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PART ONE

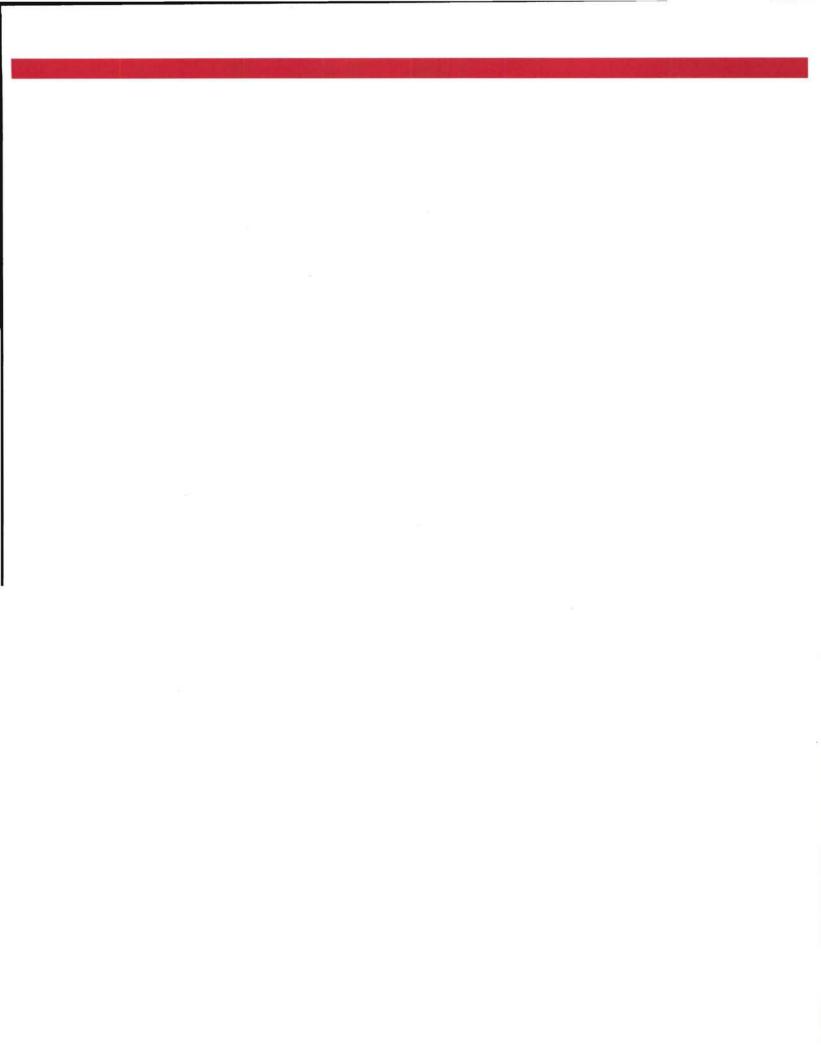
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THE ABSTRACT



OUR ATTITUDES ARE SHAPED BY OUR ENVIRONMENTS. OUR EMOTIONS, ACTIVITIES, AND THOUGHTS ARE AFFECTED BY THE SURROUNDINGS IN WHICH WE LIVE. INDIVIDUAL PERSONALITIES DEVELOP AS A REFLECTION OF THE ENVIRONMENT IN WHICH THEY EXIST. DAY AND NIGHT, RAIN OR SHINE, HOT AND COLD; EACH PLAY A SIGNIFICANT ROLE IN THE DESIGN OF WHO WE ARE OR WILL BE. THE VIEWS AND ACTIONS OF THE AVERAGE INDIVIDUAL VARY QUITE DIFFERENTLY FROM PERSON TO PERSON. NEIGHBORS IN ANY GIVEN TOWN HAVE DIFFERENT LIKES AND DISLIKES, THEY ENJOY DIFFERENT HOBBIES, HAVE DIFFERENT CAREERS. YET THEY SHARE AN ATTRIBUTE THAT CAN'T BE EXPRESSED OTHER THAN BY THEIR ENVIRONMENT. A DEEPER INVESTIGATION IN ORDER TO OBTAIN A BETTER UNDERSTANDING OF HOW PEOPLE LIVE AND INTERACT IN THEIR ENVIRONMENTS, NATURAL AND BUILT IS ESSENTIAL FOR DETERMINING A THOUGHTFUL HYPOTHESIS. THEN, THE HYPOTHESIS CAN BE USED TO DESIGN BUILT ENVIRONMENTS MORE SENSITIVE TO IS OCCUPANTS AND SURROUNDING ENVIRONMENTS ON A MICRO AND MACRO SCALE.



THE INTRODUCTION

IT IS THE INTENT OF THIS THESIS TO EXPLORE DESIGN PRINCIPLES IN AN EFFORT TO UNCOVER A BETTER WAY TO BUILD ENVIRONMENTS FOR PEOPLE THAT REACT NOT ONLY TO THE INDIVIDUAL BUT TO A CULTURE, REGION, NATION, AND PLANET. BUILDINGS HAVE TO BE MORE THAN THE PRODUCT OF PROGRAM AND SITE, OR FORM AND FUNCTION. BUILDINGS NEED TO RESPOND TO A CAREFUL ANALYSIS OF THE SITE ON A LARGE, REGIONAL SCALE AS WELL AS THE IMMEDIATE SURROUNDINGS. IN ANALYZING THE SITE ON A MACRO SCALE, CULTURAL INFLUENCES NEED TO BE COUNTED AND INVESTIGATED. THE ASPECTS OF BUSINESS THAT OCCUR IN THE REGION AS WELL AS WHAT THE PEOPLE IN THAT PARTICULAR REGION DO FOR LEISURE. WHAT THEY DO FOR THEIR WEEKEND ACTIVITIES CAN CERTAINLY PLAY A PART IN THE CONCEPT AND DESIGN OF THE BUILDING. THEN, USING THE CULTURAL IMPACT THE DESIGN IS GIVEN MEANING AND PURPOSE INSTEAD OF FOUR WALLS ENCLOSING AN ENVIRONMENT THAT RESPONDS ONLY TO THE DOLLAR. THE ENVIRONMENT MUST BE CONSIDERED ALSO. IT IS NOT GOOD PRACTICE TO DEDUCE THAT WHAT WORKED BEFORE WILL WORK AGAIN: PASSIVE DESIGN STRATEGIES ARE CERTAINLY BENEFICIAL BUT ONLY IN CLIMATES THAT WOULD REQUIRE SUCH STRATEGIES. LASTLY, THE LANDSCAPE ITSELF BECOMES ANOTHER TOOL FOR DESIGN; RESPECTING WHAT IS VISIBLE AND ABSTRACTING WHAT IS NOT. THE WORLD IS MADE UP OF VASTLY DIFFERENT GEOMETRIES THAT EFFECT THE PERCEPTIONS OF THE INHABITANTS AND, AS A DESIGNER, A RESPONSE TO THOSE GEOMETRIES BECOMES INCREASINGLY IMPORTANT IN CREATING ENVIRONMENTS SUITABLE TO THE PEOPLE OF A PARTICULAR REGION.

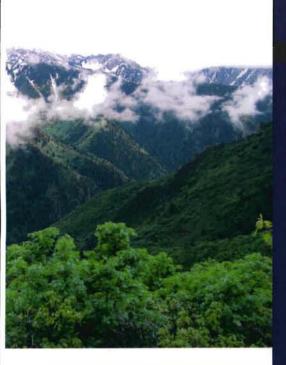
THE THESIS PAPER

ENVIRONMENT IS A WORD THAT WILL APPEAR OFTEN THROUGHOUT THE COURSE OF THIS READING. IT IS USED PROFUSELY BECAUSE THERE ARE FEW WORDS IN THE ENGLISH LANGUAGE THAT CAN DESCRIBE AN ENCOMPASSING OF MANY DIFFERENT FACTORS INTO A SINGLE EQUATION. THE DEFINITION OF ENVIRONMENT IS TO ENCOMPASS OR TO ENCIRCLE. THE ENVIRONMENT, OF WHICH WE ARE A PART, IS A LARGER PHENOMENON THAN CAN BE IMAGINED AND ITS SCALE RANGES WELL BEYOND COMPUTERS, STRAIGHT EDGES AND HAND TOOLS. IT HAS THE ABILITY TO CHANGE MOODS, PLACES, AND LIVES. USING THE ENVIRONMENT AS A GUIDE, THE DESIGN PROCESS BECOMES SIMPLIFIED ALLOWING THE CHARACTER AND PROGRAM OF THE BUILDING TO UNVEIL ITSELF THROUGH ANALYSIS OF THE ENVIRONMENT IN WHICH IT WILL BE BUILT. THE INITIAL STEP IN ALL PROJECTS SHOULD BE A THOROUGH INVESTIGATION INTO THE ENVIRONMENT IN WHICH IT WILL BE REALIZED.













A THOUGHTFUL AND THOROUGH INVESTIGATION WILL INFLUENCE A RESPONSIBLE DESIGN THAT THE OWNER, OCCUPANTS, AND VISITORS CAN RECOGNIZE AS A BUILDING SENSITIVE TO A REGION IN WHICH IT IS PLACED. OPPORTUNITIES TO REFLECT THE ENVIRONMENT IN ALL ITS GLORY OR IN EVERY SUBTLE DETAIL WILL UNFOLD, FLAWLESSLY LINKING THE BUILDING TO THE GROUND ON WHICH IT RESTS. EITHER A GRAND GESTURE OR THE SLIGHTEST NOD WILL HAVE MEANING BECAUSE IT RELATES TO SOMETHING REAL AND TANGIBLE AND INFLUENTIAL TO THAT REGION AND CULTURE. IT IS IMPERATIVE THAT BUILDINGS BE DESIGNED AND CREATED TAKING INTO ACCOUNT NOT ONLY THE LOCATION, BUT THE CONSTRUCTION METHODS AND MATERIALS, THE PEOPLE IT WILL SERVE, AND THE CULTURE IT WILL INFLUENCE IN ORDER TO ADVANCE A SOCIETY ECONOMICALLY, SOCIALLY, CULTURALLY, AND IN SOME CASES SPIRITUALLY.

THE ENVIRONMENT CAN BE BROKEN DOWN INTO SEVERAL OTHER CATEGORIES OF ENVIRONMENTS.

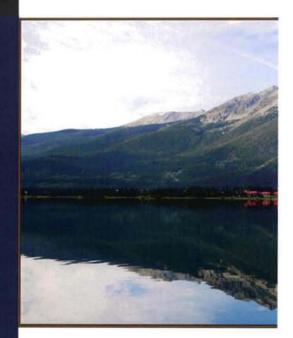
THE THREE PRIMARY ENVIRONMENTS USED FOR THE PURPOSES OF THIS THESIS ARE THE NATURAL,

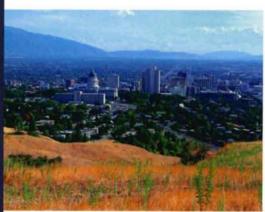
BUILT, AND THE CULTURAL ENVIRONMENTS. AGAIN,

THOSE CAN BE BROKEN DOWN EVEN FURTHER

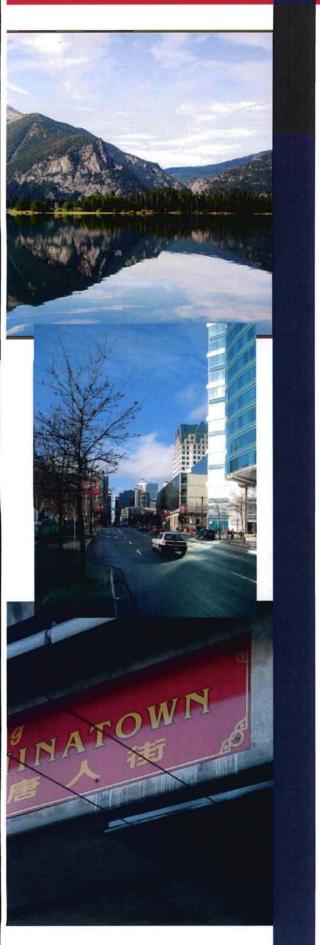
INTO SEPARATE, DISTINCT, CATEGORIES OF ENVIRONMENTS. FOR EXAMPLE, THE NATURAL ENVIRONMENT CAN BECOME CATEGORIZED BY WATER AND/OR LAND FEATURES SUCH AS OCEANS AND FORESTS. NATURE'S AWESOME POWER AT WORK. THE NATURAL ENVIRONMENT EVOKES EITHER PSYCHOLOGICAL OR PERHAPS PHYSIOLOGICAL CHANGES IN THE BODY, GOOD AND BAD.

THE BUILT ENVIRONMENT CONSISTS OF ROADS,
BUILDINGS, CONSTRUCTED GREEN SPACES, AND
COURTYARDS TO NAME A FEW. A CITY THRIVES ON
AN EFFICIENT GRID SYSTEM OF SURFACE ROADS
ALLOWING ACCESS TO SHOPS AND BUSINESSES.
FURTHERMORE, A SAFE, AFFORDABLE, AND CLEAN
PUBLIC TRANSIT SYSTEM REDUCES CONGESTION AND
PROMOTES A WALK-ABLE CITY. ALTHOUGH GREEN
SPACES HAVE NATURAL ELEMENTS IN THEM THEY ARE
IN FACT CONSTRUCTED BY MAN TO ADD RELIEF TO
THE SEA OF CONCRETE PLAGUING MANY AMERICAN
CITIES.





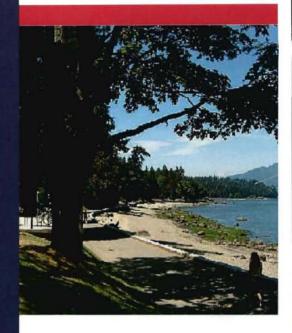


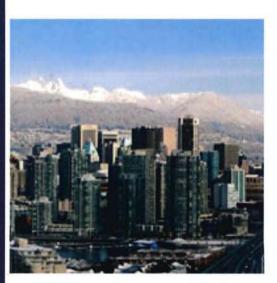


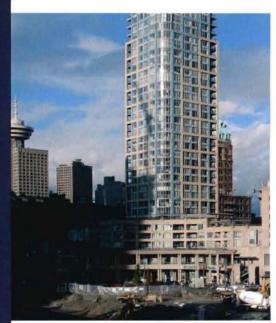
THE HARDEST TO DEFINE IS THE CULTURAL ENVIRONMENT WHICH IS COMPRISED OF THE MIXING OF STATUS, ETHNICITY, WEALTH, AGE AND A VARIETY OF OTHER DEFINING FEATURES OF A POPULATION WHICH MAKE UP THE PEOPLE INHABITING A REGION. UPON INVESTIGATING THE SUBCATEGORIES OF THE ENVIRONMENT, MORE DIVISIONS CAN BE INCLUDED IN THE ANALYSIS. THE CULTURAL ENVIRONMENT COULD BE BROKEN DOWN INTO EACH INDIVIDUAL ETHNICITY AND THEN STUDIED ON A MICRO SCALE. HOWEVER, THE ENVIRONMENTS CAN BECOME TOO MINUTE AFTER SEVERAL SUBCATEGORIES OF ENVIRONMENTS ARE DEVELOPED AND LOSE THERE VALUE AS A MEANS OF DETERMINING A HYPOTHESIS. THEREFORE, THE THREE PRIMARY ENVIRONMENTS; NATURAL, BUILT, AND CULTURAL, WILL BE THE TOPIC OF INVESTIGATION.

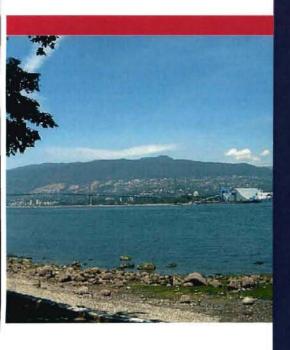
IT IS IMPORTANT TO NOTE THAT THE MORE
LIVABLE CITIES IN THE WORLD CONSIST OF THE
AFOREMENTIONED CRITERIA BUT ARE NOT LIMITED
TO MOUNTAINOUS AREAS WITH OCEAN FRONT VIEWS.
HOWEVER, THERE IS SOMETHING ABOUT NATURE
THAT BRINGS ABOUT SPECIAL FEELINGS WITHIN
PEOPLE THAT ARE STILL TRYING TO BE EXPLAINED.
PSYCHOLOGICAL RESEARCH SHOWS THAT THE EFFECTS
OF THE NATURAL ENVIRONMENT ON A PERSON CAN
VARY AS OFTEN AS THE SEASONS CHANGE AND
RANGING IN THE PHYSICAL, MENTAL, AND EMOTIONAL
WELL BEING. HOW AND WHEN WE COMMUNICATE
CAN BE INFLUENCED BY THE WEATHER CONDITIONS
DEPENDING ON THE FEROCITY OF THE CONDITIONS.

VANCOUVER, BRITISH COLUMBIA POSES TO BE THE PERFECT CITY TO STUDY ENVIRONMENTAL INFLUENCES ON A REGION TO INFLUENCE DESIGN DUE TO THE ABUNDANCE OF NATURAL OCCURRENCES IN THE REGION. VANCOUVER IS SURROUNDED ON THREE SIDES BY THE CASCADE MOUNTAINS FRONTING THEMSELVES ON THE COAST WITH A SERIES OF ISLANDS THAT EXTEND INTO THE PACIFIC OCEAN. THE NATURAL ENVIRONMENT IN VANCOUVER IS ONE OF GRANDEUR AND BEAUTY. THE SYSTEM OF ISLANDS SITUATED AROUND VANCOUVER, ALONG WITH THE CASCADES, PROVIDES THE BACKDROP FOR MANY SPECTACULAR VIEWS. THESE THREE ASPECTS OF MOUNTAINS, OCEAN AND ISLANDS, OCCUR NATURALLY AND SIMULTANEOUSLY. THE PEAKS CAN BE SEEN PEERING THROUGH THE BUILDINGS OR DOWN ALMOST ANY AVENUE CREATING A VISION RARELY FOUND IN A BUSTLING, URBAN ENVIRONMENT. THE SNOWY WHITE CAPS JUT ABOVE THE SKYLINE DISPLAYING THEIR DOMINANCE IN THE REGION. JOHN RUSKIN SAID "MOUNTAINS ARE THE BEGINNING AND END OF ALL NATURAL SCENERY." IN AN AREA SUCH AS VANCOUVER, RUSKIN'S STATEMENT NOT ONLY RINGS TRUE FIGURATIVELY BUT, IT IS QUITE LITERALLY TRUE AS WELL. AS VIEWED FROM GREATER VANCOUVER, THE MOUNTAINS ARE THE BEGINNING AND END OF THE NATURAL SCENERY.

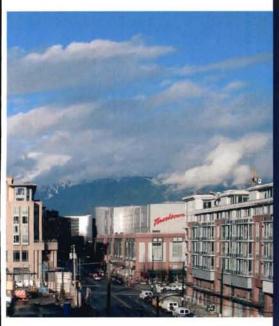












A SHORT FERRY TO VICTORIA ON VANCOUVER ISLAND HOLDS THE SECRETS OF THE FIRST NATION'S PEOPLE TO THE REGION. AN ISLAND SYSTEM FLANKING A CITY SURROUNDED BY MOUNTAINS, WHAT COULD BE MORE INSPIRING? CITIES HAVE BEEN LOCATED ON ISLANDS, THAT IS NOTHING NEW, THINK HAWAII, JAPAN, OR THE PHILIPPINES BUT, TO HAVE AN ISLAND INCLUSIVE OF AN URBAN ENVIRONMENT ATTACHED TO A MAINLAND IS SOMETHING EXTRAORDINARY. BEACH FRONT PROPERTY SUPPORTED BY A STRONG URBAN FOUNDATION IS A RARE OCCURRENCE AND VANCOUVER FRONTS ITSELF ON A MAJOR ACCESS LEADING OUT INTO THE MIGHTY PACIFIC. THE BURRARD INLET IS A RUNOFF FROM THE CASCADE MOUNTAINS WHICH CUT RIGHT THROUGH THE CITY SEPARATING THE NORTH DISTRICT FROM THE DOWNTOWN. THE INLET ALLOWS FOR CALMER WATERS, ALTHOUGH A STRONGER CURRENT, THAT TAILORS TO CRUISE SHIPS FINDING PORT IN VANCOUVER. WITHOUT THE NATURAL INLET, THE CHOPPY WATERS OF THE PACIFIC OCEAN MAY NOT HAVE ALLOWED FOR VANCOUVERITES TO SEE A CRUISE SHIP IN THEIR HARBOR.

VANCOUVER'S CLIMATE IS PERPLEXING AT LEAST.
THE NATURAL LIGHT QUALITY OF THE REGION IS ONE MARRED BY STRATUS CLOUDS DUE TO THE FAIRLY CONSTANT DRIZZLE THAT OCCURS THERE. IT RAINS FREQUENTLY IN VANCOUVER AND IT IS NOT UNCOMMON TO RECEIVES TWENTY CONSECUTIVE DAYS OF RAIN FALL WITHOUT PAUSE. HOWEVER, MUCH OF THE RAIN IS A DRIZZLE. VANCOUVER'S ANNUAL RAINFALL IS APPROXIMATELY FORTY INCHES WITH MOST OF THAT OCCURRING DURING THE WINTER MONTHS. EVEN WITH THE ABUNDANCE OF RAIN RESIDENTS STILL VENTURE OUT OF THE APARTMENTS AND CONDOS TO WALK AROUND THE CITY.













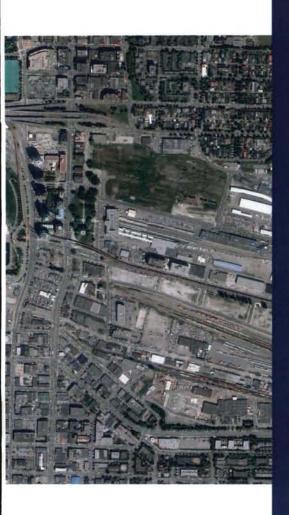
DIRECT RAYS OF SUNLIGHT RARELY PIERCE THROUGH THE CLOUDS WHICH IN TURN CREATES AN EVEN DISTRIBUTION OF SUNLIGHT ACROSS THE CITY. THE LOW STRATUS CLOUDS PRODUCE A SUN SCREEN OF SORTS BLOCKING OUT THE VIBRANT DIRECT RAYS WHICH CAUSE LIGHT BLINDNESS IN THE EYES AS WELL AS DAMAGE TO PHOTOSENSITIVE CONTENT. THE QUALITY OF LIGHT IN VANCOUVER IS CONSIDERED GOOD EVEN WITH THE LAYER OF CLOUDS BLANKETING THE REGION. UNDOUBTEDLY, THE CITY AWAKENS ON A BRIGHT, SUNSHINY DAY, AND RESIDENTS CAN BE FOUND TAKING EARLY AND LONG LUNCH HOURS ON DAYS OF BRIGHT SUN. THE PUBLIC SQUARES, ESPECIALLY AROUND THE VANCOUVER ART MUSEUM, BECOME LACED WITH SUN BATHERS. THE FULLY CLOTHED BATHERS CAN BE FOUND SITTING ON THE MUSEUM'S STEPS FACING THE SUN, SOAKING UP THE RAYS. LUCKILY, RESEARCHERS SAY, IT IS NOT THE QUALITY OF LIGHT THAT IS OF IMPORTANCE RATHER IT IS THE QUANTITY OF LIGHT THAT EFFECTS THE DISPOSITION OF INDIVIDUALS. THE THEORY IS, MORE LIGHT AT REGULAR DAYTIME INTERVALS, THE VANCOUVER, THEREFORE, RECEIVES A SIGNIFICANT AMOUNT OF LIGHT EVENLY DISTRIBUTED ABOUT THE PROVINCE WHICH IS QUITE SUITABLE FOR MUSEUMS AND GALLERIES WITH LIGHT SENSITIVE CONTENT.

