

SEA-CHANGE

A Design Ideas Competition

Organized by the
Vancouver League
for Studies in
Architecture and the
Environment

Edited by Jeanna South

S E A - C H A N G E

A Design Ideas Competition



*Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.*

*- William Shakespeare, *The Tempest**

Sea-Change

*A notable or unexpected transformation (with reference to Shakespeare's *Tempest*).*

- Oxford English Dictionary

*Site of Canadian Pacific Railway Station, Vancouver, Canada, July 1886.
Richards and Cordova Street, 1886.
City Archives, Vancouver. J.S.M., 1944.*

Canadian Pacific Railway Station, July 1885. Site of inclearing and stumps... In foreground: CPR stables, with white "tent" beside lean-to. Boom of piles, floating from CPR wharf... Barque "Robert Kerr", refugee ship, great fire, 13 June, 1886, at anchor. In distance: Ship at Hastings Sawmill, cookhouse, store, (white); school, (white); R.H. Alexander's residence, (two storey); Ald. C.A. Coldwell's cottage... Smoke of Moodyville Sawmill slab burner, beyond... J.A. Brock photo. "The Fire", 13th June, did not burn here; it was cleared by hand.



In the past 150 years, Vancouver's waterfront has changed dramatically from a temperate rain forest sustaining the livelihood of First Nations peoples, to a setting of sawmills and log booms, to the place where locals and tourists now go to walk, jog, bike, blade, swim and sunbathe. The development of mega-projects at Coal Harbour, the Bayshore Lands, Concord Pacific, the Port Lands east of Canada Place, and Southeast False Creek will complete the city's extensive pedestrian promenade. As a result Vancouver will have one of the longest uninterrupted, publicly accessible waterfronts in all of North America.

Vancouver's shoreline includes a multitude of conditions, both natural and man-made, which present endless design possibilities. In the past twenty years, our society has begun to rethink our relationship and attitude to nature, and this will also change the way we design our waterfront environments. How can we enlist the natural forces of water - the tide, the rain, the seasons, the sun and the moon - in the design of an urban public waterfront?

The waterfront is a liminal, transitional zone between the city's more official protocol and the sea's associations with change, flux, and danger. As an urban public space, the seawall is unique in that it is *peripheral* to its city centre, and therefore in contradistinction to the traditional idea of the central civic square. Vancouver's citizens gather less at the public spaces of Vancouver's centre, than at the edge between the city and the sea. This linear public space presents a new paradigm of design possibilities.

To focus creative energy on the development of Vancouver's Waterfront, the Vancouver League for Studies in Architecture and the Environment organized *Sea-Change*, an open design ideas competition. The objective was to design an intervention that would engage, involve, or touch the water, and accommodate a practical need. Artists, architects, landscape architects, and interested citizens were invited to select a site anywhere along the public waterfront that stretches from Wreck Beach in the west to the Second Narrows Bridge to the east. The competition and exhibition were generously sponsored by the Architectural Institute of British Columbia, Alcan, the Atrium Public Gallery, the Canada Council and the Royal Architectural Institute of Canada.

By Kathleen Kern

I N T R O D U C T I O N

The *Sea-Change* entries propose a broad scope of possibilities for Vancouver's waterfront by closely examining the inherent qualities of the linear space of Vancouver's seawall. The ideas engage the dynamism of linear space which unfolds along the promenade through multiple and successive foci, instead of the ideal of a single point perspective. It is a space which is experiential rather than picturesque; an engaging and active place rather than a static, unobtrusive foreground for the view beyond. The projects suggest possibilities for exploration, complexity, and beauty that are not readily apparent in existing and proposed designs for waterfront development. By presenting a change in spatial perception from day to night; a way of recalling history, nature, and organic form; or a carefully considered intervention mediating the elemental relationship between water and the body. The hope is that *Sea-Change* will stimulate a public dialogue about the waterfront, and how it will be made and re-made over the next 150 years.



JURY & EXHIBITION

A diverse jury was assembled to represent the breadth of the entries from landscape architecture, public art, city planning, and architecture. The distinguished critics included: Roy Arden, a visual artist and curator, architects Peter Cardew and Arthur Erickson, planner Marta Farevaag, a partner with the firm Philips Farevaag Smallenberg, artist and designer Bill Pechet, Vancouver City Councilor Sam Sullivan, and Japanese Landscape Architect Yoji Sasaki.

The Jury was asked to select the most creative, provocative, and insightful works for exhibition. *Sea-Change* received 54 entries, ranging from the conceptual and ethereal to the pragmatic to the fantastic. They varied in scale from a series of carefully crafted tiles to major urban design interventions. Six projects were singled out for their special merit; two honorable mentions, three runners-up and one first prize. The three runners-up have been ranked as equals since each have important but different contributions to make to the public dialogue about the unrealized

potential of the Vancouver waterfront.

The exhibition took place at the Atrium Public Gallery in the lobby of the Hong Kong Bank Building in Downtown Vancouver during the month of April 1998. Twenty-five entries were selected by the jury to be exhibited. Historical photographs from the turn of the century were hung to illustrate the extent of the change that Vancouver's waterfront has seen within this short period of time. With this contextual information the viewer was able to understand what motivated some of the proposals. Architecture critic Robin Ward wrote of the exhibit,

"...Sea-Change entries penetrate the past in a way that suggests that Vancouver is old enough to have sediment worth excavating."

When brought together and hung in the gallery, the projects became a patchwork representing a significant sample of conditions evident on the water's edge. As one walked through the exhibit and pieced together the entries along the water's edge, the waterfront as a whole became understandable, not for what it is now, but for what it could be.

Judging a design competition is rarely a simple or straightforward task. The goal in this competition was not to select the most buildable or the most appropriate design, but to select the most insightful, provocative and creative ideas — ideas that would stimulate an engaging dialogue about this unique public space and the natural environment of the waterfront.

We have to admit that we, the jury, considered the possibility of not awarding a first prize, but after polling all members we realized that there was a unanimous choice which we all agreed with. There was one entry which all the jurors placed in their top three: *Seawall Nightfall*.

The jury felt that *Seawall Nightfall* responds to the idea of the seawall as linear space — as a public promenade. It uses the seawall as the most significant public promenade in Vancouver. *Nightfall* is reminiscent of the way Italian (and Spanish) towns light their main street during festivals and holidays. Light serves as an ephemeral design element ... it can change over time, the seasons, the event, the place. *Nightfall* is a particularly inclusive vision; it is an open idea inviting response, and further development. We do, however, have some reservations ... we would not want to see the entire seawall lit up all the time. There is a certain beauty and serenity to walking along the seawall at night, with only the distant lights of the city across the water.

The three runners up all present different types of ideas, in terms of scale: from the conceptual to the architectural, and each represents different ways of thinking about the problem that was given in the brief.



By Marta Farevaag

JURY STATEMENT

By Yoji Sasaki

**THOUGHTS ON
JUDGING
SEA-CHANGE:**

Similarities and Possibilities
in Design Approaches

As a landscape architect from Japan, it was a great honour for me to be involved in judging this competition for Vancouver's beautiful waterfront. There was an additional sense of excitement and stimulation I gained from the wealth of ideas contained in the work submitted, as well the content of discussion with my fellow judges.

My initial stance as an adjudicator from overseas, and therefore without any knowledge of Vancouver's cultural and historic characteristics as well as the uniqueness of the site itself, was to firstly see if the ideas generating the forms in the work were fresh and new, and secondly, if the spaces created had an element of poeticism strong enough to "shake the soul". I was happy to see that my expectations were fulfilled, as the winning entries were both fresh and full of *poesie*.

Through the adjudication process, I realized that in both Canada and Japan, we share a design approach that is similar and contemporaneous. We both express as forms the way nature and people engage with each other. This entails various strategies ranging from simply having to retain nature (the methodology of imitating nature), to an approach whereby a universality inherent in nature, becomes the theme of design in both countries. The latter approach would include those entries that dealt with making the more intangible aspects of nature (such as wind, water levels, the shoreline, light, ecological change) into things tangible. Furthermore, this engagement with each other manifests itself in other ways such as the insertion of privacy into public spaces, and the promotion of spaces that actively combine these realms. This is an approach that is also common to both countries, and can be interpreted as a reaction against the modern city which is seen as grossly out of human scale both in terms of space and time. Submissions that took the cultural or historic remnants of the coastline and gave them spatial expression, or proposals that clearly articulated spaces or forms where there exists the possibility of facing nature in a spiritual manner, belong to this overall approach.

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*Jury, left to right:
Peter Cardew, Sam Sullivan,
Yoji Sasaki, Arthur Erickson,
Roy Arden, Bill Pechet,
and Marta Farevaag*

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Unfortunately, I felt that there were not enough schemes that engaged the public as participants in the creation of the waterfront ecosystem. This is a design approach in which the ecosystem is not to be merely seen but rather to be nurtured, and is thus more difficult to be conceived of in terms of design. We in Japan are struggling towards the realization of this type of strategy.

My second impression, arising from my discussions with members of the judging panel, was that there is a great expectation and hope placed on a reevaluation of landscape design from the periphery as opposed to that from within the city. This perspective is still not established in Japan, and should be useful for us in the future.

We often forget that even in countries having a history of thousands of years, the modern city is still only one hundred years old. However, it seems now is the best time for us to look back and to reevaluate our past. The relevance of this design competition was in exploring and coming to terms with our past, not from the perspective of the urban realm of the modern city (or centre), but from the periphery. By doing so there lies the possibility of arriving at an understanding of our closed, function-centred society that has ignored the development processes of its cities; we can once again place our society back into a historical perspective, and thus explore the essence of what our common basis is.

