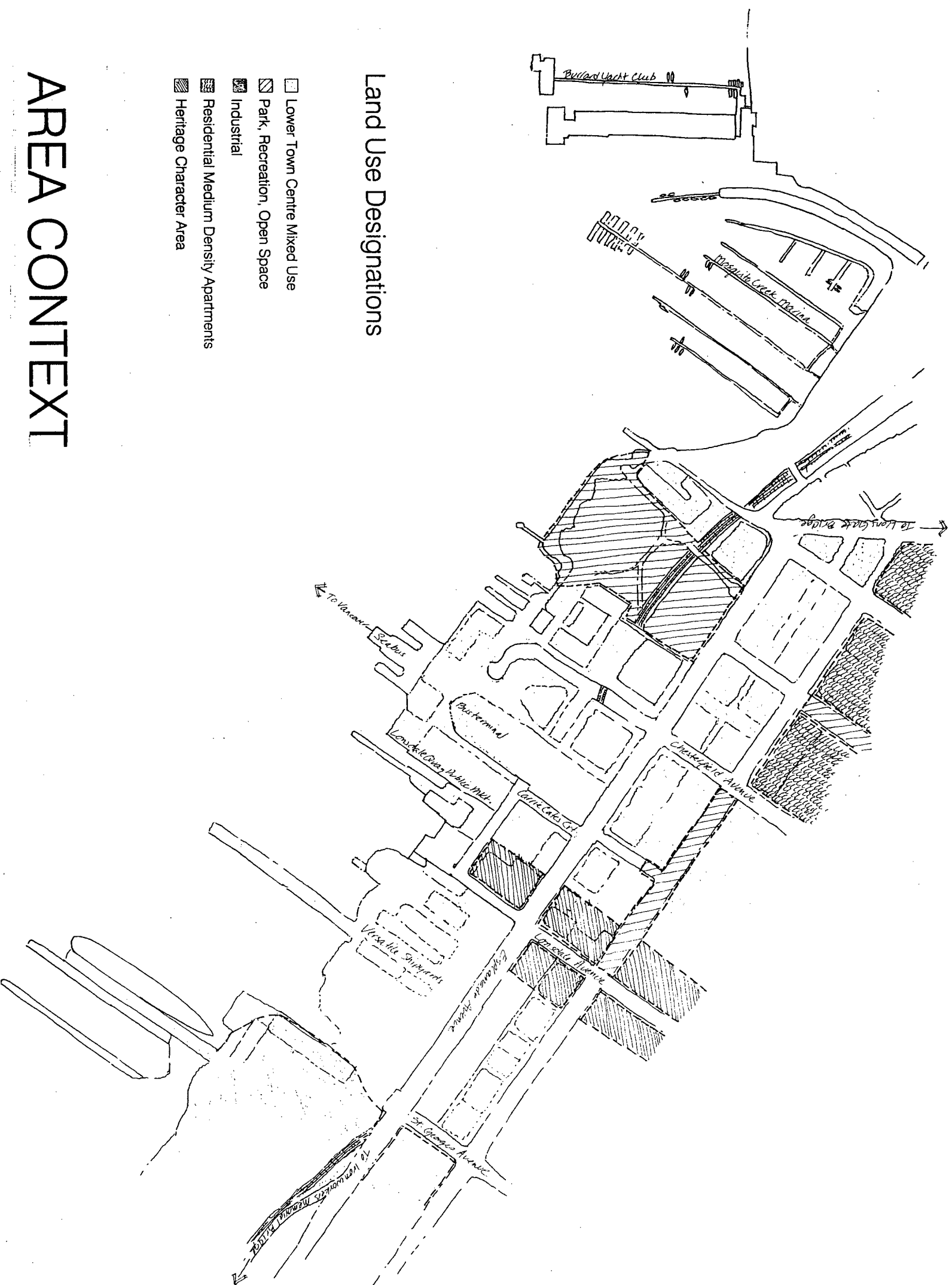
The area supports theatres, museum and library, a public market, light industry, retail, office and commercial businesses, active port facilities, hospitals, schools, churches, restaurants, residential and visitor

accommodation, hotels and tourism in the form of skiing, hiking/biking, water based activities such as, canoeing, kayaking, sailing, fishing, boating, and eco-tourism, in the form of bird watching, whale watching (aquarium nearby). In addition, all the opportunities that the City of Vancouver has to offer are available from the foot of Lonsdale via the Seabus, in addition to all other forms of transportation.

Fig. 3 Area context diagram

- Lower Town Centre Mixed Use
- ▨ Park, Recreation, Open Space
- Industrial
- ▤ Residential Medium Density Apartments
- ▩ Heritage Character Area

Land Use Designations



AREA CONTEXT

3.2 Site analysis

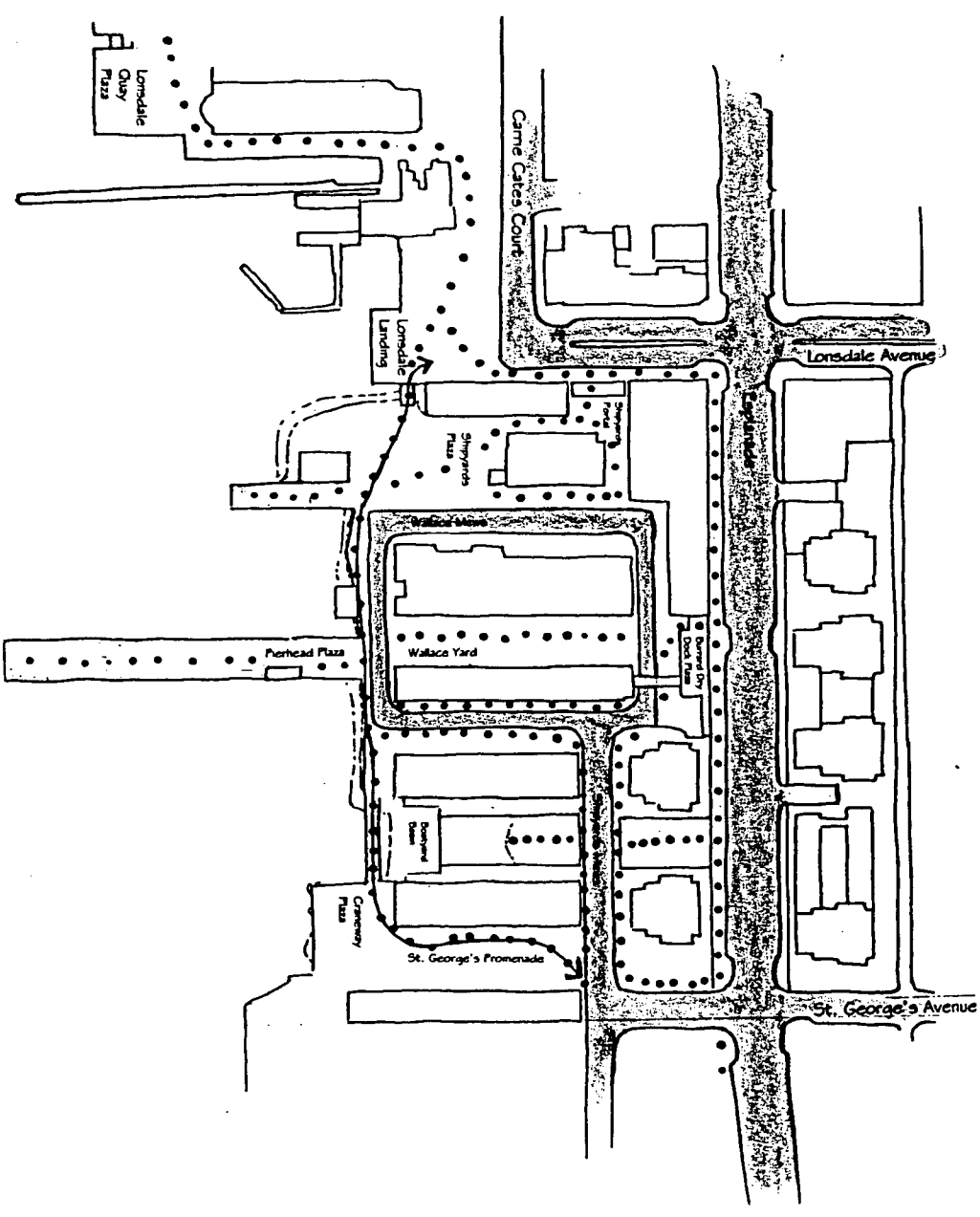
Site analysis was completed as part of the rezoning application process, and included structural stability analysis of the retained buildings, view and shadow studies, traffic analysis and environmental analysis. The environmental clean-up/risk management and containment report indicated that some remediation will be required, but that the situation is not as bad as previously thought. (The Shipyards, 1999)

3.2.1 Traffic and circulation




The following issues were identified as part of the traffic and circulation analysis, and include the following recommendations:

- public linkage to the waterfront is paramount, continuous pedestrian access along the shoreline is also a design principle, via walkways, plaza spaces and the Boatways Bridge
- all access points and circulation around the Shipyards site with the exception of St. Georges St. are wheelchair accessible.
- vehicular circulation mixes with pedestrian and bicycles
- surface parking is allowed for throughout the historic precinct as well as access to underground parking
- addition of Lonsdale and Esplanade traffic calming measures in the form of road bulges
- Esplanade mid-block signalized crossing
- Esplanade realignment and upgrade
- new grade separated vehicular access to industrial lands
- underground parking (The Shipyards, 1999)

Fig. 4 Circulation diagram



Proposed Circulation

-  Vehicular
-  Pedestrian
-  Pedestrian, Bicycle

CHAPTER IV Program

4.1 Program

The program as detailed in the rezoning application document, The Shipyards, compiled by Coriolis Consulting Corp., Hotson Bakker Architects, Philips Wuori Long Landscape Architects, Rockingham Engineering Ltd., Quoin Project and Cost Management Ltd., N.D. Lea Consultants Ltd., which for the purposes of this project I am supporting, calls for a mix of commercial, residential, museum and a public open space. The overall development summary includes:

- 276,000 sq. ft. commercial floor area including 200+/- room hotel, min. 10,000 sq. ft conference facility
- 838,000 sq. ft. residential floor area including 850 +/- units
- 38,000 sq. ft. amenity floor area
 - o Total: 1,152,000 sq. ft.
- waterfront walkway and 2 civic plazas 4,320 sq. ft.
- historic piers 690 and 130 ft.
- connections to the foot of Lonsdale, mid-block connection at Esplanade and St. Georges St.
- residential parking: 1.2 spaces per unit, .02 per unit visitor, total 440 spaces

In addition, the site has been organized into three principle precincts, the Heritage/Hotel Precinct, Residential Shipyards Precinct, and the Residential/Retail/Office Precinct, and described as follows:

Heritage/Hotel Precinct

- provides the majority of public open space
 - contains retrofitted historic buildings and the new hotel development
 - new retail and museum space
 - will create a linkage to existing area shops, services and public spaces
 - Bridgeway Portal - main public entry at foot of Lonsdale, and strong waterfront connection to Lonsdale Quay
 - Victory Ship Feature - display the stern of a Victory Cargo Ship to commemorate the wartime contribution of Wallace Shipyards as part of museum
 - Shipyards Plaza - large flexible use open space with strong connection to Lonsdale Landing and the public waterfront
 - Waterfront Shoreline - natural and accessible water's edge
-

-
- Pier A - major public amenity, retaining rails and crane
 - Wallace Mews - location of trusses from the *Gantry Over Building*
 - Shipyards Portal - entry court from Lonsdale to Historic precinct
 - Wallace Yard - pedestrian only open space
 - Burrard Dry Dock Plaza - elevated pedestrian entrance to the site from Esplanade street

Residential Shipyards Precinct

- public and private open space with a residential feel
- Waterfront Foreshore and Craneway Plaza - access to waterfront along St. Georges Promenade and linear street mews between residential buildings, including a bridge element across the Boatways Basin
- Boatways Basin - utilizes the historic boat basin as enhanced tidal habitat

Residential/Retail/Office Precinct

- open space for residents from surrounding buildings
- typical streetscape design with strong tree pattern framing views to waterfront (The Shipyards, 1999)

4.2 Program Vision

My conceptual vision for the Program is as follows, in narrative form.

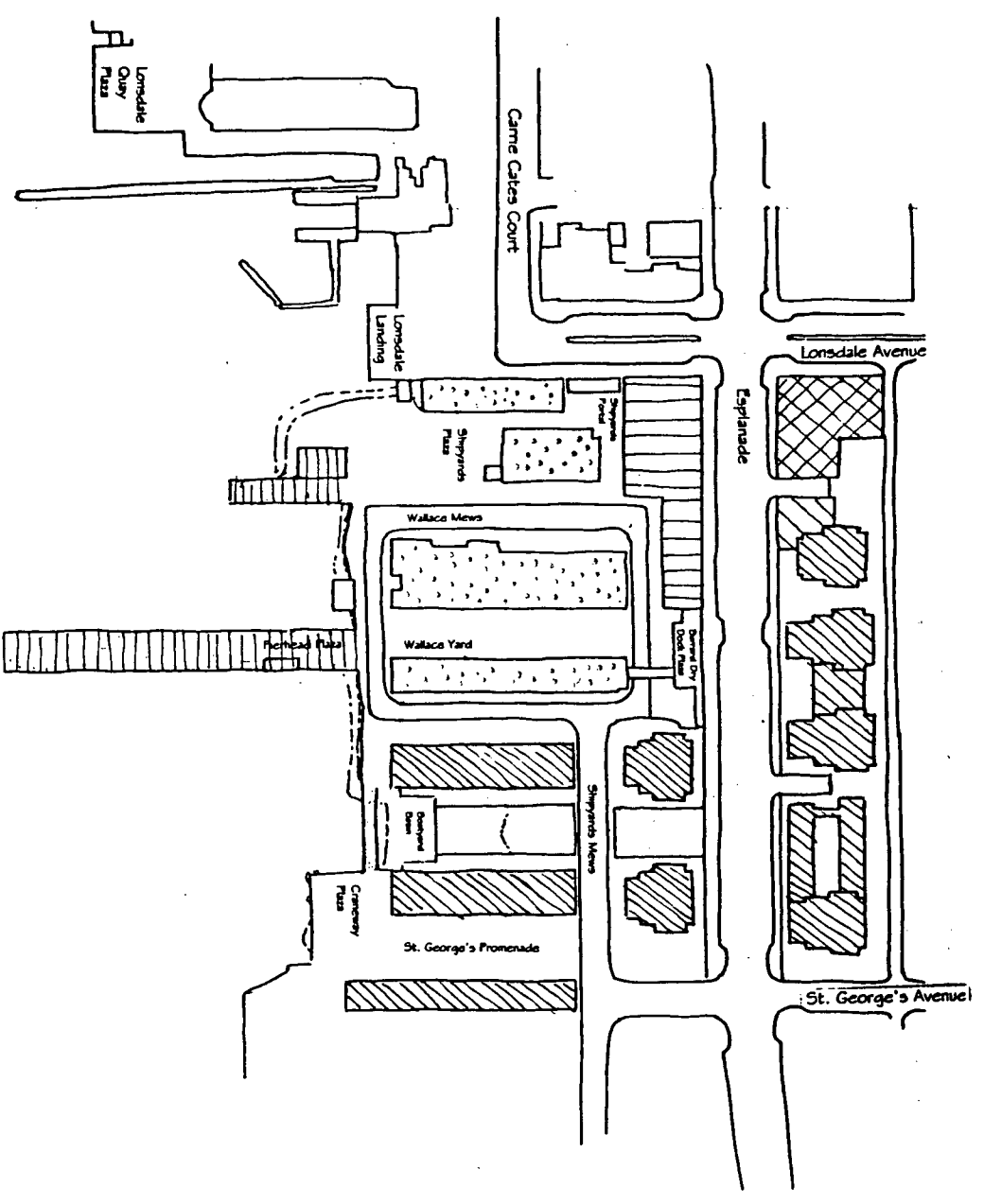
- It is 2:00 am as the security guard makes his way around the plaza. He studiously averts his eyes as two lovers embrace on one of the benches, all the while observing what they don't see. In the distance a group of revellers spill out of a just closed restaurant and head to the taxi stand, where two cabs are parked, their drivers chatting under the glow of the streetlight. Further away under a canopy of stars the chef and manager of the restaurant walk to the underground parking after a long day. A local police cruiser slips silently past. It is pretty quiet in this part of the city at this time of night, just the face of the man in the moon, shining up from the rippled water next to the dock. Too bad the coffee shop has closed for the day, because it is a long time until the 6:00 o'clock shift change.
- 5:45 am and the maintenance crew and the next shift of security staff ride quietly together within the fluorescent glow of the nearly empty sea-bus. As they pull into the dock at the Versatile landing, they are greeted by a tired security guard, who waves an untroubled hello and heads to the waiting bus to go home to bed in the upper reaches of North Vancouver. The bus driver wisely takes a moment to visit the washroom near the bus stop because it will be several hours before he has another chance as this day begins.

