

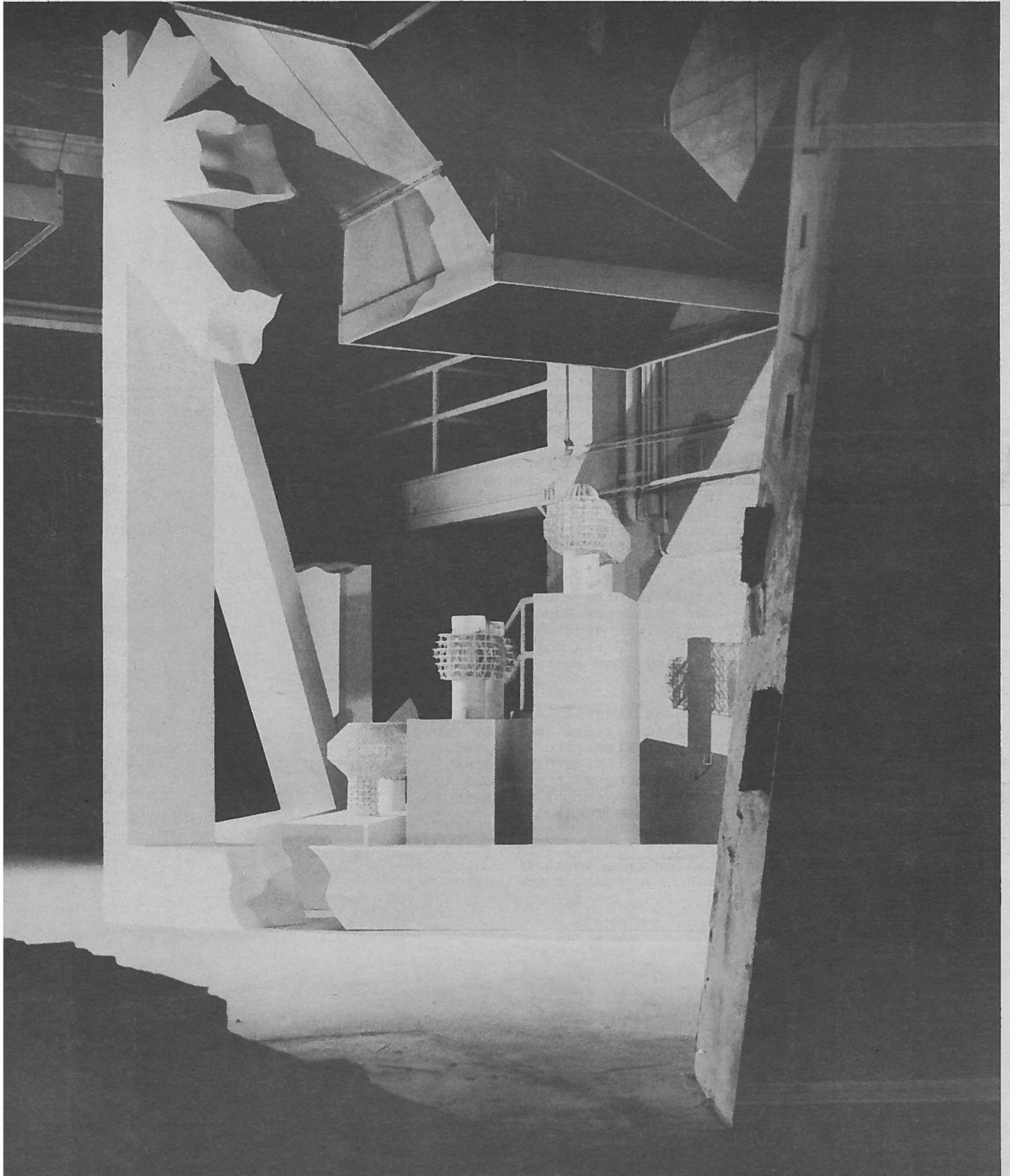


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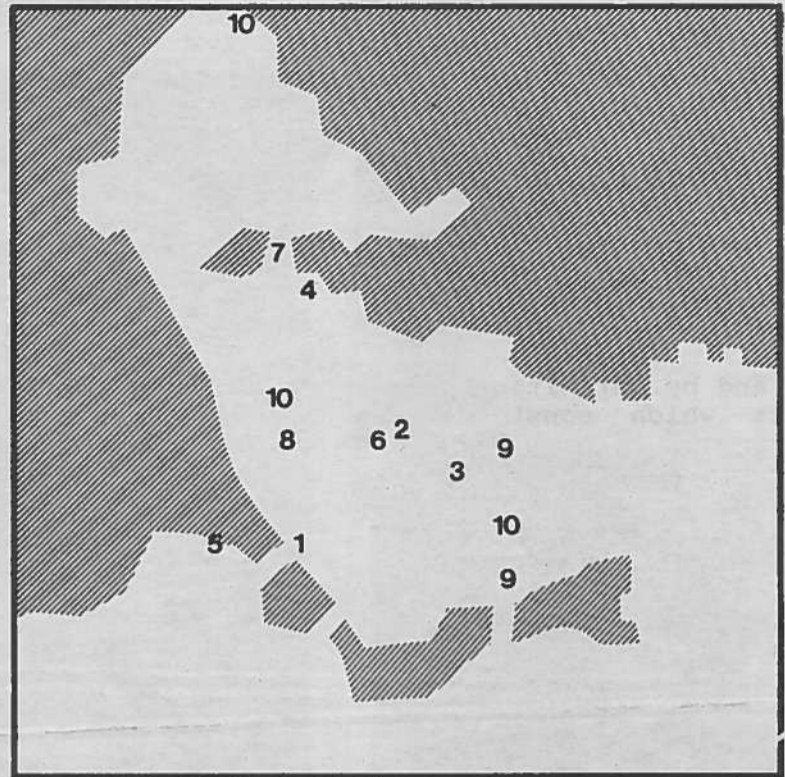
2-17 OCTOBER 1987



LOST/UNBUILT VANCOUVER

Funded By: The Canada Council, The Government of Canada through The Employment and Immigration Commission, The City of Vancouver

VANCOUVER PLAN



UNBUILT VANCOUVER LEGEND

- 1 BARRARD TOWER
- 2 CHRIST CHURCH CATHEDRAL
- 3 FEDERAL BUILDING
- 4 HARBOUR PARK COMPREHENSIVE
- 5 KITSLANO DEEP SEA PORT
- 6 ROBSON GALLERIA
- 7 STANLEY PARK
- 8 SWING PARK
- 9 URBAN HIGHWAYS
- 10 VISIONARY PROJECTS

INTRODUCTION

This exhibition is a test case, an idea fragment, for a notion which is presently "under construction" in Vancouver. The Urbanarium Development Society is working on finding a facility for further exploration into the complexities and possibilities of life in the city. We call this facility the Urbanarium.

The Urbanarium would accommodate and enhance actions necessary for a richer understanding of the city and Vancouver's particular formative influences. Visualising its urban form and context would be encouraged by a permanent core exhibit of an animated city model. Explorations of influential urban forces would be explored in exhibition and display areas and through presentation and participation in a 'town forum' programmed for public discussion, question and debate, monitoring, recording and projecting information about life around us and ahead of us would be facilitated, as would the testing of ideas, theories and future proposals affecting life in the city.