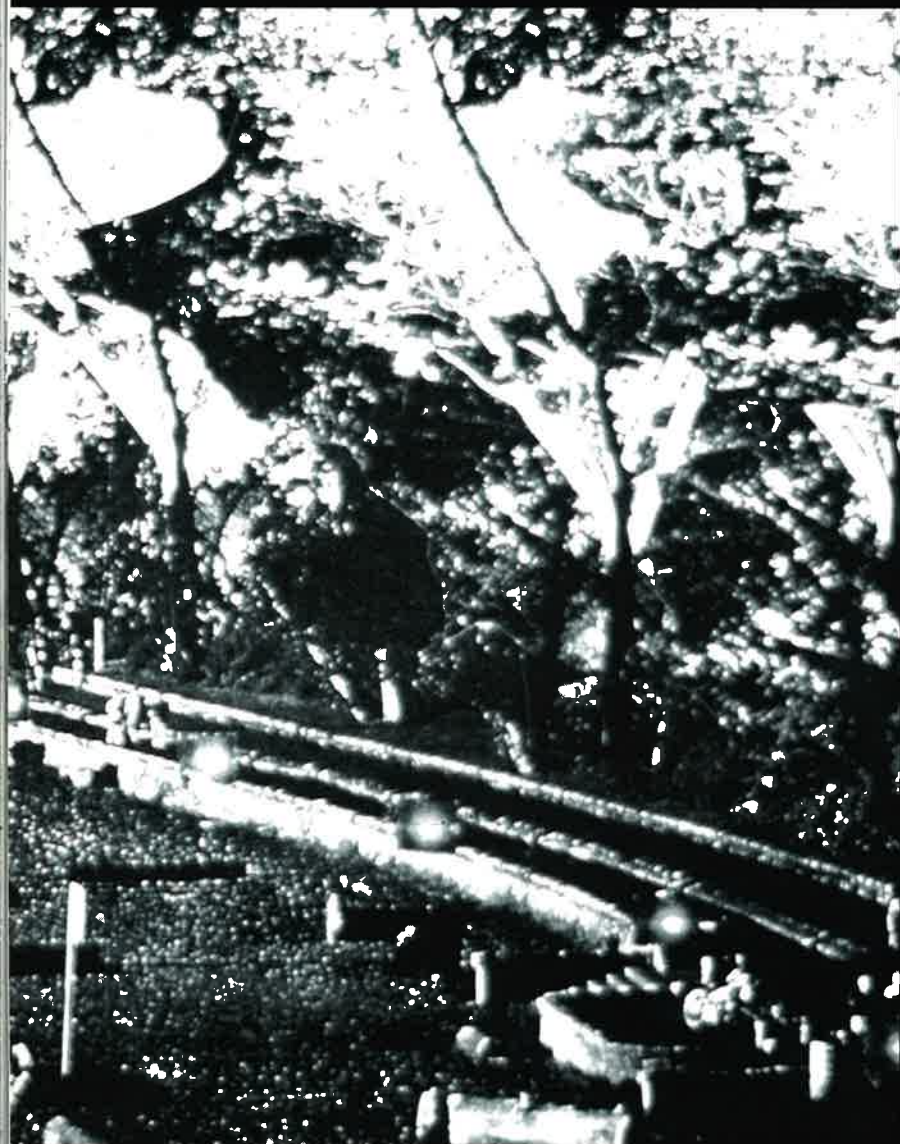
It was quite a task for me to participate in a competition conducted in a language other than my mother tongue. From it, however, I learned that the greatest challenge facing our future in creating our environment is to understand the ocean from a historical perspective. And to this challenge, there seems to be no national boundaries.

- Translated by Rui Nakao



Clockwise from top: Sea-Change Exhibition; Vancouver's Seawall; Gastown Canal by Pat Murphy, Terry Johnson, and Darcy Fortier.





First Place:
Richard Klopp
Agathe LeSage

SEAWALL NIGHTFALL

STATEMENT OF INTENT:

Animating the seawall after sunset. Rather than uniformly lighting empty space in the attempt to recreate daylight, embracing the night as a stage on which to present luminous displays. Lighting objects, revealing existing

shapes and textures (trees, walls, logs, sand, grass, paving, etc.) to create ambient settings. These interventions should neither significantly obscure the view nor alter the daytime landscape.

INSPIRATION:

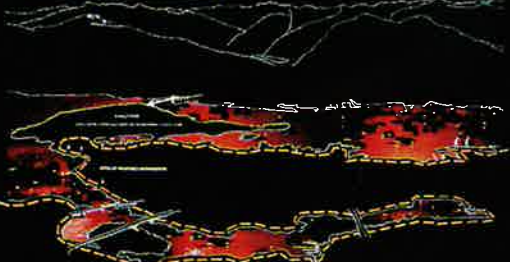
The enchantment of the fireworks over English Bay does not end with the last sequence of explosions... One is first witness to a silent procession of lights gliding over the water. They move as an entity, all green or all red, depending on one's vantage point. Each light the soul of a vessel returning to its sheltered mooring. With this gesture the spell has lifted. The bay returns to an ink black state calmly reflecting the lights of the city.

Inviting artists to paint the night of the seawall with their inspirations of light...

- Richard Klopp and Agathe Lesage

SEAWALL - NIGHTFALL

THE SEAWALL IS A HISTORICAL PLACE REBORN IN THE WINDS OF CHANGE. THE LAND AND SEASIDE OF THE WIND AND WATER RECONNECT PEOPLE, LIGHT COMES FROM LITTED POLES PLACED STRONG AND CLOSE TOGETHER, THE UNBROKEN BLACK COLOR OF WATER. THE SEAWALL'S COMPLETION CHANGES A PROGRAMME, BECAUSE OF THE DAYTIME TRANSPARENTLY, THE LIGHTS APPEAR TO PLANT THEMSELVES INTO A DARKER SCENE.



STATEMENT OF INTENT: ANIMATING THE SEAWALL AFTER DARK, RATHER THAN IMPROBING LIGHTING EMPTY SPACE IN THE ATTEMPT TO RECREATE DAYLIGHT, EMBRACING THE NIGHT AS A STAGE ON WHICH TO PRESENT LUMINOUS DISPLAYS, LIGHTING OBJECTS, REVEALING EXISTING SHAPES AND TEXTURES (WALLS, WALLS, LOGS, SAND, GRAVEL, PAVING, ETC.) TO CREATE AMBIENT SETTINGS. THESE INTERVENTIONS SHOULD NEITHER SIGNIFICANTLY OBSCURE THE VIEW, NOR ALTER THE DAYTIME LANDSCAPE.



REMARKS: THE ENLIGHTENMENT OF THE PROMENADE OVER BUILDS AND GOES BEYOND THE USE OF OBJECTS OF LIGHTING. ON A NIGHT WALK TO A BANYAN GROVE OR UNDER CANOPIES OVER THE WATER, THEY WORK AS AN ART, THE GARDEN OF AN ART, SPRINGING ON OBJECTS OF LIGHT. LIGHT COMES FROM THE DARK OF A NIGHT, REFLECTED TO A BANYAN GROVE, REVEALS THE GARDEN OF AN ART, SPRINGING ON OBJECTS OF LIGHT. LIGHT COMES FROM THE DARK OF A NIGHT, REFLECTED TO A BANYAN GROVE, REVEALS THE GARDEN OF AN ART, SPRINGING ON OBJECTS OF LIGHT.



SERIES OF FRAGILE LIGHT-BODIES PLACED ON THE LOW SEAWALL, THEY HIGHLIGHT THE PATH AND DEFINE AN EDGE.



UPLIGHTING TREES, FLAMING SILHOUETTES ARE TRANSFORMED INTO POETIC AND REASSURING FIGURES.

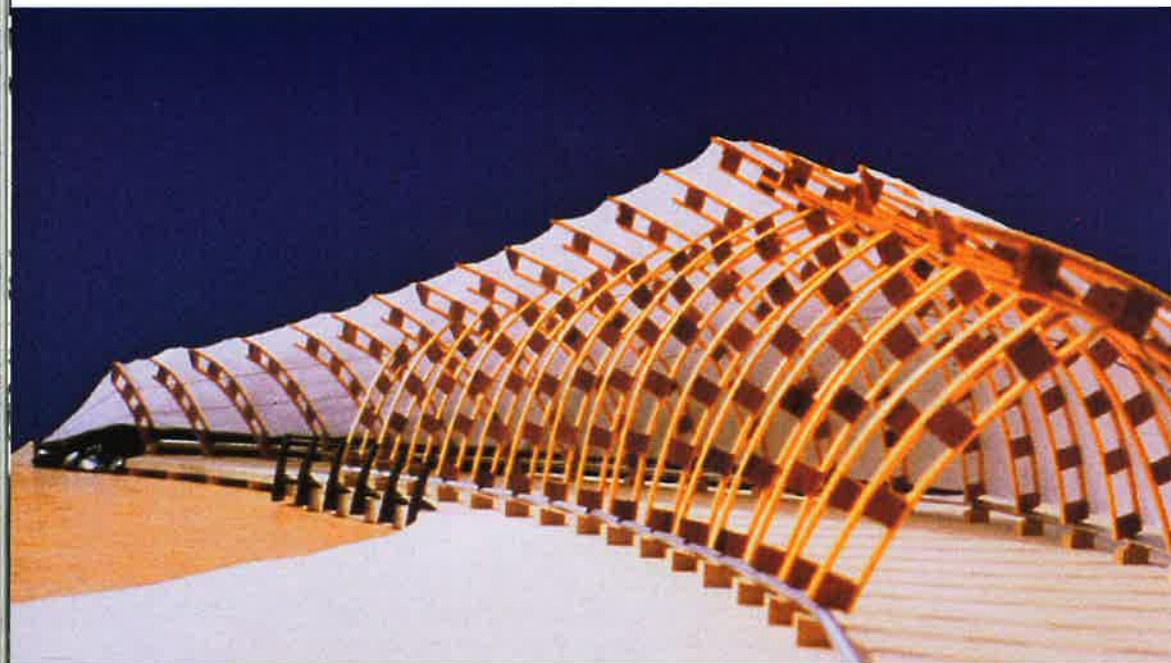


FIELDS OF LANTERNS, LIKE SMALL FIRES ON THE GRASSY SLOPES OVERLOOKING THE SEA, THEY PAUSE SITTING ON CARRIAGES.