-
- 6:30 am after leaving their belongings in the staff rest room and picking up their equipment, the maintenance staff scours the plaza in preparation for today's visitors, while the security guard begins to unlock the doors to the various common areas of the residents, offices, food and shopping areas. Shopkeepers, office workers, market and restaurant workers begin to trickle in from the sea-bus, bus and underground auto-park nearby. As the first coffee shops steam the first pot of cappuccino froth for the day, residents begin to descend from their apartments, stopping for a newspaper and hot cuppa, as they head to the bus themselves.
 - 7:30 am the first fruit and vegetable vendors open their shuttered stands as the early risers begin to appear to pick up their daily shopping. The smell of fresh brioche baking at the patisserie is making everyone hungry.
 - 9:00 am and the sun is beginning to warm up the plaza with pale yellow light, and dry the dew dampened stairs, ledges, moveable chairs and benches that dot the plaza. By the time they are dry, there will be people sitting on them, sipping tea and reading the morning news. The patio umbrellas will need to be opened soon at the restaurant near the edge of the dock, since the young trees haven't acquired enough girth to provide the dappled shade needed to cut the glare of the white table tops. At this time of day the planters full of bright and scented annual flowers are positively iridescent, especially now that they are sparkling with water droplets from the young gardener who has just made his rounds, watering and weeding and tidying up.
 - 11:30 am the preschoolers and their parents have tumbled out of the community centre; the children, anxious to run off a morning indoors, and still with finger paint smears on their hands, which needs to be rinsed off at the fountain's edge, send the seagulls skyward from their resting place on top of the sculpture in the middle of the tiled pools of water. The parents gather on nearby stairs soaking up the sun and watching the children busily occupied. Some of the elderly residents of the medium care facility located nearby enjoy the diversion of their cheerful voices, which are slightly muffled by the nose of the breeze flapped flags and awning, and the lapping water as the wake of a passing rental boat hits the edge of the viewing dock.
 - 1:00 pm the construction crew from a nearby job site finish their lunches and leave their favourite benches near the entrance to the yoga studio, just as the next class of women head in for a ladies only *Bikrams* class. It will be hot in the studio because of the floor to ceiling windows which face directly at the noon day sun, but that is the way they like it, and the natural light makes it more pleasant to be in the studio, and at the same time provides interesting silhouettes for the people sitting at the outdoor amphitheatre to watch, while listening to the rather pedantic speaker drone on. Tomorrow will be more entertaining when a troupe of local musicians take centre stage as part of the ongoing Canada Day celebration weekend.
-

-
- 5:00 pm and the sea-bus begins to spill large crowds of returning commuters out into the plaza. Some of them head to the bus, some to the market to pick up something for dinner, some to the small pub on the corner. The school group that has spent the afternoon at the nautical museum walk to the waiting school bus, parked in the loading zone on Esplanade. The people in the coffee shop across the street will be pleased to have it move, and restore their view of the evening light on the shimmering silver blue water, as the gleaming glass towers of the downtown sky rises and the white sails of the cruise ship terminal take on the hue of an English Bay sunset. They can admire the brilliant white hull of the cruise ship which is backing away from the dock at the Versatile Landing, assisted by a colourful tug from the working dock nearby, and because it is so close, they can actually see the happy faces of the passengers setting off for Lions Gate Bridge and beyond to Alaska.
 - 7:00 pm the skateboarders are still sliding down the railing and planter edges in the plaza adjacent to Lonsdale. The noise of their activity is echoing within the walls of the plaza, but is offset by the sound of music from the outdoor restaurant and the muted conversations that are occasionally punctuated by a gregarious laugh from one of the diners. People are lingering at the edge of the dock, watching the evening light play on the rippled water from the small rental boats and larger private boats heading away from the marina to watch the fireworks at Canada Place, set to begin at 10:00 pm. In a while there will be a much larger crowd assembled here to catch a distant glimpse of the colourful rockets lighting the darkness.
 - 10:00 pm the security guard arrives to start the last of his 4 day rotation. Things appear to be much the same as when he left this morning, except for the plaza lights on the stairs don't seem to be working. He checks the fuse box on the mechanical room and discovers the timer hasn't been changed to reflect daylight savings time, and adjusts it accordingly. It is just one of those little things that can get missed without the benefit of 'consistent eyes'. The line-up outside the bistro has disappeared, and through the steamy windows the diners look animated and happy; either the reflection of the ruby cabernet coloured walls, or the cabernet itself. The plazas are crowded right now, but by 11:00 pm things will begin to quiet down. The families will have retired and the boats will be straggling in. By midnight the public parking lot should be fairly empty. But by early morning that will change as the volunteers arrive to help set up for the weekend long celebrations in the Wallace Yard.
 - 1:00 am as he wanders the plaza he notices the same two lovers on the same bench. He wonders about their 'story' and why they are here again. On reflection, he decides, why not? It is just that kind of place, you just want to keep coming back. The coffee shop is just about to close so he hustles over to grab his last cup of the day. It is going to be a long time until shift change.
-

Based on this narrative, the design of the plaza would need to provide everything required to support the types of activities described. At the conceptual level of this project, I think it is sufficient to understand the anticipated requirements and design accordingly, without going in to specific detail in terms of numbers. The exception however, is the issue of parking, which is numeric and needs to be planned for with regard to availability within the site and surrounding area, so as to meet the needs of those people who will live, work and play here. Underground parking has been allowed for under the two residential-only buildings, and additional residential and visitor parking is provided for in further underground parking below the hotel and the commercial/residential towers, accessible below the mid-block connection area at the top of Wallace Yard.

Fig. 5 Program diagram



Proposed Land Use

- Office, Retail
- Residential
- Residential, Retail
- Hotel, Retail, Conference
- Commercial
- Marine Commercial

CHAPTER V

Memory Concepts

5.1 Concept

As I delved deeper into the exploration of memory, history and heritage as it plays out on the land, and understood the effect that the proposed new development in terms of hotels, residential and commercial towers would have on that open space, I came to a design conclusion based more on the spatial qualities of the place as it would become again; not unlike what it was in the past, an internal system of streets, with open space defined by the verticality and scale of the large structures, and the openness of the water and sky at the waters edge. But that is only half the equation. The historic use of the place, the people who came and went and whose lives played out against the social backdrop of this place and those times were also design drivers for this project.

This led to a decision to explore the following memory concepts that were evocative of the *genius loci* of the site, and then to take that exploration of the memories into areas of specific designs in specific locations.

To better explain, perhaps it is necessary to offer a definition of the term *genius loci*, as defined in Landscape Narratives, Design Practices for Telling Stories, by Matthew Potteiger and Jamie Purinton.

"The picturesque iteration of the idea of *genius loci* implies that a landscape holds hidden spirits or qualities waiting to be discovered... This idea, rekindled during the picturesque movement, continues to be important to landscape architects and other interpreters of the landscape who believe that there is more to understanding a site than recording grades, view-sheds, drainage and functional use. For them each place has a residing invisible spirit and an underling natural order that must be revealed, searched for, listened to, felt, or understood by careful observation." (p.142-143)

In addition to reusing the buildings and artifacts that have been retained on the site, how this applies to the project may be best understood in the following example based on one of the project objectives:

Use past architectural features to trigger specific memories

At one time there were planked decks over the water. Re-designing for planked decks over the water where they don't currently exist would trigger a memory of how it used to be for someone who remembers, and for someone new to the place, they too will have a memory of 'planked decks over water'. The shared memory will be the same, the new decks as metaphor for the old ones.

5.1.1 The Spatial Memories

As explained in the previous example, the spatial memory concept refers to boardwalk decks that were built along the waterfront, demolished and rebuilt as required for the construction of the many ships that were built on the site.

Experiential

- Sound of footsteps on wood, echoes under, exposure to elements, even coloured/textured edge, distant views to mountains or city

Conceptual

- Wooden planked decks over water reinstated

Place

- Over-under, near-far

Objective Response

- *Use past architectural features to trigger specific memories*
- *Maintain the character, the horizontal and vertical scale of the site*
- *Preserve and enhance the major features of the site including retained buildings, piers, open spaces, and views as well as site artifacts*

Design

- Decking layout, railings, edge conditions with natural shoreline, ramps to floating docks, pier connection, pier-ground plane, seating

Location

- Along waterfront from Lonsdale east to the Boatways Basin Bridge

Fig. 6 Spatial Memories



5.1.2 The Social Memories

The social memory concept refers to the sheer number of people who have passed through the doors of this site over its long history of shipbuilding. The primary access point into the site for the employees was through the time office. As the photograph portrays, there was a crush of people passing up the stairs and by the time clock at every shift change.

Experiential

- The crush of people passing by the time clock at shift change, that on busy days that may be experienced again

Conceptual

- Time Clock entrance, Marking Time, Time Passage, Present and Past

Place

- Entry-Exit, From-To, Public-Private

Objective Response

- *Use past industrial uses to trigger specific memories*
- *Use past architectural features to trigger specific memories*

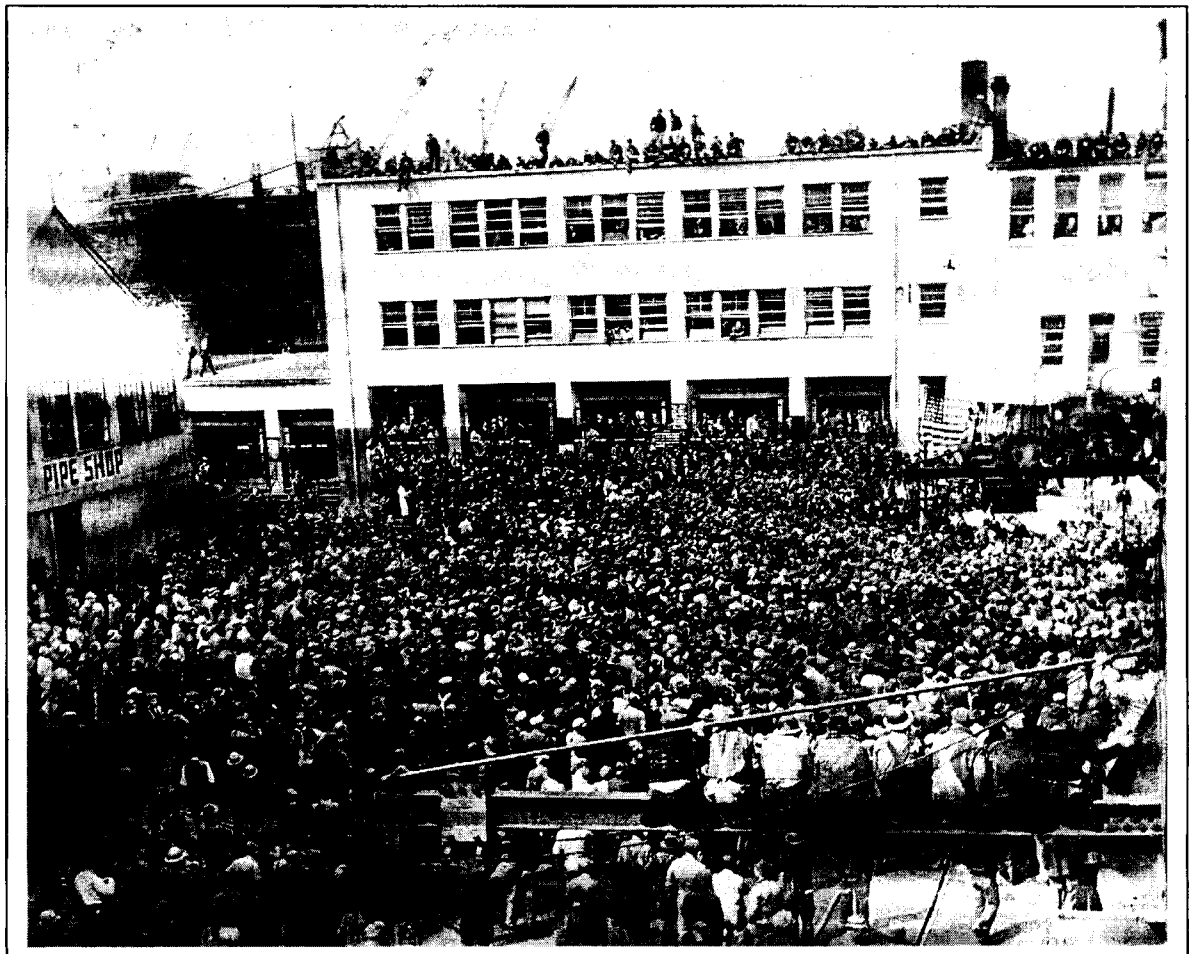
Design

- Stairs, hand rails, signage, lighting, accessible ramp, edge condition with proposed hotel and Copper Shop, public art, displayed or interpreted time clock, paving and railway detail

Location

- Time Portal from Lonsdale into site

Fig. 7 Social Memories



5.1.3 The Fortified Memories

The fortified memory concept refers to the interface of the buildings on the site and the street edge, along Esplanade and Lonsdale. Due in part to the fact that this was an industrial area, with associated dangers, and was an important part in the war effort for the supply of ships, it was a 'closed site', accessible only at a few points. The effect was to close off physically as well as visually what was happening within this site.

Experiential

- Limited visual access into the site due to solid wall of buildings along street edges, pierced by controlled access points. The placement of the new buildings on the site will re-introduce this effect.

Conceptual

- Restricted visual and physical access retained in new configuration of the site

Place

- Entry-Exit, From-To, Public-Private

Objective Response

- *Use past architectural features to trigger specific memories*
- *Maintain the character, the horizontal and vertical scale of the site*
- *Preserve and enhance the major features of the site including retained buildings, piers, open spaces, and views as well as site artifacts*

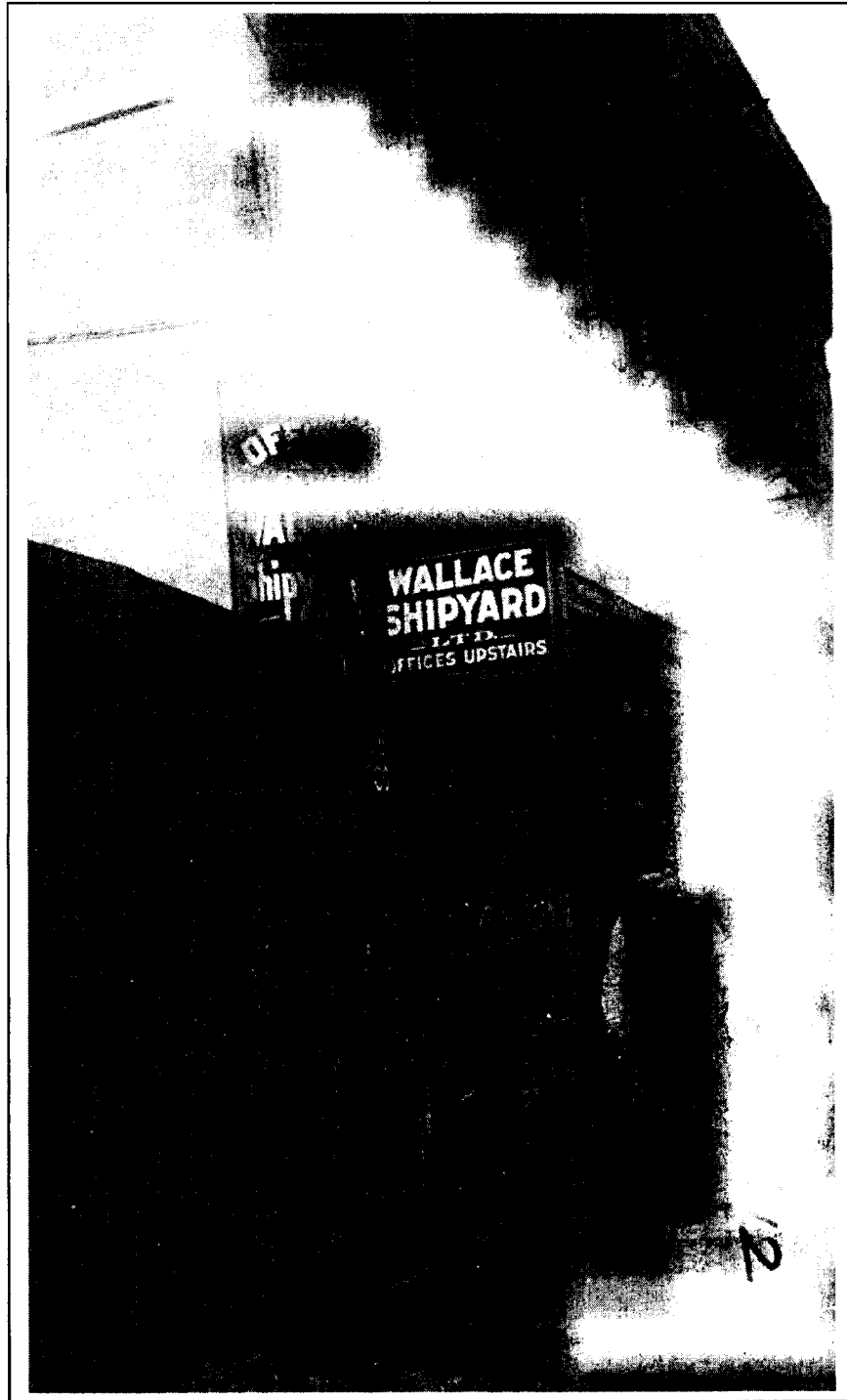
Design

- The time portal and the bridge access into site both from Lonsdale and the mid block connection on Esplanade

Location

- From Lonsdale Plaza and through the Time Portal to the Shipyards Plaza, and from Esplanade at the mid-block connection

Fig. 8 Fortified Memories



5.1.4 The Shipbuilding Memories

The shipbuilding memory concept refers to the more than 400 ships that were built and launched from the shipyards.

Experiential

- Walking through the hull of a ship under construction, looking down to the keel supports in the many basins, standing beside the immense hull of a ship on land

Conceptual

- Boat-ways basins, keel supports, hull shapes, riveted steel plates and building materials of Victory ships/Corvettes

Place

- Entry-Exit, From-To, Over-Under

Objective Response

- *Use past industrial uses to trigger specific memories*
- *Maintain the character, the horizontal and vertical scale of the site*

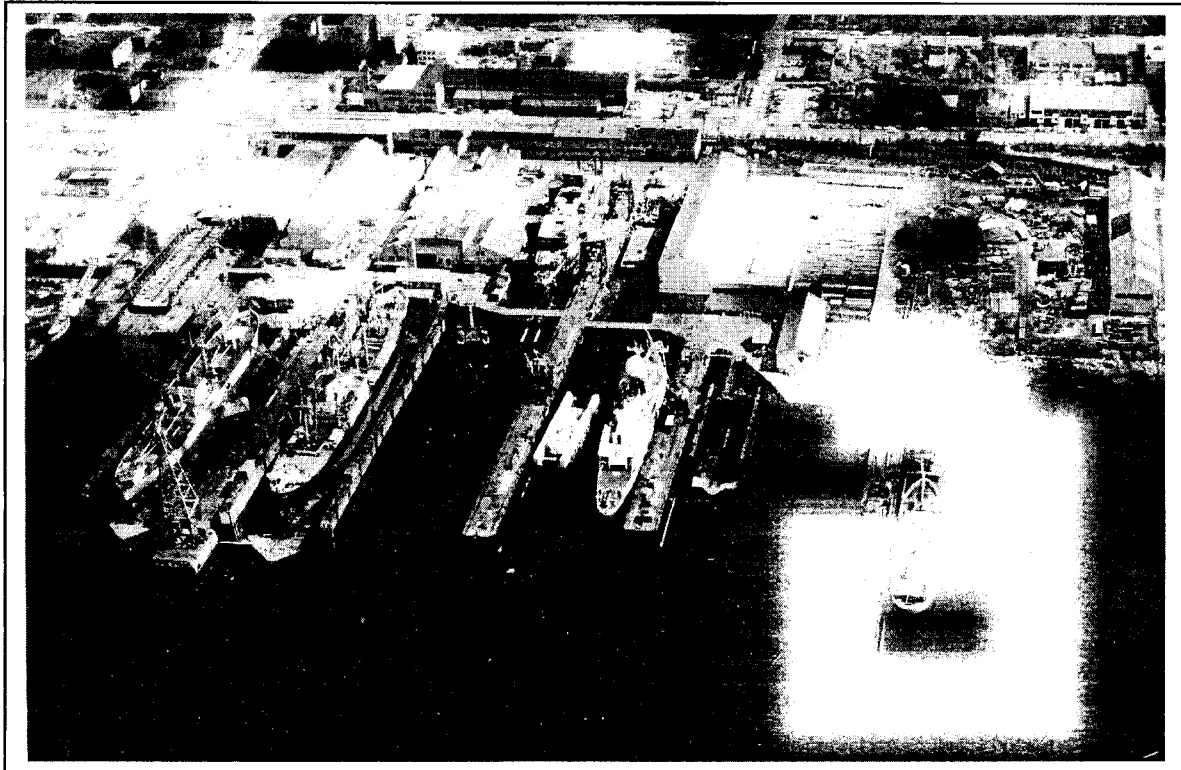
Design

- Bridge, railings, signage, lighting, access, edge condition with Lonsdale Plaza and Shipyard Plaza, public art, interpreted hulls and dry dock, ground plane

Location

- Bridge access from Lonsdale Plaza into site at waterfront, plaza spaces throughout the site, water feature and park plaza in residential precinct

Fig. 9 Shipbuilding Memories



5.1.5 The Industrial Memories

The industrial memory concept refers to some of the industrial materials and methods required to build the ships, including the cranes, the gantry-over building, the marine railway, the iron grids for cutting steel plates and pipe bending.