THE BUILT ENVIRONMENT OF GREATER VANCOUVER HAS RESPONDED TO THE CONDITIONS OF THE NATURAL ENVIRONMENT LARGELY DUE TO THE FORCED CONFINEMENT IMPOSED BY NATURE. THE MODERN CITY OF VANCOUVER HAS BEEN CONSTRUCTED IN ACCORDANCE WITH PUBLIC POLICY LIMITING THE AREAS IN WHICH NEW DEVELOPMENTS MAY EXIST. THIS ALLOWS FOR FARMING TO STILL FLOURISH OUTSIDE OF THE URBAN CORE PRESERVING THE RICH SOIL FOR CROPS TO FLOURISH. THE RESULT HAS BEEN A CITY BUILDING UP AS OPPOSED TO SKYSCRAPERS ARE ABUNDANT BECAUSE OF THE "DEVELOPMENT LINE" CREATED BY POLICY. THE SKYSCRAPERS ALL BOAST MAGNIFICENT VIEWS OF THE AREA FROM ANY ANGLE. A LOOK INTO ANY REAL ESTATE BROCHURE IN VANCOUVER REVEALS THIS TO VANCOUVER IS UNDENIABLY A CITY OF BE TRUE. FORTUNE BLESSED WITH EXTRAVAGANT BEAUTY THAT EVOKES A FEELING OF PLACE THAT PUTS THE SOUL WHAT NOURISHES THE SOUL NOURISHES AT EASE. THE BODY. THE CITY HAS BEEN BLESSED WITH SECLUSION AND IT IS THAT VERY SECLUSION THAT HAS ALLOWED VANCOUVER TO DEVELOP IN A MANNER SUITABLE TO THE TWENTY FIRST CENTURY. OTHER CITIES WERE DEVELOPING INDUSTRIAL YARDS ALONG WATERFRONTS DURING THE EARLY TWENTIETH CENTURY, VANCOUVER, SLIGHTLY BEHIND IN PRODUCTION TERMS, HAD THE ABILITY TO FORESEE SOME OF THE MISTAKES BEING MADE BY THE DEVELOPMENT BOOM AND CORRECTED THEM DURING THE CITY'S INCUBATION STAGE. NAMELY, THE LOCATION OF THEIR INDUSTRY; FALSE CREEK IS A MAN MADE INLET THAT HOUSED MOST OF THE REGIONS SHIPPING YARDS



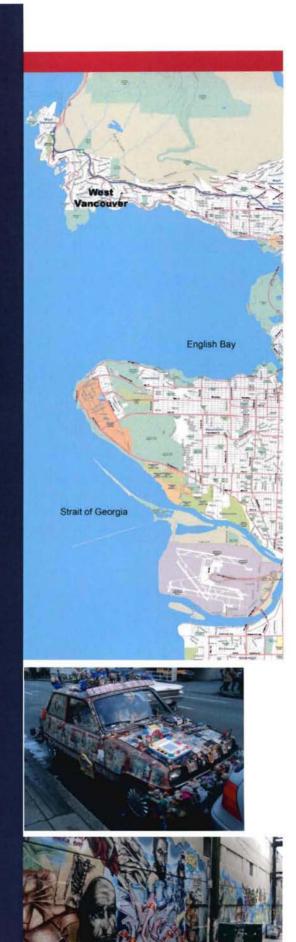


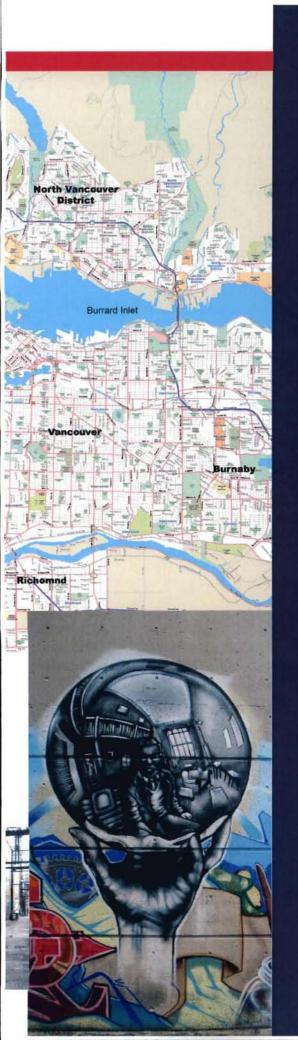




FALSE CREEK WAS EXCAVATED IN THE MID 1800'S TO ALLOW EASY SHIPPING AND RAIL TRANSPORTATION. CONVENIENTLY LOCATED ADJACENT TO THE FALSE CREEK, THE RAIL YARD WAS CONSTRUCTED TO ALLOW FOR EASY TRANSPORTATION OF GOODS TO THE SOUTH AND TO THE EAST. THE GENIUS OF THE DEVELOPMENT OF FALSE CREEK ALLOWED PLANNERS TO KEEP PREMIUM REAL ESTATE AVAILABLE FOR FARMS ORIGINALLY, AND THEN LATER, PARKS, RIVER WALKS AND HOUSING WHILE KEEPING INDUSTRY IN A LOCATION THAT WOULD MAKE REDEVELOPMENT LESS COMPLICATED IN THE FUTURE. THE RESULT HAS ALLOWED THE NORTH BANK TO BECOME FREE FROM INDUSTRIAL "WASTE", I.E. ABANDONED BUILDINGS AND BLIGHT, AS WELL AS MATERIAL WASTE LEFT BEHIND FROM INDUSTRY ITSELF. VANCOUVER HAS TAKEN EVERY ADVANTAGE OF THE OPPORTUNITIES LEFT BEHIND AND HAS DEVELOPED THEIR WATERFRONTS ACCORDINGLY. A SERIES OF RIVER WALKS AND BIKE PATHS AND COSTAL DRIVES TRACE THE SHORELINE WITH A STUNNING DISPLAY OF GREATER VANCOUVER FOR THOSE THAT WISH TO ENJOY IT. HOWEVER, VIRTUALLY NO FREEWAYS TRANSGRESS ITS MUNICIPAL BOUNDARIES OR VIOLATE THE REGULAR STREET GRID LEAVING VANCOUVER AS A DESTINATION.

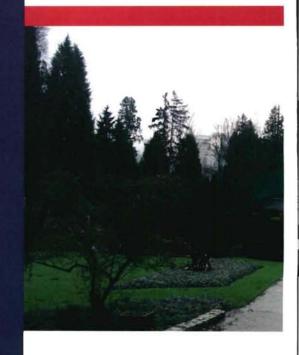
GREATER VANCOUVER IS COMPRISED OF WEST, NORTH, VANCOUVER ISLAND, FALSE CREEK, AND DOWNTOWN VANCOUVER WITH BURNABY, AND RICHMOND TO THE SOUTH. THE POPULATION OF APPROXIMATELY 2.2 MILLION PEOPLE OF MIXED GENDER, ETHNICITY, SOCIAL STATUS, SEXUAL ORIENTATION, AND ECONOMIC WELL BEING CREATES A DIVERSE ENVIRONMENT WELL SUITED FOR INVESTIGATION. A RICH, ART CULTURE HAS DEVELOPED, A STRONG SENSE OF PLACE IS ACKNOWLEDGED, AND THE RELIANCE ON AUTOMOBILES IS ALMOST ENTIRELY DIMINISHED IN THE DOWNTOWN CORE.





A CITY WIDE MURAL PROGRAM ALLOWS LOCAL BUSINESSES TO DONATE WALLS TO ARTISTS FOR THEM TO PAINT ON. A LOCAL ARTISTIC CULTURE SUPPORTS THAT CONCEPT OF THE PROGRAM BY ESTABLISHING A CRITERION FOR THE WALL DONATED. THIS INCLUDES THE SIZE, CONDITION AND VIEWS OF THE PROPOSED MURAL WALL. ALSO, VANCOUVER HAS AN EXTERIOR ART EXHIBIT CAMPAIGN TO HELP SPARK THE REVITALIZATION OF THE SOUTH EAST FALSE CREEK CORRIDOR. THE PROPOSAL, ALONG WITH THE WINNING BID FOR THE 2010 WINTER OLYMPIC AND SPECIAL OLYMPIC GAMES AND THEIR PROPOSAL FOR OLYMPIC VILLAGE ADJACENT TO THE SOUTH END OF FALSE CREEK. VANCOUVER MUSEUM BOASTS A COLLECTION OF WORKS EXHIBITING THE CULTURE AS AN EXPERIENCE THROUGH TIME, FROM THE WORLD WAR TO BOBBY SOCKS OF 1950'S, HIPPIE CULTURE THRIVING IN VANCOUVER AND AN EXHIBIT EXPRESSING THE NOTION THAT VANCOUVER TRULY IS THE GATEWAY TO THE PACIFIC. EMILY CARR LOCAL ARTIST/POET/PAINTER OCCUPIES THE ENTIRE GROUND FLOOR OF THE VANCOUVER ART MUSEUM. HER WORKS POSSESS A VARIETY OF VIVID COLORS DEPICTING THE FORESTS AND SKIES OF VANCOUVER ALONG WITH TOTEM POLES FOUND AROUND VANCOUVER HER VIVID PAINTINGS AND FLUID BRUSH STROKES OF FIRST NATION'S PEOPLE BROUGHT ABOUT CONTROVERSY FROM CRITICS.

WHEN VISITING, IT IS DIFFICULT TO IGNORE THE MOOD OF THE RESIDENTS LIVING IN GREATER VANCOUVER. THEY ARE QUICK TO SAY HELLO, AND CURIOUS ABOUT VISITORS TO THEIR CITY. NOT SURPRISING, MOST OF THE RESIDENTS OF VANCOUVER COME FROM OTHER LOCATIONS AROUND THE GLOBE AND HAVE CHOSEN TO MAKE THEIR HOME IN VANCOUVER. A VERY STRONG CHINESE INFLUENCE IN THE CULTURAL ENVIRONMENT IS PROMINENT EVEN BEFORE REACHING THE LARGEST CHINATOWN IN THE AMERICAS. SHOPS DOWNTOWN REFLECT THE NEW AGE GEISHA CLOTHING WORN BY MEN AND WOMEN ALIKE AS MORE OF A FASHION STATEMENT THAN AN OCCUPATION. JADE GREEN GLASS IS A PROMINENT BUILDING MATERIAL CLADDING MOST NEW STRUCTURES. ZEN GARDENS APPEAR IN THE MANY PARKS SCATTERED AROUND THE CITY INCLUDING DR. SUN YAT-SEN PARK MARKING THE BEGINNING OF HISTORIC CHINATOWN.















A SURREAL QUALITY ENVELOPES THE MIND WHEN VIEWING A PAGODA WITH SKYSCRAPERS IN THE BACKGROUND. LIKE AN OASIS, DR. SUN YAT-SEN PARK APPEARS OUT OF NOWHERE AS IF IT WERE DREAMT UP. WATER AND REFLECTION POOLS NOT ONLY PLAY AN IMPORTANT ASPECT IN ZEN DESIGN BUT ARE WIDELY USED THROUGHOUT VANCOUVER EMPHASIZING THE WATER AS A NATURAL ELEMENT THAT SURROUNDS THE CITY.

THE MOST SURPRISING AND INSPIRING ASPECT OF VANCOUVER IS THE MOBILITY THAT ONE POSSESSES AND THE ACCESS THAT HAS BEEN GRANTED TO THE PEDESTRIANS OF THE REGION. THE WATERFRONTS ARE READILY AVAILABLE FOR PEDESTRIAN USE WITH ACRES OF PUBLIC BEACHES AND SEVERAL RECREATIONAL WATER CRAFT LAUNCH SITES. EVERY INCH OF STANLEY PARK IS AVAILABLE FOR DISCOVERY AND THOUSANDS OF HIKERS EACH YEAR TRAVEL TO VANCOUVER TO EXPLORE.

TRAVELING BETWEEN CULTURAL ATTRACTION AND NATURAL LANDSCAPES ARE AS EASY AS WALKING. FOR A MODERATELY HEALTHY PERSON THE ENTIRE CITY CAN BE ACCESSED BY FOOT. THE STREET GRIND IN DOWNTOWN VANCOUVER MAKES TRAVERSING THE CITY AN EASY TASK, FOR LONGER TRAVEL OR HASTY SITUATIONS, ANYONE CAN RIDE THE BUS FOR POCKET CHANGE. OFTEN TIME FARES ARE IGNORED IF THE SITUATION IS DEEMED WORTHY; PURELY SUBJECTIVE AND LEFT TO THE DISCRETION OF THE DRIVER. THE SCHEDULE IS REGULAR AND VERY DEPENDABLE AND THE DRIVERS ARE FRIENDLY AND KNOWLEDGEABLE. ONE PARTICULAR DRIVER, TOMMY TRANSIT, CONTAINS A WEALTH OF INFORMATION CONCERNING THE HISTORY, ARCHITECTURE, AND ECONOMY OF VANCOUVER AND IS READY TO SHARE WITH THE PEOPLE HE TRANSPORT ON A DAILY BASIS.

IN A BUSTLING URBAN ENVIRONMENT AUTOMOBILE TRAFFIC WILL BE A PART OF LIFE BUT, FOR THOSE WHO REFUSE TO GIVE IN TO THEIR AUTOMOTIVE COFFINS THERE ARE ALTERNATIVES TO OWNING A CAR. TAXIS ARE FREQUENT ENOUGH AND EASILY ACCESSED THAT MANY RESIDENTS DON NOT FEEL THAT THEY NEED TO OWN AN AUTOMOBILE IN ORDER TO COMMUTE TO OR TRAVEL WITHIN THE REGION.









IN ADDITION TO THE BUSES AND TAXI AVAILABLE FOR PEDESTRIAN TRAVEL, THE CITY HAS UTILIZED THEIR TROLLEY CARS FOR DESTINATION TRAVEL; THIS IS RESERVED MAINLY FOR TOURISTS. GETTING FROM MUSEUM TO MUSEUM IS SIMPLE WITH NONSTOP TRAVEL FROM ONE TO THE OTHER. THE CARS USE A COMBINATION OF ELECTRICITY AND GAS TO POWER THEMSELVES WHICH SAVES OF FOSSIL FUELS AND TAKES ADVANTAGE OF RAPIDLY-RENEWABLE ENERGY.

THE LIGHT RAIL SYSTEM IN VANCOUVER IS CONSIDERED OUTDATED IN TERMS OF TECHNOLOGY YET HUNDREDS OF PASSENGERS RIDE THE SKY TRAIN ON A DAILY BASIS. THE PURPOSES VARY FROM WORK COMMUTE TO SUBURBAN TRAVEL, AND GETTING FROM THE NORTH DISTRICT TO THE CITY IS POSSIBLE VIA A TUNNEL RUNNING UNDER THE BURRARD INLET. THE SKY TRAIN HAS BECOME AN EXTREMELY RELIABLE METHOD OF TRANSPORTATION FOR VISITORS AND RESIDENTS.

BICYCLING IS ANOTHER METHOD OF TRANSPORTATION AVAILABLE FOR MOVING AROUND THE CITY. THE MANY HILLS AND SLOPES CREATE AN OFTEN TIMES CHALLENGING TASK OF WEAVING PAST PEDESTRIANS WANDERING IN THEIR UNRULY PATHS. PLENTY OF STORE FRONTS OFFER BICYCLE PARKING AND MOST OF THE PUBLIC BUILDINGS HAVE DESIGNATED PLACES FOR BIKE STORAGE.

REGARDLESS OF THE PREFERRED METHOD, PEDESTRIAN TRAVEL IN AND AROUND GREATER VANCOUVER IS VERY EFFICIENT, SAFE, CLEAN, AND RELATIVELY INEXPENSIVE TO RIDE AND MAINTAIN. EVERY AGE AND STATUS IS REPRESENTED ON THE PUBLIC TRANSIT SYSTEM THROUGHOUT THE CITY AND EXTENDED INTO THE SUBURBS. FURTHERMORE, VANCOUVER'S PUBLIC TRANSPORTATION SYSTEM COULD BE USED AS A MODEL FOR MANY OTHER CITIES AROUND THE GLOBE.

VANCOUVER HAS BECOME THE CITY IT IS TODAY FROM THE FOUNDATIONS OF A THRIVING SAW MILL WHICH SPARKED EARLY DEVELOPMENTS OF THE REGION ALONG THE BURRARD INLET. SITE ANALYSIS IS AN ALL ENCOMPASSING EFFORT TO DETERMINE PROPER LOCATION AND FOOTPRINT FOR THE PROPOSED DESIGN. HOWEVER, THE SITE ANALYSIS IS MORE THAN TRAFFIC VOLUMES, SOLAR PATHS AND OPTIMAL VIEWS. SITE ANALYSIS IS AN INVESTIGATION INTO A REGION THAT INFLUENCES DESIGN DECISIONS BY RESPONDING TO ENVIRONMENTS AND TO THE CULTURE. DURING THE ENVIRONMENTAL ANALYSIS PROCESS, THE FIRST STEP IS TO UNDERSTAND THE REGION THAT THE DESIGN WILL AFFECT. SINCE THE BUILDING WILL NOT ONLY BE VIEWED BY TENANTS OR EMPLOYEES BUT ALSO BY VISITORS TO THE REGION, THE DESIGN SHOULD REPRESENT AN ASPECT OF THAT REGION THAT HINTS TOWARD WHAT THE CULTURE IS, DOES, AND WILL DO. STARTING WITH A GESTURE, THE BUILDING DESIGN IS DETERMINED BY THE REGION AND ITS RELATIONSHIP WITH THE PEOPLE INHABITATION THE AREA. VANCOUVER'S GESTURE COMES FROM THE LANDSCAPE AND STREAKS TOWARD THE OCEAN WITH DEPICTIONS OF THE URBAN ENVIRONMENT MORPHING WITH THE SPATIAL RELATIONS DEVELOP FROM THE RELATIONSHIP OF THE MOUNTAINS TOWARD THE OCEAN LINKED BY THE CITY.

ENDNOTES:

- 1 JOHN RUSKIN, "MOUNTAINS," TRUE AND BEAUTIFUL, 1886.
- 2 LANCE BERELOWITZ, DREAM CITY (VANCOUVER: DOUGLAS & McIntyre, 2005) 22.
- 3 WINIFRED GALLAGHER, THE POWER OF PLACE (NEW YORK: HARPERCOLLINS, 1993)
- 4 TOMMY "TRANSIT" TURNER, INTERVIEW
- 5 DAY, CHRISTOPHER, PLACES OF THE SOUL: ARCHITECTURE AND ENVIRONMENTAL DESIGN AS A HEALING ART. (HAMMERSMICH, LONDON. THE AQUARIAN PRESS, 1999)
- 6 LANCE BERELOWITZ, DREAM CITY (VANCOUVER: DOUGLAS & McIntyre, 2005) 56.

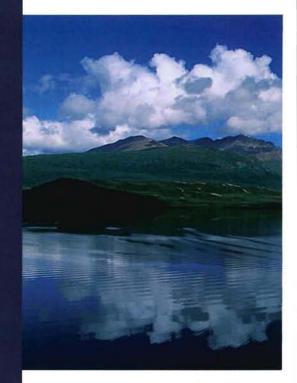


PART TWO

[RESEARCH]

PSYCHOLOGICAL

VARIOUS BOOKS HAVE BEEN WRITTEN COVERING THE TOPICS OF ENVIRONMENT AND PSYCHOLOGY AND HOW THEY RELATE TO THE DEVELOPMENT OF HUMAN BEINGS. THE PSYCHOLOGY OF THE ENVIRONMENT IS A RELATIVELY NEW FIELD THAT EXPLORES THE RELATIONSHIPS OF ENVIRONMENTS TO HUMAN BEHAVIOR AND DEVELOPMENT. WINIFRED GALLAGHER'S THE POWER OF PLACE IS A BOOK FOCUSED DIRECTLY ON THE IDEA THAT ENVIRONMENT HAS A CORRELATION TO WHO WE ARE AS PEOPLE. SHE DESCRIBES DRASTICALLY DIFFERENT ENVIRONMENTS AND COMPARES THE RESIDENT'S HABITS AND ACTIVITIES IN EACH. WHEN GALLAGHER WRITES ABOUT ENVIRONMENTS SHE IS DESCRIBING BUILT AND NATURAL AS WELL AS SPIRITUAL AND EMOTIONAL. IT IS IN THESE ENVIRONMENTS THAT WE FIND OURSELVES DAILY, SURROUNDED BY INFLUENCE AND BARELY ABLE TO GRASP THE CONCEPT. SHE DETERMINES THAT THE ENVIRONMENTS MAKE UP WHO WE ARE AS PEOPLE AND THAT OUR THOUGHTS ARE A REFLECTION OF THE ENVIRONMENTS FROM WHICH WE GREW UP IN. THE RESIDENTS OF NEW YORK CITY HOLD DIFFERENT VALUES AND THINK DIFFERENTLY THAN THE RESIDENTS OF LOS ANGELES. BOTH ARE URBAN CENTERS WITH THE SAME INFRASTRUCTURE AND URBAN CORE YET THE ATTITUDES OF THE RESIDENTS ARE VASTLY DIFFERENT. A PRIMARY REASON FOR THIS IS DIFFERENCE IS THE CLIMATE AND HOW IT IS EFFECTING THE DEVELOPMENT OF THE INDIVIDUAL.



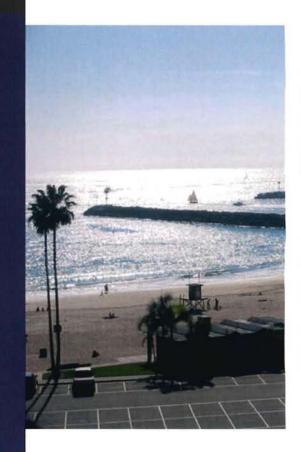




GALLAGHER COMPARES AND CONTRASTS SOUTHERN
CALIFORNIA AND NORTHERN ALASKA CITING THE
DIFFERENCES IN ATTITUDES TOWARD THEIR
ENVIRONMENTS AS WELL AS EACH OTHER. IT IS THE
DIFFERENCES IN THE CLIMATE AND SURROUNDING
LANDSCAPE THAT CONTAINS THE MOST INFORMATION
RELEVANT TO THE THESIS.