PAINTING ARTISTS TO PAINT THE NIGHT OF THE SEAWALL WITH THEIR IMAGINATIONS OF LIGHT.





Squtsahs: Deadman's Island

In 1862, Corp. Turner, R.M. surveyed Burrard Inlet. His field notes in Court House, Vancouver, show an Island without name... In 1885 H.B. Smith, surveyor, made a map of Vancouver...(which) shows an island "Government Reserve". It is conjectured that the appellation, Deadman's, arose in part at least from the Indian custom of speaking of "deadhouses", "whiteman's", and "deadman's". It was formerly a burial grove for Indian tree burials...

Joseph Morton, son of John Morton, first resident of Vancouver: "Father told me that when he first settled on the Inlet in 1863 he went over to Deadman's Island, and found Indian coffins in the trees and also fallen to the ground: their fastenings having rotted". Miss Bay, a niece of John Morton, says she heard him say that on one occasion he (her uncle) had poked at a coffin in the trees with a stick, the fastenings were decayed and a shower of bones fell: he slipped off lest the Indians might see him there. Joseph Morton's comment on this: "No, the coffins had already fallen, and were on the ground when father examined them."

Ex-Alderman W.B.Gallager: Brighthouse himself told me that when the man who was surveying their pre-emption (the "West End") was laying out the boundaries, he said, "I will put that island in your pre-emption for five dollars." Hailstone said, "Don't give it to him, we've enough stuff already". From *Early Vancouver*, 1951.

William Walton, pioneer of 1885: After the fire, I built a shack there. One day I came home and found someone had buried a chinaman near, and a month later they planted another dead man near my shack. I said to my partner, "I'm going to get out of this: this is a regular deadman's island." "Good name for it," he replied. When the Chinese riots took place in Feb. 1896 they wanted me for a witness but I had gone to my island to look at some traps I had set for coon. They asked my partner where I was. He said "Deadman's Island". They said "Where's that?" he told them and the name stuck.

Morphological Inspiration

Nature provides numerous examples of structural superiority in marine animals such as the Nautilus shell. The shape and profile of this shell provides the mollusc living inside the maximum living space while maintaining the optimum strength and efficiency of material in its design. Deadman's Hall is patterned after this profile.

Small Diameter Roundwood Technology

Many aboriginal cultures the world over have throughout their histories used small diameter roundwood materials in traditional construction of housing and gathering places. Canada's indigenous peoples are no exception to this tradition and have provided us today with a legacy of craft and architectural culture ranging from shelters to canoes and snowshoes.



An intercultural gathering place for the performance and exhibition of craft and culture for all indigenous and immigrant peoples that share the common land.

Bentwood Footbridge

Wright spoke of understanding wood before being able to design with wood. The footbridge is an earlier study attempting to understand the nature, characteristics and limits of small diameter trees in order to better inform and direct subsequent design projects.

Prestressed Bentwood Truss

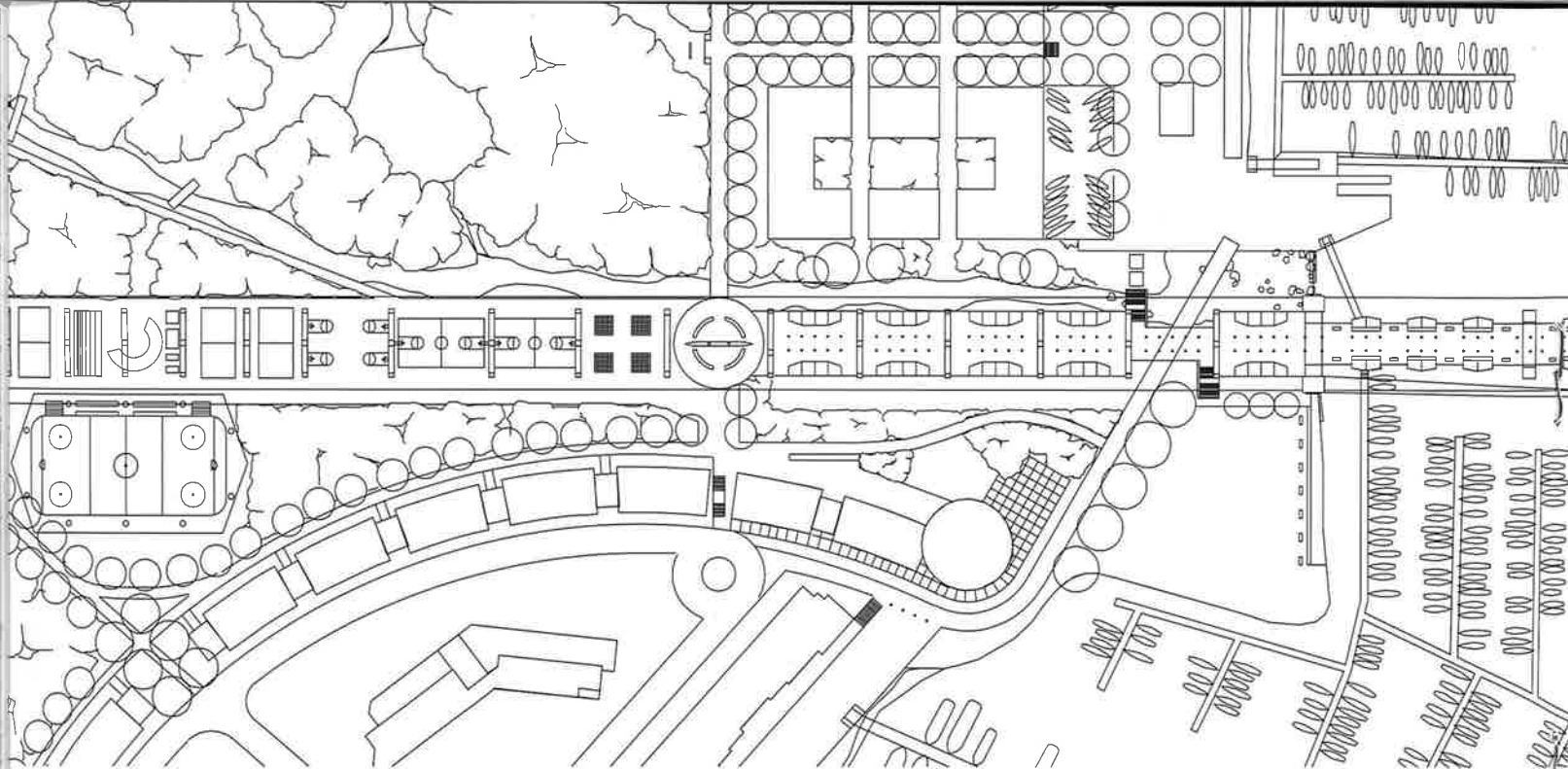
A full scale mock-up of the Hall's main building component provides valuable information for what might otherwise be a theoretically indeterminate structural assembly. Constructing the top and bottom chords of the truss of separate trees allowed for a relatively uniform cross-sectional area along its entire length, and a great deal of control over the final profile.