This initial Urbanarium exhibition focusses on urban relationships, city form and possibilities. There is an art to choreographing urban relationships. The purpose of this art, to quote Gordon Cullen, in Townscape, "is to take all the elements that go to create the environment: buildings, trees, nature, water, traffic, advertisements and so on, and to weave them together in such a way that drama is released." For, as he says, the city is a dramatic event in the environment.

It is in order to best explore, discuss and reflect urban relationships that this exhibition will be a composite of work in the arts. In Unbuilt Vancouver interpreters animate the processes of architecture, landscape architecture and city planning, accentuating the forces operative during the design, discussion and dismissal of various proposed projects for Vancouver. In examining why and how such decisions were made in the past, we are reminded that human forces shape the city - and that we have responsibility for and can influence decisions and actions which affect our city's future development. In Lost Vancouver, visual artists explore the more implicit, unseen, missing aspects of the city lost sometimes to us yet possible.

'Possibilities' can be described as imaginable, feasible, achievable. Exploring possibilities is how the city grows, the culture develops and urban conditions are improved. While several components of this exhibition will focus specifically on what could have been or what may come to be in Vancouver, the intention behind the entire event is to point out to city dwellers how each individual can contribute to the development of the built environment. Each person must begin to create in his/her imagination a picture of the ideal urban environment, so that collectively we may work to make the ideal a reality.

THE REMEMBRANCES OF OPPORTUNITIES PAST

At the height of a period of great concern for urban conservation, for keeping beloved landmarks from perishing before the wrecker's ball, it may seem contradictory, if not downright disconcerting, to talk about the value, indeed the necessity, of change. Nevertheless, the importance for a city to experience continual evolution, continual renaissance, and thus continual alteration, should require no more argument than that for any other living entity.

A city that has stopped changing is a city that has died. If after this death some herculean effort can be made to keep its physical parts intact and prevent its tissue from falling into decay, the resulting mummification or petrification, beautiful as it may be to observe, and potent as it may remain as an inspiration for romantic reverie, it will no longer be City. City is life. Samuel Johnson's pithy remark about London equated an interest in the city with an interest in life itself, an interest which ought to remain tireless.

Nostalgia for the past is a defensible emotion, and the wish to retain the character of places which give us personal joy is honourable, as the wish to share that pleasure with other generations is. But we can pass on legacies that stifle the future as well as inspire it. Those who remember the West End of Vancouver as an agreeable, rather suburban quarter of one and two storey family homes may naturally feel the pang of the demise of things past.

However, one would have to be in different to the beauty of human vitality not to enjoy at least equally the pulsating life that emanates from the present agglomeration of concrete towers and which quickens streets that never before had witnessed such animation. Artificial as Gastown may be as a "restored" historic centre, it would be absurd to wish that its ambience revert to the uninviting, melancholy atmosphere it presented hardly two decades ago. "Robsonstrasse" was gemütlich when it was interesting only for the German shops and restaurants that gathered there during the post-war years. Today the German component is a mere vestige on a street buzzing with stylishness, glittering activity and parades of rapt pedestrians.

Ethnically distinct districts come and go in cities. When they appear, they contribute a great richness to the whole, and certainly deserve to be encouraged to express their ethnicity as long as it has real meaning. One thinks of the colour and fascination that resulted from the development of Chinatown east of Main Street, the flowering of the Indian-Pakistani centre further south on Main, and the Italian settlement around Commercial and Victoria Drives, all of which have reached their fruition within little more than two or three decades. The loss, during the War, of the Japanese centre of activity on Powell Street, only a trickle of which has managed to return, is painful, especially considering the circumstances of the decline, but one wonders, if no disruption had occurred, whether Japantown would not have faded away, considering the need for post-war, highly Canadianized generations to disperse into more livable parts of the city to meet for traditional activities in more congenial surroundings. Conditions in the countries of origin may induce a more or less continuous renewal of ethnic centres for some time, but it is unrealistic and probably condescending to expect third, fourth and fifth generations to bear the burden of preserving the exotic character that their ancestors may have brought from other places.

The refreshing changes that we have been enjoying in Vancouver in recent years are rapidly becoming the norm, and may soon be taken for granted. We have been taken for granted. We have lost some landmarks which we regret - perhaps most notably, the old Birk's Building - but we have preserved others. Deserving mention are the old Main Street Post Office/RCMP headquarters, the Canadian-Pacific Railway station, the Sylvia Hotel, the old Court House and the block of buildings now known as the Sinclair Centre. It is worth noting that each of these projects was assured an indefinite stay among us because of the acceptance of changes made within or around them by people with creative talent.

It was the brilliance of creative insight that recognized the value of preserving the inherent industrial esthetic of Granville Island while enlivening the scene with new commercial and artistic functions. The amount of original industry remaining there is only a fraction of what it was, but who would wish the rest of it to return? And speaking of industry, who remembers the dusty factories and workshops which once dominated the north side of False Creek, or the neglected and decaying frame houses on the Fairview Slopes above it? The changes changes that occur may not coincide with everyone's dreams, but the intrinsic importance of the new condition becomes clear when it is fairly weighed against what came before it. Thoughts of what may happen on the north side of False Creek may be cause for legitimate anxiety, but the promise of a rich and human use of such a wasteland must be welcomed even before its details become known. In this case it is not the loss of an existing reality that we fear, but only the possible loss of opportunity.

The theme of the Urbanarium exhibition which we are celebrating is appropriately not one commemorating lost things but lost opportunities. The fact that they were either regrettably or wisely rejected is not as important as the affirmation of our need for creative minds to help us discover unnoticed potentials. This exhibition is a paean to the creativity that understands change, that is inspired by it and that it inspires. It is the vision of artists who reveal the unseen or neglected possibilities in the ordinary world around us. What may appear familiar, commonplace and unpromising to the layman city-dweller can be discovered by the creative mind to harbour astonishing potentials. These potentials, these promising transformations, these intimations of enrichment of the ordinary, become our stimulus, our inspiration and our ability to welcome change at a time when we continue to respect continuity with the past.