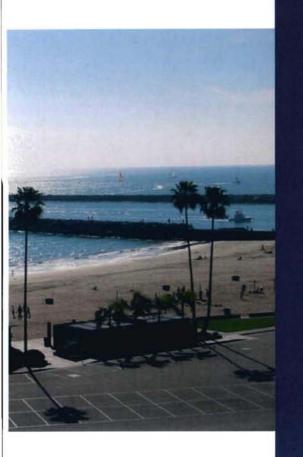


IN THE POWER OF PLACE, WINIFRED GALLAGHER WRITES THAT THE ATTITUDES OF THE INHABITANTS IN THE REGION TENDED TO SHIFT DURING THE COURSE OF THE YEAR. AS SPRING APPROACHES IN NORTHERN ALASKA, THE PEOPLE OF THE REGION SEEMINGLY AWAKEN FROM THEIR LONG, DARK, WINTER THE TOWN BECOMES MORE LIVELY WITH PEOPLE AND ANIMALS AND CARS RUMBLING ABOUT. INTO THE STRETCH OF SPRING TO EARLY SUMMER SMILES BECOME MORE FREQUENT AS GUESTS COME AROUND TO CHAT AND DISCUSS THE PREVIOUS DAYS ACTIVITIES. GALLAGHER DESCRIBES THE TOWN LIKE ANY OTHER AMERICAN TOWN IN THE LOWER FORTY-EIGHT. IN THE THICK OF SUMMER, WHEN THE SUN IS OUT ALL THE TIME, THE MOOD BEGINS TO SHIFT SLIGHTLY TOWARD THE NEGATIVE AS FATIGUE BEGINS TO WEAR ON THE BODY. THE LACK OF SLEEP CREATES A FEELING OF EXHAUSTION WHICH IN TURN LEADS TO INACTIVITY. THE LACK OF ANYTHING TO DRIVE THE SOUL FORWARD IS A CATALYST OF FORTUNATELY, THE LONG STREAK DEPRESSION. OF SUNLIGHT TURNS INTO AN ENTIRE AUTUMN OF GLORIOUS SUNSETS FLUSH WITH COLOR. ACTIVITY IS BACK UP ALMOST TO THE POINT OF SPRINGTIME CONDITIONS DURING THE FALL BUT THAT LATER TURN TOWARD ANOTHER BOUT OF DEPRESSION WITH LONG, DARK AND DREARY DAYS AND NIGHTS. THE ASPECT OF THE DATA THAT WAS THE MOST SIGNIFICANT IS THAT THE MOOD SWINGS WERE FOUND IN THE NEW RESIDENTS OF UNDER TWENTY YEARS LIVING IN THE REGION AND ALMOST NO ADJUSTMENT IN ATTITUDES WERE REFLECTED BY INUIT AND NATIVE ALASKAN YET, UNDOUBTEDLY THE CLIMATE CHANGE DURING THE COURSE OF THE YEAR HAS A DRAMATIC EFFECT ON THE INHABITANTS OF A REGION.



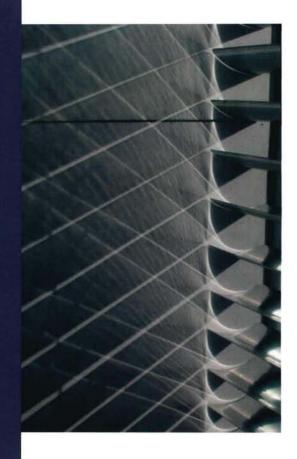


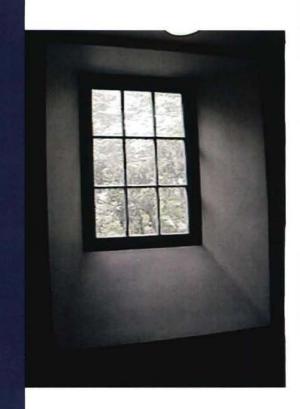




SOUTHERN CALIFORNIA BOASTS ONE OF THE BEST CLIMATES FOR SUN-LOVERS BECAUSE IT IS SUNNY ALMOST EVERY DAY. LIKEWISE, A PATTERN CAN BE SEEN IN THE ATTITUDES AND MOODS OF CALIFORNIANS. UNLIKE THE NORTHERN ALASKA STUDY, THE ATTITUDES, ALTHOUGH PATTERNED, EFFECTED THE POPULATION AS A WHOLE. BOTH THE GENERATIONAL RESIDENTS AS WELL AS THE NEW RESIDENTS ARE PRONE TO MOOD SWINGS DUE TO THE SLIGHT CHANGES IN THE CLIMATE. THE WINTER IS THE RAINY SEASON IN SOCAL AND THE ANNUAL RAINFALL CAN OCCUR IN A SINGLE DAY. YET, DURING THOSE THREE MONTHS OR THREE DAYS, GALLAGHER ASSERTS THAT A NOTICEABLE DIFFERENCE IN THE RESIDENTS OF THE REGION OCCURS DUE TO THE CHANGES IN CLIMATE OVER THE COURSE OF THE YEAR. THE TEMPERATE CLIMATE CAUSES THE SAME DRAMATIC EFFECTS THAT THE RESIDENTS OF ALASKA WERE EXPERIENCING. THE ANNUAL CLIMATE CHANGE IS RELATIVE TO THE SEVERITY OF MOOD CHANGES. FROM HER RESEARCH, GALLAGHER DETERMINES THAT CLIMATES EFFECT THE INHABITANTS OF THE REGION REGARDLESS OF WHERE THE LOCATION IS LATITUDINAL AND LONGITUDINALLY. THIS MEANS THAT THE CLIMATE IN WHICH A PROJECT IS TAKING PLACE WILL BE OF THE UTMOST IMPORTANCE. THE ABILITY TO RESPOND TO AN ENVIRONMENT THROUGH ANALYSIS IS AS IMPORTANT A QUALITY AS EXPERIENCE BUT REQUIRES MUCH MORE OF THE DESIGNER.

WHEN IT COMES TO THE CLIMATE, HARSH OR TRANQUIL, THE LARGEST IMPACT ON THE EMOTIONAL STABILITY OF A PERSON IS DEPENDENT ON THE AMOUNT OF LIGHT RECEIVED IN A GIVEN DAY. THE QUALITY OF LIGHT IS FAR LESS IMPORTANT IN AN ENVIRONMENT SUCH AS ALASKA'S ESPECIALLY DURING THE COLD, DARK WINTER MONTHS. WEATHER THE LIGHT IS NATURAL OR ELECTRIC, THE QUANTITATIVE AMOUNT RECEIVED DURING NORMAL HOURS OF THE SUN CAN DRASTICALLY CHANGE ANY INDIVIDUALS ATTITUDE OVER THE COURSE OF A FEW SEASONS CHANGE. RESIDENTS IN ALASKA HAVE BEEN STUDIED EXTENSIVELY SINCE THE LATTER PART OF THE NINETIETH CENTURY WHEN FREDERICK COOK BEGAN STUDYING THE EFFECTS OF ALASKAN CLIMATE CHANGES. THE PSYCHOLOGY OF ENVIRONMENTS PLAY A SIGNIFICANT ROLE IN DETERMINING DESIGN. LOOK INTO THE HUMAN PSYCHE IS EQUALLY AS IMPORTANT TO DETERMINE FUNCTION. AS WE GAIN A BETTER UNDERSTANDING OF HOW PEOPLE LIVE CAN THE DESIGN PROCESS TRULY BECOME A PART OF THE ENVIRONMENT ITSELF. THE INTERACTIONS THAT OCCUR IN A FACILITY CAN BECOME ORCHESTRATED DEPENDING ON THE FUNCTIONS OF THE BUILDING AND THE UNDERSTANDING OF INTERPERSONAL RELATIONSHIPS BETWEEN INDIVIDUALS.





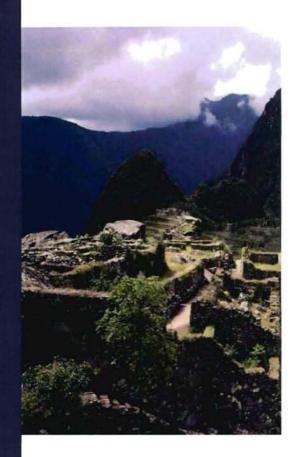




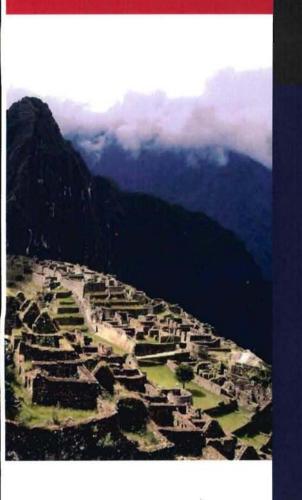
A STUDY CONDUCTED BY THE DEPARTMENT OF ENVIRONMENTAL HEALTH AT THE HARVARD SCHOOL OF PUBLIC HEALTH SUGGESTS THAT IN THE APPLICATION OF MECHANICAL LIGHTING, CERTAIN WAVELENGTHS OF LIGHT HAVE VARYING EFFECTS ON HUMAN BEHAVIOR. THE STUDY CONCLUDED THAT A HIGHER LIGHT INTENSITY WAS REQUIRED IN THE MORNING THAN IN THE EVENING TO INDUCE THE INHIBITION OF MELATONIN SECRETION WHICH CAUSES SLEEPINESS. IT HAS SINCE BEEN PROPOSED IN THE FIELD OF LIVING ENVIRONMENT THAT LIGHT WITH A LOW COLOR TEMPERATURE SHOULD BE USED FOR LOW-LEVEL LIGHTING AT NIGHT, AND HIGH-LEVEL LIGHT WITH A HIGH COLOR TEMPERATURE IN THE MORNING. THE STUDY TESTED THE LIGHT WAVELENGTHS AGAINST NORMAL SLEEP-WAKE CYCLES.

INCLUDED IN THE ANALYSIS OF THE ENVIRONMENT, A LOOK AT THE GEOLOGICAL ASPECT OF THE REGION CAN HELP TO INFLUENCE DESIGN, BOTH FORMALLY AND FUNCTIONALLY. THE BACKDROP TO THE BUILDING CAN BE THE CENTERING OF THE DESIGN THEORY OR THE GRAND GESTURE THAT PRONOUNCES THE DESIGN. THE INSPIRATION COMES FROM WITHIN THE ENVIRONMENT, AN UNDERSTANDING OF FORMS AND MASSES THAT EXIST IN CONJUNCTION WITH THE PEOPLE THAT INHABIT THE REGION. SKETCHING A LANDSCAPE IN THE FORM OF A BUILDING LACKS THE ANALYSIS OF WHY THE LANDSCAPE IS. "NEARLY ALL OF THE GREAT PLAINS RECEIVES LESS THAN 24 INCHES OF RAINFALL A YEAR, AND MOST OF IT RECEIVES LESS THAN 16 INCHES" (TRIMBLE). HOWEVER, THE ROCKY MOUNTAIN RANGES, FROM NEW MEXICO UP INTO CANADA, WERE FORMED BY WATER.

THE INVESTIGATION OF THE REGION WILL HELP TO INITIATE A DISCUSSION OF APPROPRIATENESS WHEN IT FINDS ITSELF IN THE ARENA OF GEOLOGICAL FORMS. ON THE ONE HAND, DESIGNERS INTERESTED IN PURSUING AN APPROACH TO DESIGN INFLUENCED BY GEOLOGICAL FORMS FALLS IN A DEBATE ABOUT PERSPECTIVE AND VANTAGE POINTS VERSUS FUNCTIONALITY. HOWEVER, AN ARGUMENT FOR VANTAGE POINT IS INSPIRATION, THE INSPIRATION THAT SOLVES FUNCTIONAL MATTERS BY GIVING THE DESIGNER A CENTER. THAT INITIAL STROKE OR GESTURE DEVELOPS A MEANING IN THE DETAILS AND FUNCTIONS OF THE DESIGN. THE GESTURE BECOMES A NOD TO THE ENVIRONMENT. THE ENVIRONMENT INFLUENCES DESIGN.





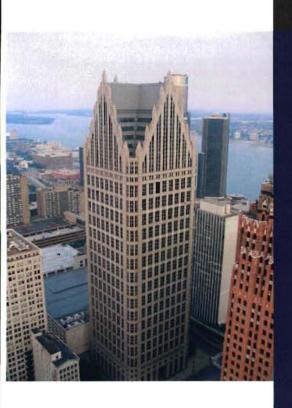


THE MOUNTAINS ARE MAGICAL, NOT ONLY IN THE SENSE THAT THEY BRING ABOUT A MAJESTIC FEELING BUT THEY ALSO ALTER THE BODY AS WE CLIMB HIGHER UP THEM. THE HIGHER UP THE MOUNTAIN WE GO THE GREATER THE EFFECTS ARE ON THE BODY. A FEW THOUSAND FEET VERTICAL AND THE SLIGHT REDUCTION IN THE ATMOSPHERE CAUSES THE AIR TO THIN, THUS LESS OXYGEN ENTERS INTO THE BODY CREATING A FEELING OF EUPHORIA. A FEW MORE THOUSAND FEET AND THE OXYGEN THINS MORE MAKING AN AVID WALKER FEEL EXHAUSTED WITHOUT EXERTING MUCH ENERGY. A FEW THOUSAND MORE FEET AND THE TEMPERATURE BEGINS TO DROP AT A RATE OF ONE DEGREE PER ONE HUNDRED FEET. INHALATION OF OXYGEN IN VERY COLD CLIMATES WITH VERY HIGH ALTITUDES CAN CAUSE A CLIMBER TO FREEZE FROM THE INSIDE OUT. THE COLD THIN AIR IS ABSORBED QUICKLY AS THE CLIMBER TRIES TO GASP FOR AIR. MORE THAN THE PHYSICAL EFFECTS ALTITUDE HAS ON THE BODY, THE PSYCHOLOGICAL ASPECT ALONE WILL HUMBLE THE MOST VANE. MOUNTAINS HAVE BEEN NAMED AFTER DIVINE FIGURES INSTALLING INTO WORSHIPERS A FEELING OF CLOSENESS TO THEIR IDOL.



CONTRASTING VANCOUVER AND MICHIGAN CAN RENDER DRAMATICALLY DIFFERENT IDEALS AND THOUGHTS ALSO. THE FLATNESS OF MICHIGAN AND THE MOUNTAINS OF VANCOUVER ARE THE MOST NOTICEABLE BUT HARDLY THE MOST DRASTIC. VISUALLY, THE TERRAIN IS THE LARGEST IDENTIFIER OF DIFFERENCE BETWEEN THE TWO AREAS BUT THE ELEVATION HAS THE LARGEST IMPACT ON VISITORS. THE SHORTNESS OF BREATH DUE TO THE ELEVATION CAN SLOW THE HEALTHIEST TOURIST IN VANCOUVER'S NORTHERN SPORT BUT, IT GOES RELATIVELY UNNOTICED BY THE RESIDENTS OF THE REGION. THIS MUST MEAN THAT THE RESIDENTS HAVE ADAPTED TO THEIR ELEVATED ENVIRONMENT IN A RELATIVELY SHORT PERIOD OF TIME. ESPECIALLY SINCE VANCOUVER HAS ONLY BEEN AROUND 100 YEARS. HOWEVER, THAT IS NOT THE CASE. VANCOUVERITES ARE AWARE OF THE EFFECT THE ELEVATION HAS ON THE LUNGS BUT THEY HAVE NOT ADAPTED IN THE WAY THAT A LARVA BECOMES A BUTTERFLY. DRINK MORE WATER TO BE ABLE TO COUNTERBALANCE THE LACK OF OXYGEN TAKEN IN BY THE LUNGS. LIKEWISE, MICHIGANDERS RESIDING IN THE MOTOR CITY TEND TO PURCHASE MORE AMERICAN MADE CARS ON AVERAGE EXHIBITING A LOYALTY TOWARD US AUTO MANUFACTURERS THAT CAN NOT BE FOUND ELSEWHERE. UNFORTUNATELY, AMERICAN MADE CARS ARE HARDLY MADE IN AMERICA ANYMORE. THESE ENVIRONMENTS AFFECT HOW WE THINK AND WHAT WE DO.







VANCOUVER IS A FORMIDABLE METROPOLIS BUT BEYOND THE CITY'S DOWNTOWN AREA ARE MOUNTAINS ALL AROUND, SOMETHING THAT CANNOT BE EXPERIENCED IN MICHIGAN. ON AVERAGE, VANCOUVER RECEIVES 300 DAYS OF SUNLIGHT PER YEAR AND A VERY BENIGN CLIMATE THAT ATTRACTS PLENTY OF TOURISM FOR BUSINESSES TO THRIVE ON. THESE ENVIRONMENTS ARE WHAT WE HAVE TO NOT ONLY IDENTIFY WITH BUT COME TO IDENTIFY USING THE ENVIRONMENT TO THE OURSELVES. ADVANTAGE OF THE DESIGNER WILL THEN CREATE A MORE SENSITIVE BUILDING THAT IN TURN RESIDENTS CAN IDENTIFY WITH AS WELL. NORTHERN MICHIGAN'S ROLLING HILLS PRODUCE PICTURESQUE LANDSCAPES THROUGHOUT ALL OF THE FOUR SEASONS. DETROIT'S SKYLINE IS ONE THAT HAS BEEN SHAPED BY ARCHITECTS SUCH AS JOHN PORTMAN (RENAISSANCE CENTER), LUDWIG MIES VAN DER ROHE (LAFAYETTE Towers), PHILLIP JOHNSON (COMERICA TOWER), ALBERT KAHN (FISHER BUILDING), MINORU YAMASAKI (ONE WOODWARD AVENUE) TO NAME A FEW. THESE EMOTIONS AND IDEALS NEED BE HARNESSED AND UNDERSTOOD SO THOUGHTFUL DESIGN CAN TAKE PLACE AND REACT TO AN ENVIRONMENT, URBAN OR OTHERWISE.

AS A DESIGN TOOL THE ENVIRONMENT CONTAINS A PLETHORA OF INFORMATION THAT CAN BE ANALYZED AND ADDRESSED IN TERMS OF DESIGN, FUNCTION, AND MATERIALS, THE LIMITS ON ANALYSIS ARE ENDLESS AND IT REQUIRES THE EFFORTS OF AN INTELLIGENT, COLLABORATIVE TEAM OF PROFESSIONALS IN ORDER TO BEST UNDERSTAND THERE IMPACTS ON THE REGION. WINIFRED GALLAGHER AND OTHER LEADERS IN ENVIRONMENTAL PSYCHOLOGY PROFESS THAT THE ULTIMATE SUCCESS OF A PARTICULAR DESIGN IS DEPENDENT ON THE EASE AT WHICH THE END USER CAN BECOME ENGAGED IN THE BUILDING. THE TERM ENGAGED WILL LARGELY DEPEND OF THE FUNCTION OF THE STRUCTURE AND LESS ON THE ACTUAL PHYSICAL ENGAGEMENT.







Public Waterfront edge for civic laisure

lack of Central Space for the public disconnectedness at robson square

Cranite (dressed grey-black (lacked)
-retaining walls
-curbs
-streets
-building cladding
-bigh and custom homes

scattered neighborhood parks

shifting street Grid -"t" kee configuration reinforces built continuity of primary North-South arterials

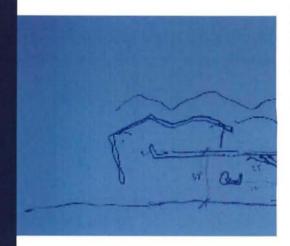
city Bridges help define Public Realm

IT HAS BEEN EXPERIENCED THROUGHOUT THIS PROCESS THAT THE ABILITIES OF AN INDIVIDUAL ARE HINDERED BY THREE FACTORS; 1) THE WILLINGNESS TO UNDERSTAND THE PROCESS, 2) THE WILLINGNESS TO COMMIT TO THE PROCESS, AND 3) THE ANALYSIS OF THE INFORMATION GIVEN AS WELL AS THE EXECUTION OF THE DESIGN AS IT RELATES TO THE INFORMATION ANALYZED. AS THIS READING CONTINUES ON, NOT ONLY HAVE THE UNDERSTANDINGS CHANGED SO HAVE THE ANALYSIS. PRIOR CONSIDERATIONS OF DESIGN THAT MIGHT HAVE HAD A NEGATIVE EFFECT ON EXTERNAL FORCES WERE DISCARDED ONCE ANALYSIS WAS GIVEN GREATER CONSIDERATION. EXTENDING BEYOND THE DESIGN PROCESS, CULTURAL, ECONOMIC, AND SOCIAL CONSIDERATIONS HAVE INFLUENCED THIS PROCESS AND THE EFFECTS HAVE BEEN REWARDING FOR END USERS AND DESIGNER ALIKE. IT IS IMPERATIVE THAT THE ENVIRONMENT IS CONSIDERED IN ALL ASPECTS, FROM THE MICRO TO THE MACRO, IMPACTS WILL BE FELT FROM A CULTURAL BUILDING AIMED AT CHANGE.

ARCHITECTURAL

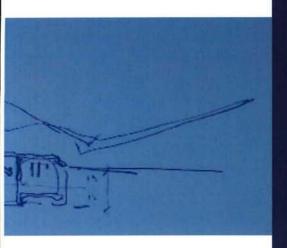
AFTER A THOROUGH INVESTIGATION INTO ENVIRONMENTAL PSYCHOLOGY, AN ARCHITECTURAL EXPERIENCE WILL ASSIST TO VALIDATE THE RESEARCH. TWO PROGRESSIVE ARCHITECTURAL FIRMS MORPHOSIS AND ANTOINE PREDOCK ARCHITECT WERE CONSIDERED AND INVESTIGATED. THE FIRST OF THE TWO, MORPHOSIS, HAS AN INSPIRING BUILDING IN POMONA, CA, THAT IS DIAMOND RANCH HIGH SCHOOL. IT IS A STRUCTURE CUT INTO THE SIDE OF A SMALL MOUNTAIN AND THE PLAYING FIELDS, CLASSROOMS, AND PARKING AREA IS TERRACED DOWN WITH THE NATURAL FLOW OF THE TERRAIN. THOM MAYNE, PRINCIPLE AND LEAD DESIGNER FOR MORPHOSIS ON THE PROJECT, SITES THE BUILDING BETWEEN THE FOOTBALL AND BASEBALL PLAYING FIELDS ALLOWING THE SIDE OF THE BLUFF TO SHIELD THE FOOTBALL PLAYERS FROM ANY HARSH WINDS THAT MAY EFFECT THE GAME PLAY. ON THE OTHER SIDE, THE SCHOOL HAS THE SIMILAR EFFECT ON THE BASEBALL FIELD AND THE FIELDS OVERLOOK THE HIGHWAY CUT BELOW. THIS PROBABLY CREATES A PRETTY POWERFUL FEELING FOR THE BATTERS AT THE PLATE LOOKING OUT OVER THE OUTFIELD FENCE AND NOT SEEING THE HOME RUN HIT THE GROUND. THIS IS AN EXPERIENCE THAT WAS CONSIDERED DURING THE DESIGNING OF THE HIGH SCHOOL AND ONE THAT SHOULD BE CONSIDERED IN EACH DESIGN AND FOR ANY FUNCTION.