- Alvin Bartel



Runner-Up:
Alvin Bartel

DEADMAN'S HALL

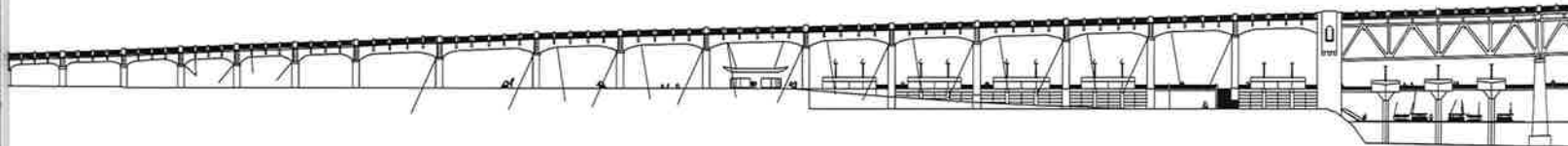


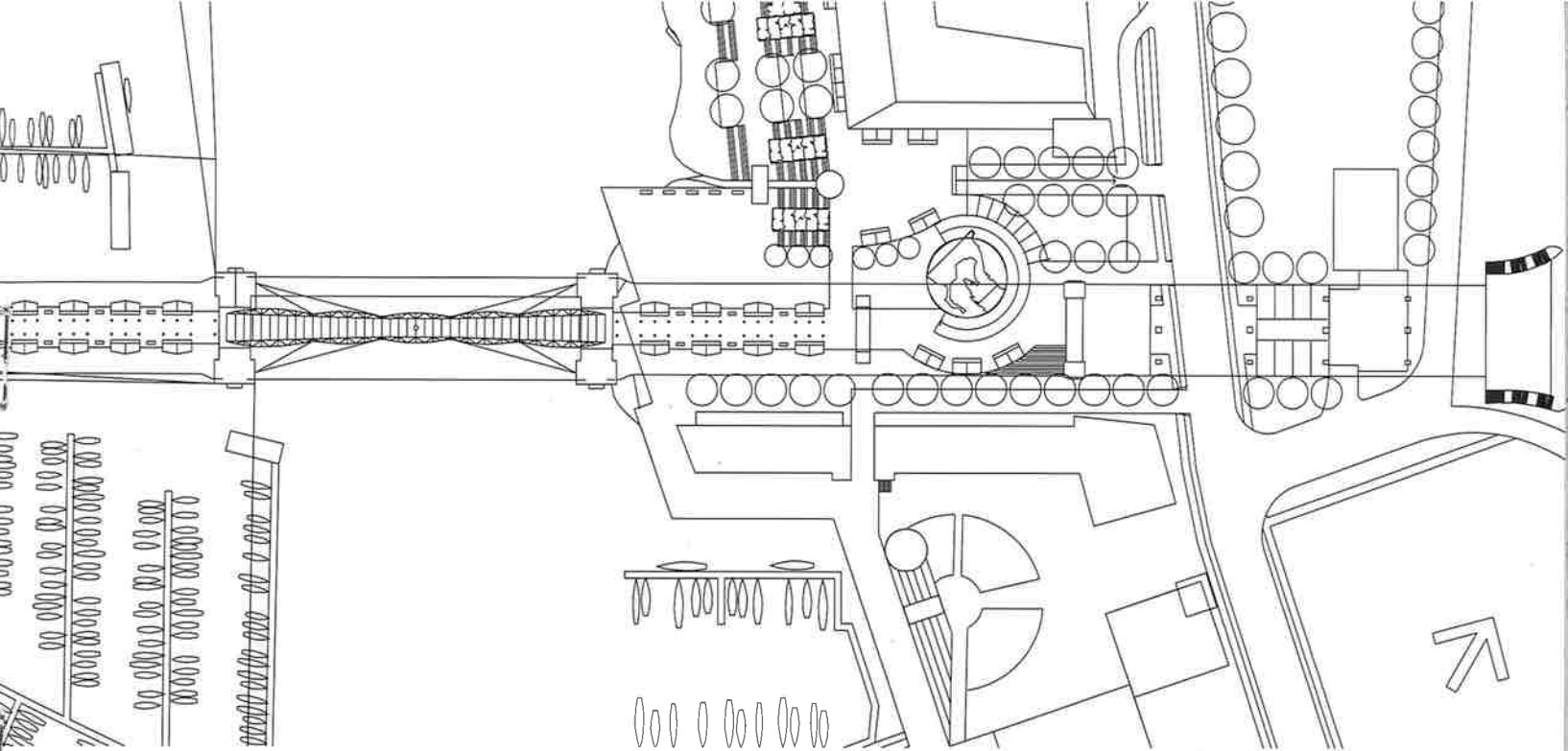
The proposed Snauqway project is a kilometre long passage-way built directly under the Burrard Bridge. It brings life to this neglected stretch of land situated in one of Vancouver's most desirable locations. It creates better access for pedestrians and cyclists between the west side of Vancouver and the downtown peninsula. In addition, the Snauqway incorporates the essential spirit of Vancouver's artistic, cultural, and commercial communities; stimulating and linking development at both ends of the bridge.

The Snauqway is an interpretation of existing patterns, including the bermed approaches to an intended swingspan rail crossing under the bridge and the old Kitsilano trestle. The Burrard Bridge was built through the Kitsilano reserve and the area is still subject to native land claims. Snauq was a native village at the False

Creek mouth on the Kitsilano side. The Snauqway is a missing link which will revive an undeveloped no-man's land, acknowledge the native presence and unite the English Bay and False Creek seascapes from Kitsilano to downtown Vancouver.

As Vancouver enters the new millennium, it will seek to redefine and rediscover its role as a great socio-cultural and economic centre. The Snauqway is an offering dedicated to the pleasure and convenience of people as pedestrians and cyclists. At ground level, the bridge becomes a grand colonnade defining the eastern edge of the piazza of English Bay and the western edge of the piazzetta of False Creek. An enfilade of civic rooms will shelter people along the way as well as provide generous covered play spaces. It will also serve as a viewing arcade to Vancouver's magnificent setting.



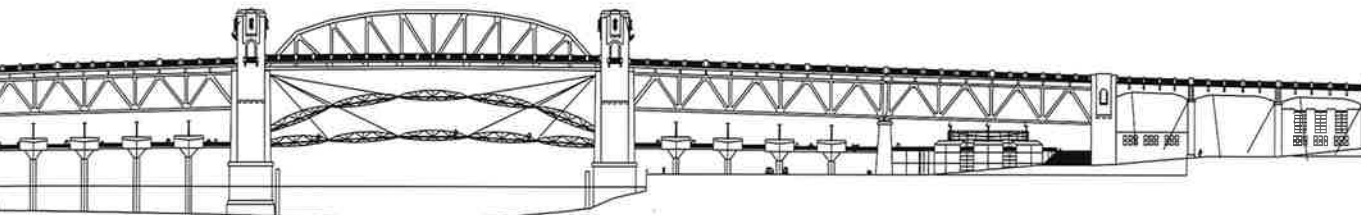


Creating the Snauqway will be a Sea-Change in the way we use and view our city and in how visitors will experience Vancouver's seascape. It is the missing link between water and land, blueways and greenways, boaters and pedestrians, Kitsilano and English Bay, the past and the future. The Snauqway will become a recognized symbol of Vancouver's celebration of active, healthy living.

- Peter Reese, Rob Grant

Runner-Up:
Rob Grant
Peter Reese

T H E S N A U Q U A Y



Runner-Up:
Darryl Condon

THE LINE

Moving through the city we encounter the line. It is subtle, yet powerful. Fading away slowly, it disappears into our collective memory, only to reappear again in celebration. Surprise, curiosity, annoyance, disgust, these are the emotions of the line.

DEVELOPMENT

Today in Vancouver, thousands of people live on land that, until quite recently, did not exist. Rapid industrial development, facilitated by the arrival of the transcontinental railway, resulted in the filling of large areas of Burrard Inlet and False Creek. For the most part, this new "land" was not publicly accessible, leading to the separation of citizens from the water. More recently, these lands, and newly acquired "land" added to it, have become the sites for numerous high-priced residential developments. In most of these developments, the new edge is publicly accessible, but it is hardly pluralistic. Limited access has been restored, but much has been lost in the process. Our way of engaging the water has been altered significantly. We are raised above it, safely on a secure "sea-wall", looking down on the managed water. We have neutralized the power of the sea. We can see, hear, and smell it, but we cannot touch

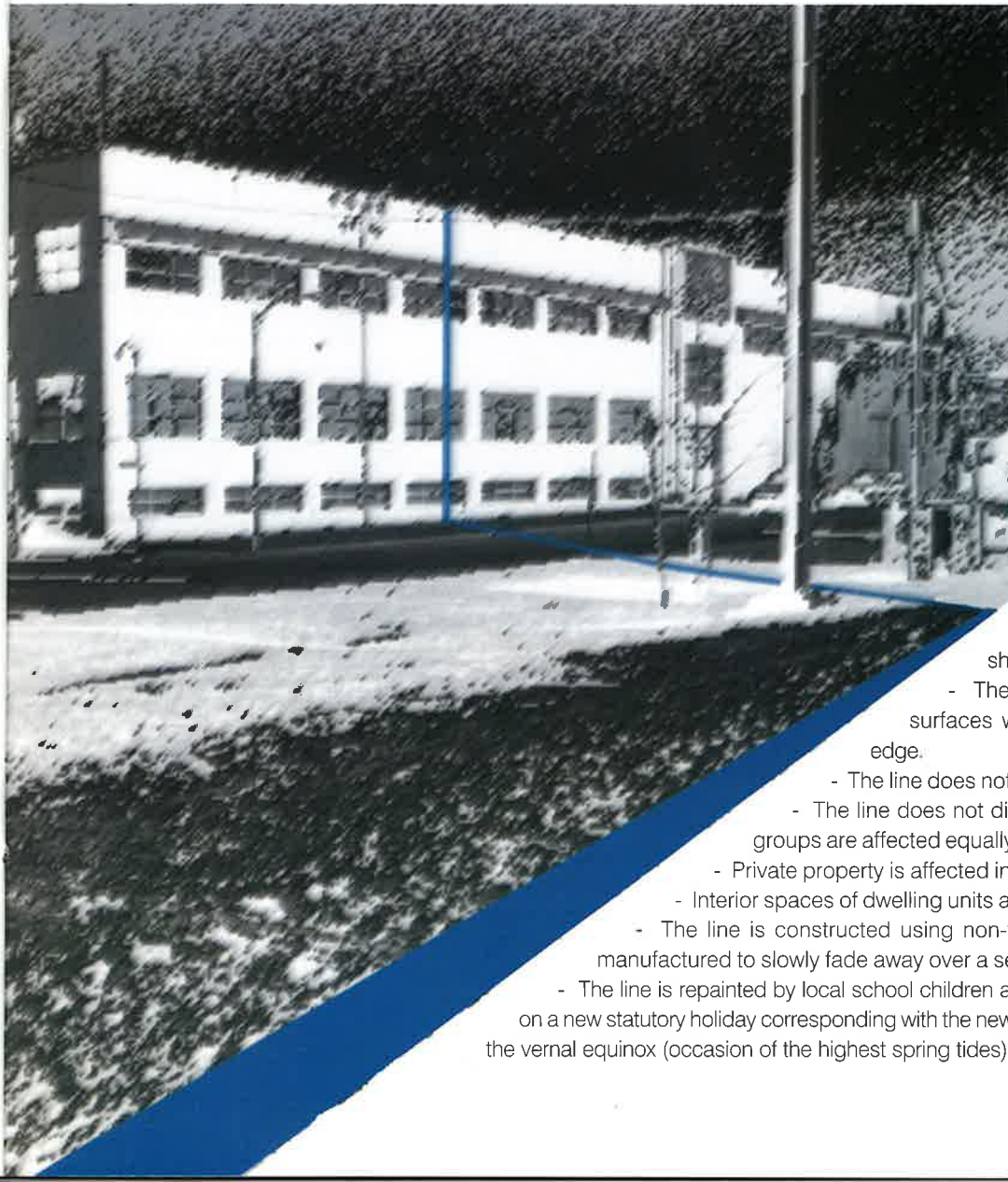
T H E L I N E

or taste it. The aggressive horizontal motion of the tides has been replaced with a passive vertical motion. The natural cycles and rhythms of nature replaced with the highest common denominator of the maximum high tide level. With it, we have lost an opportunity to understand the forces of nature. Perhaps it is here where our dominance over nature is expressed most subtly.