Abraham Rogatnick

EXHIBITION PLAN

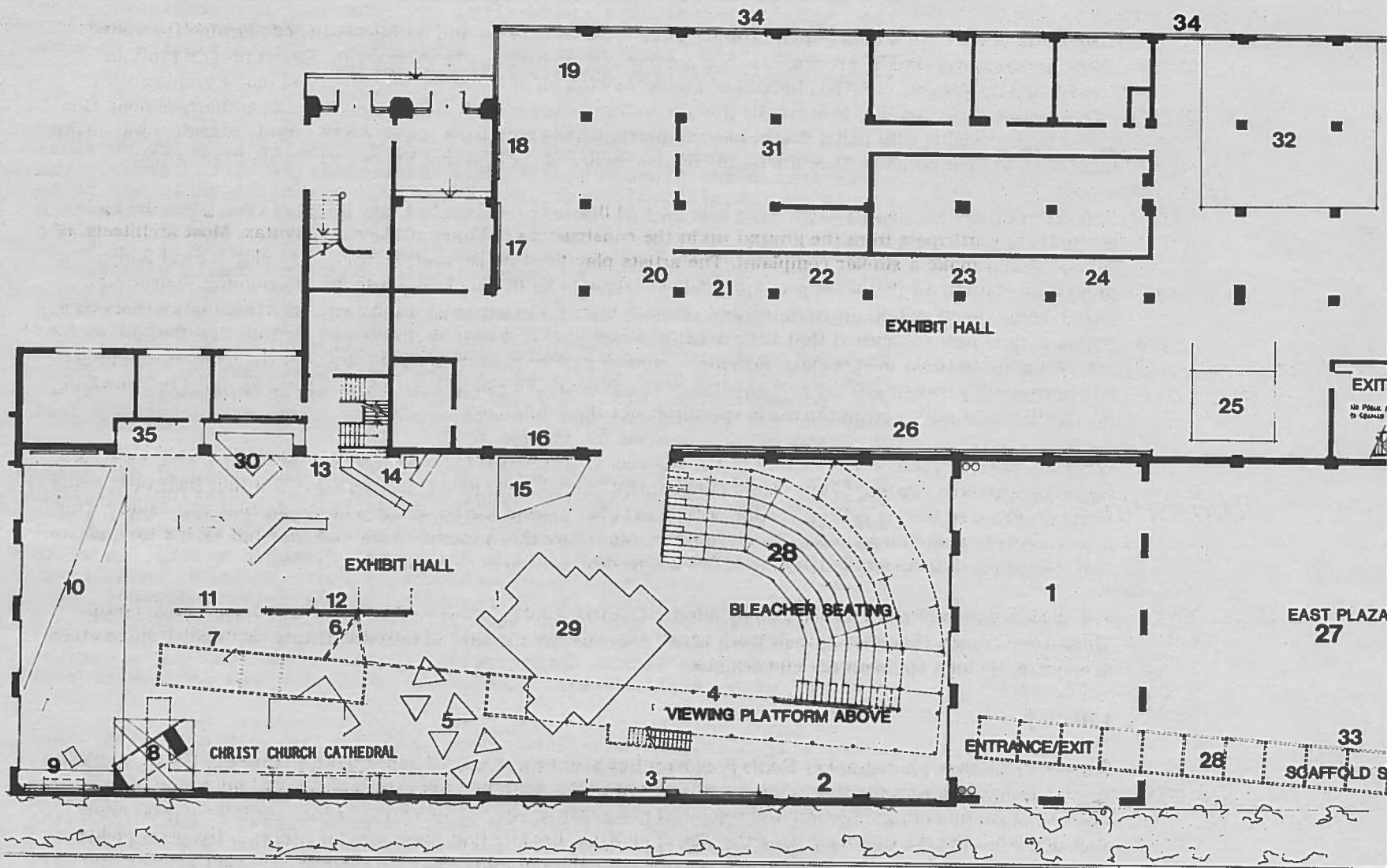


EXHIBIT LEGEND

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| 2 | HENRI ROBIDEAU | 26 | JAMES KLYMAN MOWCZAN |
| 3 | KITSILANO DEEP SEA PORT | 27 | OUTDOOR PLAZAS
VAUGHN DURANTE
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| 4 | ARNI RUNAR HARALDSSON | 28 | AMPHITHEATRE
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| 5 | DEBORA KLYMAN-MOWCZAN | 29 | CITY MODEL
REAL ESTATE BOARD
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| 6 | SWING CITY | 30 | COFFEE BAR
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| 7 | BURRARD TOWER | 31 | CENTRAL AREA EXHIBIT
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| 8 | URBAN HIGHWAYS | 32 | ARTS UMBRELLA
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LOST VANCOUVER

ART IN/FOR THE CITY

Visual artists have traditionally played third fiddle to the engineers and architects who determine the visual shape of Vancouver. Public art commissions are few and far between, there is no 1% for art program in Vancouver, and no Vancouver artists have been invited to work on (not for) the design team of major architectural projects. The public art that is currently in place in Vancouver is, with some exceptions, an embarrassment. Corporate paper weights with pallid design ideas indiscriminately punctuate our city and serious consideration ought to be given to their removal. They are hardly representative of the best that Vancouver artists have to offer.

Vancouver artists are invited to decorate lobbies, add finishing touches, but they have not been given the opportunity to participate from the ground up in the construction of Vancouver's visual syntax. Most architects, of course, would make a similar complaint. The artists play third fiddle, and the architects play second fiddle. The profit/loss column on the developers spreadsheet seems to be the final authority for determining Vancouver's visual environment. While the architectural community is reluctant to go public with its frustration, artists have for some time now recognized that their activity is marginal and have derived strength from that recognition by exercising the freedom to speculate, critique, comment and suggest. It is significant that the Urbanarium project has purposefully sought out the participation of visual artists and that those artists have responded by contributing, for the most part, new works made specifically for the exhibition.

What will become clear to the visitors to Urbanarium is how much these artists are aware of visual, social and historical concerns relating to our visual environment. Artists have long since ceased to feel that their only venue is the museum or the art gallery; the life of their art goes beyond the boundaries of a collectible commodity. They have chosen to stand as witnesses to alternatives, reminders that we are accountable for what we live in, and that the values that currently determine our built environment are not final, definitive givens.

The sixteen Vancouver artists selected by curator Catherine Alkenbrack are in no way an homogeneous group. There are common concerns in their work which allow us, for the sake of introduction, to distinguish three areas of concern: history, commentary and critique.

I History

Former Vancouver photographer Henri Robideau has spent hundreds of hours sorting through the City of Vancouver archives, absorbing that photographic record of Vancouver's built environment and informing his own practice of documenting forgotten and unofficial monuments. His "Giant Things" series contains a good many Vancouver landmarks that have gone the way of all flesh; the fact that these monuments (eg., the giant pickle jar that sat on top of the MacLaren's factory) are mundane does nothing to lessen their reality. Alan Storey's *The Babbling Boardwalk* was shown at Vancouver's Western Front in 1986 as part of the Brewery Creek project. Walking on the boardwalk activates the sound-memory machine; Storey evokes the creek that ran through Mount Pleasant down to False Creek and once watered a series of breweries. We are the agents of that recollection, it is up to us to trigger history. In Jeannie Kamins's pairing of painting and photography, a humanoid bulldozer represents our accountability. Human choices, political decisions, determine the shape of our city and yet we regard them with the same inevitable resignation as the weather. In commemorating Vancouver's first Jewish Temple (now being turned into condominiums) Kamins further reminds us that whether we choose to recognize it or not, we are authors of our own history. The things that are of value to us are often fragile. There is no way, for example, to replace a good second hand bookstore. They are like communal attics where things we think we will never need but cannot bring ourselves to throw away are stored. Years later they become important again, someone else's forgotten memory becomes a current value. When Vancouver's Octopus Books suffered a fire recently, the loss was acute; insurance companies have a hard time assessing the value of memories. Marian Penner Bancroft's *"spiritland/Octopus Books, 4th Ave."* offers laconic tribute to this loss and a poignant reminder.