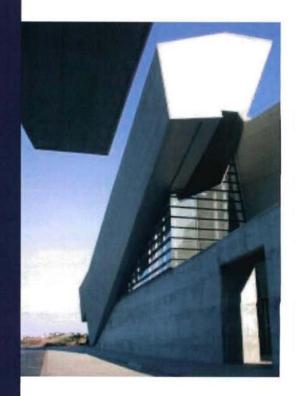




THE SHAPES AND ANGLES OF THE BUILDING'S FACADE IS SENSITIVE TO THE FORM OF THE EXCAVATED AND REMOVED EARTH. PRELIMINARY SKETCHES SHOW THAT THE FORM LITERALLY MIMICS THE TERRAIN THAT THE SCHOOL IS SITUATED ON. THIS INITIAL GESTURE SHOWS THE IMMEDIATE SENSITIVITY GIVEN TOWARD THE SURROUNDING LANDSCAPE THAT MAYNE CONSIDERED. ALTHOUGH, AS WITH ANYTHING ELSE, THE PROJECT IS NOT WITHOUT ITS CRITICISM. IF SENSITIVITY WERE SUCH AN IMPORTANT IDEAL THEN THE EXCAVATION WOULD HAVE HAD FAR LESS AN IMPACT ON THE HILLSIDE. WHAT WAS REMOVED IS FAR MORE THAN WHAT WAS USED TO CREATE THE TERRACES THAT FORMULATE THE SITE WHICH CAN BE CONSIDERED WASTEFUL AND UNWARRANTED. HOWEVER, IT IS UNDERSTOOD THAT THE PARCEL OF LAND WAS CONSIDERED UNBUILDABLE AND WAS PURCHASED FOR A DOLLAR FROM THE CITY AND THOM MAYNE AND MORPHOSIS WERE ABLE TO CREATE SOMETHING FROM NOTHING. ANOTHER CRITIQUE IS ON THE CHOICE OF MATERIALITY. IN A LOCATION SUCH AS SUNNY CALIFORNIA SURELY SOMETHING OTHER THAN GRAY CORRUGATED METAL PANEL AND GRAY CONCRETE COULD HAVE BEEN SPECIFIED. NOTWITHSTANDING, THE IDEA CREATED A SCHOOL UNLIKE ANY OTHER THAT THE STUDENTS ENJOY ATTENDING AND ARE PROUD OF.

DIAMOND RANCH HIGH SCHOOL IS AN EXAMPLE OF THE TYPOLOGY THAT MORPHOSIS IS PUSHING THE LIMITS WITH. IT IS IN THIS SPIRIT THAT THOM MAYNE CONTINUES TO CREATE ARCHITECTURE THAT RESPONDS TO A CONDITION. MORPHOSIS APPROACHES THE PROJECT FROM THE OVERALL SCOPE AND THEN THEY CONTINUE TO WORK IN A COLLABORATIVE ENVIRONMENT THAT IN ORDER TO DEFINE THE OBJECTIVES. IN THE CASE OF THE HIGH SCHOOL THE ARCHITECT WAS TOLD THAT THE LAND WAS IMPOSSIBLE TO CONSTRUCT A HIGH SCHOOL ON. WARNINGS OF STRUCTURAL FAILURE FROM ROCK SLIDES POST TERRACING DID NOT DETER THE TEAM AS THEY THROUGH A CHALLENGING PROJECT AND TURNED IT INTO AN INTERESTING PROJECT.



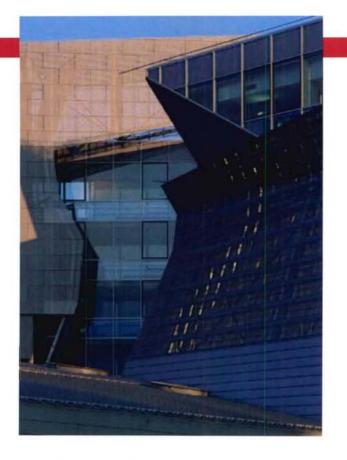








MORPHOSIS HAS CONTINUED TO CREATE BUILDINGS "...THAT CONTRIBUTE TO THE CONVERSATION [ADDING] YET ANOTHER STRAIN TO WHAT SOME MAY HEAR AS THE CACOPHONY OF MODERN LIFE" (MORPHOSIS).









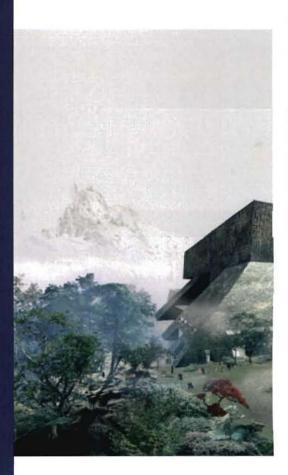


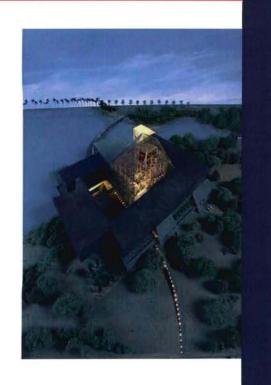


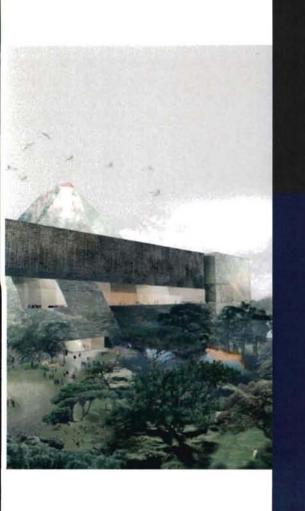


NEXT, A LOOK INTO THE SOUTHWEST VERNACULAR AND NEW MEXICO BASED ARCHITECT ANTOINE PREDOCK. INITIALLY, THE NATIONAL PALACE MUSEUM IN TAIPEI, TAIWAN WAS THE INTENDED PRECEDENCE STUDY. THE DESIGN WON A COMPETITION IN EARLY 2006 AND IS SCHEDULED FOR COMPLETION IN 2010. THE DESIGN, ALTHOUGH AN ABSTRACTION, CLEARLY MIMICS THE SITE WHICH SURROUNDS IT. THE CENTRAL TOWER PROTRUDING AND POINTING TOWARD TAIWAN'S TALLEST PEAK LOOKS LIKE A MOUNTAIN OF ITS OWN. GLAZED IN JADE GREEN GLASS, THE ABSTRACTION IS A REPRESENTATION OF THE NUMEROUS JADE TREES LOCATED ON THE SITE. THE METAL RIBBON WRAPPING HORIZONTALLY AROUND THE STRUCTURE IS A HINT AT THE WATER ON THREE SIDES OF THE SITE CREATING A PENINSULA WHERE THE STRUCTURE SITS. THE LONG WALKWAY LEADING TO THE ENTRANCE OF THE MUSEUM IS AS ACCURATE OF A PROGRESSION FROM BASE OF MOUNTAIN TO PEAK AS IT WOULD BE FROM STREET TO ENTRANCE. SECTIONALLY, THE BUILDING FUNCTIONS MUCH LIKE A MUSEUM. THE PROGRESSION THROUGH THE EXHIBIT SPACES TAKES THE VISITOR ON A JOURNEY THROUGH THE SMALL COUNTRY'S RICH HISTORY.









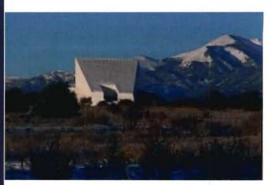
FOR THE PURPOSES OF THIS STUDY, THERE IS AN IMPORTANT BOUNDARY BETWEEN ABSTRACT AND LITERAL THAT NEEDS TO BE WALKED VERY CAREFULLY AND THIS PROJECT STEPS TO OFTEN INTO THE REALM OF THE TOO LITERAL. THE SENSITIVITY TO THE PEOPLE OF TAIWAN AND THEIR CULTURE AND THE ENVIRONMENT ARE APPARENT BUT THE FORM OF THE BUILDING IS VISUALLY TO LITERAL. THE FORMS ABSTRACTION APPEARS TO FALTER AFTER THE GLAZED GLASS RISES ABOVE THE METAL PANEL BANDING. THE GEOMETRIC FORM BEGINS TO BREAK DOWN AS IT MIMICS THE RIDGES OF THE MOUNTAIN PEAK BEYOND. PERHAPS OPINIONS OR THE RENDERED IMAGE ITSELF IS THE CAUSE FOR THE EMBELLISHED ABSTRACTION. UNFORTUNATELY THERE ARE VERY FEW IMAGES AND INFORMATION SURROUNDING THIS COMPETITION WINNER AND AFTER EXTENSIVE SEARCHING A REALIZATION THAT MORE OF PREDOCK'S ARCHITECTURE FOLLOWED THE IDEALS AND THEORY OF THE NATIONAL PALACE MUSEUM. THEREFORE, THE RESEARCH TURNED FROM A BUILDING PRECEDENCE TO ONE OF ARCHITECTURAL THEORY, NAMELY PREDOCK'S.

THIS IS AN EXCERPT FROM AN INTERVIEW BETWEEN DR. GEOFFREY BAKER, AN ACCLAIMED HISTORIAN AND THEORIST, AND ANTOINE PREDOCK. THE INTERVIEW WAS CONDUCTED IN MARCH OF 1997. IT IS CRUCIAL TO UNDERSTAND THAT PREDOCK HAS, SINCE THE INTERVIEW, CREATED SEVERAL WORKS IN DIRECT CORRELATION AS OF 1997. DR. BAKER BEGINS;

"... THE RELATIONSHIP IN YOUR WORK BETWEEN THE HEART AND THE MIND, AND PARTICULARLY IN THE CONTEXT OF RECENT DEVELOPMENTS. THESE STYLISTIC MOVEMENTS HAVE BEEN GOING ON FOR QUITE SOMETIME NOW AND SEEM TO SOME EXTENT DEPENDENT ON WHERE THE ARCHITECT IS LIVING. IF YOU LIVE IN EUROPE, IN ONE OF THE BIG CITIES, YOU GO FOR HIGH TECH MAYBE, OR DECONSTRUCTION AND ITS OFFSHOOTS. PERHAPS EARLY MODERN REVIVAL OR EVEN CLASSICAL REVIVAL. LIVING IN FINLAND, ALVAR AALTO WAS PROFOUNDLY CONCERNED WITH THE FINNISH LANDSCAPE AND CLIMATE AND THE WHOLE CULTURE. THERE IS ALSO A WELL-KNOWN CALIFORNIA SCHOOL. SO WHERE YOU SPEND YOUR TIME, WHAT YOU ENJOY, NURTURES ATTITUDE AND EVEN STYLISTIC EVOLUTION. CERTAINLY IN THE AMERICAN SOUTHWEST, I CAN WELL IMAGINE THAT THE HEART WOULD BE MORE IMPORTANT THAN THE INTELLECT, I WANT TO ASK YOU HOW YOU FEEL ABOUT VARIOUS STYLISTIC MOVEMENTS THAT HAVE BEEN DEVELOPING, WHERE SOMETIMES IT SEEMS AS THOUGH IT'S PERHAPS THE INTELLECT MORE THAN THE HEART THAT PRODUCES AN ARCHITECTURE DEVOID OF ANY SENSE OF CONTEXT.

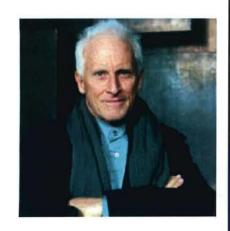
BUILDINGS ARE MORE THAN BRICKS AND MORTAR, BUDGET AND FUNCTION; ENVIRONMENTS PLAY AND IMPORTANT ROLE, AND BAKER SEEKS TO UNDERSTAND PREDOCK'S PROCESS.



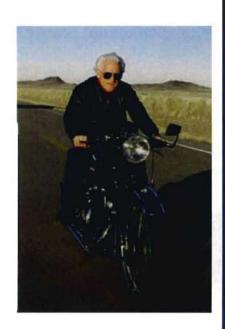










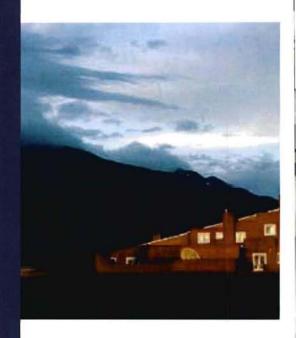


"THE HEART AND MIND ARE OF COURSE PART OF A TRIAD - A TRIAD IN WHICH THEY PLAY SUPPORTING ROLES TO SPIRIT. THE INFUSION OF POST-STRUCTURALIST THOUGHT INTO ARCHITECTURAL THEORY, PARTICULARLY AT CERTAIN SITES ON THE EAST COAST, HAS EXTENDED THE INTERESTING CHICKEN OR THE EGG POLEMIC. IS THERE ARCHITECTURE WITHOUT THEORY? Is there theory without architecture... I guess that IN NEW MEXICO ... YOU SIMPLY HAVE TO DEAL WITH WIND DIRECTION, THE MOVEMENT OF THE SUN AND THE ICONIC LANDSCAPES (MOUNTAINS) IN A BUILT ARCHITECTURE; THOUGH I NEVER EXCLUDE SOLELY THEORETICAL MODELS WHEN I DEFINE ARCHITECTURE, I DON'T THINK ARCHITECTURE NECESSARILY HAS TO BE BUILT TO BE CRITICALLY IMPORTANT. IN MY CASE I DO BUILD, I'VE BUILT MANY BUILDINGS AND THEY ARE AN OBVIOUS VISCERAL RESPONSE TO THIS PLACE AT FUNDAMENTAL LEVELS. IF THERE WERE AN ALL-PERVASIVE THEORETICAL OR STYLISTIC CONTEXT HERE, LIKE I REMEMBER ON THE EAST COAST WHERE I HAVE LIVED AND STUDIED AND TAUGHT AT DIFFERENT TIMES. I'M NOT SURE I WOULD HAVE ESCAPED THOSE OMNIPRESENT INFLUENCES...

BEING IN ALBUQUERQUE I FEEL LIKE I'M GLOBALLY CONNECTED BECAUSE THE AIRPORT'S TEN MINUTES AWAY, BUT I THINK I LOOK MORE TOWARDS THE PACIFIC THAN THE ATLANTIC IN TERMS OF FISHING GROUND. FOR ME, THE PACIFIC IS RICHER FISHING GROUND THAN THE ATLANTIC, NOT DOMINATED BY ALL THE EUROCENTRIC FISH. THE PACIFIC LAPS ON THE SHORES OF MESOAMERICA, OF SOUTH AMERICA, THE INDONESIAN ARCHIPELAGO, MALAYSIA, JAPAN, THE OCEANIC CULTURES AND ALL THE OTHERS HARDLY MENTIONED IN ARCHITECTURAL HISTORY COURSES. WHEN I STUDIED ARCHITECTURAL HISTORY, THEY WERE MARGINALLY NOTED, IF AT ALL, THOSE FABULOUS CULTURES, AND THERE IS NO IMPETUS TO AN ARCHITECTURE THAT WAS VERY DIFFERENT FROM A RATIONAL EUROPEAN MODEL; SO I'VE TRIED TO ACHIEVE A BALANCE. BUT I VERY MUCH APPRECIATE MY TIME IN ROME, PARTICULARLY IN THE EIGHTIES WITH THE ROME PRIZE, AND TIME TO JUST SURRENDER TO THE PLACE OVER A LENGTH OF TIME. I DID MANY DRAWINGS AND MADE A VIDEO PIECE, AND DURING THAT DANGEROUS TIME IN ARCHITECTURE DURING THE EIGHTIES I TRIED TO COME BACK WITHOUT ANY NOSTALGIC POST MODERN TRAPPINGS AS THE RESIDUE. AS THE DISTILLATION OF MY EXPERIENCE."

PREDOCK SAYS THAT THE ENVIRONMENTS THAT HE HAS ENCOUNTERED HAVE HAD DISTINCT IMPACTS ON HIM BOTH EMOTIONALLY AND ARCHITECTURALLY. HE ALSO SAYS THAT NO TWO EXPERIENCES HAVE BEEN THE SAME IN TERMS OF RESULTS.

HE BEGINS EACH OF HIS DESIGNS BY INVESTIGATING THE CULTURE AND NATURAL ENVIRONMENT THAN DRAWS INSPIRATION FROM THE SITE, VIEWS, TERRAIN, AND VEGETATION. ON MANY OF HIS PROJECTS, HIS FIRST DESIGN GESTURE IS A RECREATION OF WHAT IS ALREADY EXISTING. SENSITIVITY TO THE ENVIRONMENT IS ALWAYS A PRIORITY. MANY OF HIS DESIGNS REFLECT THE ENVIRONMENT AND CLEAR INDICATIONS OF INSPIRATION CAN BE SEEN. AN IMAGE OF PREDOCK HIMSELF SITTING IN THE SHORT GRASSES OF THE VALLEY SURROUNDED BY INESCAPABLE BEAUTY AND INFLUENCE SKETCHING THE TROY HOUSE [RIGHT] APPEARS WHEN THINKING OF THE IMAGE FROM THIS VANTAGE POINT. THE MIDDLE IMAGE SHOWS THAT PREDOCK'S DESIGNS ADDRESS MATERIALITY IN A WAY THAT LENDS ITSELF TO THE SITING OF THE BUILDING ON THE PLOT OF LAND. THIS GESTICULATION ALLOWS THE FORM OF THE MARIPOSA COMMUNITY CENTER [MIDDLE] TO MORPH INTO THIS REALM OF VISUAL TRICKERY. AT FIRST GLANCE, IT IS DIFFICULT TO DECIPHER WHERE THE IDEA STARTS AND STOPS.







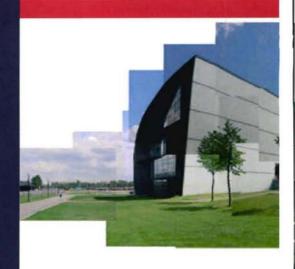


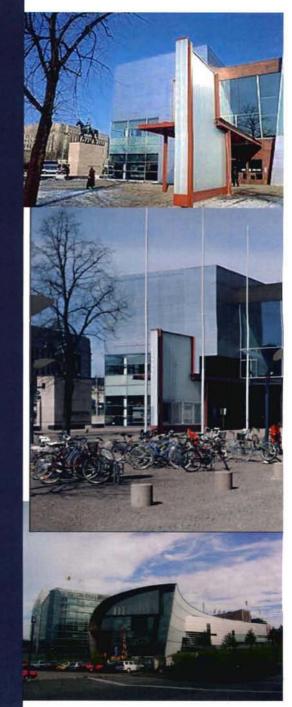




THE TWO BOTTOM IMAGES ARE ANTOINE PREDOCK'S SOLUTION TO AN URBAN CONTEXT REMOVED FROM THE SOUTHWEST VERNACULAR. THE FORM OF THE BUILDING IMITATES THE STREET CROSSING AND ADDRESSES THE INTERSECTION. THE RIBBON WINDOWS ALLOW THE NATURAL LIGHT TO INVADE THE OTHERWISE DAUNTING INTERIOR. PREDOCK DESCRIBES THE SPACE AS THE LIVING ROOM TO THE CITY. AESTHETICALLY THE FORM OF THE DESIGN IS APPEALING BUT THE EXECUTION OF THEORY THAT PREDOCK POSSESSES IS LOST IN THE TRANSLATION BETWEEN THE SOUTHWEST AND THE URBAN ENVIRONMENTS. BY HIS OWN ACCORD, PREDOCK PROFESSES THE CHALLENGES FACING THE URBAN ENVIRONMENT AS OPPOSED TO THE SOUTHWEST'S WIDE OPE SPACES AND HARMONIOUS LANDSCAPES.

THE BUILDING TYPOLOGY CALLS FOR ANOTHER INVESTIGATION. MUSEUM DESIGN IS BECOMING AS SPECIALIZED OF A PRACTICE AS STADIUM CONSTRUCTION UTILIZING AN INTRICATE MIND ABLE TO SORT OUT THE COMPLEXITIES OF SPACE, LIGHT, AND MOVEMENT. ANOTHER WELL SKILLED CRAFTSMAN AND MUSEUM DESIGNER IS ACCLAIMED AMERICAN ARCHITECT, STEVEN HOLL. HOLL CREATED KIASMA, THE MUSEUM OF CONTEMPORARY ART IN HELSINKI, FINLAND. THE MUSEUM HAS BROUGHT HOLL THE MOST RECOGNITION OF ALL HIS PROJECT LARGELY DUE TO ITS IMPOSING YET ROMANTIC FORM. THE BUILDING EXHIBITS THE CONTEMPORARY ART COLLECTION OF THE FINNISH NATIONAL GALLERY WHICH WAS FOUNDED IN 1990. HOLLS SUGGESTS THAT THE CENTRAL GOAL OF THE BUILDING IS TO MAKE CONTEMPORARY ART BETTER KNOWN AND STRENGTHEN ITS STATUS IN FINLAND.

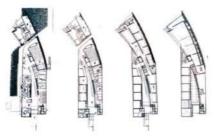












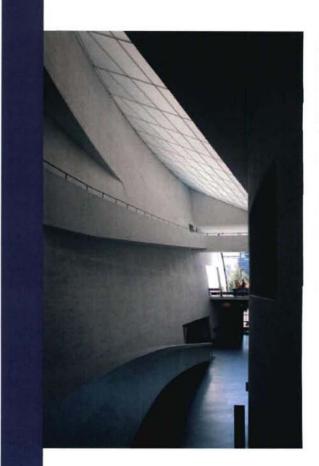
THE GEOMETRY OF THE CITY AND THE LANDSCAPE ARE REFLECTED IN THE SHAPE OF THE BUILDING. AN IMPLICIT CULTURAL LINE CURVES TO LINK THE BUILDING TO THE SURROUNDING FINLANDIA HALL. KIASMA ALSO ENGAGES A NATURAL LINE CONNECTING TO THE LANDSCAPE. STEVEN HOLL INDICATES THAT THE FORM OF THE BUILDING AS BEING DERIVED FROM A HANDSHAKE CHARACTERIZED BY THE "SEAM" IN THE SITE THAT DETERMINES THE GRID SHIFT OF ELIEL SAARINEN'S MASTERPLAN. THE SHAKE EPITOMIZES HIS CONCEPT OF JOINING "AN INTERIOR MYSTERY AND AN EXTERIOR HORIZON, WHICH LIKE TWO HANDS CLASPING EACH OTHER, FORM THE ARCHITECTONIC EQUIVALENT OF A PUBLIC INVITATION" (HOLL AND TIAINEN 15).

THE INTRICACIES OF THE CLASPED HANDS CAN BE ABSTRACTLY VIEWED IN THE SERIES OF RAMPS LINING THE MAIN CORRIDOR. THE SCULPTURAL FORM OF THE MONUMENTAL WALKWAY SERVES AS THE CORE OF THE OPEN SPACE AROUND WHICH THE DIFFERENT GALLERIES ARE ORGANIZED.

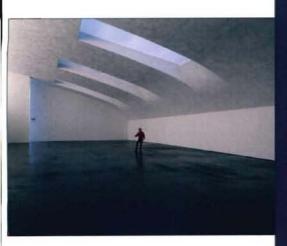


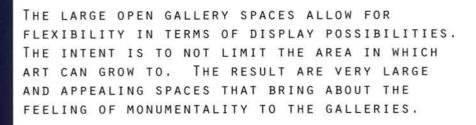


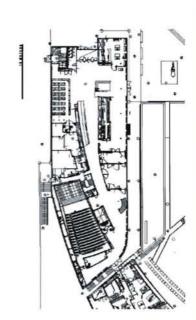
AN INTRICATELY DETAILED SKYLIGHT SYSTEM UTILIZING THE FORM OF THE BUILDING ALLOWS FOR BRIGHT, NATURALLY LIT SPACES THAT WILL NOT DAMAGE THE WORKS OF ART ON DISPLAY. THE SUN'S HARSH ULTRA VIOLET RAYS ARE REFLECTED OFF THE SKIN OF THE BUILDING AND NOT PERMITTED TO TRANSMIT ANY HARMFUL LIGHT INTO THE PHOTOSENSITIVE GALLERIES.