What is the natural conclusion of this process? The complete infill of False Creek and Burrard Inlet? Will we lose the edge completely? Of course this is absurd. But how absurd? Witness the continued pressure on the city edge by current developments such as Concord Pacific Place, Citygate, South-east False Creek, Bayshore, Coal Harbour, and the Portside Convention Centre. Combine with these the North Shore Versatile and Fullerton Fill sites as well as proposals for real-estate driven artificial islands in the middle of Burrard Inlet and it is clear that the process is ongoing. What will future generations do when population increase and land scarcity put additional pressure on the edge? Where will they go to find "uninterrupted forever" views for their designer condos? Are the massive fill developments of Tokyo Bay and Hong Kong in our future? Only time will tell. In the meantime, assuming we are interested in influencing this process, we must find a meaningful way to involve the general public in the debate.

The first step is awareness. Awareness of the dramatic SEA-CHANGE which has already taken place.

For the most part, the "original" edge has been lost and/or reconfigured. With a few important exceptions, remnants of the "original" edge that remain in contact with water are not generally publically accessible. However, a large portion of this lost edge is encountered daily, by thousands of people, without their being aware of it. This is hardly surprising, given that for most of its length, the water is not visible or even a consideration. If you look closely however (and know where to look), the imprint of the lost edge has been marked upon the fabric of the city. This



marking has been inadvertent, more the result of timing and the intricacies of legal survey statutes than to any collective desire. It provides us with an opportunity.

It is in this context that this proposition must be considered.

SITE

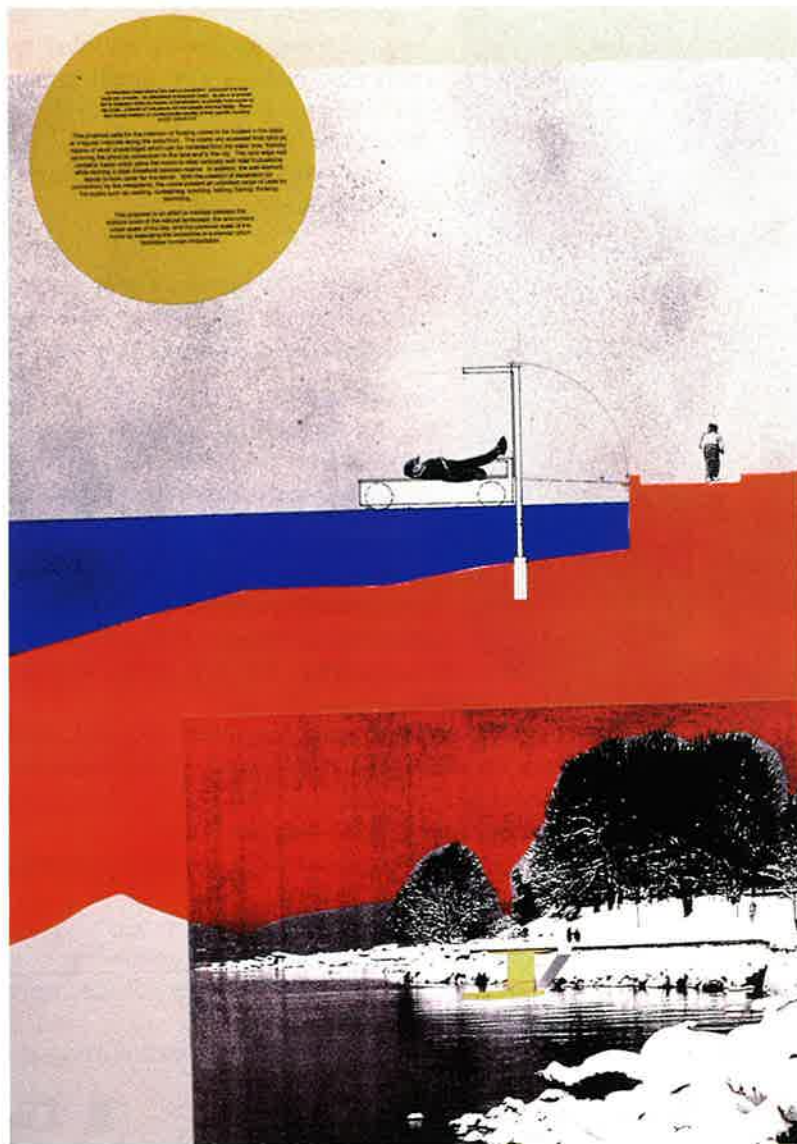
The entire length of shoreline that existed prior to the arrival of the railway during the later part of the nineteenth century.

PURPOSE

Confrontation: Collectively we must confront the impact that our present form of development has on our environment,

RULES

- 300mm wide (width of average human foot - the unit of contact standing on the shoreline) continuous blue line marking the mean high tide level of the "original" shoreline.
 - The line marks the intersection of constructed surfaces with a vertical projection of the pre-existing edge.
 - The line does not occur at truly natural surfaces
 - The line does not discriminate. All cultural and socio-economic groups are affected equally.
 - Private property is affected in the same manner as public property.
 - Interior spaces of dwelling units are exempted from these requirements.
 - The line is constructed using non-toxic, bio-degradable, water soluble paint manufactured to slowly fade away over a several month period.
 - The line is repainted by local school children as part of neighborhood festivals held annually on a new statutory holiday corresponding with the new or full moon nearest the vernal equinox (occasion of the highest spring tides).
- Darryl Condon



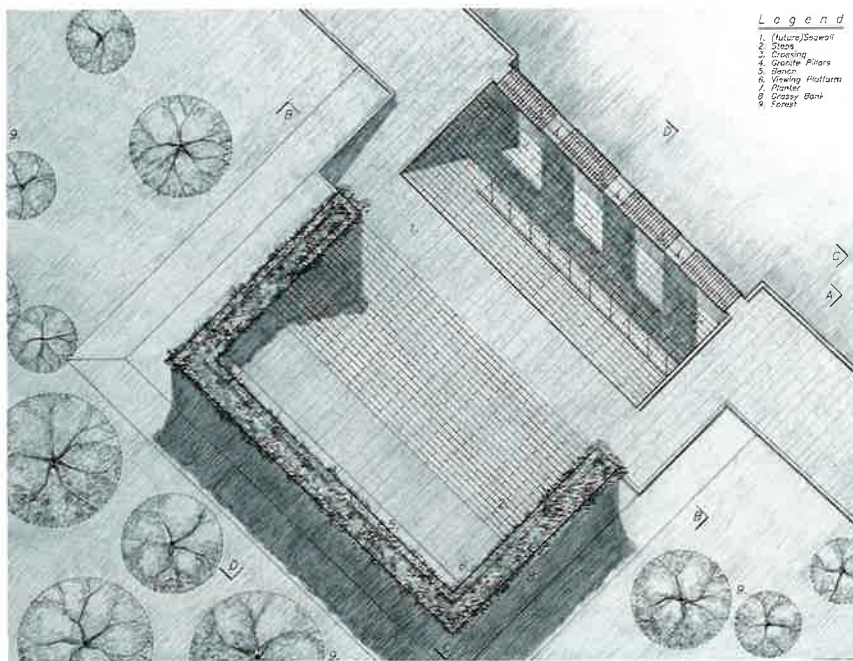
Honorable Mention: K. Scot Carr

This proposal calls for the insertion of floating rooms to be located in the water at regular intervals along the waterfront. The rooms are accessed from land by means of small drawbridges which can be retracted from the water side, thereby removing the physical connection to the land and the

SEA - BED

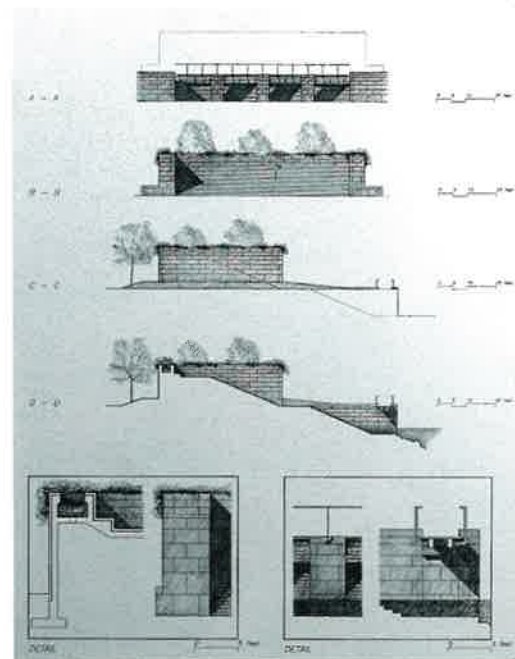
city. The land edge wall contains tracks which allow the rooms to slide vertically with tidal fluctuations while forming a clear threshold between realms. In addition, the wall element bends to form cover for the bench. With the creation of separation (or connection) by the inhabitants, the rooms present an unlimited range of uses for the public such as reading, sunbathing, lunching, talking, fishing, thinking, swimming... This proposal is an effort to mediate between the sublime scale of the natural landscape, the anonymous urban scale of the city, and the personal scale of the home by extending the borderline in a manner which facilitates human inhabitation.