II Commentary

To document the city, reflect its shape and patterns of life, its relationship to its setting, is to engage in an ongoing commentary. Harold Spence-Sales's photograph and graphics on foamcore collages remind us of the interdependency of nature and the city. The grid of the city streets is placed in context, the eye of the city becomes not the downtown core but rather its horizons. Mary Filer's glass sculptures and Deborah Klyman-Mowczan's *The Challenge of the Mountains* continue to comment on the environment in ways which allow us to broaden the base of our definition. In the latter work, Klyman-Mowczan recreates the mountain surround which imposes itself on Vancouver's visual periphery; our relationship to this barrier is never idle. Does it cut us off, or protect us? How does it affect our feelings? Does our built environment reflect those feelings? Georgiana Chappel's coloured lights further call attention to the fact that our feelings about the city are both diverse and complex and that the city colouring process and, by illuminating the portico of the Urbanarium building, gives it strength. In like manner, Pablo Flasco's illustrational graffiti exterior on the Georgia Street facade serves to advertise the exhibition. But to complete the commentary on the city we cannot avoid the back doors, the lanes and the repetitive sameness of much domestic architecture. James Klyman-Mowczan's impressive series of thirteen house-shaped painted panels were inspired by the silhouettes of car garages in the back lanes of East Vancouver. The abstract treatment of a familiar shape evokes the contradiction of sameness and difference. The thick surfaces of acrylic and modeling paste on 3/4 inch metite gives Klyman-Mowczan's work both a functional and iconic significance.

III Critique

The analysis of history and the act of reflective commentary are clearly acts of engagement and debate. Some of the artists in this project have chosen to expand upon that debate to introduce pointed criticisms of both the form and the systems that make up the city. While the line that is drawn here is somewhat arbitrary, it is clear that the artists in this final section advocate a more active intervention and judgement. Michele Normoyle's *Place / Taking Place* consists of large-scale black and white blowups of the two stone lions which guard access, via the Lions Gate bridge, to the privileged enclave of the British Properties. The commitment of funds to build the bridge changed the shape of Vancouver and oriented it toward privilege rather than consensus. Like Antonioni's "Blow-up" Normoyle's blow-ups are clues, the grain of the photograph representing the meta-structure of decision making. Mark Grady's imposition of the word "los" (which means "go" in German) on a large scale painting depicting an 1872 baluster design by the firm of Cochrane and Scott in Victoria, has a similar effect. The text ties the "loss" of romanticism within the ideology of modernism. It is not nostalgia, but criticism of unrecognized ideology that Grady is calling to our attention. Warren Murfitt's *Lost House Styles/Changing Neighbourhoods* consists of a concrete podium beneath a recreation of a typical "Vancouver Special" balcony railing. On the podium is a sketch

book with drawings of other examples of the "Vancouver Special". The ironic distance between prototype and stereotype is drawn out by this analysis of specific Vancouver topology. When we come to the final page in the book and discover a classical facade we understand that Murfitt is pointing to the limitation of the template itself. Todd Davis underlines this point by taking his art to the site. In *Lost Site* Davis chooses an undeveloped property that "slipped through the crack between adjacent development on either side of it". By reclaiming this space as public space, Davis's iconic paving stone piazza, stands for the futility of resistance and the importance of the individual voice. Kati Campbell's strategy is one of calling our attention to the reality of domestic activity which maintains and informs our lived space. Her backlit transparencies are scattered throughout the exhibition site and act to punctuate our perception of exterior space and design and recall the significance of interior activity. Hands washing dishes, changing diapers, picking up the mail, are mundane but not trivial. Finally, it is left to Arni Runar-Haraldsson's series of photographs to remind us of the real legacy of Expo 86. Using vertical signage to invoke familiar Expo slogans "Technology, Transportation, Space, Science", Haraldsson's critical assessment of Expo is clear. The social displacement and economic impact of Expo (eg., appropriation of lottery funds away from social services, amateur sport and culture toward debt servicing) is only now being felt. And as Vancouver watches the future development of the north shore of False Creek, Haraldsson's criticisms could best be read as warnings. We have seen the effects of lost history, but it is clear that Vancouver's artists are equally concerned with not losing the future.

Russell Kezler

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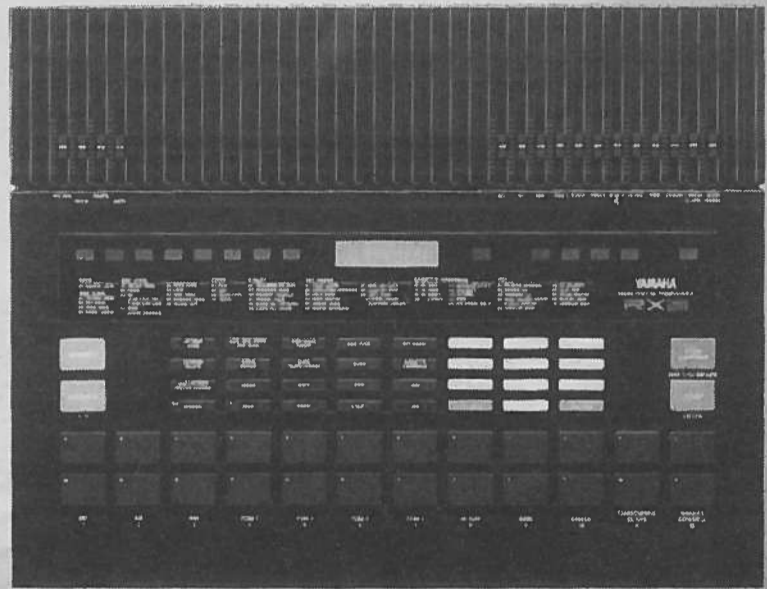