Experiential

- Walking on the marine railway from the original location right into the water and throughout the site, as well as other ground plane treatments of the past including the grid used by the pattern-lofters, and walking under the cranes

Conceptual

- Marine railway, cranes, and pattern grids

Place

- From-To, Over-Under

Objective Response

- *Use past industrial uses to trigger specific memories*

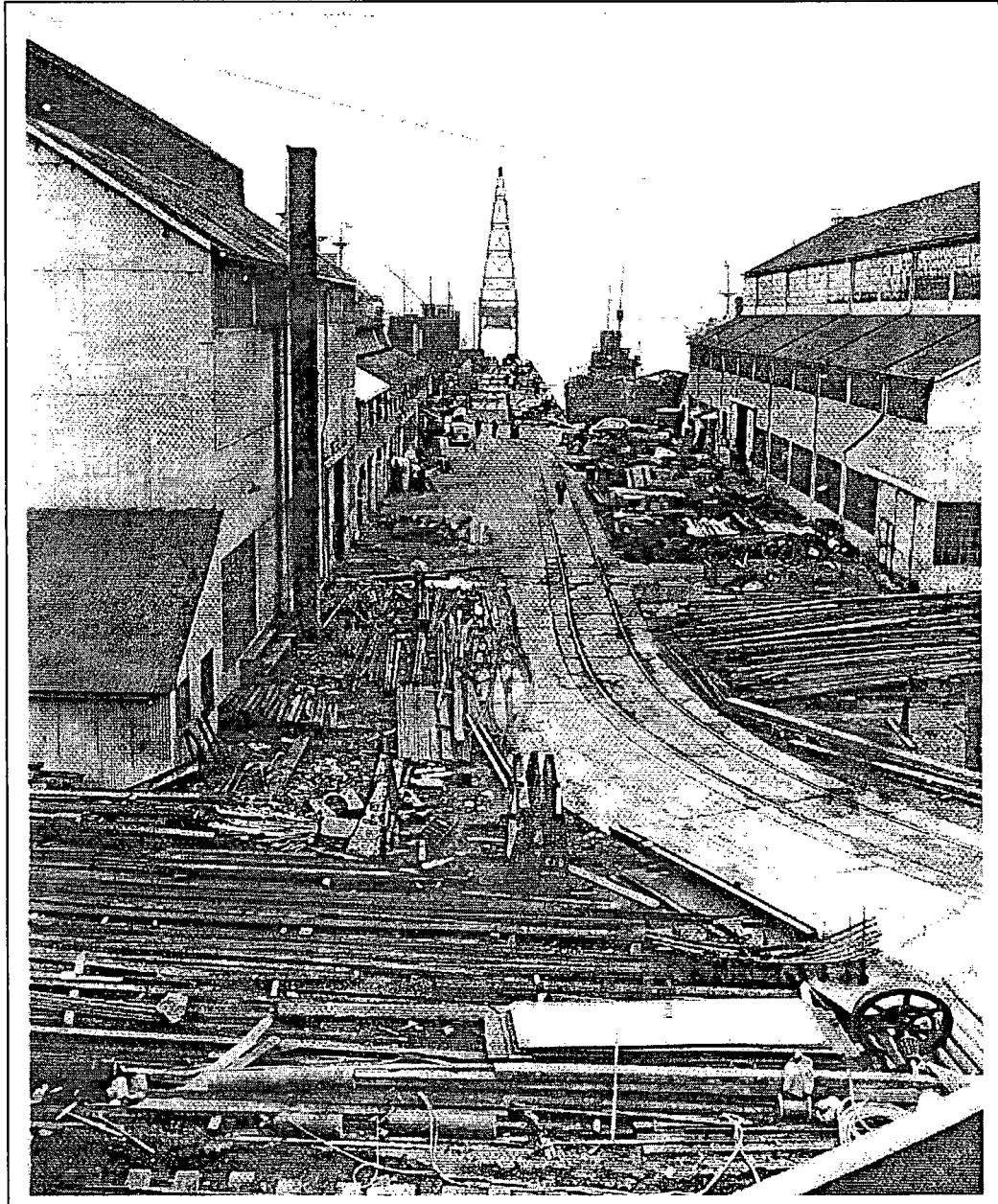
Design

- Relocation of rails, grids and cranes and associated ground plane treatment, edge condition with hotel and waterfront, railings, paving, access, Shipyard Plaza seating benches and tree grates, lighting, signage, piers

Location

- From the hotel to the waterfront between the Copper Shop and the Pipe Shop and through the Shipyard Plaza and between the Pipe shop and the Gantry Over public art feature, all other plazas including Pier plaza

Fig. 10 Industrial Memories



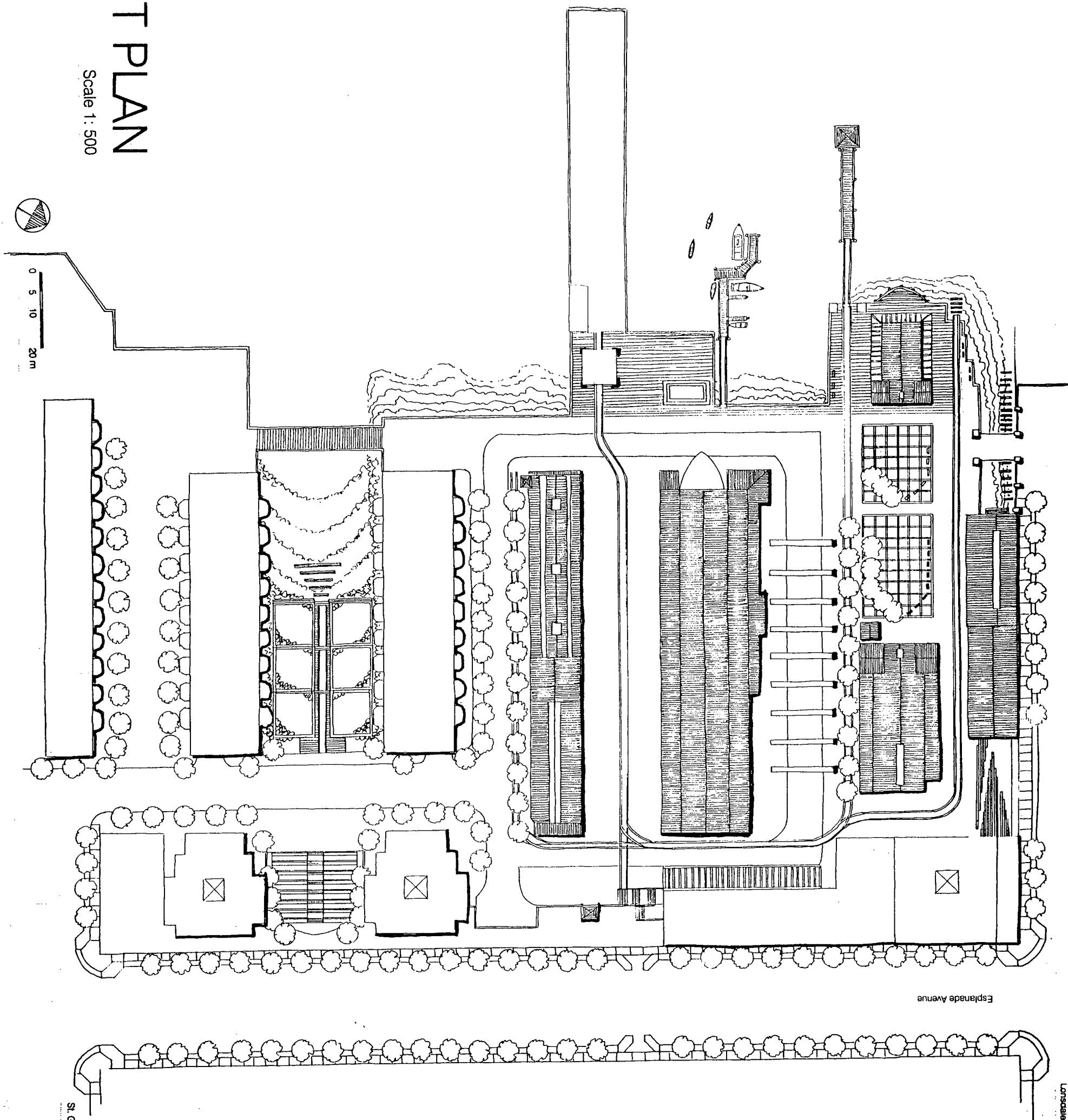
CHAPTER VI Design Response

6.1 Concept Plan

With that context I went on to design the public realm of this site, relating my design decisions back to the goals and objectives, the memory concepts, and underlying research I have previously undertaken to do with place making and urban plazas.

This overall site plan represents the synthesis of those considerations. The key areas I have looked at are the entrances and plazas. I have divided the site for my purposes into two precincts, the historic and the residential, and the treatments are slightly different accordingly.

Fig. 11 Concept Plan



CONCEPT PLAN

Scale 1 : 500



0 5 10 20 m

6.1.1. The Time Portal

Description

This is an important entrance from Lonsdale, adjacent to the planned hotel, and historically the place through which thousands of former shipyard workers passed daily.

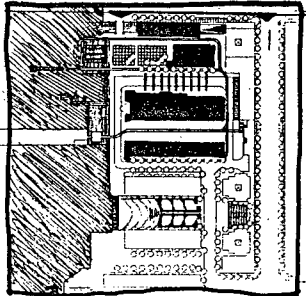
Features

- Important pedestrian entrance from the public world of Lonsdale, into the formerly closed world of the shipyard
- This constricted entrance housed the time clock by which thousands of shipyard workers passed daily
- Wood sided columns and overhead lintel suggest the Lonsdale doorway entrances, and provide surfaces for signage, lighting
- Stairs with railings suggest the view from inside the site, out toward Lonsdale
- The *stramp* provides wheeled access
- No vegetation is visible from this location, and the narrow alleyway appears as it was
- Restored marine railway feature, inset with brick in 1/3 running pattern and interspersed with night lighted bricks
- Possible location for public art, perhaps in the form of sculptures of workers, visible as one enters, and appearing to leave with the visitor as they return to their lives beyond the shipyards.
- Connection between hotel and plazas

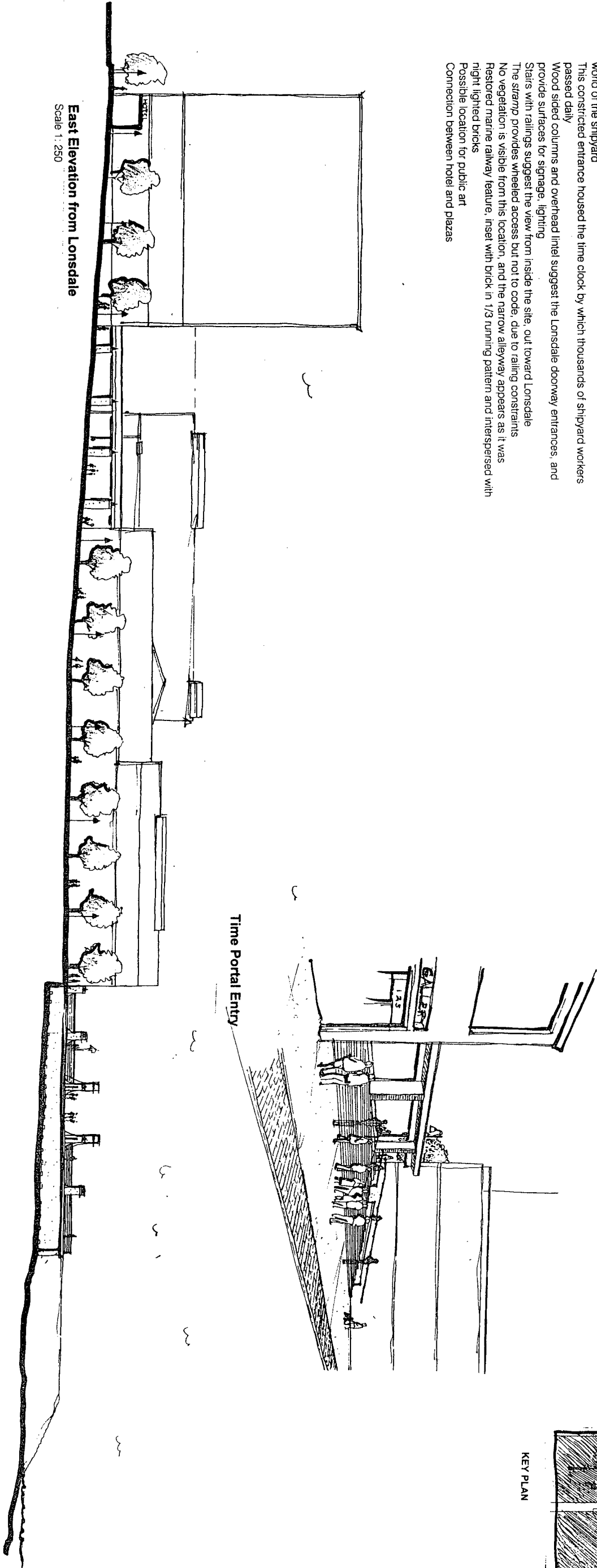
Fig. 12 The Time Portal

THE TIME PORTAL

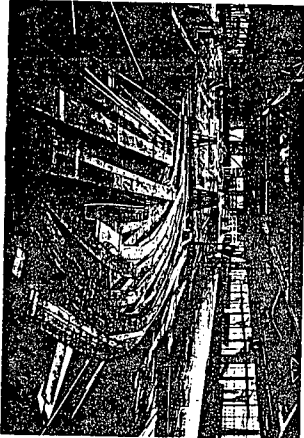
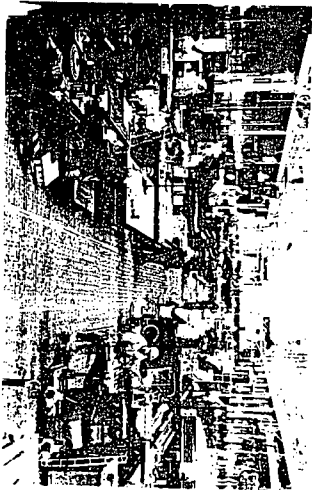
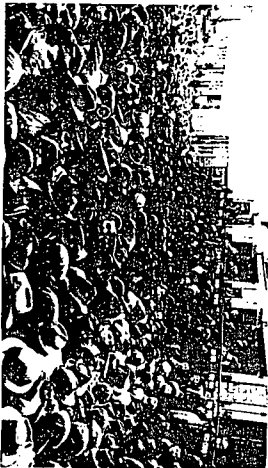
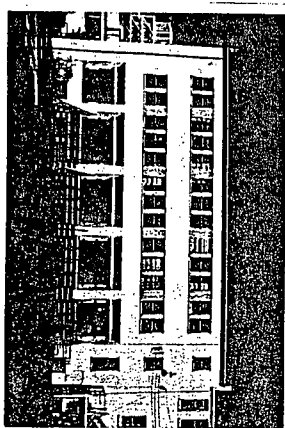
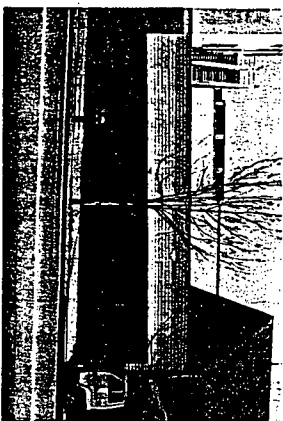
Important pedestrian entrance from the public world of Lonsdale, into the formerly closed world of the shipyard
 This constricted entrance housed the time clock by which thousands of shipyard workers passed daily
 Wood sided columns and overhead lintel suggest the Lonsdale doorway entrances, and provide surfaces for signage, lighting
 Stairs with railings suggest the view from inside the site, out toward Lonsdale
 The strap provides wheeled access but not to code, due to railing constraints
 No vegetation is visible from this location, and the narrow alleyway appears as it was
 Restored marine railway feature, inset with brick in 1/3 running pattern and interspersed with night lighted bricks
 Possible location for public art
 Connection between hotel and plazas



KEY PLAN



East Elevation from Lonsdale
 Scale 1: 250



6.1.2 The Bridge

Description

This is the other important entrance into the site, from Lonsdale Plaza at the foot of Lonsdale, along the waterfront.

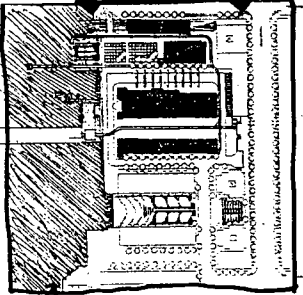
Features

- Important pedestrian entrance and emergency access route into site from Lonsdale Plaza to Shipyard Plaza
- Represents the link between the two 'worlds', the street façade fortification, and the previous internal activities
- The streetscape façade is a repeated element from the Time Portal entrance, with solid wood sided columns and industrial lighting but no lintel
- The massive plaza side columns are abstractions of the dry docks in which boat building activities took place
- The ground plane of the bridge reflects the keel blocks which remain under the bridge, and upon which ship hulls rested
- The railings along the bridge and the shore side Lonsdale Plaza dock represent the hull shapes through the use of heavy, riveted metal forms, and wire rope 'railings'
- *Trompe l'oeil* effect is achieved from Lonsdale Plaza toward the distant Crane on the Pier Plaza and the preserved Victory ship hull emerging from the museum/Machine Shop