- K. Scot Carr



Legend

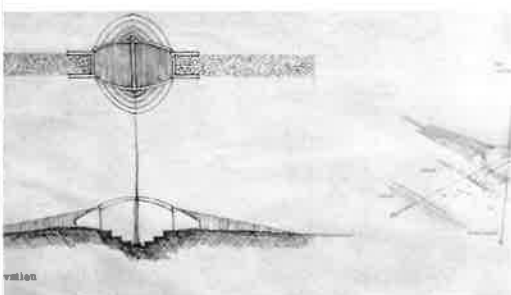
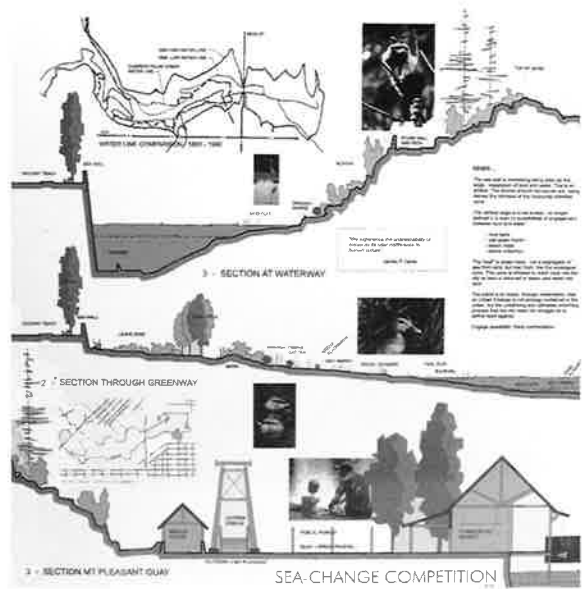
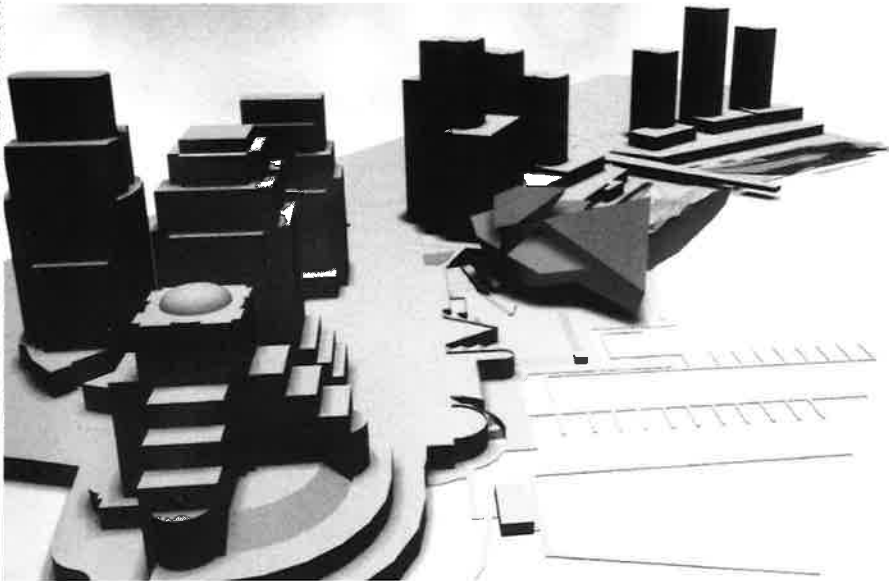
1. (Aulic) Seawall
2. Steps
3. Cracking
4. Granite Pillars
5. Bench
6. Viewing Platform
7. Planter
8. Crazy Bani
9. Forest



Honorable Mention:
Kevin Hanvey

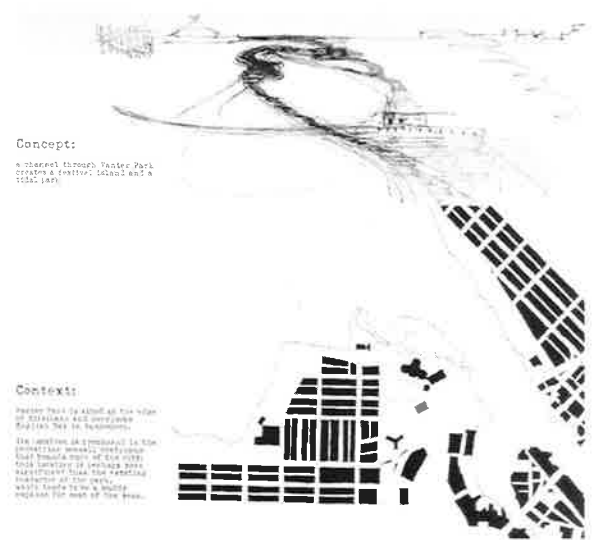
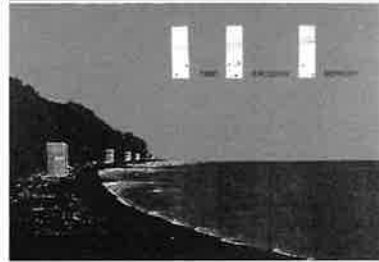
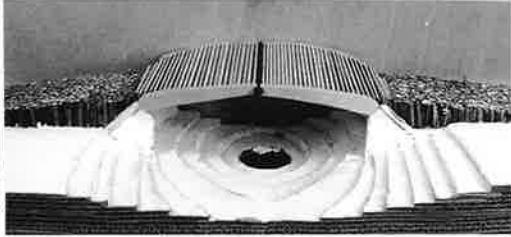
U R B A N W E I R

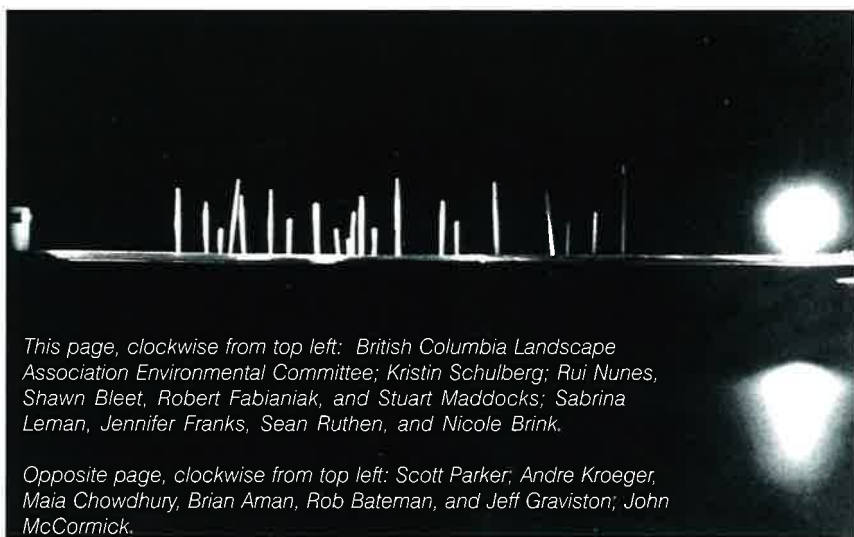
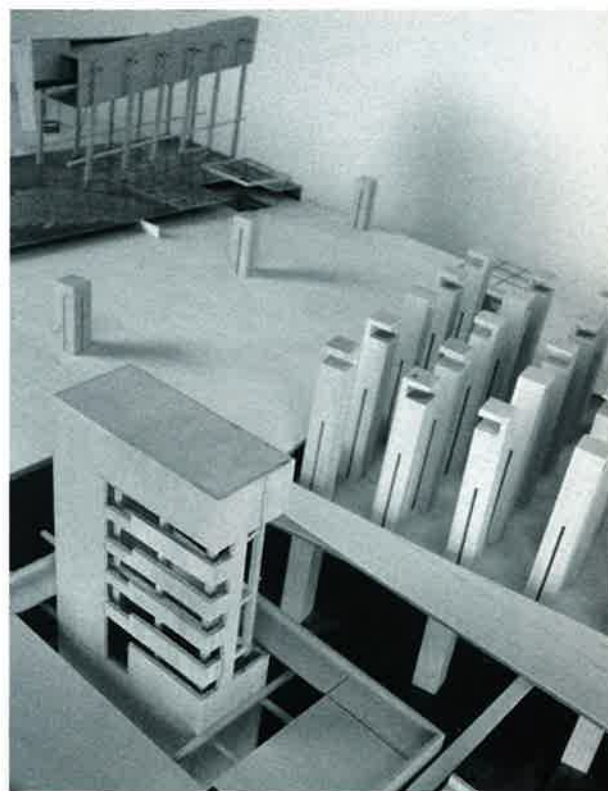
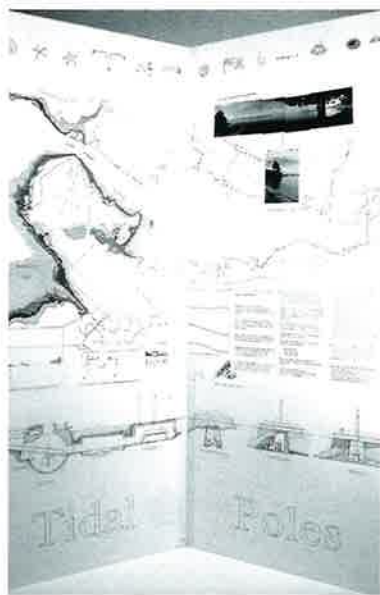
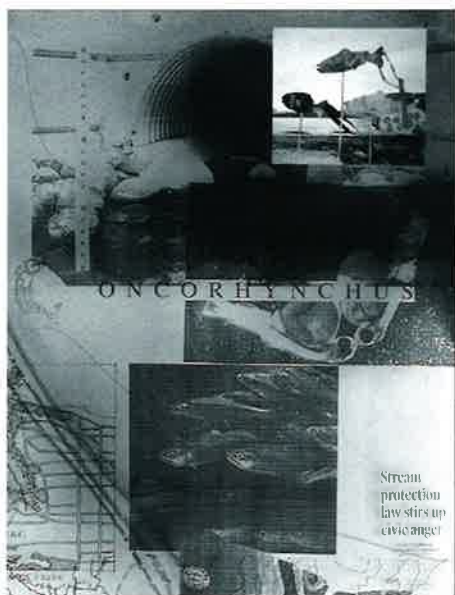
Smaller scale interventions are represented in Sea-Change's honorable mentions. "One of the public's frequent complaints about the seawall" said juror Sam Sullivan, "is the fact that, while you can walk along the waterfront for long distances, there are few places where you can actually go down and touch the water." Kevin Hanvey's *Urban Weir* is a small intervention with careful attention to detail and materials, where the seawall is interrupted by steps into the water. This elemental concept of physically touching the water emphasizes the importance of the role of design for the individual within the larger urban framework of the master plan.