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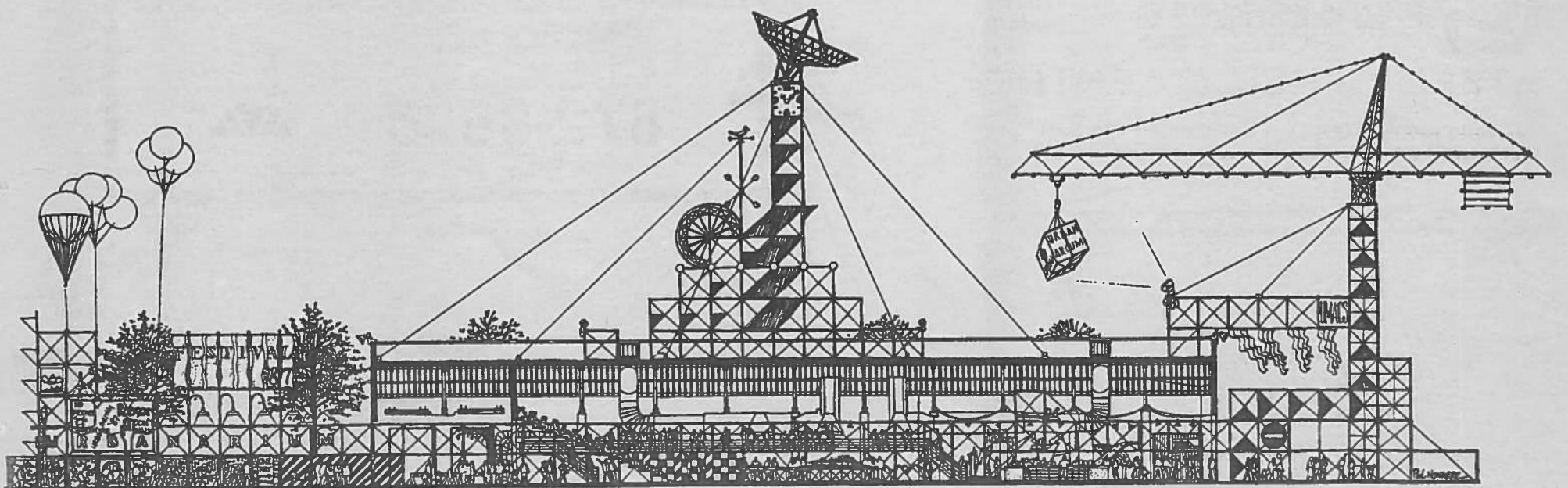
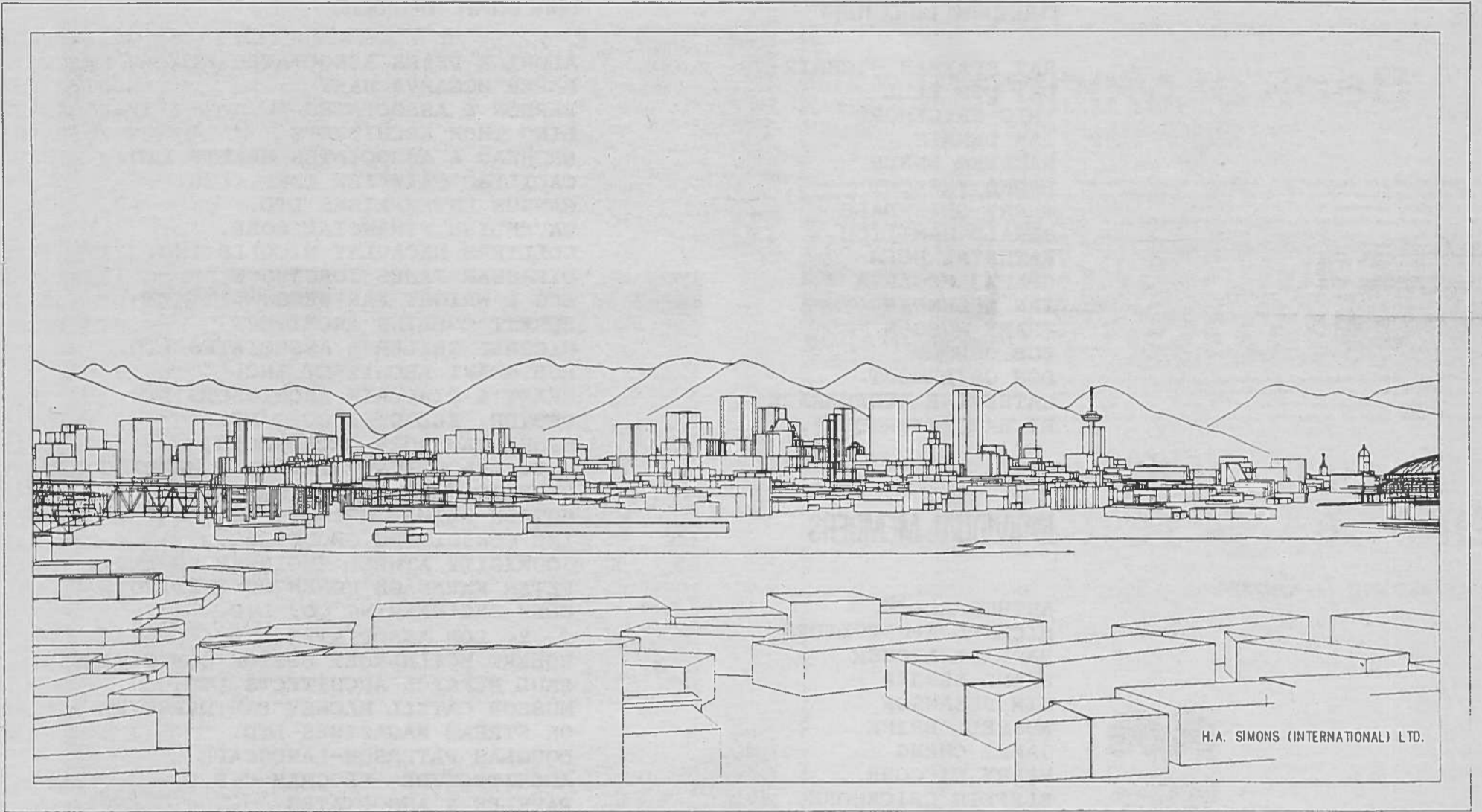
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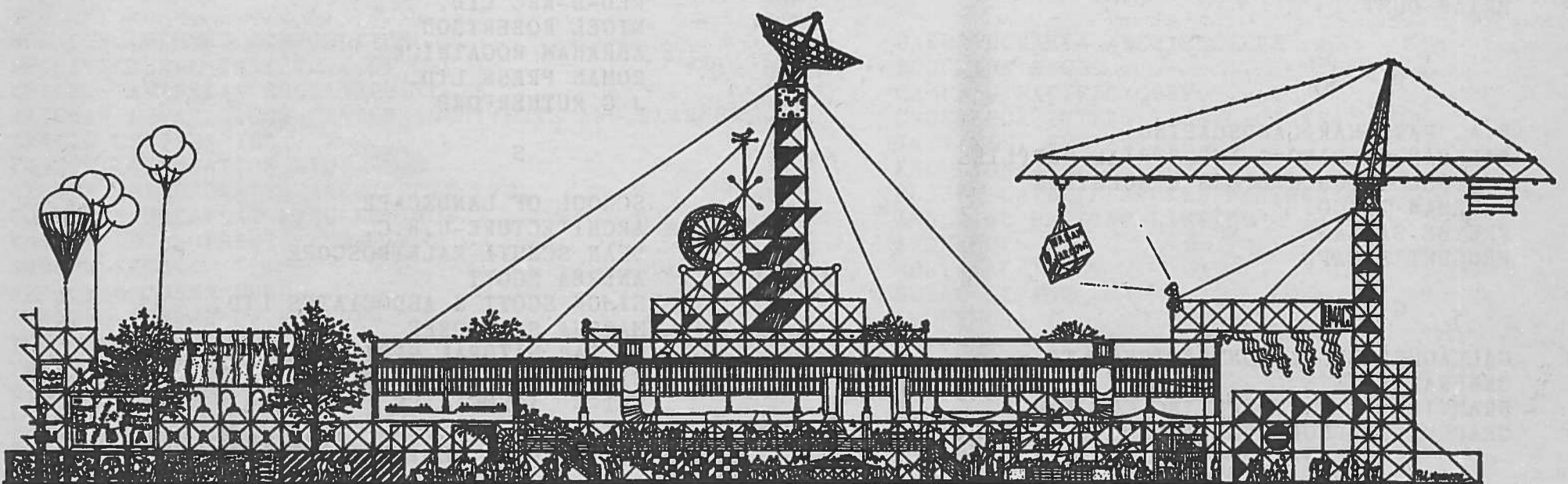
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URBANARIUM FESTIVAL '87

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ARTIST'S/ARCHITECT'S BIOGRAPHIES

MARIAN PENNER BANCROFT was born in Chilliwack and works in Vancouver. She studied at the University of British Columbia, Vancouver School of Art and Ryerson Polytechnical Institute, Toronto; and has exhibited across Canada, as well as in San Francisco, Seattle, New York City and Paris. She has been Faculty at the Emily Carr College of Art and Design since 1981, in 1986 winning the First Prize Concours International de Livres d'Artistes du Canada, Montreal.