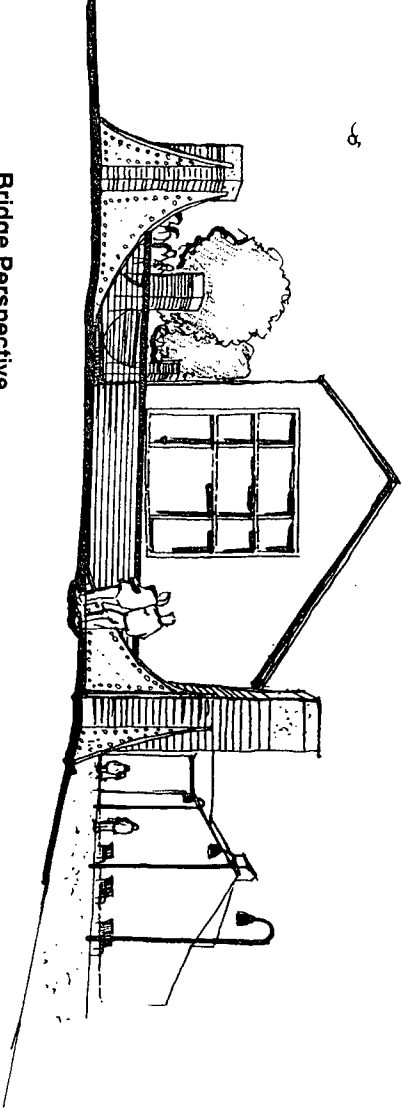
Fig. 13 The Bridge

THE BRIDGE

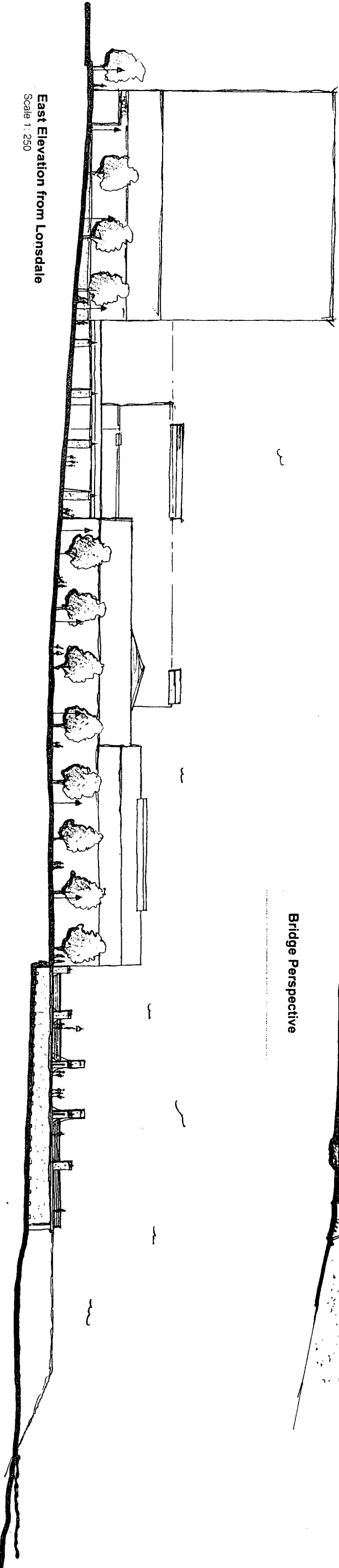
Important pedestrian entrance and emergency access route into site from Lonsdale Plaza to Shipyard Plaza
Represents the link between the two 'worlds', the street facade fortification against the previous internal activities
The streetscape facade is a repeats elements of the Time Portal entrance, with solid wood sided columns and industrial lighting
The massive plaza side columns are abstractions of the dry docks where boat building activities took place
The ground plane of the bridge reflects the keel blocks which remain under the bridge, and upon which ship hulls rested
The railings along the bridge and the shore side dock represent the hull shapes through the use of heavy twisted metal forms, and wire rope railings
Forms / steel effect from Lonsdale Plaza toward the distant Crane and preserved Victory ship hull emerging from the museum/Machine Shop



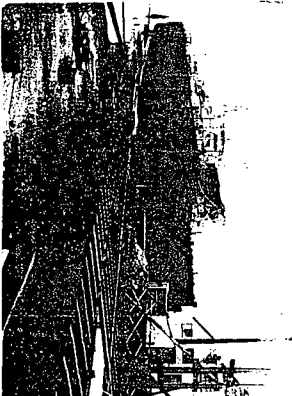
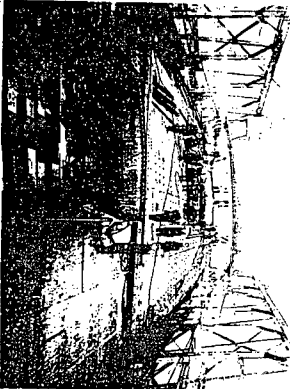
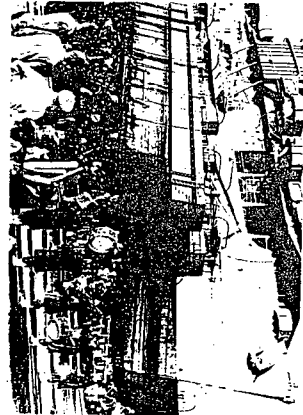
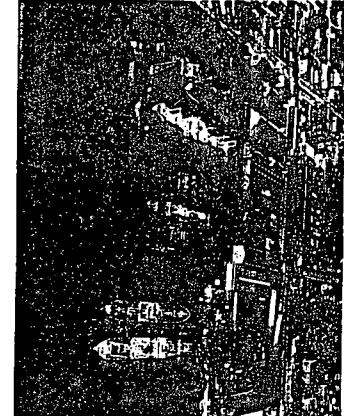
KEY PLAN



Bridge Perspective



East Elevation from Lonsdale
Scale 1: 250



6.1.3 Shipyard Plaza

Description

This is the primary new plaza area, and the scene of former shipbuilding and launching.

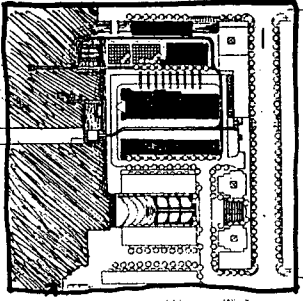
Features

- Historic precinct
- Gantry crane structure replaced as form of public art
- Mold-loft iron grid forms subdivide the larger plaza into two smaller ones and are inset with brick representing the creosoted timber ends used in the past
- Bench placement and ground plane details are abstractions of the hull forms of previous boat building activities
- Benches are set in preserved iron forming grids
- Limited vegetation in the form of Paper-bark Maples placed in the central plaza area, give vertical dimension to hull forms, in addition to serving as a memory trigger for the current state of the retained building facades, both in colour and peeling character
- Marine railway feature, inset with brick in 1/3 running pattern and interspersed with night lighted bricks
- Retained Mens Washroom Building replaced at north end of plaza
- Street trees are set in preserved grids along Gantry-crane street, but not in view from Time Portal
- Asphalt and wooden decking make up the majority of general ground plane treatments
- Street lighting consistent with typical industrial lighting, where necessary
- Dock access to marine float adjacent to new waterfront building
- Shoreline access at foot of Gantry-crane structure and at terminus of marine railway as traditional

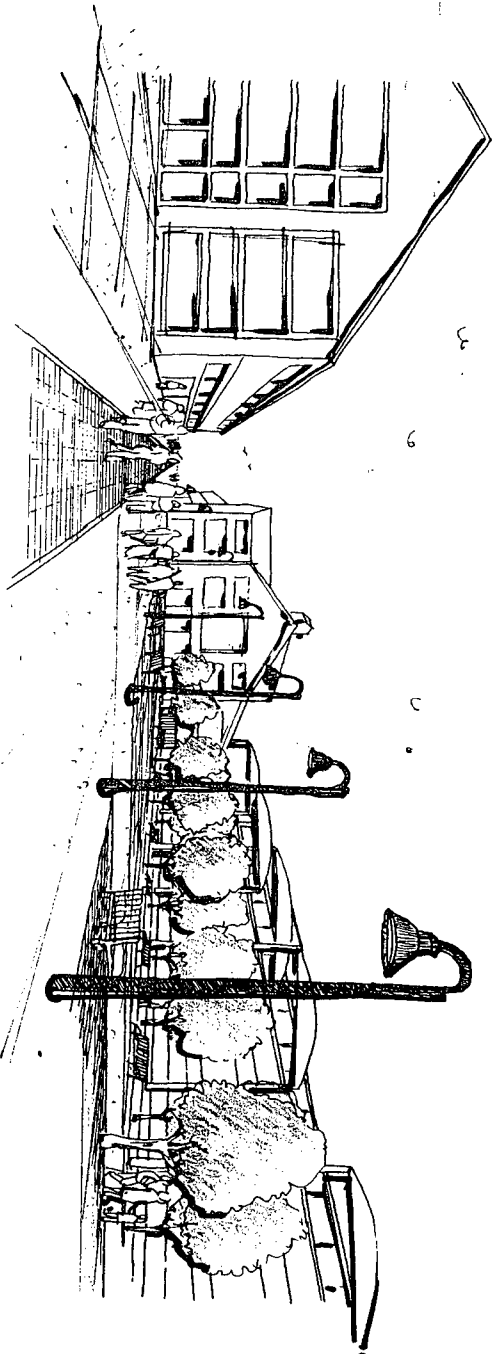
Fig. 14 Shipyards Plaza

SHIPYARD PLAZA

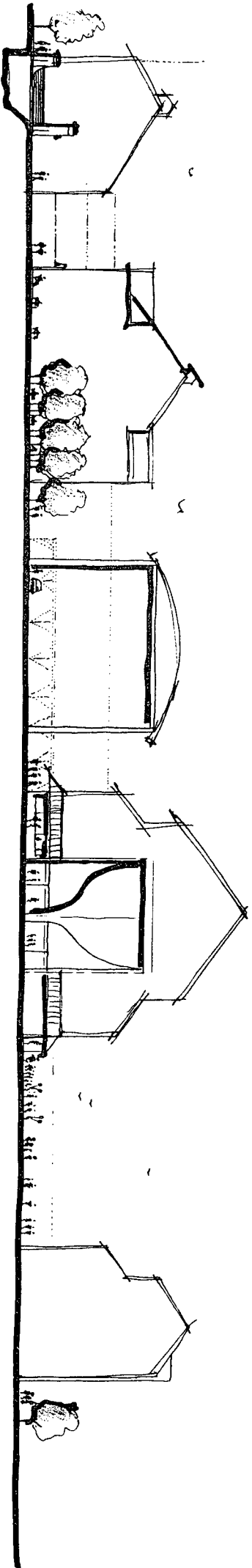
Historic precinct
Gantry crane structure replaced as form of public art
Mold loft iron grid forms subdivide the larger plaza into two smaller ones and are inset with brick representing the creosoted timber ends used in the past
Bench placement is an abstraction of the hull forms of previous boat building activities
Benches are set in preserved iron forming grids
Limited vegetation in the form of Paper-bark Maples placed in the central plaza area, give vertical dimension to hull forms
Marine railway feature: inset with brick in 1/3 running pattern and interspersed with night lighted bricks in hull shape
Retained Miers' Washroom Building replaced at north end of plaza
Street trees along Gantry Crane street, but not in view from Portal
Asphalt and wooden decking make up the majority of general ground plane treatments
Street lighting consistent with typical industrial lighting, where necessary
Dock access to maine float adjacent to new waterfront building
Shoreline access at foot of Gantry crane structure and at terminus of marine railway



KEY PLAN



Plaza Perspective



North Elevation from Waterfront

Scale 1: 250

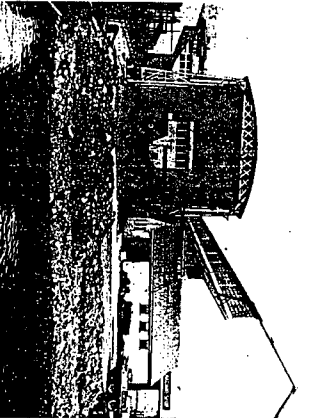
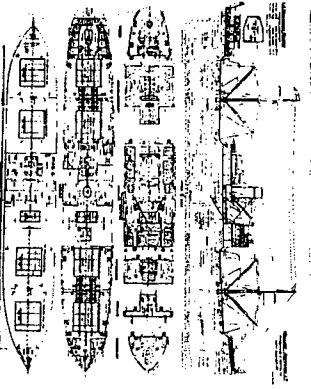
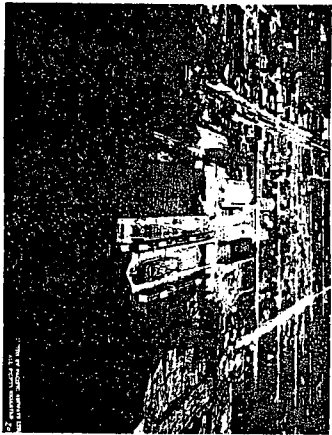
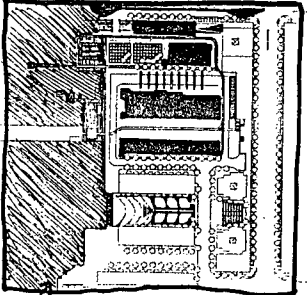
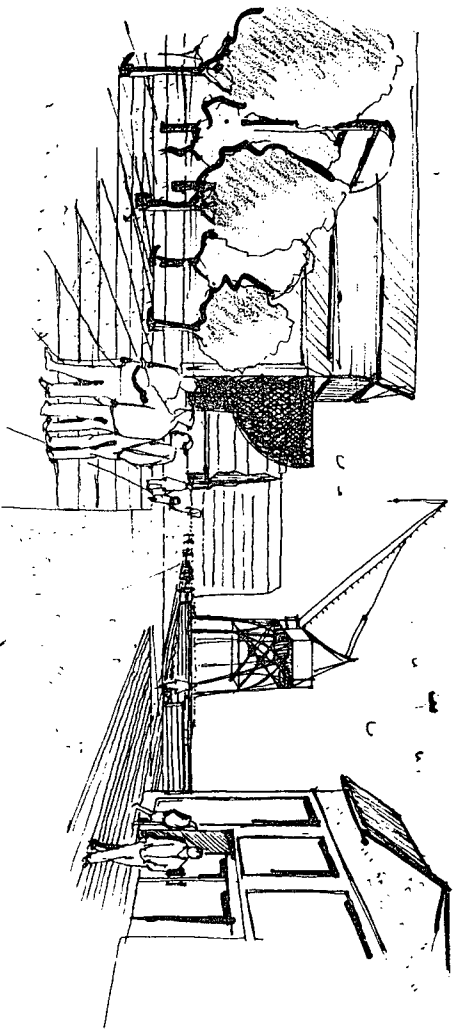


Fig. 15 Shipyards Plaza

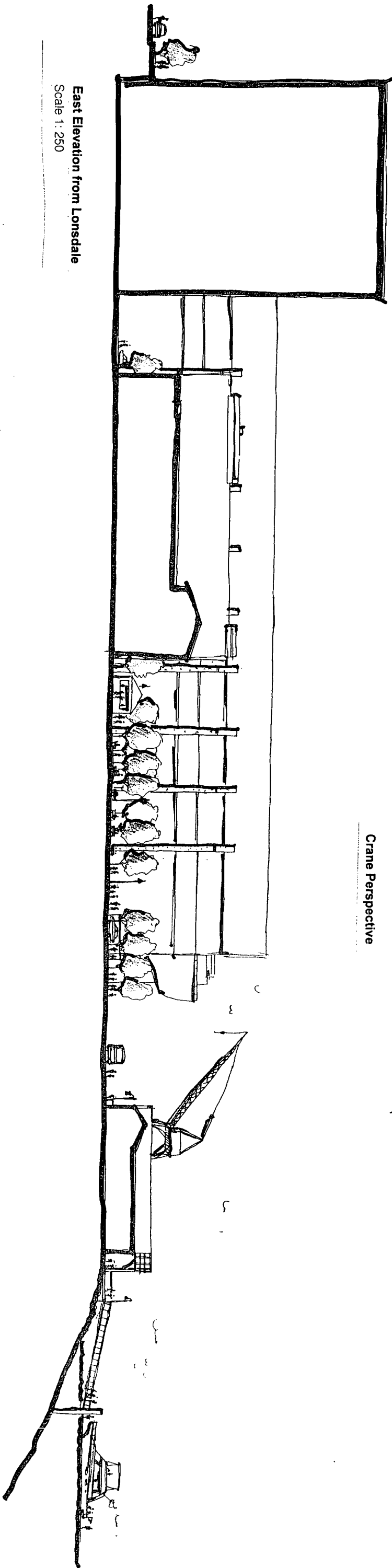
SHIPYARD PLAZA



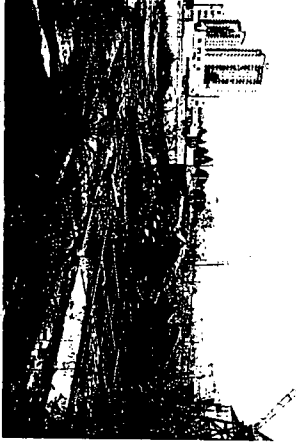
KEY PLAN



Crane Perspective



East Elevation from Lonsdale
Scale 1: 250



6.1.4 The Pier Plaza

Description

The pier plaza is a primary node in the overall site, as it is part of the waterfront access from Lonsdale in the West to the Crane-way Bridge and Plaza in the East. It is visible from the mid-block connection entrance on Esplanade, and is at the foot of the plaza space between the two retained Machine shop buildings. It was a large planked deck in the past, and was part of the marine railway system that supported large cranes. From it there was water access, and the major pier and substation building that remain will be incorporated into new uses for the site. The Crane affords sense of historic scale as people walk under it.

Features

Plaza area

- Historic precinct
- Retained buildings, replaced facades, retained minimal decoration in favour of temporary and seasonal decoration
- Museum area
- Commercial area: shops, cafes, art galleries, community hall
- Open programmable space, free space, fun space, for *Carnivale* and carnivals, community events, weekend farmer's markets, flea markets, concerts, boat and auto shows, public entertainment
- Marine railway feature inset with brick in 1/3 running pattern and interspersed with night lighted bricks
- Retained concrete steps for use as a conversation pit with possible glass and ironwork shelter

Pier

- Large wooden deck with adjacent ramp access to potential marine floats for temporary visitor moorage and seasonal activities
- Retained Crane feature
- Retained substation building, possible public washroom use

Fig. 16 The Pier Plaza

THE PIER PLAZA

Plaza area

Historic precinct

Retained buildings, replaced facades, temporal decoration

Museum area

Commercial area: shops, cafes, art galleries, community hall

Open programmable space, free space, fun space, for *Carnival* and carnivals, community events, weekend farmer's markets, flea markets, concerts, boat and auto shows, public entertainment

Marine railway feature

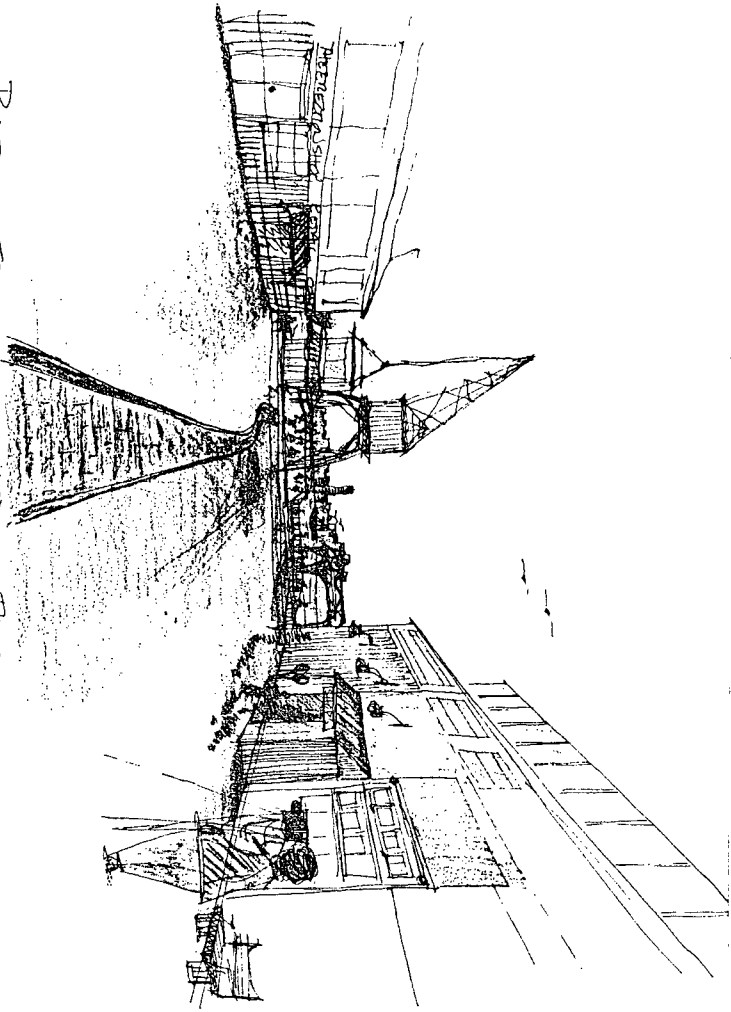
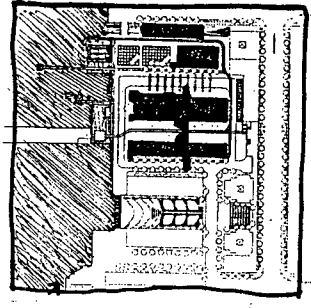
Pier