Time...an organizing framework
Erosion...a registration of change
Memory...an interpretation of history

Time, Erosion, Memory: These are the parameters that define the design. Time is an organizing framework that allows for the registration of change. Erosion is a registration of change that allows for the interpretation of history. Memory is an interpretation of history that allows for the registration of change. The design is a response to the site's unique topography and water level. The goal is to create a vibrant, multi-use community space that respects the site's history and natural features.

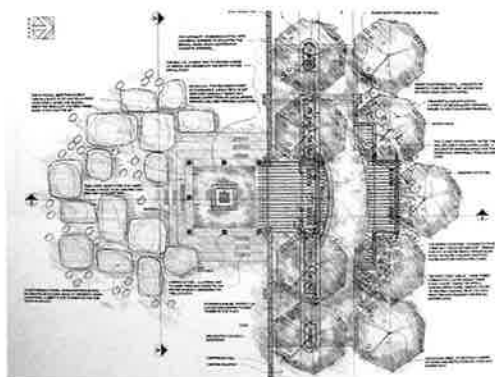




SELECTED ENTRIES

This page, clockwise from top left: British Columbia Landscape Association Environmental Committee; Kristin Schulberg; Rui Nunes, Shawn Bleet, Robert Fabianiak, and Stuart Maddocks; Sabrina Leman, Jennifer Franks, Sean Ruthen, and Nicole Brink.

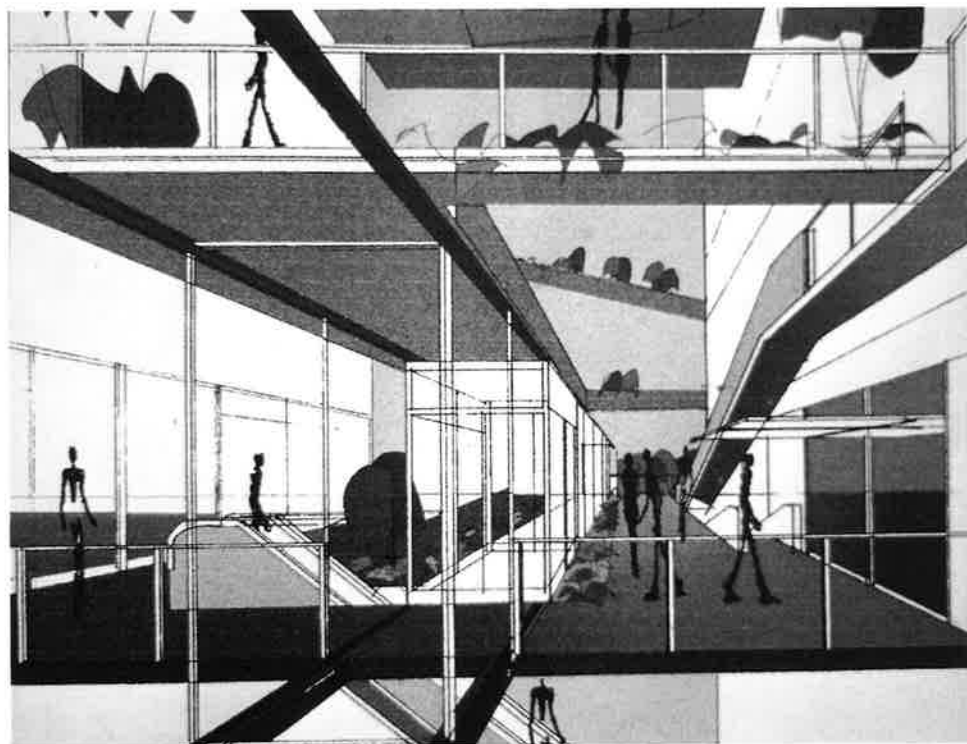
Opposite page, clockwise from top left: Scott Parker; Andre Kroeger, Maia Chowdhury, Brian Aman, Rob Bateman, and Jeff Graviston; John McCormick.



what if...

would remain the Edge Creek Shoreline to include a wild life refuge?

A collage of images illustrating the 'what if...' concept. It includes a photograph of a person, a drawing of a building, and a landscape image. The text 'would remain the Edge Creek Shoreline to include a wild life refuge?' is written in a handwritten style. There are also some smaller, less legible text fragments and drawings within the collage.



QUEBEC DOCK TIDE BASIN



A tide basin in the central basin of the Quebec Dock basin, designed for a maximum draft of 200 feet. Quebec, Canada.

A Mixed Use Waterfront Concept

The new waterfront concept for the Quebec Dock basin is a mixed-use development that will include a variety of uses, including residential, commercial, and recreational. The concept is based on the idea of creating a vibrant, walkable waterfront that will be a destination for both residents and visitors.



A Mixed Use Waterfront Concept



A Mixed Use Waterfront Concept

Expanding Industrial Character

The new waterfront concept for the Quebec Dock basin is a mixed-use development that will include a variety of uses, including residential, commercial, and recreational. The concept is based on the idea of creating a vibrant, walkable waterfront that will be a destination for both residents and visitors.



Expanding Industrial Character

Based on Emergency Procedures

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Based on Emergency Procedures

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Based on Emergency Procedures

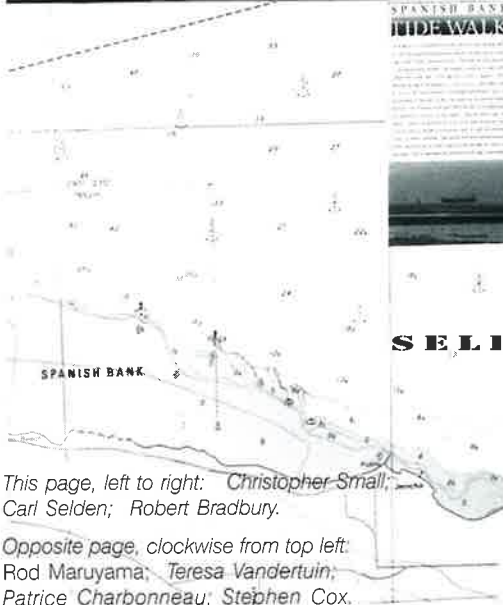
Based on Emergency Procedures

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Based on Emergency Procedures

Based on Emergency Procedures

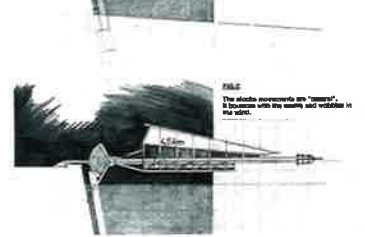


SPANISH BANK TIDEWALK

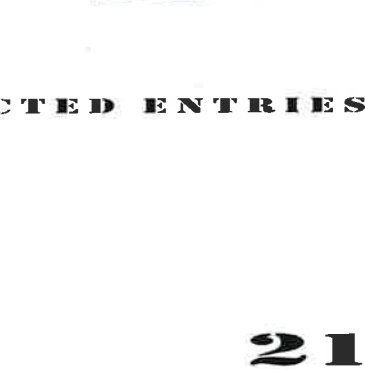
The Spanish Bank Tidewalk is a new waterfront development that will include a variety of uses, including residential, commercial, and recreational. The project is located on the Spanish Bank, a large area of land that has been reclaimed from the sea. The development will be a vibrant, walkable waterfront that will be a destination for both residents and visitors.



FILE
During the day the photovoltaic cells gather energy from the sun, at night the energy stored in the batteries runs a small light. When the tide is out the mast poles are lowered, but as the tide comes in the mast rises to the sea.



FILE
The movements of the mast create a four clock-face pattern, present in nature.