KATI CAMPBELL received her B.A. in Interdisciplinary Studies from Simon Fraser University in 1984. She is the co-founder of the now defunct (N)on Commercial Gallery and is currently part of the artists collective which runs the Window for Noncommercial Culture, a 24 hour viewing space in downtown Vancouver. She attempts to index her work to the 'look' of popular commercial media in order to analyse the effects of the dominant visual codes of our times. Campbell is presently teaching part-time at Simon Fraser University.

GEORGIANA CHAPPELL was born in Chicago and studied at the Art Institute of Chicago, San Jose State University, California and Simon Fraser University. She has exhibited across Canada and in California. Her installations use coloured light as an agent of change; forcing the merge of our visual/recording sense and experimental perceptions. Chappel teaches in the Department of Fine Arts, University of British Columbia.

TODD DAVIS is a Vancouver artist and curator who studied at the Nova Scotia College of Art and Design. He has worked extensively with artist-run centres and non-profit societies in Vancouver. His work over the past several years has focused on expanding the viewer's spatial perceptions, allowing a redefinition of "gallery" space. He is one of the curators for the "Artropolis" show in Vancouver this October. This past summer, Davis completed a companion piece to his installation for "UNBUILT VANCOUVER" in Metane, Québec.

MARY FILER studied at McGill with Arthur Lismer and received her Masters in Art Education from the University of Pennsylvania. She taught at New York University (Washington Square) and lived in England where she painted and developed her interest in sculpture and glass. She returned to Canada in 1967 and came to Vancouver in 1970. She has continued to work with glass here, with special interest in the particular influences which shape Vancouver.

MARK GRADY is a painter who was born in Liverpool, England and graduated from Emily Carr College of Art and Design in 1982. His work has been exhibited in Urban Artwalk, at the Surrey Art Gallery, the Or Gallery and the Unit/Pitt Gallery, as well as in Seattle and Glasgow. Grady is currently working on a series of paintings called 'Small Museum'. His piece in "LOST VANCOUVER" is the second in this series.

ARNI RUNAR HARALDSSON was born in Reykjavik, Iceland. He graduated from Emily Carr College of Art and Design in 1983 and was curator of the Or Gallery from 1984-1985. He is contributing West Coast Editor for C Magazine (Toronto) and has exhibited in Vancouver and Toronto. Future shows include a group show at Optica in Montreal and "In the Vernacular", Vancouver.

JEANNIE KAMINS is a Vancouver painter who has recently moved to Montreal. She received Canada Council Explorations and Secretary of State funding to co-ordinate a conference and exhibition of B.C. Women Artists. Kamins feels strongly about making art available and accessible to the public and has made great efforts to take her art to people.

DEBORA KLYMAN-MOWCZAN is a Vancouver sculptor who has studied at the Ontario College of Art, the Vancouver School of Art and the University of British Columbia. For the past ten years she has evolved her personal exploration of materials examining the dynamic between figuration and abstraction. She has exhibited at the Or Gallery, Unit/Pitt Gallery and the Architectural Institute of British Columbia in Vancouver.

JAMES KLYMAN-MOWCZAN is a Vancouver painter who has studied at York University and Three Schools of Art in Toronto, Ontario, as well as Simon Fraser and the Emily Carr College of Art in Vancouver. He is a colourist using colour to serve form. He has exhibited at Unit/Pitt Gallery and the Simon Fraser University Gallery in Vancouver as well as the Flavio Belli Gallery in Toronto.

WARREN MURFIT is a sculptor who attended the Vancouver School of Art in 1974-1977. He is the co-founder of the now defunct (N)on Commercial Gallery and is currently part of the artists' collective which runs the Window for Noncommercial Culture. In 1986 Murfitt was one of the organizers of the sculpture exhibition "Objects of Labour". His recent work deals with iconic form and the use of architectural signifiers. His "Little Red School House" was awarded a sculpture commission by the City of Kelowna this summer.

MICHELLE NORMOYLE is a Vancouver artist who has recently shown work at the Vancouver Art Gallery and the Surrey Art Gallery. Her recent black and white work combines contemporary and archival images. Her next projects include a series of photographs based on the screen image and her work will be discussed during the lecture "Feminism and the Photographic in Vancouver - the work of Laiwan and Michelle Normoyle" as part of the "Talking Pictures" Art and Photography Conference in Toronto in October 1987.

HENRI ROBIDEAU is a photographer who has recently moved from Vancouver to Montreal. He has exhibited numerous shows across Canada and is well known for his "Giantology" survey - a documentation of giant symbols in communities across Canada. In his recent projects he has been working with large-format spliced scrolls. Robideau is presently teaching at Concordia University, Montreal.

HAROLD SPENCE-SALES is a Vancouver artist and urbanist. He inaugurated the first Urban Studies program in Canada at McGill University in Montreal. He spent from 1948 - 1970 on Faculty at McGill and consulted as a planner throughout North America. Spence-Sales practiced in Vancouver from 1970 - 1985, concurrently with working on his art. His multi-media pieces examine the history and origin of "place".

ALAN STOREY is a sculptor who has studied at Okanagan College and University of Victoria. He has exhibited at Western Front, Convertible Showroom, Or Gallery and Simon Fraser Gallery in Vancouver as well as the Mercer Union in Toronto. Storey's installations move, emit calculated sounds and often perform functions. His most recent installation is the competition - winning, giant aluminum pendulum in the Hong Kong Bank buildings atrium in downtown Vancouver.

Arts Umbrella Youth Dance Company - The company is a semi-professional contemporary dance troupe for young people ages nine to grade twelve. The goal of the company is to provide young dancers with broadbased technical training to enable them to pursue careers in dance if desired.

JIM BOLDT is in second year architecture at University of British Columbia. He has made miniatures and models from the age of five years old and is interested in the iconography of urban form.

ROSEMARY COOKSON studied for two years at Emily Carr College of Art and is presently enrolled at U.B.C. She has worked for the past two years at the Vancouver's Childrens Festival, on three dimensional site - specific projects.

BRIAN DUST graduated from the University of Saskatchewan in an advanced B.A. in photo and drawing. He obtained a B. Arch. degree from U.B.C. and has participated in one man show across Canada. Dust participated in the winning competition proposal for the Terry Fox Plaza, at B. C. Place Stadium, Vancouver.

ASTRID DRIKITIS graduated from the U.B.C. School of Architecture in 1986 and is working with Arthur Erickson. Although a student of the fine arts, Drikitis' main interest has always been architecture. She says the Urban Highways project reflects an interest in political and planning processes.

DOUG FRANKSON specialized in art history at the University of Victoria receiving his Bachelor of Arts degree in 1975. He obtained his B.Arch. degree from U.B.C. in 1980. Frankson has lectured in Art History and Design Theory (for the syllabus program of the RAIC).