THE SITE

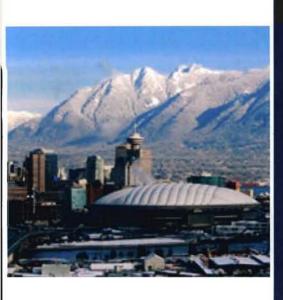
AFTER SELECTING VANCOUVER FOR ITS ABUNDANCE OF ENVIRONMENTS AVAILABLE FOR INVESTIGATION A SPECIFIC PLOT OF LAND IS REQUIRED TO FOSTER A CONCEPT. A LIST HAS BEEN COMPRISED TO SHOWCASE THE CRITERIA AND IS FORMULATED ON THE NEXT PAGE. IN A PROJECT OF THIS CALIBER, THE CRITERIA TEND TO BE A SET OF INSTANCES THAT ARE IMPORTANT IN ORDER TO CREATE A THOUGHTFUL AND INTERESTING INVESTIGATION THAT WILL LEND ITSELF TO THE PROJECT. AS MENTIONED PREVIOUSLY, THE ENVIRONMENTS PLAY SIGNIFICANT ROLES IN THE DEVELOPMENT OF THE LIVES PEOPLE LEAD. PRECISELY WHY VANCOUVER POSES TO BE AN EXCELLENT EXAMPLE OF ENVIRONMENTS EFFECTING A CULTURE. IN THE FOLLOWING TEXT IT WILL BECOME EVIDENT THAT THE SITE WILL NOT ONLY HAVE MEANING TO THE REGION BUT, THAT NO OTHER LOCATION WOULD PRODUCE THE RESULTS THAT ARE ATTAINABLE FROM THE REALIZATION OF A PROJECT SUCH AS THIS.









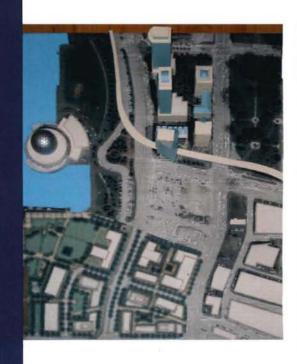


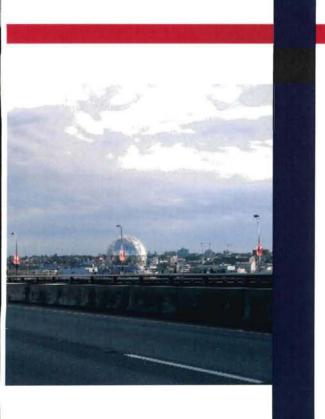
SITE CRITERIA

- NATURAL ENVIRONMENT
 MOUNTAINS
 OCEAN
 CLIMATE
 SEASONAL CHANGES
- BUILT ENVIRONMENT
 CULTURAL BUILDINGS
 SOCIAL CENTERS
 MUNICIPAL OFFICES
 METROPOLIS
- REGIONAL IMPACT
 SOCIAL FACTORS
 ECONOMIC OPPORTUNITIES
 EDUCATIONAL ASPECT
- NATURAL LIGHTING
 INDIRECT LIGHTING
 DIRECT LIGHTING
- URBAN CONTEXT
 SOCIAL FORCES
 PEDESTRIAN
 ECONOMIC IMPACT
 POLITICAL ENVIRONMENT
- EXISTING INFRASTRUCTURE
 ROADS
 WATER
 ELECTRICITY
- NEW CONSTRUCTION
 MATERIALITY
 CONSTRUCTION METHOD
- ADJACENCIES
 AMENITIES
 RELATIONSHIPS
- CATALYST FOR CHANGE
 SOCIAL
 ENVIRONMENTAL
 POLITICAL
 EDUCATIONAL
- JUXTAPOSITION

FALSE CREEK, LOCATED ON THE OUTSKIRTS OF THE BUSINESS DISTRICT AND CITED FOR EXPOSITION '86, THE WORLD'S FAIR IS NEARING THE END OF ITS INITIAL PURPOSE OF SAFE HARBOR AND SHIPPING HUB. WITH THIS ENDING COMES A CHANGE, A CHANGE FOR REDEVELOPMENT ALONG THE WATERFRONT OF FALSE CREEK. VANCOUVER RECEIVED THE BID FOR THE 2010 WINTER AND SPECIAL OLYMPICS, FALSE CREEK HAS BEEN CITED FOR REDEVELOPMENT. MORE SPECIFICALLY, SOUTH EAST FALSE CREEK WILL BECOME THE OLYMPIC VILLAGE FOR THE ATHLETES. THE MIXED USE DEVELOPMENT WILL BE COMPRISED OF RESTAURANTS, BOUTIQUES, HOUSING, RECREATIONAL FACILITIES AND CULTURAL CENTERS. AFTER THE CULMINATION OF THE OLYMPIC GAMES, THE BULK OF THE HOUSING WILL BE SOLD AT MARKET PRICE WHILE THE REST WILL BE USED FOR LOW TO MODERATE INCOME HOUSEHOLDS. AS PART OF THE CREATION OF THE OLYMPIC VILLAGE, AN EXTERIOR ART GALLERY IS BEING DESIGNED BY A FIRM SPECIALIZING IN SUCH. THE GALLERY WILL BE A PLACE FOR PEOPLE TO INTERACT WITH ONE ANOTHER WHILE ENGAGING IN AN ACTIVITY OUTSIDE. THE SPECIFIC LOCATION IS UNDETERMINED BUT IT WILL BE SITUATED ALONG THE WATER'S EDGE.



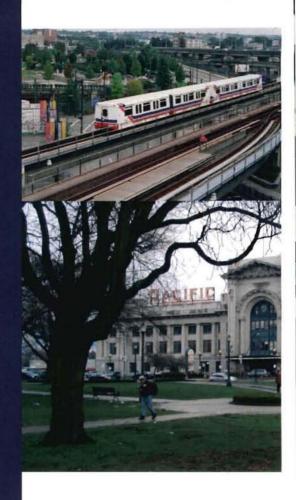




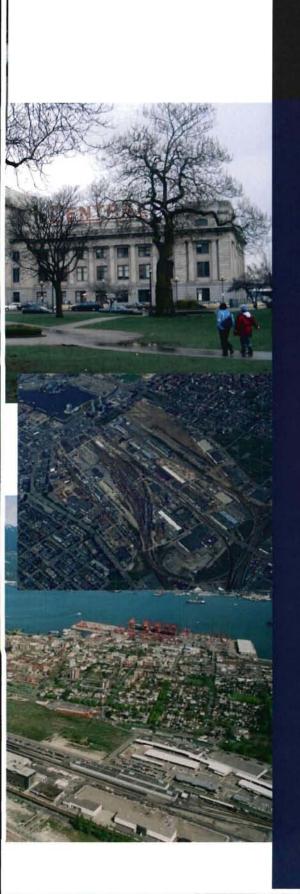


THE INCREASE IN PEOPLE COMING TO THE AREA TO LIVE WILL NO DOUBTEDLY PLACE STRESSES ON THE REGION TO INCREASE AMENITIES, IMPROVE PEDESTRIAN FLOW, INCREASE RIDERSHIP OF THE SKY TRAIN AND THE ECONOMIC IMPACT THAT EACH ADDITIONAL FACILITIES WOULD NEED TO BE CREATED THAT ARE NOT INCLUDED IN THE MASTER PLAN OF THE FUTURE OLYMPIC VILLAGE. SHOPPING WILL BECOME AN ISSUE FOR THE RESIDENTS AS THEY TRY TO LOCATE A LOCAL GROCERY STORE OR A PLACE TO FIND SOLIDARITY. SITUATED AMONGST THIS REDEVELOPMENT IS A PLOT OF LAND ON THE CORNER OF MAIN STREET AND TERMINAL AVENUE. THE LAND IS AT THE TERMINUS OF THE PROPOSED OLYMPIC VILLAGE AND NESTLED BETWEEN NEWLY CONSTRUCTED TOWERS AND CULTURAL BUILDINGS. THE CURRENT SITUATION OF THE PLOT IS A PAY-PER-DAY PARKING LOT THAT IS USED AS AN OVERFLOW LOT FOR LOCAL SHOPS, PUBLIC TRANSIT RIDER PARKING, AND SCIENCE WORLD PARKING LOCATED AT THE END OF TERMINAL AVENUE. BECAUSE THE LOT IS ANCHORED AT THE END OF THE REDEVELOPMENT SCHEDULED FOR THE OLYMPICS, IT WILL BE AN IDEAL LOCATION FOR A CULTURAL BUILDING RESPONDING TO A DIVERSE CULTURE WITH A RICH ARTISTIC HISTORY.

THE ADJACENCIES TO THE SITE WILL ASSIST IN THE SUCCESS OF ANY CULTURAL FACILITY AT ANY LOCATION. THE PLOT ON MAIN AND TERMINAL IS SURROUNDED BY A STRONG INFRASTRUCTURE IN TERMS OF SUPPORT BUILDINGS AND PUBLIC TRANSPORTATION AMENITIES. TO THE NORTH OF THE SITE IS THE SKY TRAIN AT TERMINAL STATION, AS PREVIOUSLY MENTIONED, THE SKY TRAIN CARRIES NUMEROUS PASSENGERS PER DAY FOR A VARIETY OF PURPOSES. THE LIGHT RAIL SYSTEM IS CONSIDERED A SUCCESS IN VANCOUVER AND TERMINAL STATION IS A PRIMARY LOCATION FOR RIDERS TO CHANGE THE METHOD OF TRANSPORTATION. TO THE NORTHWEST IS THE PACIFIC CENTRAL STATION WHICH IS THE REGION'S TRAVEL AND TRANSPORTATION HUB. PASSENGER TRAINS WILL TAKE RIDERS CLEAR ACROSS THE CONTINENT OR, REGULARLY SCHEDULED BUS FAIRS ASCEND TOWARD WHISTLER MOUNTAIN FROM THE TERMINAL HERE. TRAVELERS AND VISITORS CAN RENT VEHICLES AND SCHEDULE ACTIVITIES IN AROUND VANCOUVER FROM THE PACIFIC CENTRAL BUILDING.





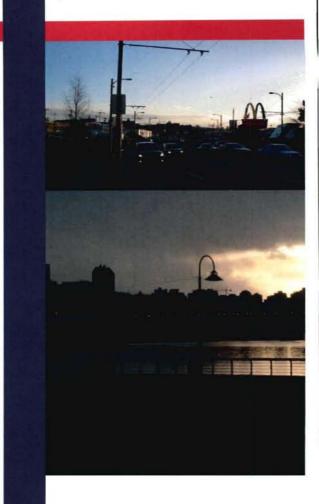


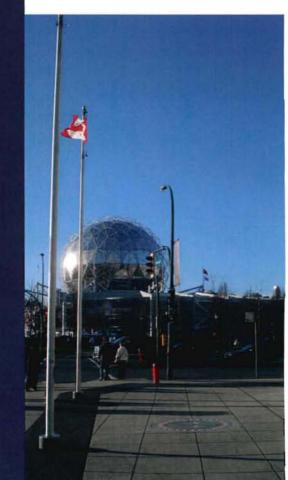
IN ORDER TO BE ABLE TO ACCESS THE PACIFIC CENTRAL BUILDING YOU MUST PASS THROUGH THORNTON PARK. OTHER THAN PEDESTRIANS WALK THROUGH THE PARK ON THE WAY TO CENTRAL STATION, THE ARE HAS BECOME GREATLY UNDER USED. IT IS IN A LOCATION THAT HAS AN OPPORTUNITY TO INTERACT WITH THE PUBLIC ON A GRAND SCALE YET IT IS OVER RUN WITH THE HOMELESS AND CONSIDERED A NON-DESIRABLE SETTING FOR A PICNIC.

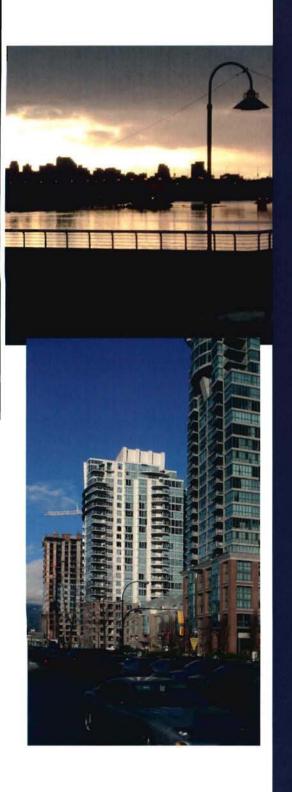
FROM THE SITE LOOKING EAST ARE THE OLD INDUSTRIAL RAIL YARDS THAT ARE DESPERATELY UNDER USED. THE YARDS ARE SCHEDULED FOR REDEVELOPMENT BY THE CITY OF VANCOUVER IN THE NOT SO DISTANT FUTURE. HOWEVER, THE REDEVELOPMENT IS NOT EVEN BEING CONSIDERED UNTIL AFTER THE 2010 OLYMPICS GAMES HAVE COME TO A CLOSE.

TO THE IMMEDIATE SOUTH OF THE SITE ARE A SERIES OF PLOTS THAT ARE A PART OF THE REDEVELOPMENT OF THE FALSE CREEK OLYMPIC MASTER PLAN. THE INDIVIDUAL FUNCTIONS OF THE MIXED-USE DEVELOPMENTS ARE YET TO BE DETERMINED BUT WILL CERTAINLY BE A VARIETY OF SHOPS, RESTAURANTS, AND ACTIVITY BASED VENUES. THE DEVELOPMENT EXTENDS TO THE SOUTHEAST ALONG THE EDGE OF FALSE CREEK. LOOK TO THE WEST IS A CLEAR VIEW FROM GRANDVILLE ISLAND TO THE ROBSON DISTRICT. BEAUTIFUL SUNSETS WITH THE LIGHT GLIMMERING OFF OF THE WATER ARE AVAILABLE ON MOST NIGHTS.

THE ADJACENCY TO THE NORTHWEST OF THE SITE IS SCIENCE WORLD; AN INTER-ACTIVE EDUCATIONAL FACILITY EXHIBITING THE NATURAL SCIENCES. THE EXHIBITS HAVE RANGED FROM THE GROSS TO THE ARTISTIC TO THE SCIENTIFIC.





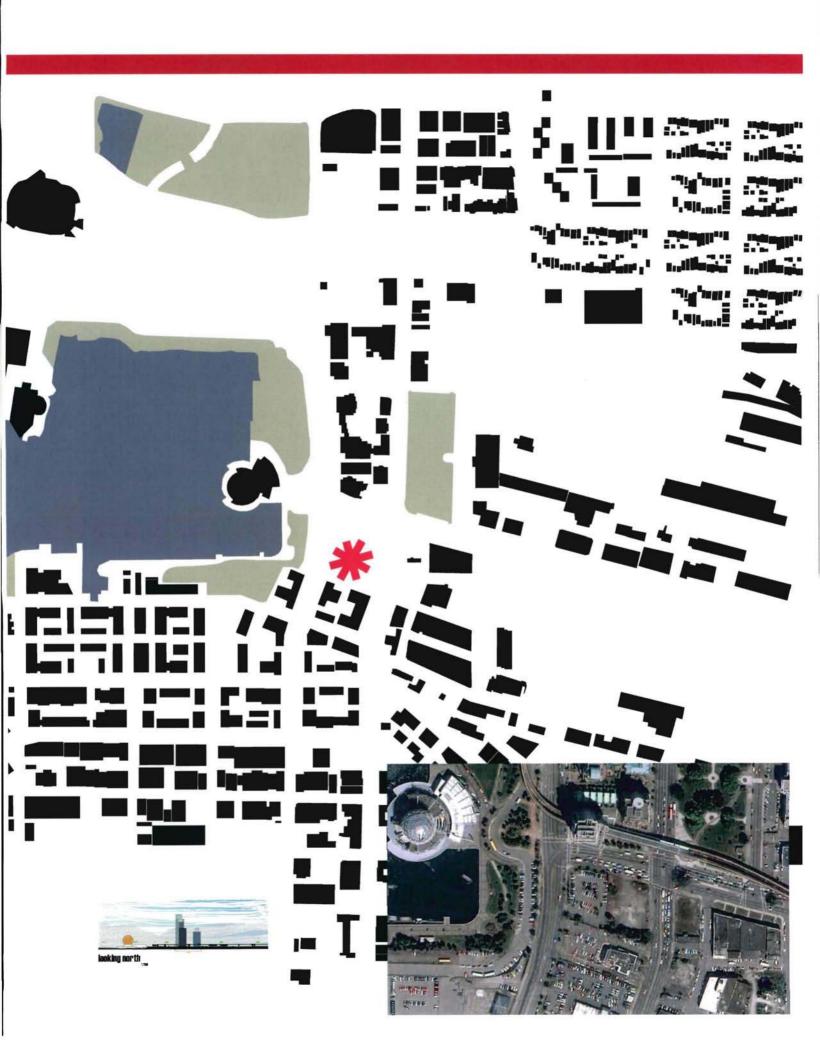


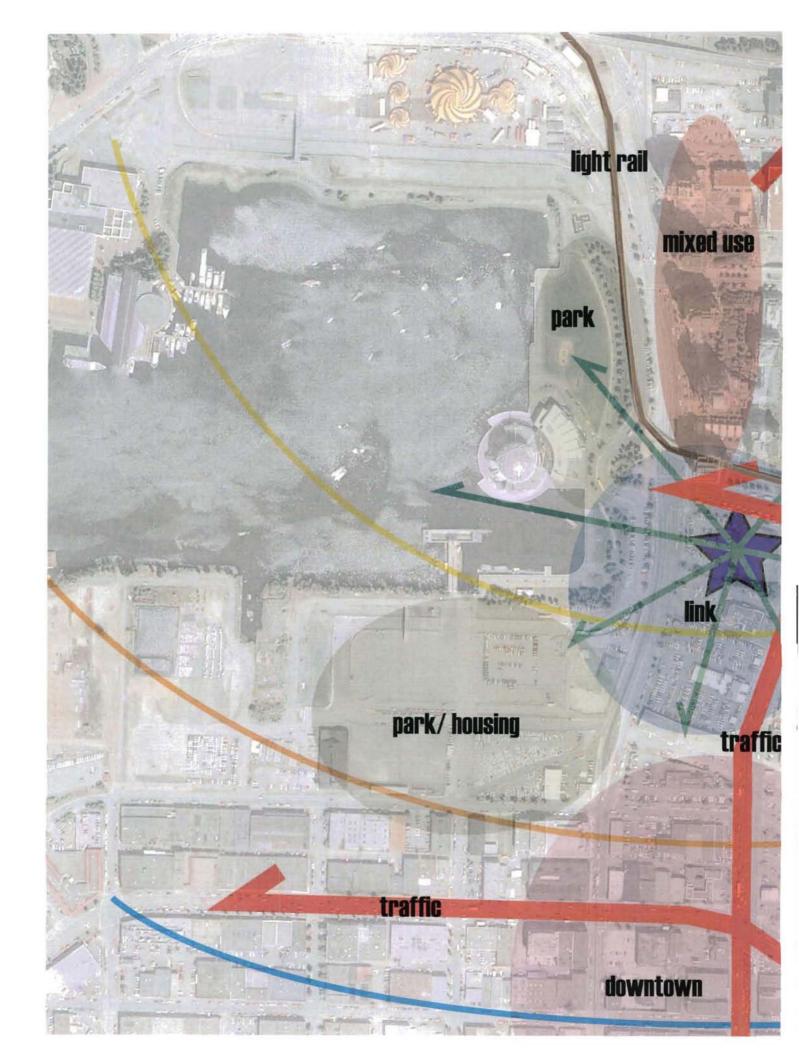
BEYOND THE SKY TRAIN STATION AT TERMINAL AVENUE ARE MARKET PRICE RESIDENTIAL TOWERS WITH PRIVATE ENTRANCES AND PARKING. THE TOWERS, APPROXIMATELY 20 TO 30 STORIES BETWEEN THE FIVE FREE STANDING STRUCTURES. THE SITE LOCATION BEING PROPOSED WILL PLAY A CRUCIAL ROLE IN THE DEVELOPMENT OF THE SURROUNDING AREA. THE CURRENT PATH OF DEVELOPMENT IN VANCOUVER IS TO CREATE LARGE TOWERS WITH STOREFRONTS ON THE FIRST ONE OR TWO LEVELS. THEN, ABOVE THE RETAIL ARE LOFTS OR CONDOS FOR LEASE OR PURCHASE AT FAIR MARKET PRICES. ESSENTIALLY BUILDING UP AS OPPOSED TO OUT KEEPING IN MIND THE DEVELOPMENT ZONING AREAS TO PROTECT THE REGION'S FARMLAND. PLACING AN URBAN ART CENTER AT THIS PARTICULAR INTERSECTION SEEKS TO LINK AND UNITE THE DEVELOPMENT TO SOCIAL ISSUES BEING EFFECTED BY THE GENTRIFICATION OF THE REGIONS OLDER, ESTABLISHED COMMUNITIES. ISSUES OF THIS SPECIFIC TOPIC ARE AT THE CORE OF URBANISM IN MANY MODERN SOCIETIES. URBAN ENVIRONMENTS, ESPECIALLY ONE THAT IS A CONFINED AS VANCOUVER, FACE THE DIVERSITY OF A MULTI-CULTURAL HABITATION AND THE STRUGGLES THAT INDIVIDUALS FACE AS THEY STRUGGLE FOR ACKNOWLEDGEMENT AND INDEPENDENCE.

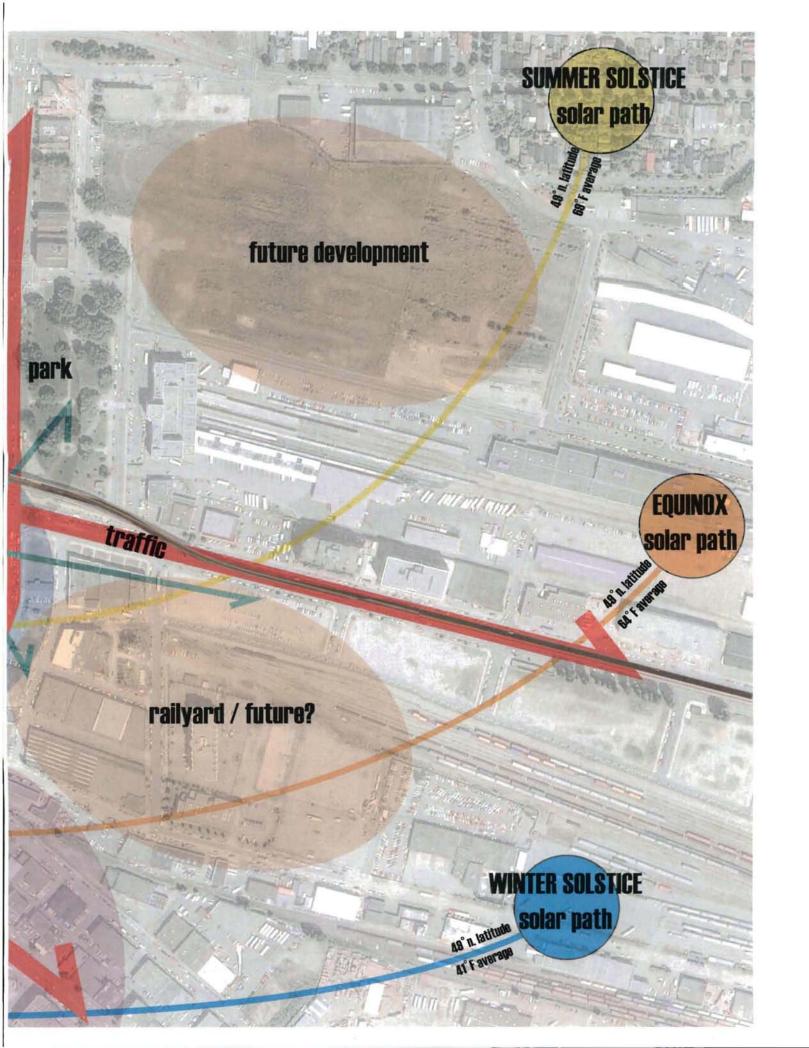
LOOKING INTO THE SITE ANALYSIS DEEPER
UNCOVERS CERTAIN ELEMENTS OF DENSITY, TRAFFIC
[PEDESTRIAN AND VEHICULAR], AND GROWTH
PATTERNS/POTENTIAL. THE SITE IS FRONTED ON
A RELATIVELY CONGESTED INTERSECTION OF BOTH
PEDESTRIAN AND VEHICULAR TRAFFIC. THE SKY
TRAIN PEDESTRIAN TRAFFIC IS A FORMIDABLE MASS
IN ITSELF WHILE THE VEHICLES CREATE EVEN
MORE CONGESTION IN AN ALREADY UNYIELDING
CROSSROADS. THE URBAN ART CENTER ANTICIPATES
RELIEVING THE CONGESTION BY BECOMING A
DESTINATION AT THE CORNER FOR THE PEOPLE TO
TAKE PAUSE AND REFLECT.