Large wooden deck with adjacent ramp access to potential marine floats for temporary visiting moorage

Retained Crane feature

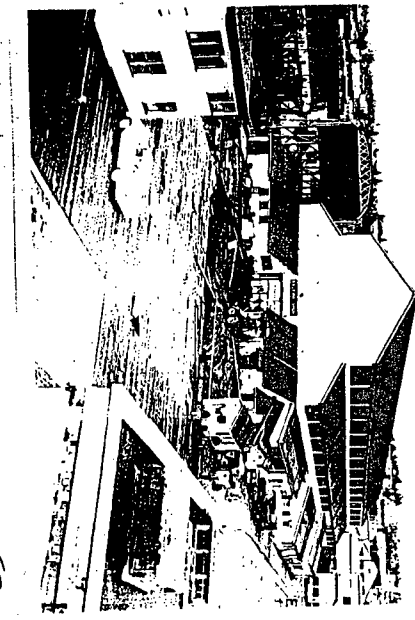
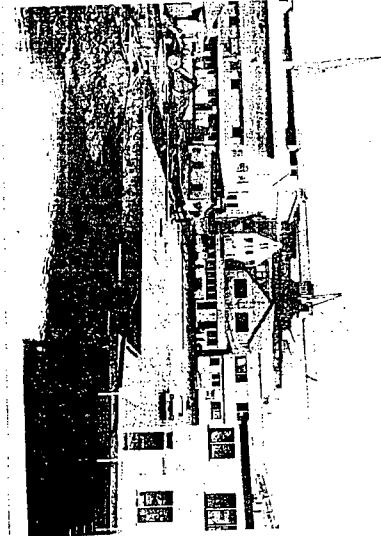
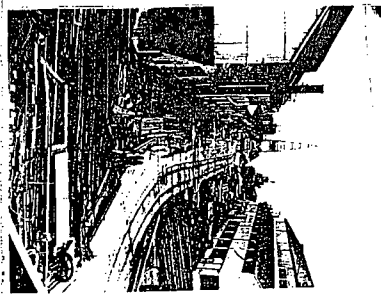
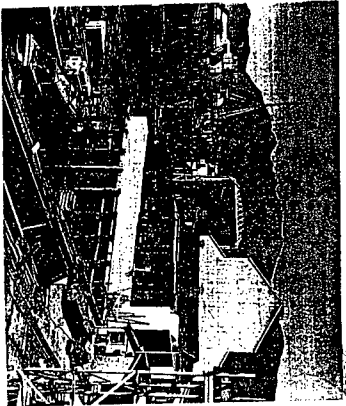
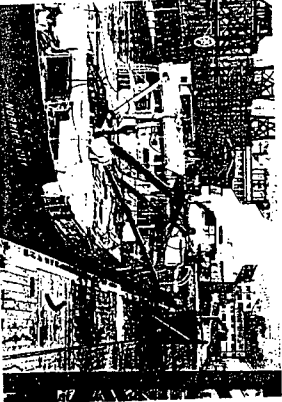
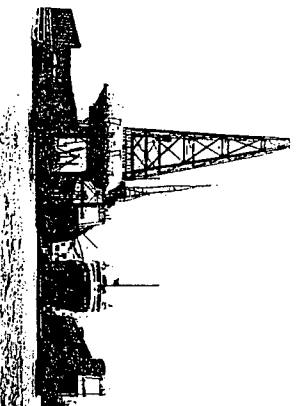
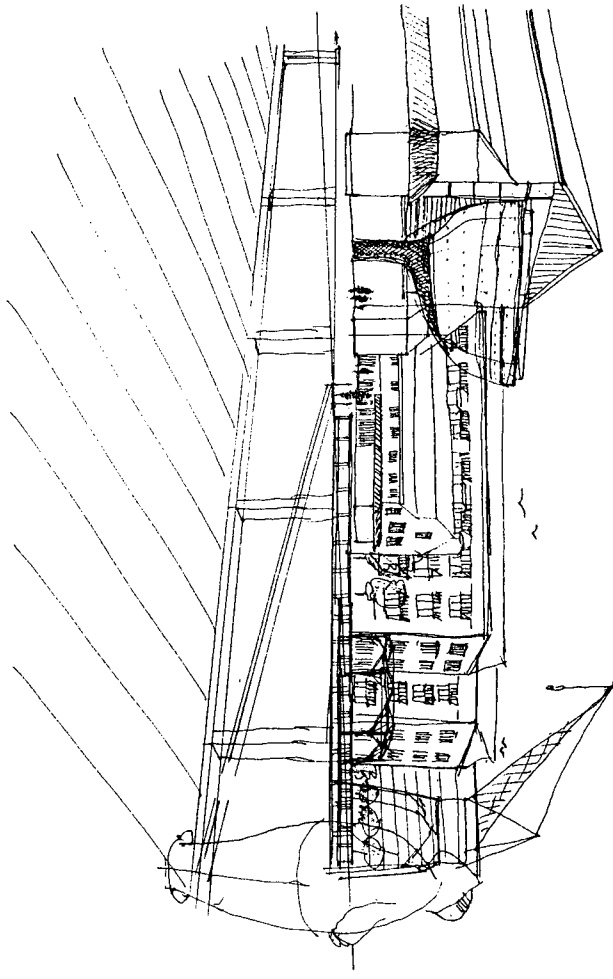
Retained substation building, possible public washroom use

Retained concrete steps for use as a conversation pit with possible glass and ironwork shelter



Features from the skyline of the pier

- Open Programmable Space • Auto Shows, Boat Shows, Weekend Farmer's Markets • Flea Markets
- Retained Buildings • Retained Cranes
- Shops, Cafes, Art Galleries, Community Halls
- Spill out the docks with
- Some ground use to the public



6.1.5 Mid Block Connection and Plaza

Description

This is the mid-block entrance to the site from Esplanade Avenue. Due to the placement of the new buildings it is also an important entrance. In order to accommodate the grade change, stairs and an elevator are necessary. The Plaza site is above the entrance to the underground parking, and as a result the first flight of stairs needs to be designed to consider ceiling heights in the parkade. The elevator provides access as well as serving the parking lot.

Features

- Esplanade plaza overlook to waterfront and Vancouver skyline through pedestrian plaza area between two of the historic buildings toward the pier and beyond
- Possible re-interpretation of the Time Portal façade to indicate entrance
- Recessed elevator from Esplanade to plaza level and underground parking
- Elevator form similar to that on retained Old Machine Shop, and visually connected to crane on pier
- Stairway to plaza, and trellis feature at hotel lower level lobby
- Benches at plaza level

Fig. 17 Mid-block Plaza

6.1.6 Boatways Basin

Description

This is a water feature in the residential precinct that incorporates the historic boatways basin and tidal foreshore. It is visible from the residential buildings, the bridge which links the waterfront boardwalk edge and the Pier Plaza with the Craneway Plaza, and from Esplanade.

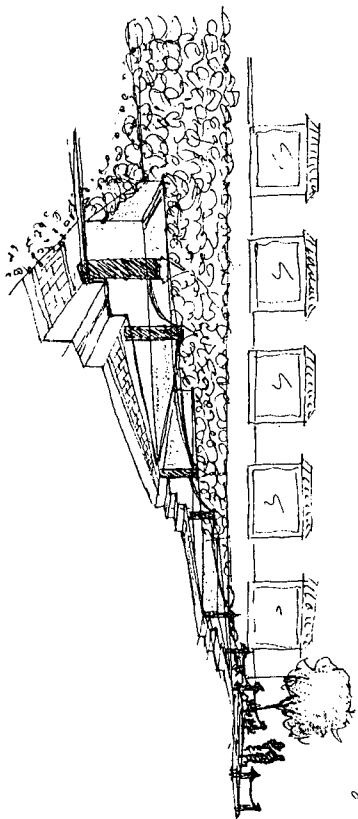
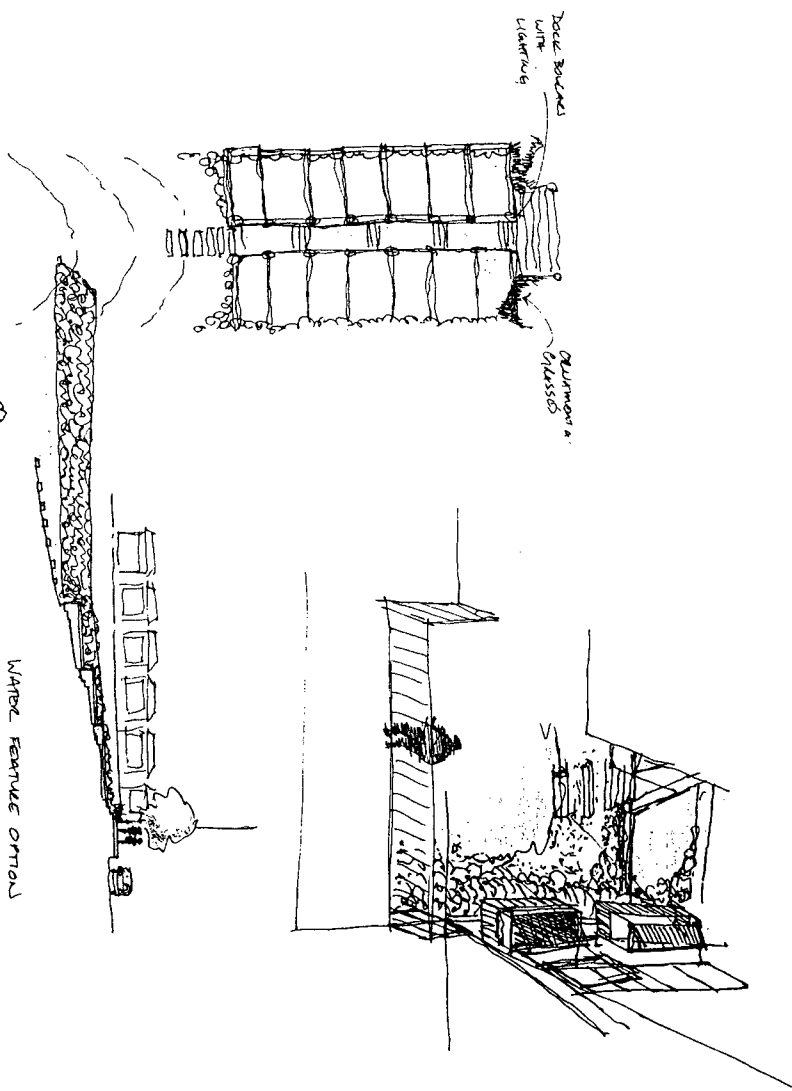
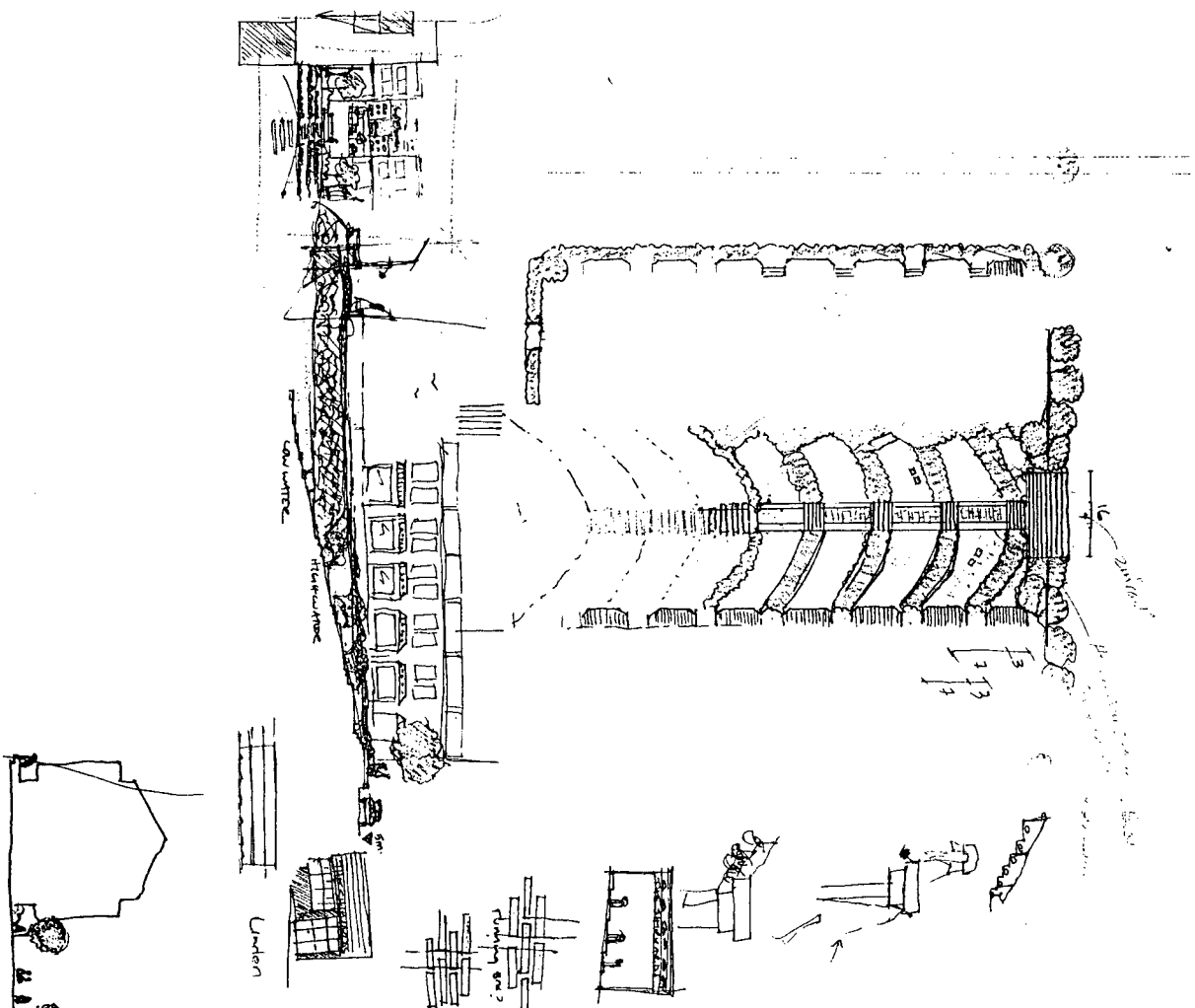
Features

- Location of past boat building activities
- Residential water feature, all suites 'waterfront' along inland canal, with 'marine railway/pier' through centre
- Public access limited to path and foreshore
- Series of negative edge rectangular pools with rip-rap edge at shoreline and along base of buildings
- Variation with 'rip-rap' rocks at corner of pools: water flows over and through creating sound and surface interest, mirrors the hull shape motif
- White noise from water spilling over rocks at negative edge pools
- Dock bollards and ornamental grasses at street edge
- Street trees in residential precinct

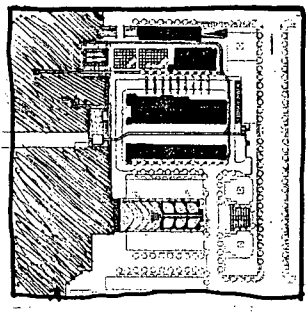
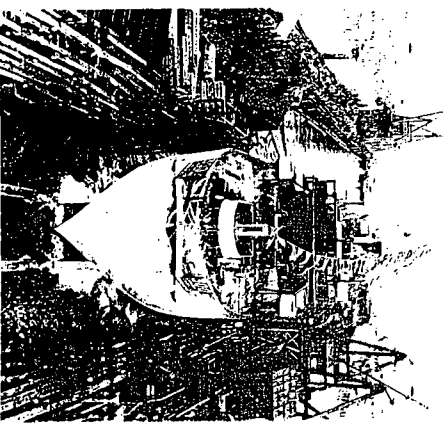
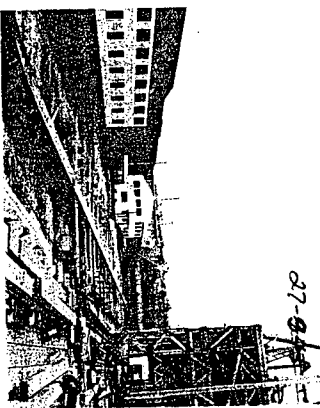
Fig. 18 Boatways Basin

BOATWAYS BASIN

Location of past boat building activities
Residential water feature, all suites 'waterfront' along inland canal, with 'marine railway/pier' through centre
Public access limited to path and foreshore
Series of negative edge rectangular pools with rip-rap edge at shoreline and along base of buildings
Variation with 'rip-rap' rocks at corner of pools; water flows over and through creating sound and surface interest; mirrors the hull shape motif
White noise from water spilling over rocks at negative edge pools
Dock bollards and ornamental grasses at street edge
Street trees in residential precinct



- WATER FEATURE OPTION
- Series of negative edge rectangular pools with 'rip-rap' edge at shoreline and along base of buildings
- White noise from water spilling over rocks at negative edge pools
- Dock bollards and ornamental grasses at street edge
- Street trees in residential precinct



KEY PLAN

6.1.7 Park Plaza

Description

This plaza area links Esplanade with the main internal street access, and provides green space and amphitheatre-gathering-viewing space between the two residential/commercial towers, across the residential water feature and the bridge to the harbour and Vancouver skyline. It accommodates grade change access to the lower level, and the plaza space at the foot of the stairs provides access to the lower levels of the building lobby spaces.