ERIKA GERSON received a Fine Arts degree in drawing and printmaking. She worked for two years as curator of U.B.C. Fine Arts Gallery and has an architectural degree from U.B.C. Gerson was involved in designing LRT for Vancouver and worked on exhibition design for B.C. Pavilion at Expo '86 with John Perkins.

KATI GERSON studied art history at U.B.C. and architecture at the Nova Scotia Technical College, obtaining her B. Arch. in 1979. She is currently working for Billington Poon Architects. Her attraction to the Urban Highways project is for its socially conscious aspect.

BRUCE HADEN has studied architecture at University of Waterloo and is presently enrolled in U.B.C. School of Architecture. He has worked for numerous firms across Canada.

JULIE HEIN received her Bachelor of Architecture degree from Notre Dame University, and has worked in the cities of St. Louis and Vancouver. She now freelances for various city firms.

SCOTT HEIN has received a Bachelor of Architecture and a Bachelor of Environmental Design from University of Kansas. He has worked in Wichita, St. Louis and Vancouver. He presently works with Howard/Yano Architects.

HAIG KOUYOUMDJIAN, a Fine Arts graduate from Concordia University in Montreal, is in his second year of architecture at U.B.C. He maintains an interest in sculpture and lithography.

DAVID MCINTYRE obtained his Bachelor of Architecture from U.B.C. in 1981. He is presently an associate of Theodore Sterling Ltd., specializing on environmental quality and energy efficient housing.

HAMISH MUNRO graduated with a History degree from McGill University, Montreal and a Bachelor of Architecture from U.B.C. School of Architecture. He was a member of the West End Advisory Council in 1984. Munro is an urban kayaker in constant search of the city's original shoreline.

JIM NICHOLLS is an RAIC gold medal graduate from U.B.C. He is participating in the Vancouver Revisions 1987 VAG show and has been a studio instructor at U.B.C. Jim is currently working with Perkins and Cheung Architects Ltd., Vancouver.

BILL PECHET is a graduate from U.B.C.'s Architecture program. He worked and studied in Japan, Hong Kong and the Philippines. Bill is involved with Vancouver Revisions and is working with Henriquez and Partners, Vancouver.

CASEY PECHET is a systems analyst with the Ministry of Finance by day. By night he composes electronic music and works as a sound engineer in recording studios.

Public Dreams - The name "Public Dreams" comes from a type of street theatre created by the society's artistic director, Paula Jardine. The outdoor spectacle combines mythology and performance to tell a common story. Ms Jardine's work is characterized by collaboration with artists from a variety of disciplines and cultures.

Ramcoff Concert Society, founded in 1982 by Gene Ramsbottom and Melinda Coffey, is dedicated to presenting the highest calibre of musicians living in Vancouver through concert programming of celebrated and rare works by composers whose work has significantly enriched our cultural history.

DALE RICHARD is a Vancouver architect. He has degrees from University of Victoria in History of Art and Architecture and from U.B.C. School of Architecture. He spent 3 years with the Provincial Museum in Victoria, designing and building exhibitions.

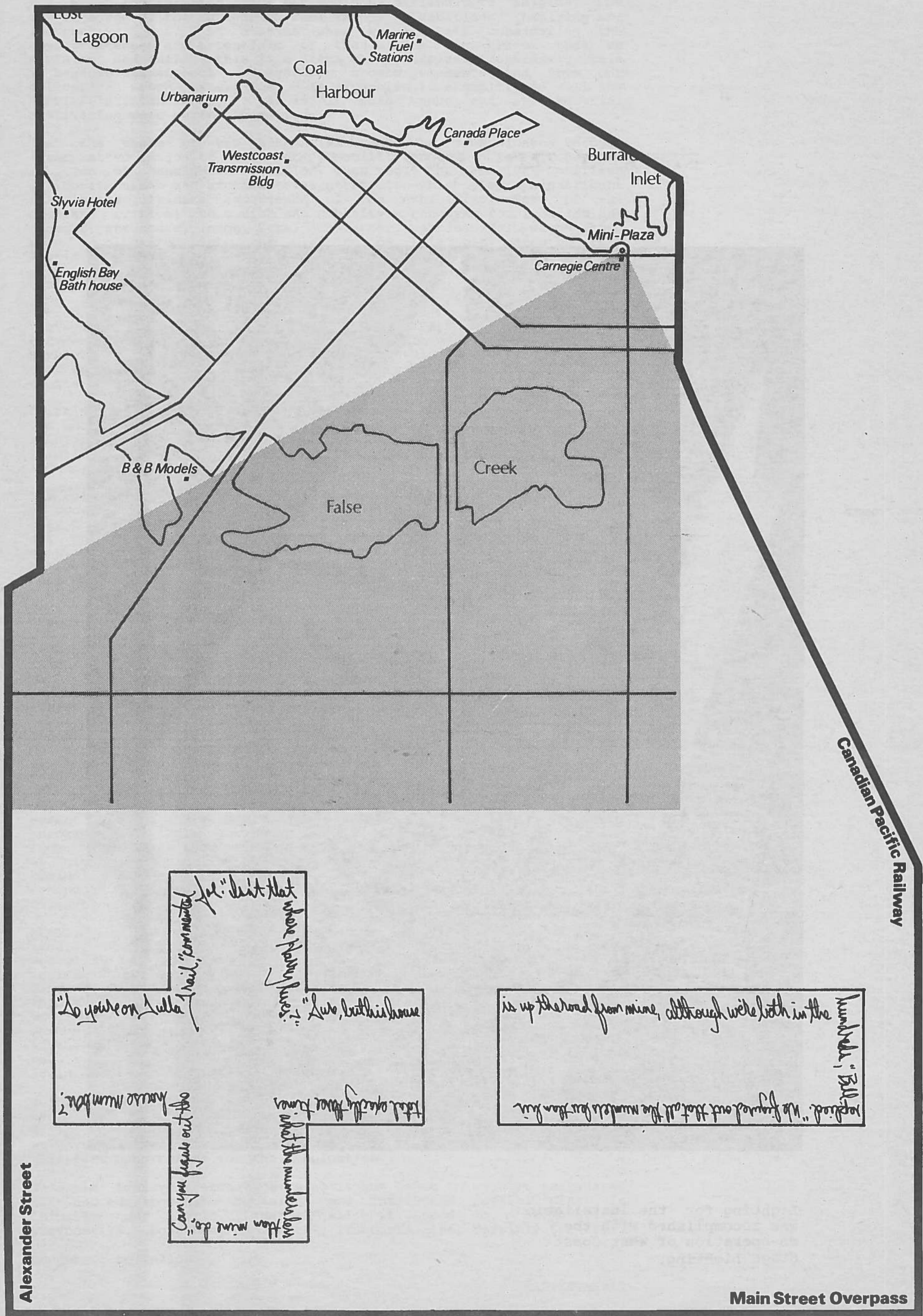
ANDY ROZEN is a graduate of U.B.C. School of Architecture where he participated in the studies abroad in Hong Kong. He was involved in "A Measure of Consensus - Canadian Architecture in Transition", a travelling exhibition in 1986. Andy is currently working with W. Leung Architects.