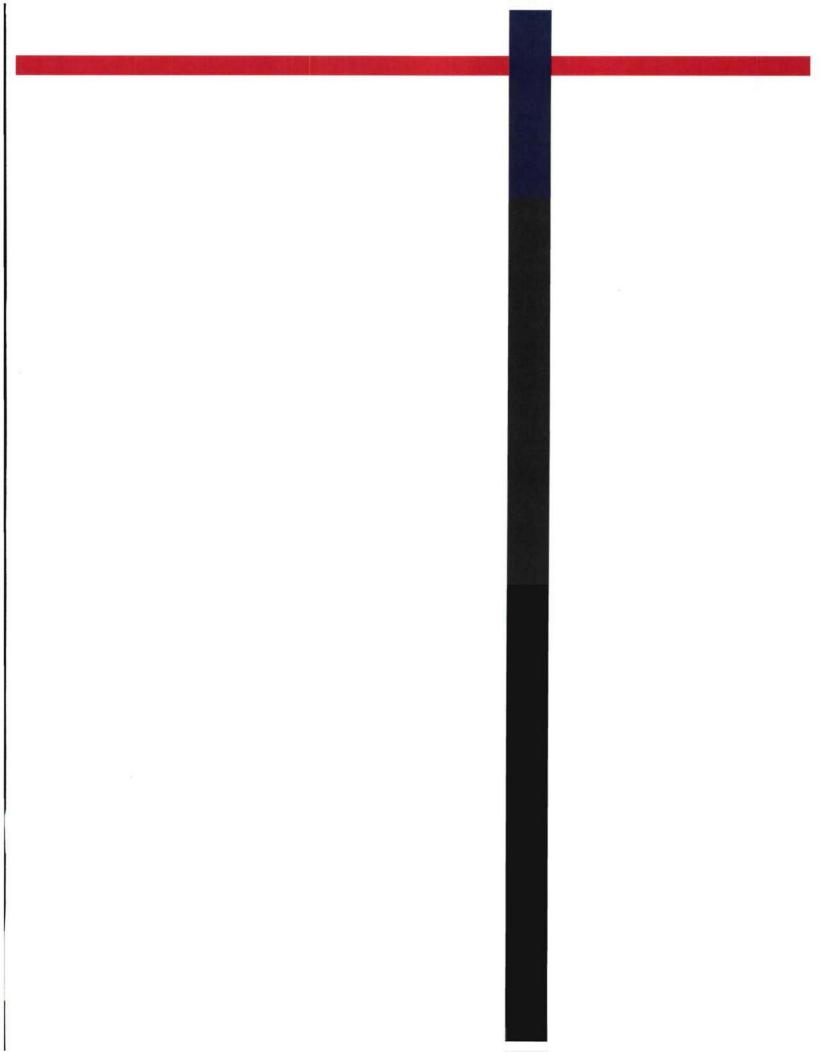


looking east





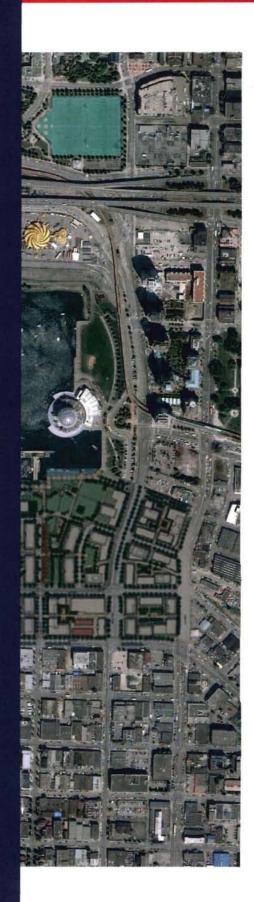


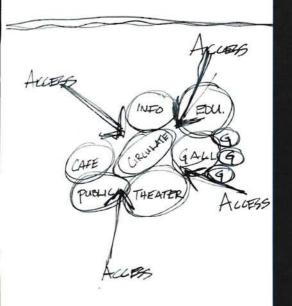


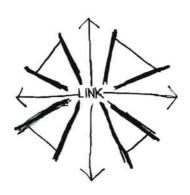
PART THREE

[DESIGN]

THE CITY'S TOWN CENTER LAYS DUE SOUTH, APPROXIMATELY 5 MILES FROM THE SOUTH EAST FALSE CREEK PLOT ON THE BUSY INTERSECTION OF MAIN STREET AND TERMINAL AVENUE. THE ORIENTATION OF THE BUILDING WILL CAPITALIZE ON THE LIGHT RAIL STATION LOCATED ACROSS TERMINAL AVENUE TO THE NORTH. THE MUSEUM WILL ACT AS A LINK TO THE CONDOMINIUM AND EXTERIOR ART GALLERY OF SOUTH FALSE CREEK TO THE EASTERN PORTION OF DOWNTOWN VANCOUVER WITH FUTURE DEVELOPMENTS PLANNED FOR THE REGION. THE CENTRAL LOCATION OF THE CENTER WILL ALSO ACT AS A LINK FROM THE CORE DOWNTOWN AREA TO THE TRENDY ROBSON DISTRICT TO THE NORTH. ALTHOUGH THE LINKING OF THE CITY IS A METAPHOR THAT WILL LIKELY GO UNNOTICED BY THE AVERAGE VISITOR, THE GATHERING THAT OCCURS IN THE COMMUNAL SPACES WILL CAUSE INTERACTIONS BETWEEN VISITORS AND LOCALS, NORTH VANCOUVERITES AND SUBURBANITES, LINKING THE CITY TO ITSELF IF NOTHING ELSE.



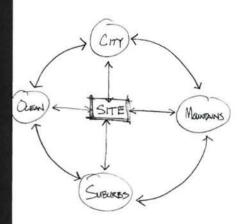




PROGRAMMATICALLY THE CENTER WILL FUNCTION MUCH LIKE OTHER PUBLIC FACILITIES. HOWEVER, IT WILL BE UNIQUE IN THE INTERNAL GALLERIES AND PEDESTRIAN INTERACTION OCCURRING IN AND AROUND THE BUILDING. EXTERIOR GATHERING SPACES WILL ATTEMPT TO SURROUND THE BUILDING IN AN EFFORT TO COMBAT THE AUTOMOBILE TRAFFIC ON THREE SIDES OF THE PENINSULA SHAPED LOT.

A SERIES OF BUBBLE DIAGRAMS AND MATRIX
DRAWINGS WILL HELP TO SHAPE THE FORM OF THE
PROGRAM. THE DETERMINATION OF REQUIRED SPACES
BECOMES MORE EVIDENT AS OTHER ISSUES AND AREAS
ARE INVESTIGATED. AT THIS STAGE IT IS AS IF
THE PROGRAM GROWS FROM WITHIN ITSELF. OF
COURSE, THE PRECEDENCE STUDIES ADD TO THE
EQUATION AS PROGRAMMATIC ISSUES DEVELOPED IN
TYPOLOGY STUDIES.

ONCE THE CONCEPT HAS BEEN DEVELOPED, A SERIES OF SPATIAL RELATIONSHIPS AND SIZES WILL DEVELOP AS WELL. THE RELATIONSHIP FROM THE MOUNTAINS THROUGH THE CITY AND OUT TO SEA TRANSLATES INTO BUILDING FORM AND A HIERARCHY IS DETERMINED WHILE KEEPING BALANCE BETWEEN EXHIBITION AND GATHERING SPACES. WITHOUT THE SEA WHICH LEADS TO THE OCEAN THE MOUNTAINS WOULD NOT BE ABLE TO EXIST, MUCH LIKE THE ENTRY GALLEY THAT LEADS TO THE LOBBY ALLOWING THE GALLERIES TO UNFOLD BEYOND, THEY NEED EACH OTHER. THE ENTRY OF THE MUSEUM IS AS IMPORTANT AS THE PUBLIC GATHERING SPACES SITUATED IN AND AROUND THE BUILDING. ANOTHER SERIES OF BUBBLE DIAGRAMS WITH INFORM FUNCTIONALITY USING THE MATRIX OF SPATIAL RELATIONS AS A GUIDE.



PROGRAM: QUANTIATIVE SUMMARY BOSS
- ENTRY COURTYARD
BOOKSTORE
STORAGE 500 -CIRCULATION 105 = 5000 -CLASSEOURS 1000
- OFFICES
- TEMPERRY EXHIBITIONS
- AUDIO/USUAL EXHIBIT
- LIBRARY/LYSER LAFE
- TEMPORARY EXHIBMONS
-CAFE/LOUNGE 2000 -BALLROOM 2000 -Spange 1000
- CORE/RESTROOMS

VANCOUVER'S PUBLIC PARK SYSTEM IS A SERIES OF GREEN SPACES OF VARYING SIZES SCATTERED ABOUT THE CITY CREATING QUAINT AREAS FOR INTERACTION AMID A BUSTLING URBAN CONTEXT. THE GALLERY SPACES OCCURRING ON EACH LEVEL DEPICT THE RELATIONSHIP OF THE PARK CLUSTERS THAT HAVE SPRUNG UP AROUND THE CITY, THEY PRONOUNCE THEMSELVES AS DISTINCT AREAS WHILE MAINTAINING A PART OF THE WHOLE. MUCH LIKE THE TRANSIT SYSTEM, ONE WHICH IS WIDELY USED THROUGHOUT VANCOUVER, A MAIN CORRIDOR WILL FUNCTION AS THE PRIMARY CIRCULATION WITH TRIBUTARY HALLS TO SERVE THE GALLERIES. THE VIEWS OF THE BUILDING, BOTH INTERNALLY AND EXTERNALLY, RESEMBLE THAT OF THE MOUNTAINS WHERE PERSPECTIVE DISTORTS SCALE TO CREATE A MYSTERIOUS GRANDEUR.

FIRST FLOOR:

ENTRY COURTYARD	2000	GSF
LOBBY/PUBLIC EXHIBIT	3000	GSF
INFORMATION/TICKETS	1500	GSF
COAT CHECK	2500	GSF
BOOKSTORE	1750	GSF
CAFE/LOUNGE	3500	GSF
AUDITORIUM LOBBY	2000	GSF
AUDITORIUM	7000	GSF
CLASSROOMS	1000	GSF
OFFICES	1500	GSF
STORAGE	500	GSF
MECH/ELEC ROOM	2000	GSF
RESTROOMS/CORE	850	GSF
CIRCULATION	3000	GSF
TOTALS	_32100	GSF

BUILDING TOTALS:

EXHIBITS
TEMPORARY
PERMANENT
AUDIO/VISUAL

PUBLIC SPACE
ENTRY COURTYARD
PUBLIC EXHIBIT
CLASSROOMS
CAFE/LOUNGE
BOOKSTORE
AUDITORIUM
RESTROOMS

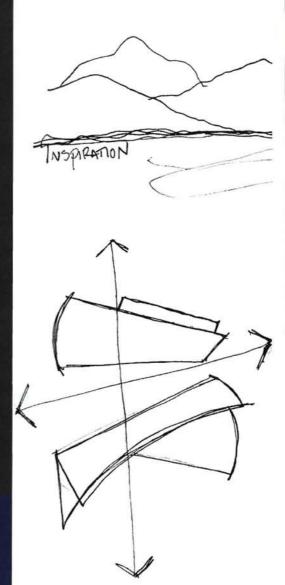
PRIVATE SPACE OFFICES STORAGE MECH/ELEC BALLROOM

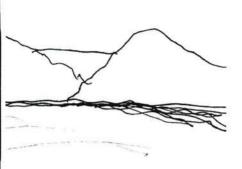
OVERALL

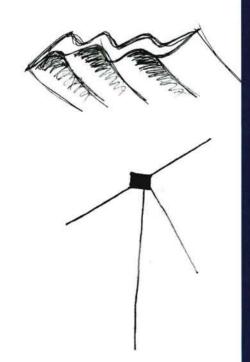
1ST FLOOR
2ND FLOOR
3RD FLOOR

SECOND FLOOR: TEMPORARY EXHIBITS 4000 GSF PERMANENT EXHIBITS 4000 GSF AUDIO/VISUAL EXHIBITS ______ 600 GSF 19100 GSF UPPER LEVEL AUDITORIUM ______ 3000 GSF CLASSROOMS 1000 GSF LIBRARY/CYBER CAFE ______ 2200 GSF REST ROOMS/CORE _____ 850 GSF 26100 GSF CIRCULATION ______ 1565 GSF TOTALS 15650 GSF THIRD FLOOR: 10500 GSF TEMPORARY EXHIBITIONS ______ 6000 GSF PERMANENT EXHIBITIONS ______ 3000 GSF CAFE/LOUNGE 2000 GSF 69035 GSF 1000 GSF CLASSROOMS BALLROOM _____ 2000 GSF 1500 GSF STORAGE _____ 1000 GSF MECH/ELEC ROOM ______ 2000 GSF RESTROOMS/CORE ______ 850 GSF CIRCULATION _____ 1935 GSF TOTALS_____21285 GSF

ADDITIONALLY, THE PROGRAM RESPONDS TO THE GESTURE AS IT RELATES TO THE ENVIRONMENT AND THE IMPACTS THAT ENSUE FROM IT. THE GESTURE THEN BECOMES A PART OF THE PROGRAM AS THEY INTER-RELATE TO ONE ANOTHER. FORM AND FUNCTION ARE DETERMINED BY A SIMULTANEOUS INTERACTION OF ENVIRONMENT, CULTURE, AND ACCESS. THE ENVIRONMENT IS A REACTION PRESSURE AND TIME AS IS THE BUILDING. THE PRESSURE FROM CULTURAL INFLUENCES STRUGGLING FOR IDENTITY AND IN A TIME OF REDEVELOPMENT, THE URBAN ART CENTER ATTEMPTS TO ALLEVIATE THE STRUGGLE BY PROVIDING A PLACE TO FOSTER THE TALENTS, IDEALS, AND OPINIONS OF URBANISM IN VANCOUVER.







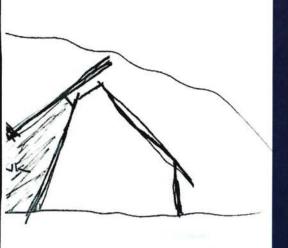
INTERIOR SPACES WILL EMBODY THE QUALITIES OF VANCOUVER, BOTH POSITIVE AND NEGATIVE, TO FURTHER LINK THE BUILDING TO ITS SITE AND PROVIDING THE APPROPRIATE ACCESS FOR THE URBAN CONTEXT. A CLOSE PROXIMITY OF GALLERIES TO ONE ANOTHER DEFINES THE URBAN ENVIRONMENT'S HECTIC NATURE. HOWEVER, THIS ALSO PROMOTES A DIVERSE RANGE OF THOUGHTS IN A LARGE SPACE CREATING INTERACTIONS BETWEEN THE ART FORMS AS WELL AS THE PEOPLE VIEWING THE ART.

THE CONCEPT

THE BUILDING SHOULD LINK THE PROGRAM AND FORM TO THE ENVIRONMENT EITHER SPATIALLY, ABSTRACTLY, OR FORMALLY, AND THEN CARRIED OUT THROUGHOUT THE DETAILS OF THE URBAN ART CENTER. THE GESTURE IS AN ATTEMPT TO CREATE ACTIVITY IN AN AREA THAT HAS BEEN UNDER USED IN THE RECENT YEARS. FROM THE OLYMPIC DEVELOPMENT TO AN EXISTING PARK, THE URBAN ART CENTER SEEKS TO ENGAGE THESE AREAS WHILE CREATING A DESTINATION AND ACTIVITY CONTAINING SOCIAL ISSUES AND CULTURAL CONCEPTIONS.

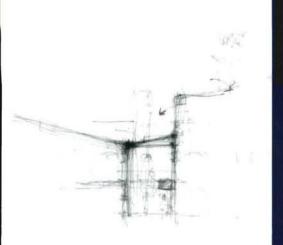
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ENVIRON .



THE LONG AXIS CREATING THE VISUAL LINK FUNCTIONS AS AN ABSTRACT ALLEY OF BOTH AN INVITING AND IMPOSING NATURE. THE IMPORTANCE OF THE ALLEY/AXIS IS ONE THAT DRAWS ATTENTION TO THE STRUGGLES OF URBAN ARTISTS AND THE PALETTE THAT IS ALLOWED TO THE ART FORM.

TYPICAL ALLEYS CONTAIN A NEGATIVE CONNOTATION WHICH TRANSLATES INTO A NEGATIVE PERCEPTION OF URBAN ART. GRAFFITI ARTISTS AND STREET PERFORMERS ARE RELOCATED TO SUCH AREAS THAT ALLOW FOR THE "FREEDOM" OF EXPRESSION ALTHOUGH DEDICATED TO AREAS OF LITTLE NOTORIETY.



FORMALLY, THE GESTURE HAS AN IMPOSING FEELING THAT PERHAPS COULD KEEP THE PUBLIC AT BAY SAVE FOR THE PERSONS WITH A VESTED INTEREST IN CULTURAL IDEAS ABOUT URBANISM. ON THE OTHER HAND, THE FORM IS AN INVITING AXIS OF EGRESS ENCOURAGING EXPLORATION WITHIN THE CENTER.



THE SINGULAR ROOF FORM WAS A COMMENTARY ON THE SEPARATION OF EDUCATION AND PRACTICE. THE URBAN ART CENTER ATTEMPTS TO UNITE THE TWO SINGULAR ENTITIES BY PLACING BOTH FUNCTIONS, EACH DISTINCT IN THERE OWN IDENTITY, UNDER THE SAME ROOF STRUCTURE.

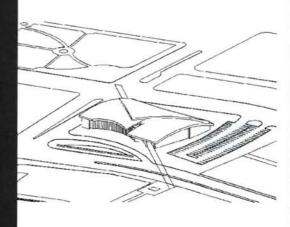




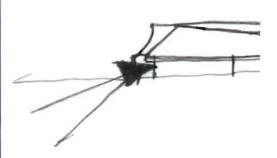
ON THE INTERIOR SPACES THE ALLEY'S PHYSICAL FORM BREAK DOWN ALLOWING FOR A MORE FLUID MOBILITY AND EXTENDED SIGHT LINES. THE EFFECT IS A FUNNELING TOWARD THE INTERIOR WHERE THE INFORMATION CENTER AND VERTICAL CIRCULATION ARE LOCATED. THEN, THE GUEST IS ALLOWED TO VENTURE THROUGH THE GALLERY SPACES IN A FREEFORM MANNER. THE INTENT IS THE RELATE THE NATURE OF HUMAN EXPERIENCE TO THE PHYSICAL ACT OF INDIVIDUAL EXPLORATION.

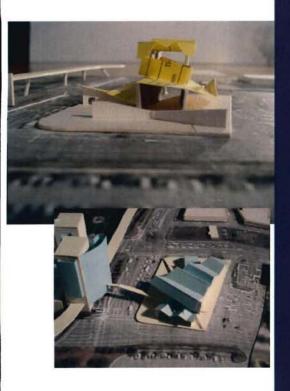
EARLY ITERATIONS OF EXPLANATIONS IN FORM AND FUNCTION RESULTED IN MOVES THAT WERE TO LITERAL AND RANDOM SUCH THAT THE INTERNAL FUNCTIONS WERE SEEMINGLY AS RANDOM. AS A VISUAL ENTITY THE FORMS WERE A SUCCESS BUT THE INTENT WAS TO CREATE SOMETHING THAT RESPONDED TO THE CULTURE AS WELL.

DURING THIS PHASE OF THE PROCESS SEVERAL SKETCHES WERE FORMULATED CONCERNING PEDESTRIAN FLOW, TRAFFIC DENSITY, NATURAL LIGHTING AND ACCESS TO THE SITE AND THE CENTER.



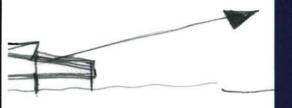






MODELS DEPICTING ABSTRACT ROOF FORMS RELATING TO THE SURROUNDING GEOMETRY OF THE MOUNTAINS ATTEMPTED TO PAY HOMAGE TO THE LANDSCAPE. THE INVESTIGATION CREATED DAUNTING MASSES THAT MIGHT SCARE A VISITOR INSTEAD OF INVITE OR INSPIRE AS WITH THE CASE OF THE MOUNTAINS.

THE INITIAL GESTURE OF THE AXIS VISUALLY PASSING THROUGH THE URBAN ART CENTER HAS BEEN A CONTINUED STUDY. THE RELEVANCE OF THE AXIS IS RELATED TO THE PEDESTRIAN ACTIVITY STEMMING FROM THE SKY TRAIN TERMINAL AND SCIENCE WORLD. THE TRIANGULAR MOVEMENT OF PEOPLE HAS INFLUENCED THE AXIS AND ASSISTS IN PROMOTING ENTRY INTO THE CENTER.

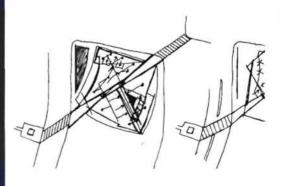


THE CREATION

A SINGULAR ROOF FORM CONTINUED TO BE THE STRUCTURAL SUPPORT SYSTEM OF THE BUILDING. THE ROOF WAS SLICED AND LIFTED ALLOWING THE GALLERY SPACES ON THE INTERIOR TO EXTEND VERTICALLY TO ANOTHER LEVEL. A BOW TRUSS SPANNING THE OPEN GALLERY SPACES IS EMBEDDED IN THE MASS OF THE ROOF'S FORM. THE LARGE TRUSS WILL TRANSFER THE LOAD TO STRUCTURAL WALLS; THE WALLS WHICH FORM THE PEDESTRIAN AXIS THROUGH THE CENTER.