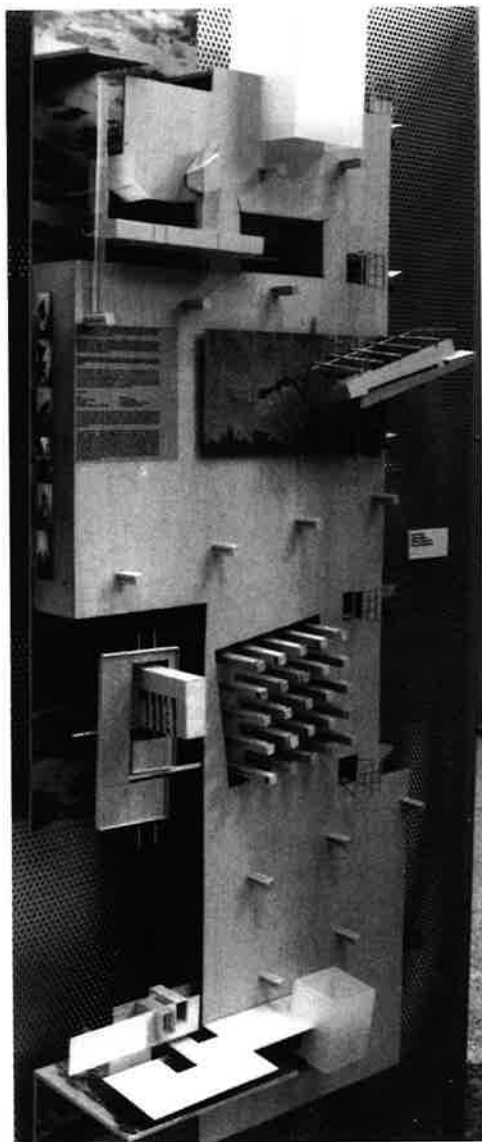


FILE
The design movements are "emery", a texture with the same feel visible in the sea.

SELECTED ENTRIES

This page, left to right: Christopher Small; Carl Seiden; Robert Bradbury.

Opposite page, clockwise from top left: Rod Maruyama; Teresa Vandertuin; Patrice Charbonneau; Stephen Cox.



SUBMISSIONS

Cecila Achiam, David Yurkovich, B. Kezia Wong, Heng Song
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 Dwight Atkinson
 Alvin Bartel
 BCSLA Environmental Committee - Scott Dunn, Geoffrey McFarland, Cameron Murray, Suzanne Pearson
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 Bourke Bruegger Architects
 Robert Bradbury
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 P. Charbonneau
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 Savina Preseuth
 Peter Reese, Rob Grant
 Kristin Schulberg
 Carl Selden
 Sharif Senbel
 Christopher Small
 Richard Sporns, Shane Ripon
 Rolando G. Torres, Raymundo Vicente
 Teresa Vandertuin

*Left:
 Project by Shawn Bleet,
 Robert Fabianiak, Stuart
 Maddocks, and Rui Nunes.*

Created in 1979 by four local architects, the Vancouver League for Studies in Architecture and the Environment is a registered non-profit society whose goal is to provide a forum for the discussion of current ideas in architecture, urban design, and landscape architecture. In a metropolitan area that is one of the fastest growing regions in North America, public discourse on architecture and urban design is pivotal in achieving design excellence. The design of the urban environment surrounds us every day, and yet architecture, landscape and planning are rarely the subject of public dialogue. In an effort to nurture a public culture of architecture, 'the League' produces the popular annual lecture series, as well as architectural exhibitions, design competitions, and talks devoted to local design issues. At any one time, "the League" has about ten active members, consisting of design professionals from the Vancouver area.

Since 1980 the Lectures on Architecture have brought some of the world's leading architects, landscape architects, planners and environmental thinkers to Vancouver. The lecture series has become a cultural institution for the city's design community; providing an invaluable contribution to the regional debate about ideas and issues, which shape the design of the urban environment.

Besides the organization of exhibitions of both local and international design, the Vancouver League has produced:

- 1979 The Granville Bridge Design Competition, exhibited at the Nova Gallery
- 1984 The Vancouver Special Housing Competition, exhibited at the Vancouver Public Library and the Cartwright Gallery
- 1987 The Toronto Dominion Bank (1919) Design Charette, exhibited at the Vancouver Art Gallery
- 1992 The Cliffhanger Competition, exhibited at the Charles H. Scott Gallery
- 1998 Sea-Change, a Design Ideas Competition, exhibited at the Atrium Public Gallery.

THE VANCOUVER LEAGUE

For Studies in Architecture
and the Environment

ACKNOWLEDGEMENTS

While a successful design competition relies on the enthusiasm and innovation of the competitors, it also requires months of research, coordination, and design by those involved in its organization. For her instrumental role in Sea-Change, Kathleen Kern must be credited for germinating the idea of the competition, much of its research and fundraising, and for her determination in seeing the competition through to exhibition. Thanks to Maria Denegri, Tom Bessai, Raphael Gomez-Moriana, and Mary Shaunessey, for their involvement in nascent stages of Sea-Change, and to Bruce Carscadden for his contribution in the development of the problem and by acting as professional advisor for the jury. I also thank the many volunteers and League members, in particular Michael Apostolides, who contributed with advice, criticism, and labour. For their wisdom and patience I thank the invited critics: Roy Arden, Peter Cardew, Arthur Erickson, Bill Pechet, Sam Sullivan, Yoji Sasaki, and Marta Farevaag, jury chair. Finally, thanks to the Canada Council, the Architectural Institute of British Columbia, the Royal Architectural Institute of Canada, ALCAN, and the Atrium Public Gallery for assistance with the competition, exhibition, and with this publication.

-Jeanna South, Editor

Design: Jeanna South

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3. Waterfronts--British Columbia--Vancouver--Design and
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FOR THE ARTS
SINCE 1957

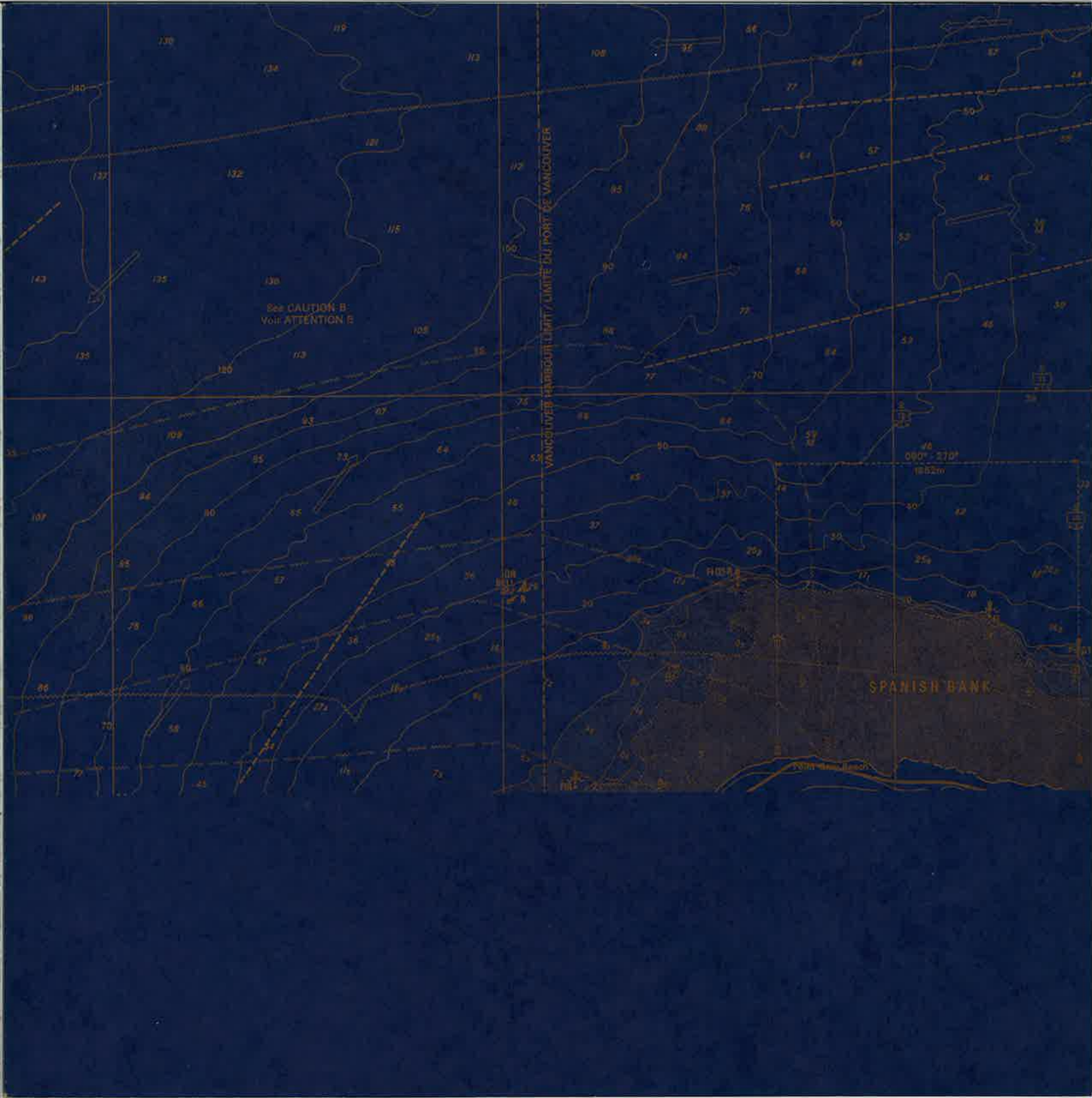
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DU CANADA
DEPUIS 1957



ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA



ALCAN



See CAUTION B
Voir ATTENTION B

VANCOUVER HARBOUR LIGHT / LIMITE DU PORT DE VANCOUVER

090° - 270°
1852m

SPANISH BANK