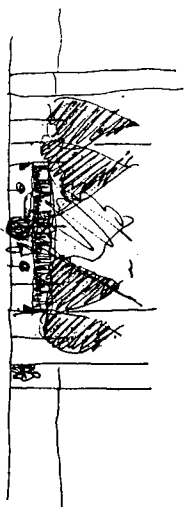
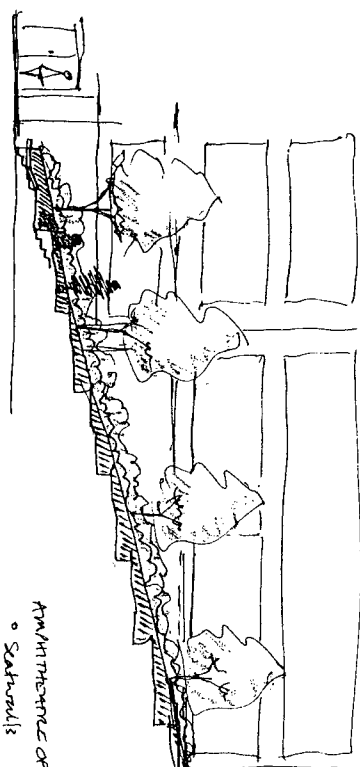
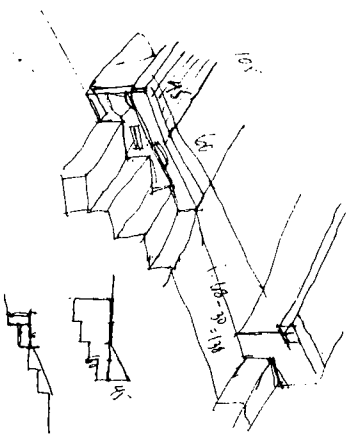
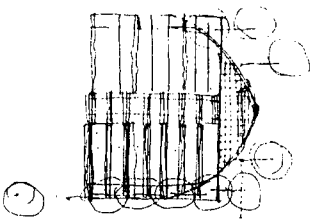
Features

- Location of past boat building activities
- Commercial/residential mix, programmable space
- Amphitheatre seating for community events, enjoy small concerts, watch sparkle of water and city lights
- Prime waterfront views from Esplanade plaza space to Vancouver skyline across 'garden' and 'ocean'
- Seat-walls, sloped grass lawns to lie on
- Shrubs and ornamental grasses at building edge
- Trees placed to focus view and soften building wall
- Central 'railway' stairway detail
- 12 m. plaza space is a possible location for public art
- Nightlights under seat-wall reveal, washing paved areas and highlighting grass strips, up-lit trees

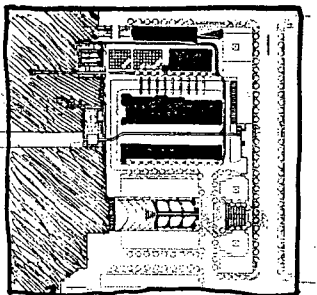
Fig. 19 Park Plaza

PARK PLAZA

Location of past boat building activities
Commercial/residential mix, programmable space
Amphitheatre seating for community events, enjoy small concerts, watch sparkle of water and city lights
Prime waterfront views from Esplanade plaza space to Vancouver skyline across 'garden' and ocean
Seat-walls, sloped grass lawns to lie on
Shrubs and ornamental grasses at building edge
Trees placed to focus view and soften building wall
Central 'railway' stairway detail
12 m plaza space possible location for public art
Nightlights under seat-wall reveal, washing paved areas and highlighting grass strips, up-lit trees



Front View from Esplanade to Vancouver Skyline



KEY PLAN

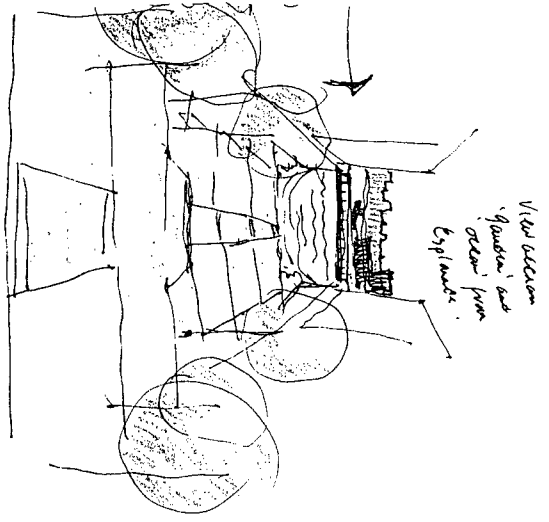
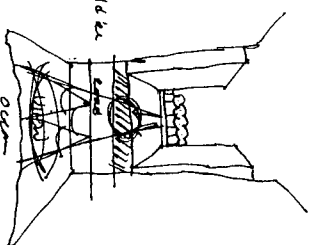


no trees instead +
use concrete into site
roof 'clats'

nightlights under seat walls
- washed pavements
- strokes of green
|| uplight trees

AMPHITHEATRE OPTION

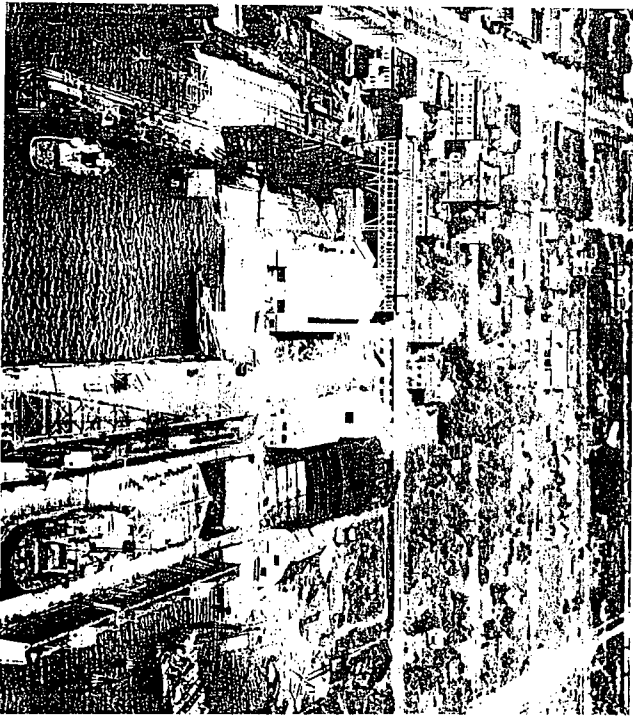
- Seashore
- Sloped 'lawn' to lie against/on
- Shrubs or grasses at bldg interfaces
- Trees to focus view to water
- Silhouettes against bldg walls
- SUTURE (SUN WINDS) AND WIND? CONCRETE
- Music happens within walls of the bldg
- Used to band, listen, watch water & city lights
- Reason for Amphitheatre
- 12 meter plaza space at the foot which could be used for small performances



View looking 'down' and 'across' from Esplanade



THE WORKERS. 1904-1992...



CHAPTER VII Conclusion

My design response to the conceptualization of memory in the design of the public realm of the shipyards site could be considered spare in comparison with more commonly found examples of waterfront developments I researched in the precedent study of Chapter II. In fact the design as it is shown in this project and paper is quite different than what I thought I might imagine in this location when I first saw it a year ago, newly revealed to public view as a result of the demolition of the buildings that once lined the street edges.

Captivated by the sparkle of the now visible waters of the Vancouver harbour on a sunny summer day, I envisioned broad open plazas, seat walls in shrub filled planters, fountains, brick paved surfaces warmed by the sun in the same *Tuscan* red colours of the weathered roofs of the remaining buildings, wind fluttered flags, hanging baskets filled with vibrantly coloured flowers, black cast iron ornate lamp posts, fine scale black wrought iron railings, and a riot of primary colours of sun umbrellas, canopies and signs. Even now as I type those descriptions, I still think designed that way it could have been a quite beautiful and an appealing place to be. However, as I said in the beginning, this project has been about memory.

In order to convey the memory of the shipyards as they were, and were experienced by so many, I have handled the design in a simpler way. In a place filled with so many people and materials, industrial noises and smells, practical and changeable, I think the memory of that experience is more powerful as I have chosen to design it. It still meets my criteria of providing an interesting ground plane upon which to walk, variety of places to sit, lighting and signage required for information and safety, programmable space for the wide variety of events that could happen here in the future as described in my program vision, and yet is still suggestive of the of the historic activities that took place. Quiet allusions to the many ships that were built by so many hands are woven throughout the site. The museum will tell the history in a detailed literal way. I hope that my design will tell it cerebrally as well as experientially.

Notes

All archival photographs are from the North Vancouver Museum and Archives

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Appendix I

Memory, History, Heritage: Their place in the design and development of the post-industrial landscape and the waterfront

**Memory, History, Heritage:
Their place in the design and development
Of the post-industrial landscape
And the waterfront**

February 2003
Jane Green

Directed study for Susan Herrington
LARC 581 D

Consider these phrases: *I remember, I was 'told' of or informed about, I am connected to a certain place and to the others of that place.* Each represents a distinct aspect of our experience of the past, either as memory, history or heritage.

They are all products of the passage of time. Time evokes change as the present slips into the past and the future becomes the present. Memory can only truly be 'remembered' by those who have lived it, it lives within them and they 'know' it intuitively. History is what we learn about, as it happened, and is later told, written, and represented. Heritage is what we inherit from the past, usually in physical form, either genetically, in the landscape, or in the built form of the place we 'come' from, but also culturally or socially.

There is a further distinction between memory, and history and heritage. Memory is an individual experience. But collective memory is the mutual experience of something or someplace that is common to many. It can be evoked by the senses, but is primarily visual. In terms of place, that collective memory can include those who have lived or travelled there, or have seen images of it.

Technology has allowed us to 'see' the past, and it begins to become part of our present, as well as our collective memory. Footage of Earth from the Moon, war footage, the tumbling of the Berlin Wall, and countless other images captured on film connects people from different places and times, in a way that only photographic images can. One result of contemporary mass communication is the globalization and transplantation of image or form, from one place to another. One can find Hard Rock Café t-shirts, Starbucks and Gap Stores almost wherever one goes. Given that facility, it is important to be conscious of an insidious quality of sameness, and the potential loss of the distinctiveness of every place.

Sometimes similarity could be said to create, in the collective memory, an image of a place. Paris, as re-imagined by Baron Haussmann, resulted in a distinctive uniformity of city form through the use of materials and building mass. Paris evokes unique 'mind pictures', as does Venice, Manhattan or Hong Kong, which could be called a kind of collective memory. However, similarity is not always memorable in a place-defining way. Urban sprawl contributes to similarity in that edges, beginnings and endings cease to mark the unique differences between places, and instead become a ribbon of similarity, indistinct in the collective memory of a place.

Every place has a unique history, which contributes to its form, and the identity and collective memory of its people. Drawing upon the history of a place, and what is inherited from earlier times contributes greatly to maintaining distinctive qualities, and avoiding universal sameness. In places that have a long history and have the good fortune of having inherited evidence of the past, the distinction and the connection in the collective memory are enhanced, and the unique image of the place retained. In Lisbon, an imposing hilltop castle built during the Crusades overlooks the plazas and churches built over the course of the hundreds of years that followed, and contribute to a recognizable city form that is specific and memorable. The image of that history, through the heritage of the remaining forms, is unique to that place.

If that distinctiveness is preserved in the evolution of places, then they stay 'critically regional' in experience, and contribute to the collective memory of the people who came from, or come to them, and respects how they came to be in the first place. The pedigree of a place is undermined

when design typologies and details unique to one place are exported to another, consequently reflecting nothing of the place into which they have been imported.

When the distinctive characteristics of a place are reduced to an image, without the corresponding depth of its history, and transported elsewhere it feels inauthentic. History, when it is 'imaged' or represented is different than when it is preserved. The Canadian Pavilion at Epcot Centre in Disneyworld, Florida, is a perfect example of the generic representation of history where the image of Canada has been reduced to a few icons that are recognizable to the collective memories of millions of people who have 'seen' them before.

History, heritage and memory serve to inform of us what has been and how we became who we are, and we contribute to history each passing day. We should learn from it, but being a slave to history would be like standing still. History needs the present for its own creation. Times change, and growth and change are apart of life. The magnificence of humankind is our ability to take what we 'know' and create something new and more wonderful and imaginative from it, one idea combining with another to form a new one.

As part of the flux of change over time, places also change. The activity of 'man' on the land permanently alters the natural world, and technology and sometimes catastrophe change that built world. Places evolve based on our use of them. The more of us there are in a place the greater the changes will be.

Our gathering places have changed from pre-industrial to industrial, through the consequences of invention and the use of and need for power, to the virtual, through the experience of the Internet, and with it their function.

Harnessing hydroelectric power meant communities sprang up in proximity to rivers. The advent of the steam engine meant communities were built near fuel sources such as coalmines. The search for trade, and the transport of trade goods across the land and beyond to distant lands resulted in roadways, port development and rail-yards. The manufacture of goods, and the storage of goods of all types in close proximity to these places of origin or transshipment resulted in industrial sites, which, by their very nature became isolated by their activity. Inherent dangers and less than desirable environmental conditions served to separate them from the other activities of surrounding communities. And as continued technological change has occurred, these industrial sites have also changed. Large tracts of land that were once tied up by industrial activities, often in the most desirable locations in cities, are becoming once again available for different kinds of uses.

These industrial places also form a part of our collective memory, and contribute to the image of their surroundings. Given their role in local history, what we do with them when we have outgrown the need for their function, and how we then re-use them is a contemporary challenge. We can ignore their value to our memory, history and heritage and bulldoze them for new purposes, or we can find new ways to incorporate them into their surroundings. We can preserve them as they are and leave them to become ruins, restore them and turn them into museums, or we can adaptively reuse them.

In the course of looking at the Toronto harbour front, architect Jeffrey Stinson outlined some general principles that could be applied to the redevelopment of post-industrial lands that support

the idea of collective memory, our sense of place and continuity, and inheritance. He suggests that it is in our interest to have places evolve, through "retention rather than destruction...imaginative re-use [rather] than clean-slate development...

- Our sense of the past is invoked by the whole landscape (cityscape) as well as by individual structures
- In this landscape, buildings and built places are among the most potent carriers of the messages of the past
- Everyday, commonplace, even rundown buildings deserve serious consideration as integral parts of the historic landscape
- Industrial history is as worthy of our attention as other aspects of the past." 1.

From those principles he suggests policies that might enable redevelopments to retain "temporal depth...

- Initially keep everything
- Provide all enterprises and places with their history. Identify the most significant attributes of existing structures
- When change is needed, move carefully and incrementally, re-use everything possible and respect the important characteristics of existing places
- Demolish only when imaginative effort fails to be able to use existing facilities and structures
- Add sympathetically. New building can make a dramatic contribution to the reinvigoration of old industrial areas, but it should respect and respond to the qualities of the place. The aim is not to preserve the old place, but to make new places which incorporate the past
- Begin a campaign of public information to highlight the past achievements and present resources of the district." 2.

Elements of this approach are apparent in the Duisberg North Park project in the Rhur district of Germany, designed by Peter Latz. Here, the method for the redevelopment and historic preservation of this post-industrial landscape included adaptive re-use of the various buildings and artefacts left on the site, and the isolation of more contaminated areas which are left to the process of time. The area had become an industrial wasteland for a good part of the 20th. Century, and now, preserved in a new form, it allows older visitors to "reminisce about the time they or their parents worked in these places, while younger generations stare in amazement at a world that never belonged to them, yet serves as a link to their identity and that of the region". 3.

Rather than treating the industrial remnants as a museum, new uses have been designed for the existing structures, which provide remembrance for those for whom these structures make up their cognisant past, but also allow for new generations of people to experience the past in an evolving manner. The park relies on various plantings to reveal, or 'repair' the old industrial processes. The buildings and large structures are made safe and inventive new uses are programmed for them. Re-use of materials like old catwalks and crane bridges provide new access and viewing opportunities, and are visually identified by the use of bright paint colours to indicate that they may be used, as opposed to the weathered appearance of other structures that may not. Reuse of weathered buildings and materials as a reference to the role of time is one way of revealing the

history that took place in this landscape while at the same time contributing to the resultant sense of place.

This park development raises two other issues, however, public liability and public participation. In private development issues of return on investment would require that the form of development would generate income. This park is intended to be a public park, and it hasn't expectations of income. Whether public safety issues are satisfactorily addressed in this re-use of a contaminated site is the other concern. Maintenance and monitoring are necessary in order to ensure that public good is protected. 4.

This has become an issue in the case of Seattle's 29-year-old Gas Works Park. Initially "it was praised as an example of innovative post-industrial renewal... [but] has become something of a post-industrial headache" 5. as debate continues with regard to the environmental health of the site of the former gas cracking plant and the subsequent perceived risk to public health. As a park it has been successful in attracting visitors and events in spite of the concerns of the EPA, although access has since been closed to some areas.

In both cases, the existing physical remnants have been incorporated into the design for new use. The history is implicit, because the actual remains are in place, and people can walk through and can at least get a sense of relative personal scale if not the actual experience of the working environment. When the historic nature of this type of site is incorporated well into the design, then it remains in context with its surroundings, the genus for its existence in the first place, and that is important, as the context is subsequently part of the collective memory, and consequentially makes each one unique and specific.

Issues of public liability and public participation are only two of many issues that surround post-industrial redevelopment. When post-industrial development involves the waterfront, it

"...confronts a reasonably sophisticated and developed body of law. The interplay of diverse environmental and land use controls presents the unique challenge of waterfront development. The interface of the land and the water, which is largely responsible for the aesthetic and economic value of waterfront property, contributes an equivalent measure to the costs and complexities associated with its development. Hurdles include jurisdictional considerations such as 'below' high tide, water-lots, port authorities, coastal zone management regulations, environmental impact and assessments, public amenities and infrastructure trade-offs for rezoning rights, historic and archaeological preservation, hazardous waste, wetlands." 6.

In general, these often large and frequently highly desirable locations, when made newly available, have the potential to change the surrounding urban fabric by initiating opportunities for urban planning and renewal, to improve environmental conditions, and to become drivers for economic and social revitalization of neighbouring areas that may have declined along with the industrial function of the site.

That was the case along the Toledo, Ohio riverfront. "After decades of industrial activity, followed by decline due to changing technologies, the downtown riverfront became dominated by an abandoned department store, a series of mostly vacant commercial establishments, an

underutilized steam plant, and acres of open parking areas and weed patches. Much of the adjacent downtown area had also deteriorated". 7.

The redevelopment process addressed the following urban design issues that are applicable to waterfront developments in many cities "...

- Provision of a continuous public open space along the river's edge.
- Preservation of a series of strong visual and physical axes from the downtown to the riverfront, with unobstructed views to the water
- Creation of a true mixed-use development on the riverfront incorporating office, retail, hotel, and recreational facilities to ensure a lively and diverse environment
- Development of a pedestrian circulation plan which minimized conflicts with the automobile, and linked buildings, parking and transit with a network of weather protected pedestrian concourses" 8.

The benefits were "...

- A coherent framework for a variety of improvements to the downtown
- Increased tax revenues generated by new development
- Increased employment opportunities
- An attractive setting for corporate investment in new facilities
- Much improved public access and recreation opportunities on the historic riverfront
- An attractive environment for speciality retail activities
- Impetus for further revitalization of neighbouring sections of the city
- A sense of pride and accomplishment on the part of the numerous organizations, individuals and governmental entities that were involved" 9.

"The lessons to be learned from the process...

- The public/private partnership developed between the city and the private sector was the basic tool for overcoming the inherently disadvantageous development climate of downtown Toledo.
- Closely related to the public/private partnership was the leadership required in both sectors to carry the program over a period of years.
- Early and strategic planning commitments were required of the public/private partnership in order to create a mixed-use centre along the Maumee River over a period of years.
- Securing retail as a dynamic force in area revitalization
- Recognize the allure of the river, and its ability to capture an element of history" 10.

Questions that might be asked are "

- should planning for reuse support traditional maritime industries or promote new economies,
- should cities seek new markets/status through refurbished waterfronts or maintain long-standing identities,
- should public investment favour residents needs, attract newcomers or cater to tourists,

- used to shore up adjoining neighbourhoods or encourage gentrification, increase public access or leverage private development at the water's edge,
- should commercial expansion be favoured or multiple civic needs addressed especially those which private initiative does not readily achieve?" 11.

The role of public/ private in Toledo is similar in many ways to the redevelopment of Coal Harbour in Vancouver. In order for the landowner to acquire the necessary rezoning to achieve their redevelopment plans, the city of Vancouver was able to extract significant public amenities, thereby saving themselves major infrastructure expenses, which may have made public redevelopment of so large an area impossible or very lengthy. The fact that 'build out' could happen more quickly with one owner, also created the opportunity for a unified and well thought out urban design which helped to ensure the large scale redevelopment of a former industrial site more likely success. Integrating the public in the development process also helped ensure that civic needs would be included, and benefit the larger community as a whole.