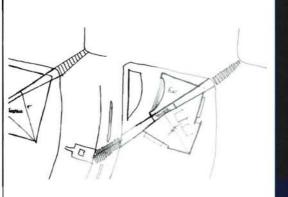






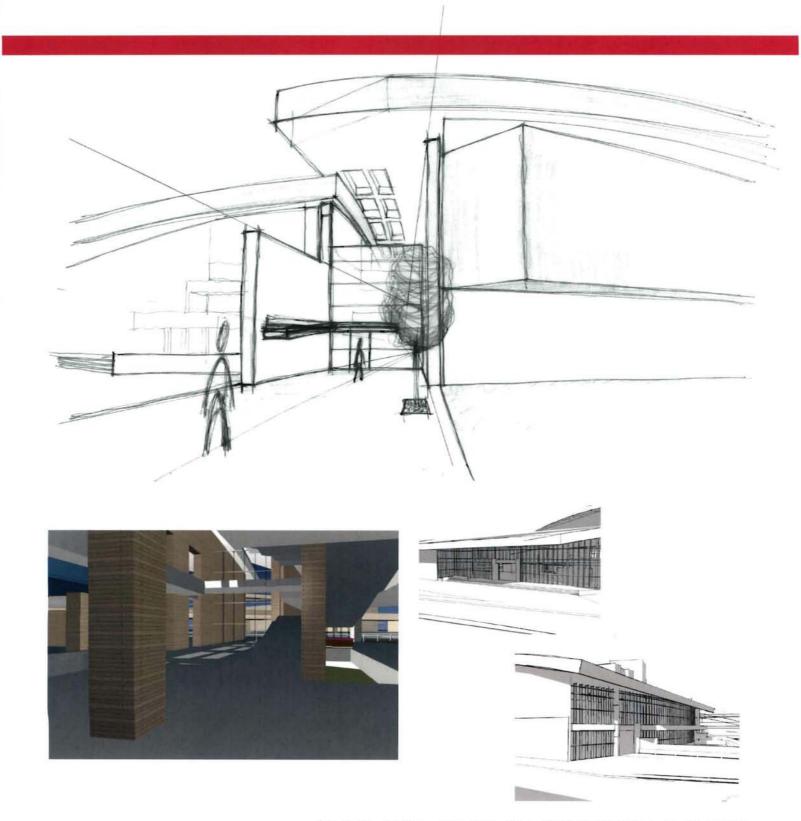
THE PEDESTRIAN FLOW OCCURRING AROUND THE SITE INFLUENCED THE POSITIONING OF ENTRY POINTS.

THE BUILDING IS EGRESSED ON FOUR SIDES WHICH FUNNEL THE VISITOR INTO THE CENTRAL INFORMATION AND CIRCULATION HUB.



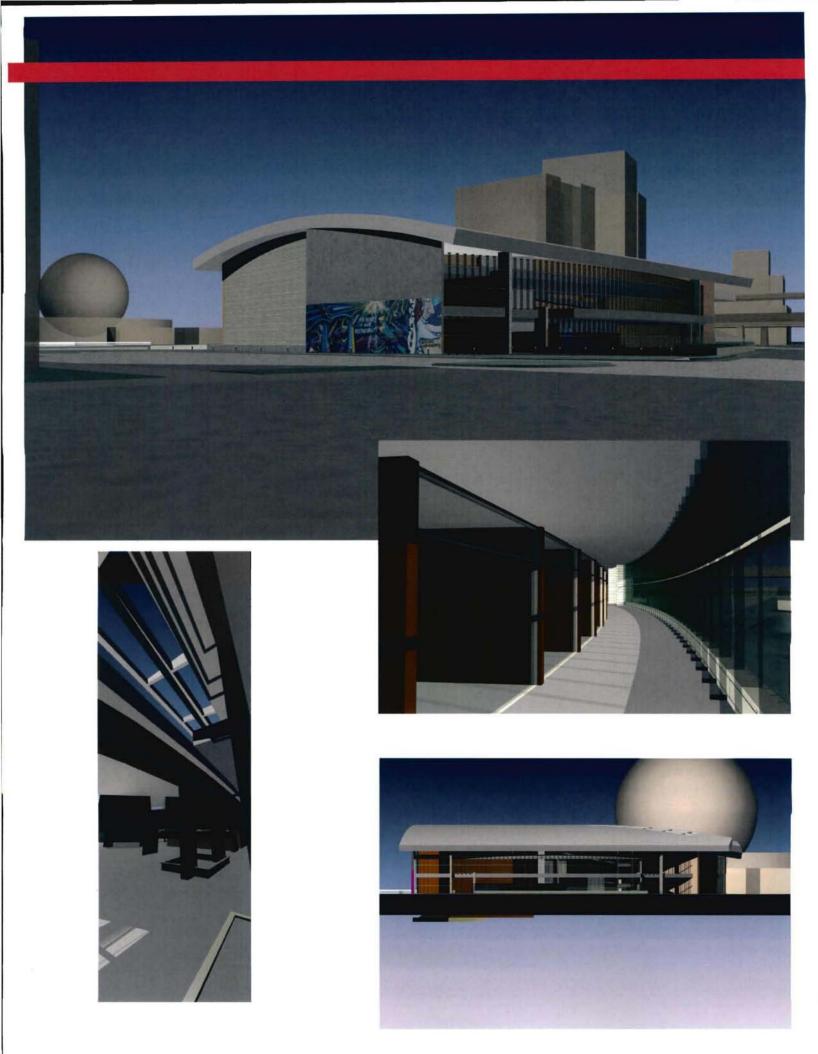
PREVIOUS VERSIONS WERE DESIGNED AS A PENINSULA WITH LITTLE REGARD FOR THE OLYMPIC VILLAGE ADJACENCIES. THE BUILDING NEEDED TO BE VIEWED AS A OMNIDIRECTIONAL FACILITY TO HELP PROMOTE THE FUNNELING EFFECT OF SOME OF THE DESIGN DECISIONS. A SMALL GREEN SPACE BRIDGES THE GAP BETWEEN THE TERMINUS OF OLYMPIC VILLAGE AND THE URBAN ART CENTER. THIS ENGAGES THE RESIDENTS OR SHOP OWNERS TO UTILIZE A PUBLIC GREEN SPACE SITUATED AT A CROSSROADS OF CULTURAL SIGNIFICANCE.





AS THE FINAL DESIGN WAS FORMULATIONG A VARIETY OF MEDIA ARE USED TO ACCOMPLISH DESIGN STRATEGIES AND DETAIL INVESTIGATIONS.





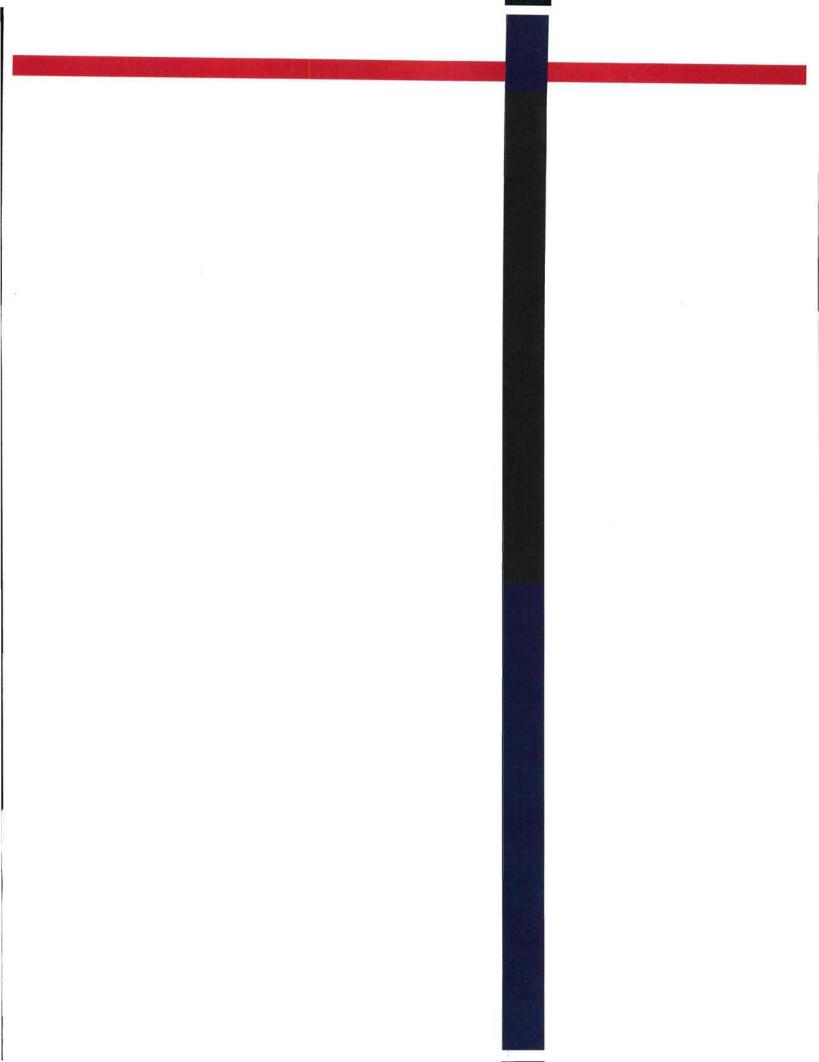
THE AXIS HAS CONTINUED TO BE THE STRONGEST ELEMENT AND ORGANIZING PRINCIPLE OF THE PROJECT. IT'S STRONG GEOMETRY HAS A CLEAN INTENT OF PEDESTRIAN MOVEMENT AND SPACIAL FLOW THROUGH THE SITE. IT REACTS TO THE EXISTING PEDESTRIAN MOVEMENT AND LENDS ITSELF TO THE SUPPORT OF THE ADJACENCIES. ON THE PERIMETER, ACTIVITIES ARE ENCOURAGE THROUGHT THE THOUGHTFUL PLACEMENT OF GATHERING SPACE AND RECREATIONAL ART FORMS.

THE SCALE OG THE URBAN ART CENTER BLENDS IN WITH THE SURROUNDING TERRAIN AND EXISTING BUILT ENVIRONMENT. THE INTENT IS TO BECOME A PART OF SOCIETY NOT A BLEMISH ON THE SURFACE OF IT. ALTHOUGH THE DEVELOPMENT OF CONDOMINIUM TOWERS TO THE NORTH IS GORTESQUELY OOUT OF SCALE WITH ITS SURROUNDING CONTEXT THE URBAN ART CENTER CHOOSES TO REMAIN MORE RESERVED. THE ART TAKING PLACE ON THE EXTERIOR AND IN THE INTERIOR GALLERIES IS THE FOCUS OF THE CENTER. AIT IS NOT THE PURPOSE OF THIS CENTER TO DEFINE OR REDEFINE A SKYLINE.

THE EXECUTION OF THE DESIGN OF THE CENTER IS FLAWED BY ITS UNCOMPROMISING AGENDA TO MAINTAIN THE PEDESTRIAN AXIS. IT IS BECAUSE OF IT PRECEIVED GESTURAL INTENTIONS, THE IDEAL WAS NOT RE-EXAMINED FOR ITS COHESIVENESS AND OVERALL EFFECT AS IT RELATES TO THE PEDESTRIAN SCALE.

ADDITIONALLY, THE MATERIALITY AND ESSENCE OF THE BUILDING APPEAR TO SIDE WITH THE MORE COPERATE STRUCTURE OF MUSEUM DESIGN AS OPPOSED TO AN APPROACH THAT WOULD BEST SUIT THE LIKES OF THE ARTISTS AND THEIR CRAFT.

PERHAPS TOO MUCH PARKING WAS CONSIDERED FOR THE URBAN ART CENTER. THE MISUSE OF IMPORTANT PUBLIC LAND CAN CREATE NEGATIUVE EFFECTS REGARDLESS OF THE GOALS THAT ARE INTENDED. IN A REGION AS PEDESTRIAN FRIENDLY AS VANCOUVER IS, THE RELIANCE ON VEHICULAR TRAFFIC IS PROMOTED BY THE PROXIMITY OF THE PARKING AREA TO THE CENTER. THE IMPLICATION IS THAT THE BUILDING IS THE DESTINATION; A ONE STOP SHOP IN A SENSE. THIS REDUCES THE POSSIBILITY OF PEDESTRIAN EXPLORATION BY THE GUESTS THAT DRIVE TO AND PARK IN AN ADJACANT LOT.



PART FOUR

[EVIDENCE]

SPRINGBOARD

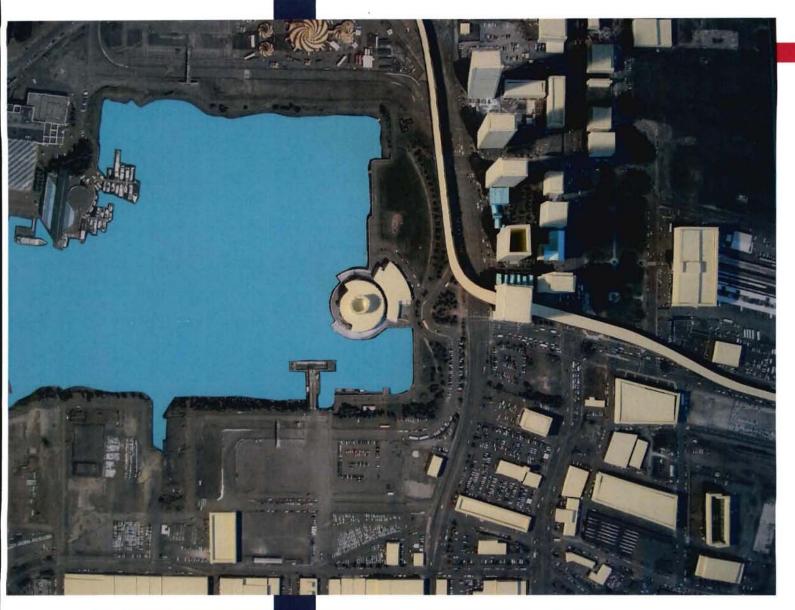
ONCE THE RESEARCH IS IN THE FINAL STAGES AND PROGRAMMATIC ISSUES HAVE BEEN RESOLVED, THE NEXT STEP IN THE PROCESS IS TO INVESTIGATE FORM AND SPATIAL RELATIONSHIPS THROUGH A SERIES OF VIGNETTES. EACH VIGNETTE INVESTIGATES ASPECTS OF THE PROGRAM OR FORMAL ASPIRATIONS OF THE PROJECT IN THE HOPES OF DISCOVERING NEW IDEAS OR AT LEAST ALTERNATIVE METHODS FOR A VARIETY OF SITUATIONS.

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A VARIETY OF MEDIA ARE UTILIZED IN THE PROCESS, EACH FORM ANALYZES THREE-DIMENSIONAL SPACE IN A DIFFERENT WAY. THIS ALLOWS FOR A MORE KNOWLEDGEABLE OF APPROACH TO DESIGN WHILE USES CURRENT TECHNOLOGIES WITH PAST, PROVEN TECHNIQUES.



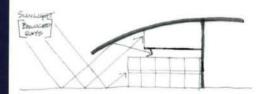




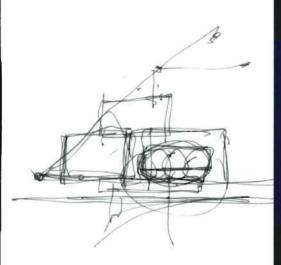


THE INITIAL SET OF INVESTIGATIONS LOOK INTO LIGHT USAGE AND THE ABILITIES OF BOUNCED LIGHT. LIGHT AND TIME ARE A MAJOR CONCERN OF THE CENTER. THE IMPORTANCE OF PROTECTING PHOTOSENSITIVE ART IS ONE THAT HAS INFLUENCE THE FENESTRATION OF THE URBAN ART CENTER AS WELL AS THE MATERIALS AND FORM.

ADDITIONAL MODELS AND INVESTIGATIONS TOOK PLACE IN AN ATTEMPT TO DISCOVER FORMAL RELATIONS. A LARGE NUMBER OF MODELS AND DRAWINGS ARE PRODUCED TO HELP SPRING NEW THOUGHTS INTO THE DESIGN SOLUTION. SUCCESS IS AS IMPORTANT AS FAILURE DURING THIS PHASE FOR IT IS THE DISCOVERY THAT IS OF THE MOST IMPORTANCE.



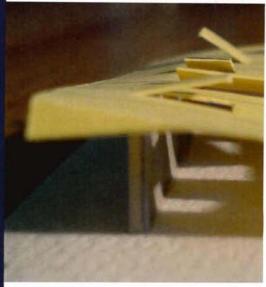




A SECOND SET OF INVESTIGATIONS IS EXAMINING SPATIAL RELATIONS. A VAIRETY OF ELEMENTS AND FORM AS WELL AS FUNCTION AND SPACE INFLUENCE THE LOCATION OF GALLERIES AND THE HEIRARCHY GIVEN TO FUNCTIONS WITHIN THE PROGRAM. THE SPACES ARE AN INTERMINGLING OF LIGHT AND TIME, LIGHT AND SPACE, AND SPACE SIMULTANEOUSLY AS THE PROCESS CONTINUED ON THROUGH THE SCHEMATIC DESIGN PHASE.



THIS STRATEGY LOOKS INTO THE IDEA OF LIGHT TRAVELING ACROSS A SPACE THROUGHOUT THE COURSE OF THE DAY. ATTEMPTING TO CAPTURE INSTANCES THAT WOULD CASUE THE LIGHTING TO BECOME A FORM OF ART IN ITSELF.

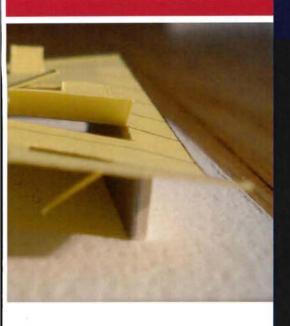
















INTERIOR FLOOR PLATE IS BEING SLICED AND PULLED TO CREATE ONE, LARGER, MULTI LEVEL, FLOOR PLATE. THE END RESULT WAS LIMITED BY THE AMOUNT OF MATERIAL IN THE FLOOR PLATE. EVENTUALLY, THE SPACE ALLOWED VANISHES LEAVING AN UNRESOLVED ELEMENT.



THE IMAGE IS ANOTHER LOOK AT THE LIGHTING AND SHADING OF DIFFERENT FUNCTIONS WITHIN THE URBAN ART CENTER.

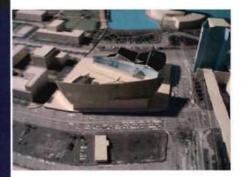
THE IDEA OF REGIONAL IMPACT AND CULTURAL SIGNIFICANCE KEEP RESONATING THROUGHOUT THIS PROCESS. THESE EXAMINATIONS ARE AN ATTEMPT TO RELATE TO AN ABSTRACT ELEMENT OF THIS ENVIRONMENT THAT COULD INFLUENCE A FORMAL SOLUTION TO THE DESIGN.



















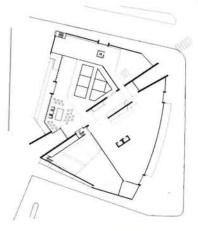
A STRONG SENSE OF MOVEMENT HAS INFLUENCED EACH ITERATION EXHIBITING THE IMPORTANT ROLE THAT THE PEDESTRIAN HAS IN VANCOUVER. AN ATTEMPT TO RELATE TO THE THINGS THAT MATTER MOST TO VANCOUVERITES IS A FOCUS; NATURAL ENVIRONMENT, BUILT ENVIRONMENT, CULTURAL ENVIRONMENT, SOCIAL ENVIRONMENT, ECONOMIC ENVIRONMENT, AND POLITICAL ENVIRONMENT.

THE PRESENTATION

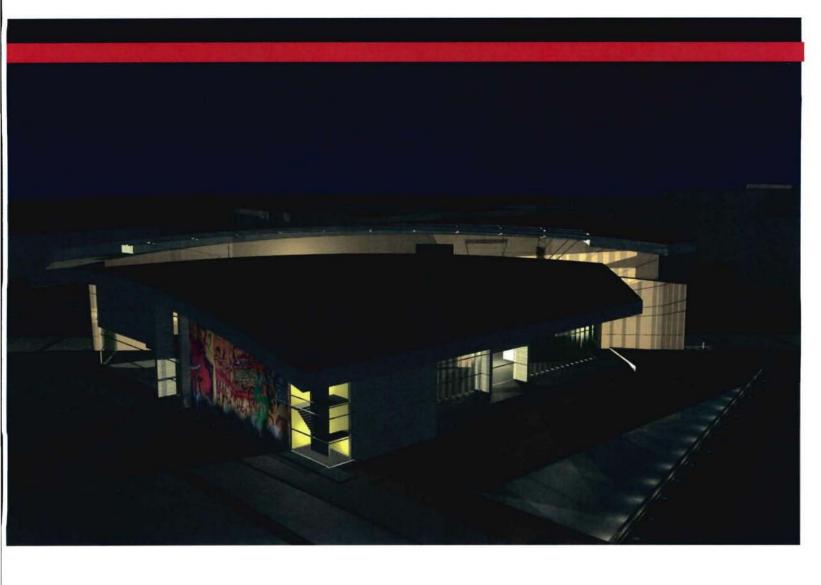
THIS PROCESS HAS REALLY BEEN AN EVOLUTION IN THE SENSE THAT WHAT STARTED OUT AS SOMETHING WAS INTERRUPTED BY AN EVENT THAT IN TURN CHANGED THE FOCUS OF THE THESIS. I BEGAN THINKING ABOUT THE ENVIRONMENT AND HOW IT AFFECTS US IN TERMS OF IT HELPS TO DETERMINE OUR ATTITUDES, IDEAS, AND EMOTIONS. THEN IN TURN HOW WE SHAPE THAT ENVIRONMENT. I STARTED THINKING ABOUT VARIOUS GEOLOGICAL ASPECTS OF ENVIRONMENTS THAT COULD BE VIEWED AS INSPIRATIONAL, THINGS LIKE MOUNTAINS, OCEANS, BEACHES AND CITIES IN ORDER TO COME UP WITH A SITE THAT POSSESSED THE POWER TO SHAPE PEOPLE WITHIN A REASONABLE DISTANCE SO THAT A SITE VISIT WOULD BE POSSIBLE. AMERICAN CITIES DIDN'T SEEM TO HAVE THE GEOLOGICAL NICETIES THAT WERE REQUIRED FOR A THOROUGH INVESTIGATION. SOME CITIES ARE SURROUNDED BY MOUNTAINS; SOME PLACES HAVE BEACHES OTHERS TOWNS ARE FRONTED ON OCEANS BUT NONE SEEMED TO HAVE ALL OF THE ASPECTS TOGETHER. LOOKED OUTSIDE OF THE UNITED STATES BUT STILL MAINTAINING A REASONABLE DISTANCE SO THAT I WOULD BE ABLE TO VISIT THE SITE. POSSESSES A LARGE AREA FILLED WITH GRANDEUR AND SCENIC BEAUTY WITH SOME LARGE CITIES SCATTERED BETWEEN. ONE OF CANADA LARGEST CITIES, VANCOUVER, IS SURROUNDED BY MOUNTAINS ON THREE SIDES, FRONTED ON AN OCEAN WITH LONG STRETCHES OF BEACHES ALL CONTAINED IN AN URBAN ENVIRONMENT AND FOR THESE REASONS I CHOSE VANCOUVER AS MY INITIAL SITE TO INVESTIGATE FURTHER.



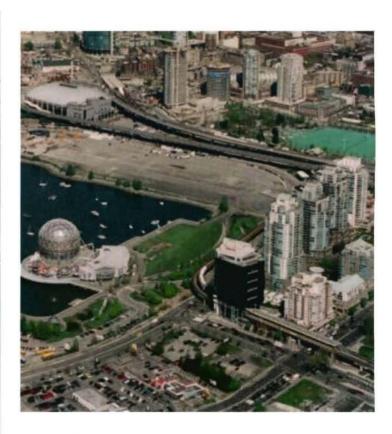












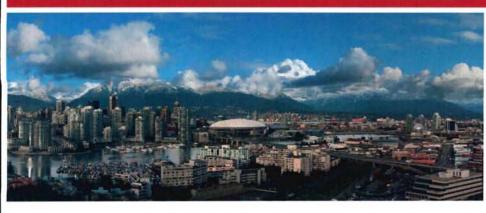
I LEARNED A LOT ABOUT VANCOUVER PERTAINING TO THEIR HISTORY, CULTURE, AND ENVIRONMENT. FIRST AND FOREMOST I LEARNED THAT VANCOUVER HAS A VERY LARGE ART COMMUNITY THAT PRIDES ITSELF ON DIVERSITY. THE VANCOUVER ART MUSEUM, LOCATED IN THE DOWNTOWN DISTRICT, BOASTS A COLLECTION OF WORKS FROM ARTISTS AROUND CANADA AND THE WORLD. THE MAIN GALLERY CONTAINS A LARGE COLLECTION OF WORKS FROM EMILY CARR. SHE WAS BORN AND PRODUCED MUCH OF HER WORK IN VANCOUVER AND BRITISH COLUMBIA. HER BODY OF WORKS CONSISTS OF PAINTINGS, SCULPTURES, AND TEXTILES PERTAINING TO THE FIRST NATIONS PEOPLE'S STRUGGLES IN 1800'S. VANCOUVER ALSO HAS SEVERAL PLAY HOUSES SCATTERED ABOUT THE CITY FOR SMALL COMPANIES TO PERFORM THEIR PLAYS. VANCOUVER ALSO SET UP AN ART INITIATIVE THAT ALLOWED BUILDING OWNERS TO DONATE A WALL OF THEIR BUILDING FOR THE PURPOSES OF PAINTING A MURAL ON IT. THIS WAS AN IDEA THAT WENT IN CONJUNCTION WITH THE CITIES BEAUTIFICATION POLICY IN THE EARLY 1990'S.























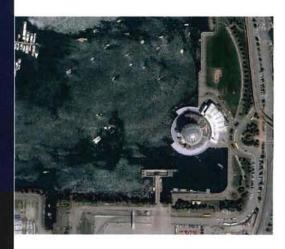




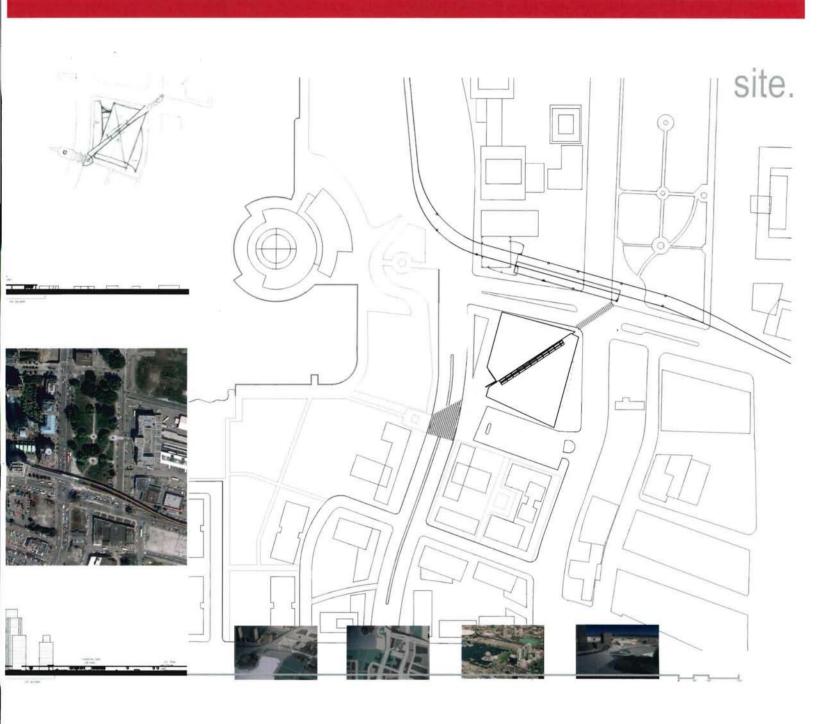


I KNEW IT WOULD BE OF THE UTMOST IMPORTANCE TO VISIT THE SITE AND THAT WAS THE NEXT STEP. OVER THE SEMESTER BREAK MY WIFE AND I FLEW TO VANCOUVER AND EXPLORED THE CITY FOR FOUR DAYS LOOKING INTO THE ITEMS I JUST MENTIONED. WE WENT TO THE ART MUSEUM AND SAW EMILY CARR'S WORK; WE VISITED STANLEY PARK, A LARGE RAIN FOREST ON THE EDGE OF THE CITY BETWEEN DOWNTOWN AND THE STRAIT OF GEORGIA WHICH LEADS TO THE OCEAN. HOWEVER, WHEN WE WALKED AROUND LOOKING FOR THE MURALS THAT I HAD READ ABOUT, IT WAS MUCH MORE DIFFICULT THAT I THOUGHT IT WOULD BE TO FIND THEM. MANY OF THE WALLS THAT WERE DONATED WERE IN THE OLDER SECTIONS OF THE CITY OFF OF THE MAIN PEDESTRIAN AREAS AND OUT OF SIGHT. OTHER MURALS WERE LOCATED ON THE SIDE OF EXIT RAMPS FROM THE OVERPASS OF DOWN A LONG ALLEY AGAIN IN THE OLDER PARTS OF THE CITY. A FEW OF THE MURALS, AND ON OF THE MORE PROMINENT ONES AS I AM TOLD HAVE BEEN KNOCKED DOWN TO ALLOW FOR NEW CONSTRUCTION OF APARTMENTS AND RETAIL. I FOUND THIS AS A GREAT DISSERVICE TO THE PAINTERS OF THE MURALS AS WELL AS THE ART COMMUNITY ITSELF. SO I WANTED TO CHANGE THAT PERSPECTIVE AND ALLOW FOR ALL FACETS OF ART TO BE HEARD AND RESPECTED IN A DIVERSE CULTURE THAT CAN REALLY ENJOY THE BENEFITS OF ALTERNATE VIEW ON AN URBAN CONTEXT. SO THIS IS WHAT I WOULD PROPOSE.

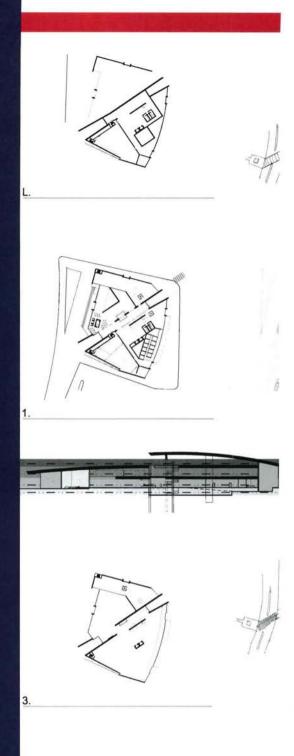


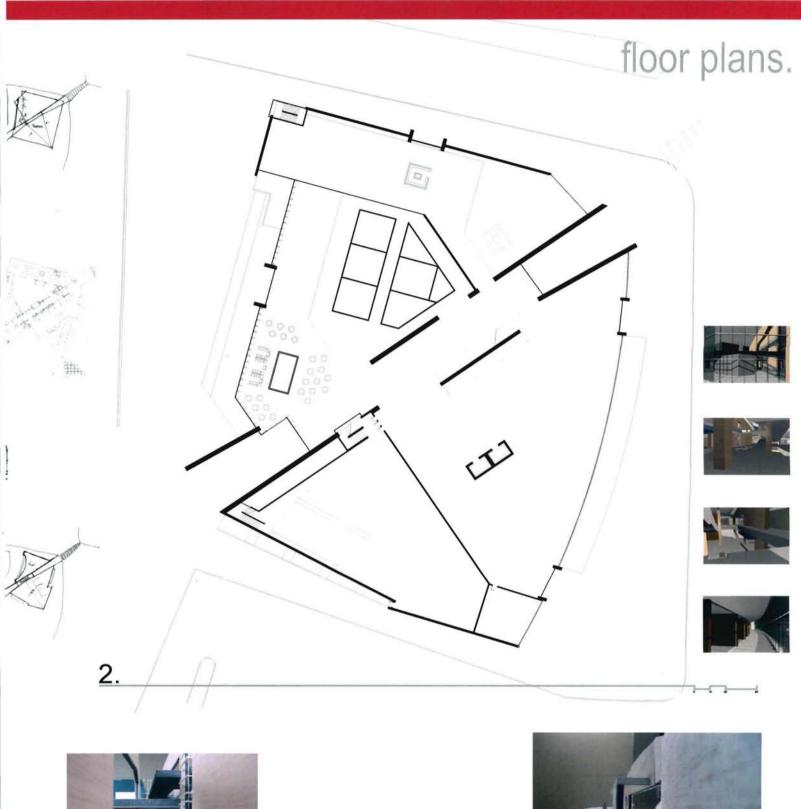






SITE SELECTION THEN GREW OUT OF THE NEED FOR BEING ACCESSIBLE AND ALLOWING ACCESS TO REOCCUR ALONG FALSE CREEK. I CHOSE THE INTERSECTION OF MAIN AND TERMINAL AVE BECAUSE OF ITS CENTRAL LOCATION; IT APPEARS TO BE THE HALFWAY POINT BETWEEN THE SUBURBS AND THE DOWNTOWN. FURTHERMORE I LIKED THE ADJACENCIES, THE SKY TRAIN RUNS RIGHT PAST THE SITE AND TERMINAL STATION IS LOCATED ACROSS THE STREET. THIS IS A MAJOR HUB FOR PASSENGERS AND WOULD ALLOW AN EVEN GREATER OPPORTUNITY FOR THOSE PASSENGERS TO ENGAGE THE CITY. OLYMPIC VILLAGE IS LOCATED TO THE WEST AND THAT DEVELOPMENT WILL BECOME MARKET HOUSING AFTER THE CLOSING CEREMONIES OF THE OLYMPICS ARE COMPLETE AND THE ATHLETES AND SPECTATORS HAVE LEFT. EAST OF THE SITE IS MORE RAIL YARDS THAT ARE TO BE SCHEDULED FOR REDEVELOPMENT AFTER THE CULMINATION OF THE OLYMPICS. AND LOCATED TO THE NORTHEAST IS A PARK THAT HAS BEEN UNDERUSED FOR THE LAST TWO DECADES. THIS SITE WOULD HOPE TO REACTIVATE THAT EXTERIOR SPACE AND REVITALIZE FALSE CREEK ON ITS EASTERN FACE.





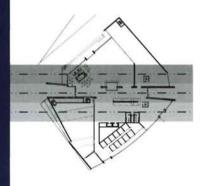




I AM PROPOSING AN URBAN ART CENTER THAT WOULD HOUSE ALL MEDIA OF ART DEALING WITH AN URBAN CONTEXT; PERFORMANCE ART, SCULPTURE, GRAPHICS, PAINTINGS, MURALS, AUDIO/VIDEO, GRAFFITI AND ANY OTHER ART FORM THAT CAN BE THOUGHT OF THAT PERTAINS TO AN URBAN ENVIRONMENT. I STARTED WITH A GESTURE AND A CONCEPT THAT GUIDED ME THROUGH THE DESIGN PROCESS. THE INITIAL GESTURE IS MEANT TO CONNECT THESE TWO SEPARATE ENTITIES ACTIVATING THE AREA AROUND FALSE CREEK. CAN SEE THE GESTURE STREAKING ACROSS THE PLOT LIKE AN ALLEY WHICH JOINS THE TWO AREAS TOGETHER. AND CONCEPTUALLY I WANTED THE CENTER TO ACT AS TWO ENTITIES THAT ARE JOINED BY A SINGULAR FORM, THE ROOF STRUCTURE. THROUGH SEVERAL ITERATIONS THAT FORM AND PROGRAM MORPHED INTO A COHESIVE UNIT HOUSING THE PROGRAMMATIC ISSUES THAT I'M DEALING WITH.



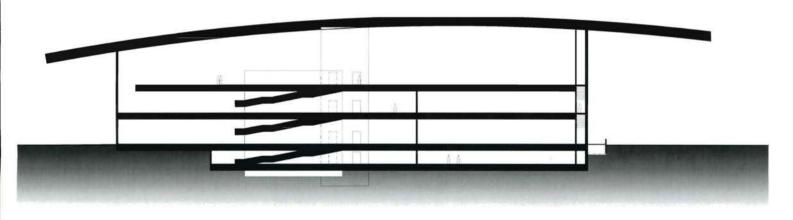




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<u>a.3</u>





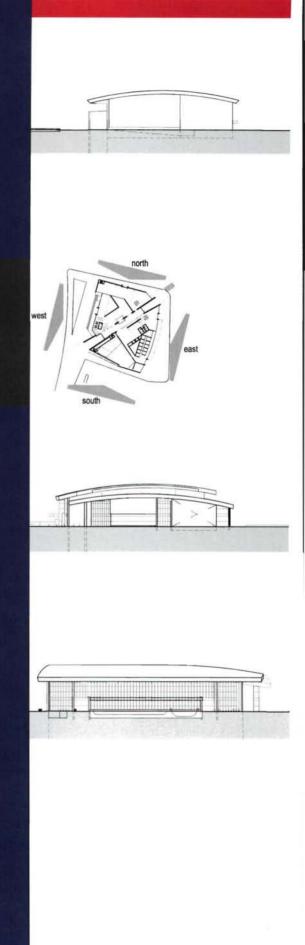




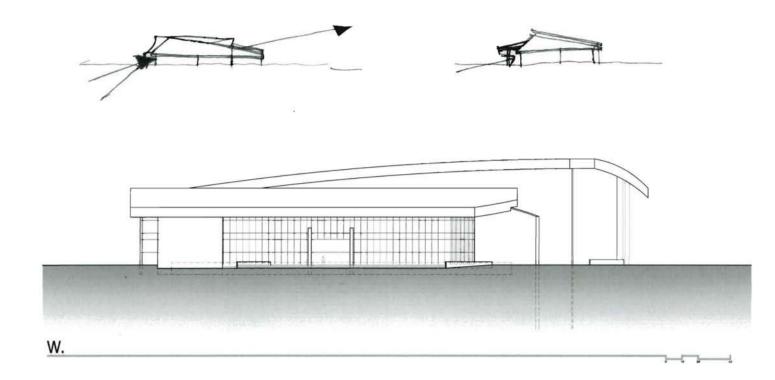




SOME OF THOSE ISSUES INCLUDED ACTIVITIES FOR VISITORS TO THE CENTER TO ENGAGE IN INCLUDING GALLERY SPACES, GATHERING SPACES, EDUCATIONAL AREAS, AND LEISURE AREAS. THE TWO HALVES OF THE MUSEUM ARE SEPARATED INTO EDUCATIONAL ASSOCIATIONS AND GALLERY ASSOCIATIONS. THE EDUCATIONAL AREAS CONTAIN STUDIOS FOR COURSES PERTAINING TO THE CREATION OF URBAN ART AND THE CONTEXT OF URBAN ART. ADJACENT TO THE STUDIOS IS A LIBRARY CONTAINING RESEARCH INFORMATION ABOUT THE URBAN CONTEXT OF NOT ONLY VANCOUVER BUT OTHER URBAN ENVIRONMENTS AROUND THE WORLD. THE GALLERY SPACES CONTAIN A PERFORMANCE CENTER FOR LIVE PERFORMANCES OF VARYING DEGREES AS WELL AS A STORE WHERE ARTIFACT AND REPRODUCTIONS OF WORKS CAN BE PURCHASED. ON THE EXTERIOR FACADE OF THE GALLERY SPACES ANOTHER ART FORM IS EMBRACED AND ONCE AGAIN BROUGHT INTO THE LIGHT.

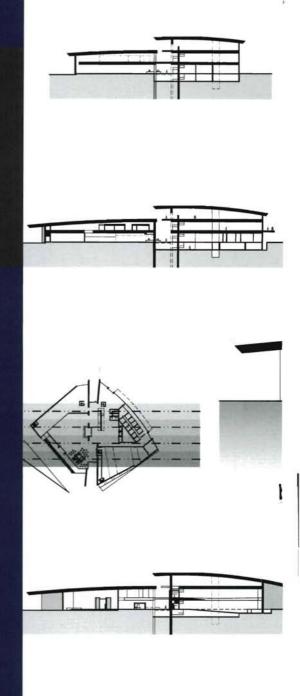


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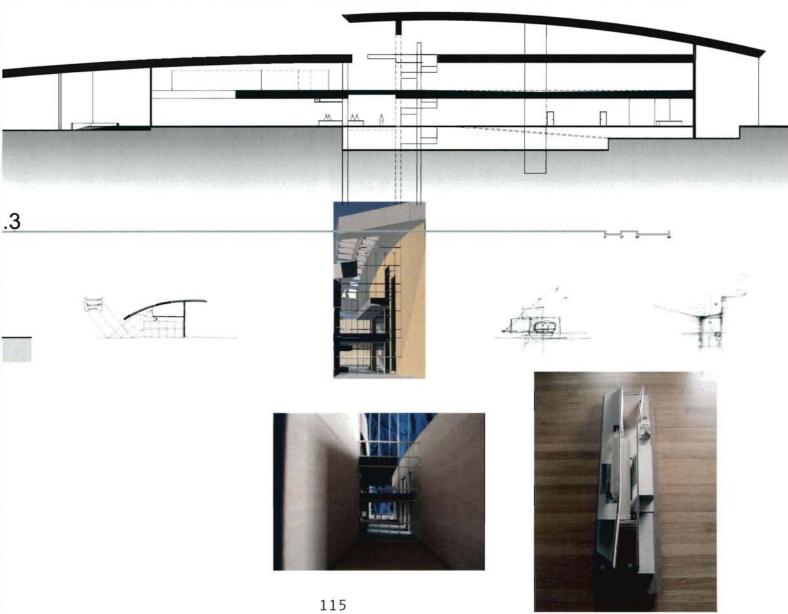


IT IS THE ACCESS TO THE BUILDING THAT REFLECTS THE INTENT OF THE CENTER; ACCESSIBILITY FROM ITS FOUR SIDES. EACH ENTRY POINT FUNNELS THE VISITOR INTO THE MUSEUM AND TOWARDS THE MAIN CIRCULATION CORRIDOR WHICH AT THAT POINT ALLOWS THE GUEST TO VENTURE OFF INTO THE CENTER RATHER FREELY WITHOUT A DESIGNATED PATH. I THINK THAT THE RANDOMNESS OF WHICH PEOPLE ARE ABLE TO EXPLORE THE BUILDING LENDS ITSELF TO THE IDEA OF THE URBAN ENVIRONMENT AND THE FREEDOM IT REPRESENTS.



sections.b.





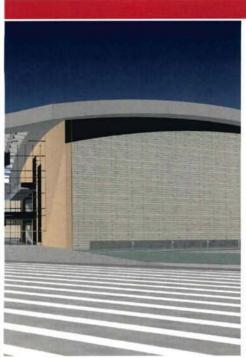


















renderings.









THIS PAST YEAR HAS BEEN AN EXPERIENCE I WILL ALWAYS REMEMBER. WHEN IT ALL BEGAN, I WAS CERTAIN THAT I POSESSED THE ABILITY TO WALK THROUGH A THESIS PROJECT AND COME OUT THE OTHER SIDE SHINING. I HAVE HAD EXPOSURE TO THE DESIGN PROCESS IN TERMS OF PROFESSIONAL EXPERIENCES, BUT THE PROCESS OF PRACTICE RELATES TO THE PROCESS OF EDUCATION IN THAT THEY BOTH ONLY PREPARE THE STUDENT FOR UPCOMMING CHALLENGES LEAVING IT UP TO THE STUDENT/INTERN TO ASPIRE TO THE NEXT LEVEL AND TAKE CHARGE OF A SITUATION. IT BECAME CLEAR EARLY ON THAT IT WAS EASY TO GET LOST IN THE DESIGN ASPECT AND MUCH HARDER TO ACHIEVE A THOROUGH AND THOUGHTFUL ANALYSIS. THE FIRST TERM WAS AN EXPERIMENT THAT THE HYPOTHESIS BEING TESTED IN WAS FAILING MISERABLY. COASTING THROUGH WOULD NOT BE A FEASIBLY ALTERNATIVE TO HARD WORK AND LONG HOURS.

THE SITE POSED A FEW PROBLEMS THAT WERE ULTIMATELY DELBT WITH IN THE WRONG MANNER LEAVING A FEELING OF DISAPPOINTMENT AND DISILLUSIONMENT OF WHAT THE PURPOSE OF THE INVESTIGATION WAS TRULY ATTEMPTING TO UNCOVER. HOWEVER, WITH A NEW OUTLOOK AND A NEW SEMESTER ON THE HORIZON, THE FOCUS BECAME NARROWED AND THE INTENSITY HEIGHTENED.

TERM TWO BEGAN WITH AN EXCITING START AND A NEW ENTHUSIASM BY THE STUDIO AS A WHOLE. THE DESIGN PROCESS WAS BEGINNING AND THE PROVERBIAL CREATIVE JUICES WERE FLOWING. FORMAL INVESTIGATIONS SEEMED A LOGICAL START BUT THE MEDIA WAS LIMITED TO TWO-DIMENSIONAL DRAWINGS AND SECTIONS. THE GOAL WAS THE FORCED INVESTIGATION OF EITHER A NEW OR AN ALREADY NOT USED TYPOLOGY FOR DESIGN. IT HELPED TO CREATE A DIALOGUE BETWEEN SKETCH AND MODEL AS WELL AS MODEL AND SECTION.

THE LIMITED AMOUNT OF TIME THAT WAS DEDICATED TO FORMAL DESIGN INVESTIGATIONS CREATED A SENSE OF RESHED IDEAS AND THE INTERACTION OF PROGRAM, FUNCTION, FORM, AND IMPACT WERE LIMITED IN THERE ABILITY TO INTERMINGLE WITH ONE ANOTHER THROUGHOUT THE ENTIRE PROCESS.

THE STEP BY STEP APPROACH KEPT DEADLINE ACHIEVABLE BUT FELT AS IF IT WERE LIMITING THE CREATIVE PROCESS BY FORCING CREATIVITY AT SPECIFIC TIMES AND DAYS.

IN THE END THE PROCESS IS A SUCCESS LARGELY DUE TO THE PROCRASTINATING NATURE OF YOUNG PEOPLE LET ALONE, ARCHITECTURE STUDENTS.

THE RIGIDITY OF THE PROCESS COMBINED WITH THE SLACKING NATURE OF TYPICAL ARCHITECTURE STUDENTS BALANCED OUT THE SCALES OF THE PROCESS. IF I WERE LEFT ALONE TO DICTATE THE FATE AND COURSE AND DEADLINES OF A PROJECT OF THIS CALIBER, THE END RESULT WOULD SURELY NOT BE AS SUCCESSFUL AS THE BODY OF WORK HAS BEEN FOR ME.

THE FINILIZATION OF AN EDUCATIONAL CAREER INTO A PROJECT THAT CHALLENGES THE MIND AND BODY HAS CERTAINLY MADE THE JOURNEY WORTH THE LONG AND AT TIMES, DARK TRIP. THIS DOCUMENT IS SOMETHING I WILL BE PROUD OF FOR DAYS TO COME AND WILL BE A CONSTANT REMINDER OF WHAT I HAVE BEEN ABLE TO ACCOMPLISH.

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