Not all waterfront redevelopment occurs in large cities. In smaller waterfront communities, varied development of waterfront resources could "result in a positive change in the amenity value, appearance, and economic consequences related to that redevelopment...In communities where the local economy is dependent on a single waterfront based industry, a downturn in that industry could have devastating results for all. It also highlights the role of ports as "engines of economic developments in their taxing districts, they harbour and service commercial fishing vessels and recreational small-craft fleets". 12. "In addition, tourism, hospitality and housing opportunities may be capitalized upon in waterfront settings due to their strong appeal to our senses." 13. And when ongoing traditional industry is maintained as part of the function of the waterfront, there is the additional value of providing a more authentic character and intriguing experience which has added spin offs for tourism.

In terms of place-making, captivating waterfront settings are loaded with potential, but can also present some very human scale design challenges. Architect Stanton Eckstut offered the following urban design considerations that may be applicable to many locations:

"The large expanses of space over the bodies of water offer expansive views, light, and air. People have a chance to experience dramatically different environments associated with nature and/or maritime activity. The large stretches of water edge afford long uninterrupted walks in the city, free of many urban nuisances and conflicts with cars. The soothing quiet and motion of water is a sorely needed respite from normal street life and typically crowded conditions. Finally, because the City is so visible at the water's edge, it is a chance to show off and to reveal its character. Many waterfront views now serve as the symbolic image of a city. To be successful, people places should be thoroughly integrated with the existing place. Waterfronts do not need to be highly active, filled with retail shops and special attractions. In fact, it may be easier and more likely to succeed if the waterfront is kept passive and more natural. Cars don't have to be completely excluded from the vicinity, although they should not be allowed on the edge itself. Pedestrian oriented rather than pedestrian only is preferred." 14.

He goes on to say,

"If waterfront development is expected to restore derelict land to the mainstream of urban vitality, its plan should take advantage of what already exists, both on the site and adjacent to it. On site, including and even highlighting existing structures or other visual elements provides a sense of place. In much the same way as utilizing any existing and familiar structures on site, the new development should integrate existing character and neighbourhood flavour into the design. Scale of new buildings should be compatible with existing buildings. Links from the existing through the new to, and along the waterfront, are paramount as part of the public domain, and should consider existing neighbourhood circulation patterns." 15.

"Design diversity is also achieved with multiple developers, builders and architects, making for more lively and visually stimulating places and street-scapes." 16. This is a valid consideration when dealing with large sites. The positive side of one developer is continuity and coherency, and the possibility of making sweeping urban renewal decisions; the negative side is the tendency for a lack of visual and experiential diversity, and the possibility of theme-park design results.

"The street layout can provide the framework for incremental smaller parcel development, and establishes circulation, access and even building entrances, plazas and public open space. A vibrant streetscape as part of a mixed-use development can be balanced against quite private spaces thereby providing opportunities for both commercial and residential use. The public open space and parks should integrate seamlessly into the larger framework of the city, but at the same time provide a contrast to the developed areas." 17.

However, underlying all the issues of private and public participation, the planning/development process, solutions to extraneous civic problems, questions of place making and more, needs to be the recognition of the importance of local context, and part of that local context comes from memory, history and heritage. Incorporating local history into redevelopment by recalling or preserving the past, as one use is replaced by another, one set of traces obscured by another, helps to enrich the place, while maintaining its unique identity and its ongoing role in the collective memory of the people who will come to use it. In preserving the past as part of a larger marketing scheme, the natural evolution of place doesn't happen easily and finding good examples of where the past is seamlessly integrated into the present is uncommon.

However, as successfully as that may have been done in various locations in Europe and North America, there are those who caution that the incorporation of history can also result in "simulated environments, [and] the spreading out of designed milieus posed and theatrically staged composition, ... [that] dazzle in front of our eyes as pure visual displays. Through simulations we manipulate space and time, travelling nostalgically backward through historic reconstructions, projecting our vision forward in futuristic travel adventures." 18.

In Michael Sorkin's *Variations of a Theme Park*, concerns are expressed about a general trend in the creation of image not place. Although also applicable to landscape architecture, he contends "this is nowhere more visible than in ... architecture, in buildings that rely for their authority on images drawn from history, from a spuriously appropriated past that substitutes for a more exigent and examined present. In most American cities, the 'historic' has become the only complicit official urban value. The result is that the preservation of the physical remnants of the historical city has superseded attention to the human ecologies that produced and inhabit them." 19. He, in fact,

singles out large-scale themed developments such as the "ersatz Main Street of Disneyland, ... the phoney historic festivity of a Rouse marketplace, and the gentrified architecture of the 'reborn' Lower East Side as reproductions of the kind of city life [they are] in the process of obliterating". 20.

When post-industrial redevelopment takes place in a more commercial context than Duisberg North, or Gasworks Park, where the remnants of the past use of the area are retained and adaptively re-used in the overall design concept for new use, then issues of authenticity arise. How much to retain, how much to add, and the qualities of the transformations of site elements into new design solutions are balanced against market forces, economics, risk management and issues of urban planning that supersede retention or preservation of the past.

In places that still function as they have for a long time, incrementally changed with the addition of 'new for the time' structures and functions, preserved history isn't contrived, it is simply present. When history becomes a marketing tool for urban renewal, then the redevelopment can quickly lose sight of any goal for the authentic incorporation of the old into the new.

M. Christine Boyer, in Cities for Sale: Merchandising History at South Street Seaport, in the same book, contends that South Street Seaport in lower Manhattan is just such a place.

"An evocation of the city's maritime history and the sights and adventures of its mercantile days, South Street Seaport resembles Quincy Market in Boston, Harborplace in Baltimore, Fisherman's Wharf in San Francisco, the Riverwalk in New Orleans, and other such waterfront districts that were reconstructed in the 1970s and 1980s to become leisure-time zones combining shopping and entertainment with office and residential developments." 21.

She further opines that "most of the contemporary enclaves along New York's once-forgotten waterfront are post-industrial service centres planned to attract the young urban professionals..."

22. And to be fair, she somewhat accurately describes them as 'premixed design packages that reproduce pre-existing urban forms: office and residential towers, townhouses and hotels, stores and restaurants, health clubs, performing-arts centres, museums, esplanades, marinas, parks and squares.' 23. Certainly those would appear in practically any list of urban amenities in any contemporary development.

Like Michael Sorkin, she expresses concerns about the formulaic approach that is used to market an image of the history or character of the old, which is replaced by the new development, the use of artefacts and images of what was there to offer the feeling of context as a tool for marketing aimed at people who have no real connection with the place, having themselves displaced either in reality or in 'memory' those who were there before.

Further, seaside or waterfront developments are prime candidates for non-contextual generic representation that capitalizes on recognizable marine-industry based, or marine-nature based images. Cookie cutter design solutions applied globally to similar sites further exacerbates the uniformity of redeveloped places that do not reflect their local history and context and are therefore inauthentic, further adding to a feeling of being any place. The prescriptive use of design guidelines corroborates the idea of theme parks as consistency of character advances the illusion, where the irregularities of reality are replaced with theatre set representations and control, thereby invoking a

very sanitized visual memory, devoid of the realities of the time represented, and masking the realities of the present. 24.

The theme park concept is heightened when historic sites are turned into living museums, history preserved, restored and re-enacted. Although these have their place in the education of both visiting tourists or the local population in revealing significant local history, they nevertheless tend to serve a commercial imperative more than just an historic preservation imperative. The decision to create a living museum requires local support, however, as it is 'created' to generate income, either directly on the site, or indirectly as tourist dollars filter into the surrounding community as a result of new commercial opportunities. The value is therefore not just in the land, as it could be redeveloped, but in the concept of history as tourism and as backdrop for other area development.

In South Street Seaport the desire for preservation of the vibrant maritime history, now in decline, took on a form of outdoor museum. It was "proposed to preserve a four-block area by turning it into a historical enclave for pedestrians, opening onto the waterfront and replicating the ambience of this former 'ship of streets' ". 25. Significantly, "by the time South Street Seaport opened in 1983, three-quarters of its museum space had been reassigned to Cannon's Walk, lined with shops." 26. And in time the shops became less about location and more about incorporation, with megalithic retail chains selling goods from around the world to consumers seeking a pleasant venue for shopping.

Similarly, waterfront redevelopment in Baltimore revolved around its port facilities and historic maritime past. Baltimore's geographic location and the development of trade made its harbour an important commercial centre from as early as the mid 1700s, and the warehouses and docks gave it its physical form and visual character. The inner harbour's shallow waters provided safe access for sternwheelers delivering produce and seafood. Shipbuilding was centred in the deeper waters at Fells Point, and the naval sailing ships built there contributed to the eventual outcome of the War of 1812. That seafaring character was dramatically altered by the Great Fire of 1904 when huge expanses of Baltimore were destroyed. As part of the rebuilding process the city acquired previously privately owned dockland for the development of municipally owned piers some of which were used for recreational purposes. Over time the vitality of the waterfront diminished, until the mid 1960s when urban renewal initiatives under the auspices of a 'quasi-governmental' corporation were undertaken. Since that time the area has once again become a vital part of the Baltimore economic and social well being due in part to the redevelopment of the former industrial harbour resulting from the infusion of commercial activity after the 1980 opening of the Rouse Company's Harborplace. It prioritized green open space as a linking device to and along the waterfront, and a further augmentation of F.L. Olmsted's post-fire plan for the city to link parks and streams and suburbs as part of a greater open space plan. The inner harbour is seen as a community focal point, one which capitalizes on its history as a working harbour, includes a maritime museum, recreational boating, and entertainment, but is not just conceived as a tourism destination, but also an attractive destination of the residents of Baltimore as well. It has served to 'gentrify' nearby working class neighbourhoods, and has contributed to job creation in the service and tourism industries. 27.

The Rouse Company is responsible for Boston's Faneuil Hall Marketplace as well as Harborplace. The Faneuil Hall Marketplace was about the "adaptation of existing historic market buildings for related contemporary uses, creating new public space while reviving the area as a downtown

crossroad. Additionally, its purpose was to achieve vitality with historic continuity, working in a fixed or tightly structured framework. Baltimore's Harborplace, on the other hand, faced the dual requirement of creating a new market area while enhancing enjoyment of an existing public park along a recreational harbour. As a new market it had to draw people to a new location, creating a hub out of what once had been an empty edge. The shape, arrangement and spirit of the two new Harbour Place buildings were used to answer not only commercial but public goals: embracing the corner of the harbour with balconies and many exterior pedestrian levels, Harborplace has become a major arena for viewing harbour activities." 28.

In terms of adaptive re-use, examples of which are also found locally in Vancouver's Gastown, and in the old city of Quebec, as well as in Baltimore's inner harbour district, old warehouse and manufacturing buildings are sought out for commercial and residential purposes. The cache of the old bricks, beams, rough hewn, or less sophisticated materials wrought by hand is a strong counter-point to the high tech environment people find themselves a part of so much today.

Seattle's overall waterfront development differs from Baltimore in that it has more variety in the mix of industry, housing, recreation, commercial and cultural, and is less of a 'tourist monoculture' that tends to use historical references to create an atmosphere of the past as a marketing tool for visiting consumers, and which can result in a less authentic experience of the city's past. The retention of Pike Place Public Market, as it is and has been for a very long time, full of nooks and crannies and twisting narrow alleys, is a truly authentic experience, so very different than the festive marketplace concept of Harborplace. Architect Robert Campbell sounds a warning that bears remembering in the design of historically themed environments, that "from the moment we become conscious about creating experience, that experience tends to become scripted theatre rather than reality." 29.

Similar to Seattle's Pioneers Square historic tourist area, Vancouver's Gastown, the oldest historic neighbourhood of a relatively young city, is actively marketed to visitors, who then find themselves in an area that is less representative of historic Vancouver, and more of an outdoor tourist shopping centre, in spite of the character giving cobbled streets, horse-tether styled bollards, turn of the century lamp posts and exposed brick reutilized warehouses. The fingers of 'success' haven't infiltrated beyond the boundary of this small district, and the edge is marked by drug dealers and sex trade workers on one side, the business district and nervous tourists on the other. Although initially successful, and still vibrant during some parts of the day, as a post-industrial redevelopment, it has failed to solve existing social problems and the issues of gentrification and displacement are ongoing. The retained historic and character giving buildings are not enough to overcome the urban issues that were simply moved along when it was developed as a tourist destination, and as a result its potential to provide a more authentic experience has diminished. The lack of depth, beyond the tourism, has simply isolated it further.

San Francisco's waterfront has been evolving for a very long time. Its shoreline edge steadily moved out into the bay as industry needs dictated. It assumed a more permanent form with the construction of the seawall in the 1800s. Commerce and industry thrived along the Embarcadero until after World War II when changing shipping practices ushered in a period of decline. In response Fisherman's Wharf was developed and became a prime tourist area. The adaptive re-use of many of the former warehouse buildings into shopping venues became the precedent for similar waterfront developments in other areas like Faneuil Hall in Boston and Harborplace in Baltimore,

which capitalized on their historic character. Later high density residential development in adjacent South Beach gave new form to the waterfront as cargo piers were replaced with pleasure craft marinas and shoreline open space, with distant downtown views, not unlike the vistas available from the proposed redevelopment at the Shipyards property in North Vancouver, and also the shoreline development of Coal Harbour in Vancouver. The demolition of the Embarcadero Freeway enabled new opportunities for mixed-use development at the water's edge, linking the comparatively new downtown development with the historic industrial waterfront structures, and providing new civic social space. This is comparable in goal, if not in scale, to the expressed desire of the City of North Vancouver to create a new civic centre in the historic precinct of lower Lonsdale. In San Francisco, principles of contemporary urban planning have been combined with restoration of historic facades to retain the waterfront character and provide the backdrop for new development. 30.

Similar to San Francisco, San Diego's North Embarcadero waterfront is being re-envisioned, and like the already developed South Embarcadero area the goal is to promote growth in the downtown by capitalizing on the waterfront setting. Similar urban planning program elements have been and will continue to be included in these redevelopments, such as hotel-convention centres, cruise ship terminals and other marine uses, park space, infill residential and commercial space. It is felt that public participation in the planning process has been credited with ensuring that 'the needs of the residents and tourists are considered by avoiding excessive programming of commercial attractions'. 31.

In San Antonio's Riverwalk, urban revitalization grew from the reconfiguration of the San Antonio River. Driven by the need to deal with an ongoing and deadly flooding situation, the original natural riverbed was channelled and concreted in the 1930's. Resulting development plans that served this purpose, at the same time created a Venice-like environment with historic and cultural themes woven into the design fabric through the use of guidelines, that continued to create a cohesive and highly successful tourist destination that is also an amenity for those who live nearby. It consists of "three miles of garden paths lined with bars, restaurants, dance clubs, shops and an outdoor amphitheatre where the river separates the audience from the stage. The recessed area is cooler in the summer and warmer in the winter and the walkways teem nightly with people." 32.

All of the afore mentioned examples of post industrial and waterfront developments achieve some level of success in terms of urban renewal, but it is often hard to find waterfront developments that are truly unique from each other. Perhaps this is because there is in fact a uniformity of form that comes from the function of marine related activities and objects. There will be docks, ramps, railings, open spaces for work or to assemble what is needed for work. There will be cranes for the delivery of goods to ships, or used in the building and repair of ships. There will be maritime chandlers who supply the nuts and bolts of the industries that are found in association with the water, canvas shops, metal working shops, mechanical shops, food services, etc. And the creative use of these forms will be found in these types of developments no matter where they are. Perhaps the only thing that can make them unique from each other is what each has accrued during the history of that particular waterfront. How it evolved prior to globalization will offer some unique forms. Beyond that the local context and the very site-specific traditions may be what makes the place authentic. It is indeed a challenge to find innovative ways to utilize both the marine based industry forms and the heritage forms in the design of redeveloped waterfronts. The seamless integration of the new into the old and into the existing surroundings being the goal, and

not a theme park representation, but rather an honest design response that honours the place and the people of the place.

The history, stories and traces may be the only things that make each place truly different from another. "Taking the time to listen to the stories of a place is not typically part of the site research and analysis process of sketching, photographing, sending out questionnaires, or interpreting the place through the designer's eyes. Listening requires time as well as an attitude of responsiveness. Too often the experiences of people who live in a place are overlooked by planners and landscape architects trained to consider official documents and their professional interpretation as primary." 33.

Sometimes it is important to know when to add very little or nothing. "Designers are trained to program spaces and add corresponding forms although sometimes the existing activities of a place happen because the place is empty and flexible...[better to] refrain from decorating the waterfront with typical site furnishings of bollards, benches and light poles...[that only create] a sentimental past. Leaving space or leaving silence welcomes the voices and actions of others. The designer who busily fills the space is analogous to someone who incessantly talks without listening to others. The silence of unstructured space allows for emerging dialog and response." 34.

In terms of using artefacts to imbue, recall or reference the memory and history of a place, metaphor and symbolism are effective tools in adding meaning to the design, taking the old into the new, indicating the evolution of place over time, as "it allows a creative relationship between present and past and an active rather than passive engagement with history...The potency of a metaphorical image lies in its ambiguity, because, not being one thing, it can be many. It is neither literal nor abstract." 35.

Design metaphors can be "effective [for] blending of memory and history. For several decades, the artist Mary Miss has created public spaces fundamentally concerned with the everyday engagement of visitors' memories and fragmented local topographies and architectures. South Cove in Manhattan's Battery Park City (1987) recalls the Hudson River's natural and maritime past; with its crown like overlook, it also evokes the nearby Statue of Liberty. 36.

Memorable and place evocative geography helps waterfront developments avoid the loss of local identity and the generalization of experience that could happen in any waterfront setting. The challenge is balancing forces for change against those of preservation. "Perhaps the tactics of urban planning at the waterfront should be a bit like that of the tide, scouring, reshaping, yet miraculously sustaining the shore." 37.

In spite of the changes wrought by the redevelopment or reuse of former industrial waterfronts, there is enough underlying similarity of place that comes from the uniqueness of the waterfront edge that has been a part of the historical perception of a city, for an ongoing sense of continuity. Where the waterfront edge is broad as in Vancouver's English Bay and False Creek, the potential for overall benefit to the city and the connection between land and water based use is enhanced. "To make waterfronts come alive (after industry has receded) they must have become places for people to dwell not just visit or recreate". 38. Including residential density as part of large-scale waterfront developments helps to ensure a demand for other services, shopping and

entertainment, public transportation and open space. Boston has a history of adaptive re-use of "historic but abandoned maritime structures for residential uses". 39.

The size of a post-industrial waterfront site in terms of redevelopment is important to consider. Given enough space, the potential amount and variety of different 'places' and uses is much greater than on a smaller site. In North Vancouver, the site is 4.2 ha., which isn't very large when one starts to fill it up with the mixed-use buildings that are proposed. In some respects that is not new for the Versatile shipyards property. In its heyday, it was a crowded place, filled with oversized buildings, stored materials, and many people. The spaces on the site changed as needs dictated. Extensions to buildings or brand new buildings served to fill in any available open spaces. What made it seem remote and inaccessible to the public passing by along Esplanade and down Lonsdale was the plain facades of these large buildings. Their common design characteristics were the metal cladding and the high mullioned windows. It was also what made them distinctive, recognizable and collectively memorable to the many people who visually experienced them. When the redevelopment began in earnest, this, very site specific recognizable form, began to disappear as one building after another was demolished. The design dilemma here is that even though new structures may try to incorporate some of the characteristics into the facades and overall building masses, they will do nothing to add to this place in terms of its heritage context. What is left will be a thin reminder of the original site, where the four remaining buildings will have to represent all that has been lost. With that in mind, the treatment of the remaining buildings and the spaces immediately around them are critical if any sense of the history of this place is to be retained. If they are treated in a way that meets current development standards, and manages to meet the design standards that good public open space requires, then they will be successful as a waterfront redevelopment. If the goal is to respect the heritage of this place it may have to be handled differently.

Ideally this place should invoke the feeling of how it was during its heyday as an active shipyard. Someone who worked there should find something reassuring and familiar upon their return. They should be able to run their hand over a familiar rail, feel a familiar floor under foot, hear familiar sounds, have the familiar sensation of their own size in relation to their surroundings, if only for a moment. The 'progress' of the new additions should then offer them what all the new people who will experience in this place who don't have, that opportunity for personal memory. Success for the new visitor will be giving them a momentary glimpse of what this place was like, inspiring them to know more about its' past, and then offering them the creature comforts of a successfully planned urban environment. This site is small by comparison to the rest of the North Vancouver waterfront, so deciding to *"preserve a four-block area by turning it into a historical enclave for pedestrians, opening onto the waterfront and replicating the ambience of this former"* 40. shipyard, as was done in Manhattan's South Street Seaport, would still have been saving very little of the shared heritage of the City of North Vancouver. The decision to redevelop for mixed use that includes a museum and some of the existing structures adaptively re-used, suggests that an untapped tourist market for a true heritage site was overlooked in favour of economic demands. From a heritage point of view that is undoubtedly correct, but not necessarily from an urban design point of view.

As for the revitalization of this whole area, due to the redevelopment of the shipyards, the benefits will be significant. In terms of urban design and planning, the mixed-use development will bring life to the area again. Residential development will ensure a constant supply of people to enliven this neighbourhood and create a demand for life sustaining businesses to thrive. There will be

economic side benefits radiating out from the shipyards development that will benefit the City treasury, which in turn will benefit all the people who live, work and play there. The new public amenity spaces will provide gathering places for locals as well as visitors. And the heritage value of the preserved buildings and new museum will provide a destination for tourists as well. The commercial developments will benefit all, as will the new found public accessibility of this stretch of previously closed waterfront. This is a relatively small parcel of post-industrial land, being recreated into other uses, and to successfully integrate into the surrounding community, the design and use of the space needs to be in context with its place and its history.

How does one deal fairly and completely with memory when it relates to changes in the landscape? In a place with a long tradition of a certain kind of activity the choices are simple enough. One can continue to let the activity define the further evolution of the place, one can preserve it as it is, one can restore it to how it was at another time, one can use what is there in a new way, or one can destroy it and replace it with something new. When a place is functioning as it always has, and continues functioning that way into the foreseeable future, natural incremental evolution will most likely occur. Cities work that way to a large extent, as they grow outward as their needs demand, the edges of the old blurring with the construction of the new, time softening the new so that it becomes older and familiar, and the process continues. The history of change follows that of life, one moment at a time.

In the case of places where the former use is no longer viable, such as places where the activity that gave it life has been replaced by another kind of activity that requires another kind of space, then the original space with all its memories, its structures and processes, finds that its evolution slows to a stop and it ceases to serve a useful purpose, at least that purpose for which it came to be originally. Rather it continues to evolve in a process of decay, leaving a ruin. But for as long as it has been part of the greater landscape, its form will have served to create a sense of place for the people who share it. Its quiet presence forms the backdrop for the lives of the people who were part of it when it was viable, and those people who shared its edges. It is part of the collective memory of the people of the place, and plays a role in defining who they are, and where they are, and the familiarity of it makes it home. Home can evoke good or bad memories, but nevertheless, it is a part of us that we carry throughout our lives. The idea as expressed in Thomas Wolfe's book, You Can Never Go Home Again, is applicable to this discussion in some ways, because what one may look for in the process of going home, is something that can't really ever be there. Life changes with time passing. There can be however, a nostalgic going home, if one returns to a place and finds that although it is no longer the same as remembered, because that remembrance is stopped in time, there are elements of the memory that remain, and that invoke a mind picture and an emotional sensation of what remembrance stopped.

In practical terms then, all places serve to invoke that memory response in someone. How this applies to landscape, or city form, is really about making a decision to change or preserve these backdrops that define place. In the post industrial scenario, where the function of a place ceases, but the form remains and serves to define the place, how does one best proceed to make use of that place. Current societal pressures to redevelop brownfield sites, and preserve what greenfield sites are left, requires that these questions be considered. It is unlikely that a beautiful building from another time such as the Georgian facades of the City of Bath are going to be demolished, even though they are not built to the standards needed to be useful today, because of their role in visually defining and preserving the memory of the city. 41. Bulldozed and replaced with buildings

that serve new people better, would only serve them better physically. The value of the old is in what it suggests to the new. It marks the conceptual growth of mankind over time and inspires future exploration. The smiling human sculptures of the Etruscans look comical, and rather silly and unsophisticated next to Michelangelo's David, but they represent our evolution in seeing ourselves over time. The preservation of elements of past helps us remember where we have come from while we are in the process of going on to something new.

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Appendix II

Elements of Successful Urban Plazas

Elements of Successful Urban Plazas

LARC 525 – Design Research Methods

Jane Green
03825718

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Urban plazas can be vibrant exciting places to be. We have examples of those kinds of people filled places in Vancouver, such as the Courthouse plaza on Robson Street, and the Granville Market plaza at False Creek. These places have common characteristics and yet there are also differences. They seem to attract different kinds of people. What is it about them that is similar and different at the same time and how can those characteristics be applied to design in other places? I intend to try to determine the elements of successful urban plazas through an exploration of a variety of journal article reviews of other plazas and urban planning literature.

Have you ever been to one of those places where you are astonished, delighted, stimulated and intrigued, where you find yourself feeling open to all kinds of possibilities and notice that you are smiling? The Grand Canyon, Niagara Falls, and the Montana entrance to Yellowstone Park are places in the natural world where I have felt that. They are huge and empty and awe inspiring. But I have also found myself feeling the same way in places like Pike Street Public Market in Seattle, Granville Island in Vancouver, and Boulevard St. Michel in Paris, all part of the built world. They are all full of people, bustle and activity. The difference is that in the natural world I would expect to be engaged and inspired, as opposed to in the more familiar built world I inhabit. The similarity is the momentary realignment of my normal perspectives, altered by place; either empty, vast and open, or smaller and filled with people. These two kinds of spaces have the ability to draw me out of my usual state of mind and bring me to a more acute and aware consciousness.

Imagine. One leaves a private place, an apartment, a car, even a predictable seat on a crowded bus full of strangers, and arrives at an urban plaza, suddenly immersed in a place designed for walking through, stopping, sitting, watching, thinking, eating, sleeping, hugging and reading in public. What is it about these people filled plazas, if successful, that we find so engaging, that draws us to them and causes us to linger?

The plaza has long been the place where people integrate and interact. They have been places to exchange looks, conversation, goods and money. They have an element of stage, of oasis, of widening in the road, of slowing down, mingling with others. They are places where we act out loud in society. They have implied behavioural constraints, where the expectations of local society dictate how we interact, but they are freer than many other public places where we might find ourselves. The behaviour in a plaza will be different than in a library.

In North America, urban plaza design has been strongly influenced by the European model that dates back to ancient Greece. "Sacred land was enclosed with boundary stones and walls to limit the extent of surrounding construction... Walls developed into porticos and from the shelter these provided the colonnade or stoa evolved. The sanctuary was an inward plan and closed form: the agora [marketplace] was outward looking, open ended and determined by trading routes. The stoas proliferated, and were planned with rooms and shops, establishing a firm building form, first in wood, then in stone, that developed as it was adapted to new sites and purposes"... 'During the Renaissance, the stoa became the huge elliptical colonnades at St. Peter's in Rome, to make covered approaches to the Vatican, and the piazzas and plazas continued to be developed throughout Europe and England.' ¹

The industrial revolution and its Dickensian pollution, as well as the design philosophies of utopian urban existence like those espoused by le Corbusier and others, encouraged "19th. And 20th. Century planners [to seek] relief from crowding and pestilence, [whereas] today's designers have returned to the urban model. They have travelled to Europe and are keen on cities. They want a way of recreating congestion, of getting people together to rub elbows in an increasingly segregated and separated world. Accordingly, the back-to-the-city movement accelerates the urge for more and more lively public spaces." ² The Jane Jacobs-esque 'eyes on the street' concepts and the New Urbanist philosophy of increased density in city form, supports more

enlivened public spaces reminiscent of those early historic models; busy squares surrounded by buildings, 'seating and sunlight, and amenities along with open space.' 3

Christopher Alexander, in A Pattern Language looked at various elements of urban plazas and open space, and suggested some place making criteria for urban designers to consider in the creation of plazas. He observed that although there are very large, and vibrant plazas such as Piazza San Marco and Trafalgar Square, generally smaller plazas work better. "Make a public square much smaller than you would first imagine; usually no more than 45 to 60 feet across... in the short direction. In the long direction it can certainly be longer." 4 He based that recommendation on visual and auditory connections between people that can occur only up to those distances, and that connection between people using the common space is one of the important elements in making people feel comfortable.

He described the public outdoor room, which I liken to an urban plaza, as follows:

"Place the outdoor room where several paths are tangent to it, like any other common area; in the bulge of a path; or around a square; use surrounding building edges to define part of it; build it like any smaller outdoor room, with columns, and half trellised roofs; perhaps put an open courtyard next to it; an arcade around the edge, or other simple cover, and seats for casual sitting - stair seats..." 5

He also contended that "the diverse and casual nature of [the] activities [that take place in public squares,] require a space which has a subtle balance of being defined and yet not too defined, so that any activity which is natural to the neighbourhood at any given time can develop freely and yet has something to start from". 6 This ties into two elements of urban plaza design that may devolve from the 'framework' of the open space; programming and options to manipulate the space. Finally he offered an evocative description of 'lively courtyards' that has many implications for the design of successful urban plazas.

"Each one is partly open to the activity of the building that surrounds it and yet still private. A person passing through the courtyard and children running by can all be glimpsed and felt, but they are not disruptive. Again, notice that all these courtyards have strong connections to other spaces... the courtyards look out, along paths, through the buildings, to larger spaces... notice the many different positions one can take up in each courtyard, depending on mood and climate. There are covered places, places in the sun, places spotted with filtered light, places to lie on the ground, places where a person can sleep. The edges and the corners of the courtyards are ambiguous and richly textured; in some places the walls of the buildings open, and connect the courtyard with the inside of the building directly." 7

Successful urban plazas by their very nature must be open and accessible to the public at large and privatization of public open space can impede that accessibility in subtle ways.

More as a function of the economics of modern day cities, where the decline of urban centres in favour of suburban sprawl has served to reduce operating budgets due to reduced tax revenues, and the costs associated with repair and replacement of aging infrastructure have tended to reduce the ability to pay for the creation and ongoing maintenance of public open space, private developers have been induced to provide it as part of zoning concessions for new developments. The developments have the potential to improve conditions, both physically and financially for the urban centre, and so it can be a beneficial situation for both. In Vancouver, the ongoing Coal Harbour redevelopment has resulted in parks, plazas, sea walks, infrastructure and many other public amenities that were funded by the developer.⁸

But sometimes these privately developed public places are not quite as 'public' as they seem. The often "inward-orientation of the spaces that are supposedly open to the public [through design elements such as] high-enclosing walls, blank facades, distancing from the street, de-

emphasis of street-level accesses, and major entrances through parking structures ... facilitates control of access and use of space and effective application of security measures, [but also result in] the negation of the outside environment [by] fragmenting and disconnecting the space from the surrounding city fabric".⁹ This can lead to the creation of "settings for an exclusive class of user. Chic Architecture, stylish; highly ornamental and elegant materials intend to attract, impress and at the same time promote the feeling of affluence... The rigidity of their design... demands adaptation of user behaviour to the requirements of the setting and encourages the visitors' passivity. Nothing is left to chance, or can be easily changed... [as the] design emphasizes orderliness but not spontaneity. None of the spaces provides the appropriate setting for children to run freely, couples to lie on the grass, big groups to congregate." ¹⁰ All of which run contrary to 'Amos Rapoport's definition of accessible space as providing freedom to enter and move through lack of restriction and obstruction – whether physical or through rules of ownership or occupancy, not being too determined, being responsive and not over-designed and allowing people to act freely in it.' ¹¹

The role of the plaza in relation to the function of the development may determine the control measures implemented by the ongoing management of the open space. Issues of marketability, and liability may dictate design elements that will favour the desired target market, and quietly work to keep those considered 'un-desirable' away. ¹²

Conversely, however, where maintenance funding in the ongoing management of public open space, urban plazas, isn't sufficient to meet the public expectation and garner the sense of pride and ownership that are essential to the success of these places, then private operation may be beneficial. In the case of Bryant Park in New York, private security and grounds maintenance crews are one component to its' eventual success as an urban, albeit park-like, plaza. 'The Bryant Park Restoration Corporation, a private business initiative, took on the job of reconstruction, maintenance and programming of what had become an unsuccessful urban plaza, known as Needle Park, for the drug dealing and state of disrepair and disregard into which it had fallen.' ¹³

In a similar vein, Portland's highly successful Pioneer Square "...recognized that design alone would not make the square a success and created an independent non-profit organization to manage the public open space. Each year, Pioneer Courthouse Square Inc. sponsors a few major fundraising events to support the square... Today the square brims with activity, fuelled by more than 300 programmed events and all the spontaneous urban life William Whyte could ever imagine." ¹⁴

It has been said that, "designing successful public plazas requires the functional approach of an architect, the behavioural methods of a sociologist, and the creativity of an artist." ¹⁵ In his now famous study, The Social Life of Small Urban Spaces, William Whyte looked at urban plazas from those points of view to try to find out what works and what doesn't. To summarize his findings, he found that plaza use in downtown centres peaked at midday with office workers as the primary users, depending on the weather and seasons. People are attracted to places that attract other people, and that congestion is not an undesirable thing. When standing people preferred to be next to a flagpole, or other well defined place, like steps or the border of a pool. People have a preference for a sense of enclosure, but shape and sheer size of a plaza is less important than 'sit-able' spaces, in the form of ledges, steps, benches with arm and back rests and moveable chairs. In choosing places to sit, providing sun lit spaces is desirable, even 'borrowed' sunlight or reflections, however, the lack of it doesn't preclude use. Protection from wind and rain is desirable. Combine sitting opportunities with trees or arbours and make water features accessible. In terms of accessibility, designs that include accessibility requirements should not be segregated, as they are better for all. Availability of food is essential, as food attracts people who in turn attract other people, and tables should be placed closer together than spread out all over a plaza. The relationship to the street is a critical design element, and requires an easy flow between street and plaza, which is preferably at ground level, and with full visibility into and out from the plaza space. If there is a change of grade low steps are preferable. The edges of plazas

should have retail shops, with stimulating window displays and doorways for people entering and exiting. A sunken plaza should have the feeling of an amphitheatre with a significantly large stepped plaza surrounding it. If the presence of 'undesirable elements' is an issue, he found that if the plaza were made more attractive to all, then those people who might deter others from using the plaza will choose to leave as others arrive, and that by in large, they chose empty places to be. The presence of street entertainment and public art/sculpture had a beneficial effect when it came to enlivening plazas and inviting people in. 16

In conclusion, to answer the question, 'what elements are necessary to make successful urban plazas?', we need to pose many other questions like: what makes good public open space, what physical elements are necessary, what experiential qualities are necessary, what psychological responses are evoked in good public open spaces, how will it be used, why do people go there, what are they hoping to find or do there?

We have seen that accessibility, level of maintenance and security, programmed activities, proximity to varied and accessible facilities, ability to be somewhat self determining, moveable seating, ownership and community pride, well conceived elements of physical design, perception of freedom and safety, adjacent services and transportation, size, relation to paths, wind, sun and dappled light, shelter from the elements, types of building edges, seating, food, use programming, using the space for different things including entertainment, and more, are all elements that contribute to the success of open space. And, with any luck those places will result in providing a calming, or invigorating, or challenging or stimulating experience and response, including smiling.

Therefore, to paraphrase and to incorporate my own thoughts, I submit the following general guidelines, which in conjunction with the physical elements outlined by Whyte and Alexander, may increase the chances of creating successful urban plazas.

'If the goal is to design places filled with people and not just design elements, the process needs to begin by determining how people will use the space. It must be in context and take advantage of the peripheral activities that are taking place around it.' 17 Community consultation at the planning and design stage is invaluable in determining what is important to the eventual users of the place. It must contain the qualitative intangibles that people use to describe places they enjoy. It must be accessible by foot and by public transportation. It must have good management, maintenance and effective security. It needs to foster community involvement through collaboration, programming and develop a sense of ownership and pride. It requires learning through observation, responding to the changing needs and uses of a place as they become apparent. The vision for the place should be defined by the people who will use it, particularly those who live and work around it, rather than professionals or public agencies. Recognize that form supports the function of the place, but is still important in the qualitative perception of the users. Ensure logical and optimal interaction between activity in, and around the place, so that they build off of each other. Recognize that this is an evolving process and that incremental growth that responds to change over time will result in a more successful place that meets the needs of those who come to use it. And finally that an ongoing commitment to management and maintenance will help to ensure continued success. 18

One cautionary note however is that public life as we imagine it has been in decline for a long time. "Many of the somewhat empty public places we have built were designed for what [North] America doesn't have: a diverse, democratic and classless public, and they really fit the Public life that we actually do have in our more segmented, pluralistic and stratified society. Our vision of Public life is partly an illusion sustained by period movies; by the travel, history restoration and theme park industries; and by the penchant for world-traveling elites to be forever charmed by Italy's piazzas, while not recognizing them as part of a non-transportable social ecology." 19 Whether this isolation is due to car-oriented versus pedestrian-oriented lifestyles, or the tidal wave of technological change that has made it possible to see the world 'virtually' and from the confines or comforts of home, or the privatization of public places, we lose important opportunities

to build community. What is lost with declining opportunities for 'public life' and therefore, the potential loss to our social fabric is well summarized as follows:

- "Shaping public concepts of governance, religion and social structure, opposing institutions of power where appropriate, and taking group action
- Exchanging news and information, finding out what is happening in other than local situations
- Getting pleasure by being actor and/or audience for public spectacle and entertainment
- Being a school for social learning, using public life as a transformative text
- Being expressive, where your actions matter
- Learning of civility towards diversity, a critical form of tolerance" 20

This list alone highlights the importance of striving to create public places, urban plazas that foster social interaction, encourage participation in public life and start by addressing the needs of the users of a place before determining its' aesthetics. If those goals have been met, and the plaza also meets the human need for aesthetically pleasing places to be within, then perhaps it too will be a successful plaza; successful as a place to which people want to come, spend time, and come back again. "Giving life to life." 21

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