PETER SICKERT was born in Bonn, West Germany. He has a Bachelor of Arts degree in both Urban Studies and Psychology and now is in his second year of architectural studies at U.B.C. Sickert is interested in architectural heritage and model building.

FRANK STEBNER graduated from University of Manitoba with a Master of Architecture degree. He has worked with Phillips Barrett and is presently working with Richard Henriquez.

Vancouver Youth Theatre is a group of nineteen young actors who present excerpts from the musical play "Timepiece". The play is a celebration of Vancouver's history and its multicultural heritage.

TODD DAVIS



"So you're on Lulla"

house number?"

Can you figure out the house number?
 "No, but that whole thing is..."

"Sure, but his house is..."

total exactly three times what the number is less than mine do"

is up the road from mine, although we're both in the hundred's"

Bill replied: "We figured out that all the numbers less than his"

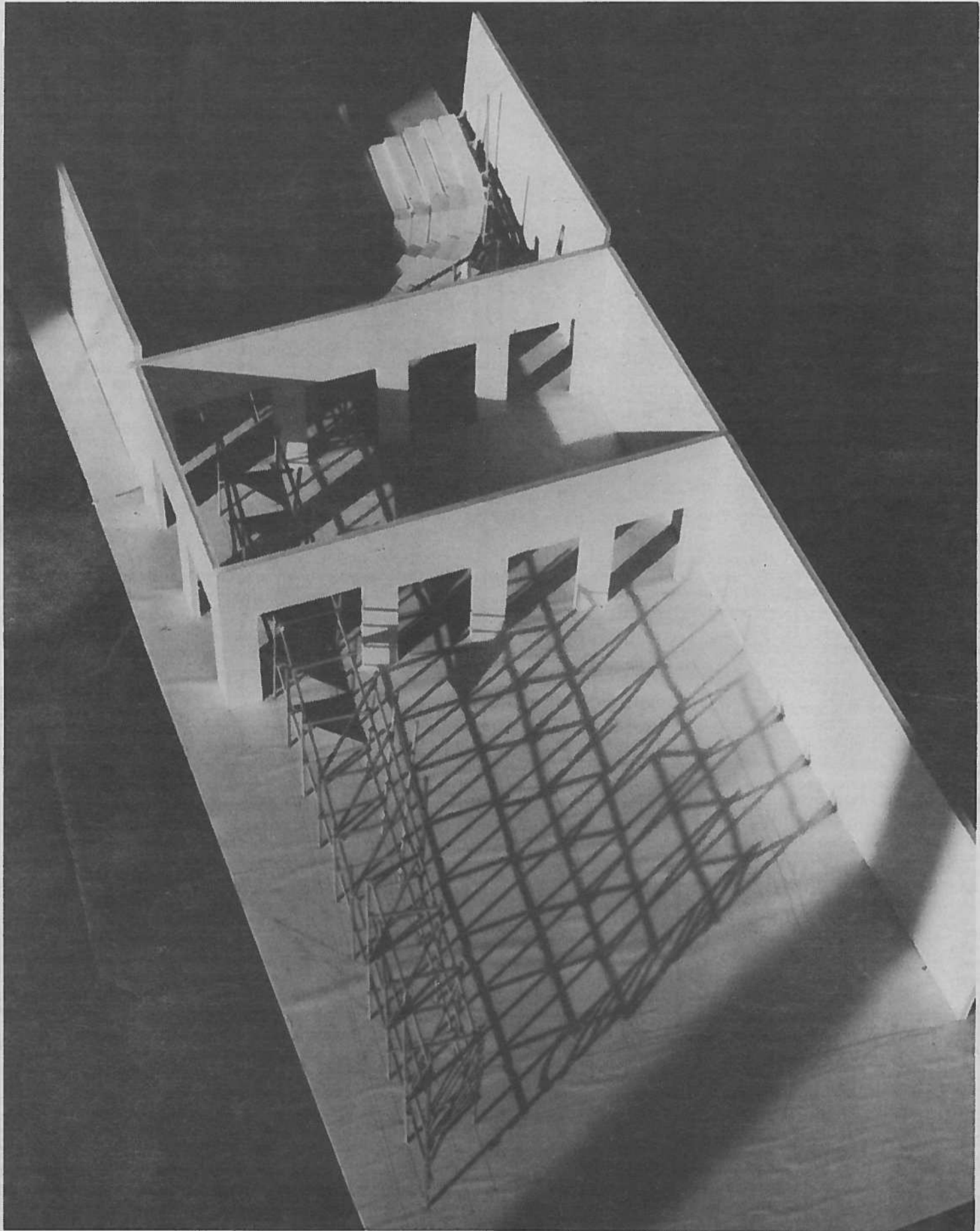
Canadian Pacific Railway

Alexander Street

Main Street Overpass

GEORGIANA CHAPPELL

Urban Portico



Lighting for the installation
was accomplished with the
co-operation of West Coast
Stage Lighting.

FESTIVAL ARCHITECTURE

A more apt and animated stage set would be difficult to imagine. The mis-en-scene of the URBANARIUM FESTIVAL is an ambitious, inspiring and instructive one. At a time when we are all considering the appropriateness and potentials of the cities and places that we envision and build, this is a drama which unfolds effortlessly. This is because its support - carefully chosen elements and from our collective urban experience - is assembled to exemplify so well the FESTIVAL's intentions. It was as if this venue and its material realization were perfectly casted.

That the theme of the URBANARIUM could be communicated through interpreted images of Lost and Unbuilt Vancouver is already an ambition of considerable vision. Then too, the FESTIVAL utilizes deliberate urban and architectural strategies which play a significant role in the ultimate experience of the exhibition. Some of the elements critical to cities and urbanity - concerns for location and context, structure, image, form, character, expression, signs - have been incorporated into the planning of this tiny piece of urban fabric.

Consider the location, the place of the occasion. It presents a long face to Georgia Street, the principal east-west ceremonial route through the downtown peninsula. Significantly, it straddles the "gateway" to urban Vancouver at the Stanley Park entrance. It rests between two major city streets, Georgia and Robson, with views to Coal Harbour and the North Shore. Appropriately, several of the Lost/Unbuilt sites are either visible or nearby and we might speculate on the potentials of this place, as well.

Certainly, 1740 West Georgia itself deserves ample recognition. This was once the Old Motor Vehicle Testing Station and the structural regularity of the building's facade has been exploited to accommodate a shifting perspective sign, URBANARIUM, demonstrating cleverness and indeed, shrewd resourcefulness.

The building's relative understatedness and straightforwardness forms a convincing backdrop for well-proportioned signs and applique. With only the slightest relief on massive white piers (which define the old car entrance bays and the new access route) this is arguably the quintessential moderne warehouse. Touches of pink and turquoise bands on the north side confirm that even utilitarian structures are subject to a West Coast colour palette from time to time.

Decisions to surround the building on two sides with archetypal urban fragments -hoarding and graffiti- seem to verify that this is indeed a site undergoing revision and change. There is a randomness and incompleteness implied in both the haphazard plywood wall and its images. Juxtaposing apocalyptic visions of demolition and upheaval with crisp graphic scenes of the street seems to have verified that plurality makes more jarring contrasts; places which encourage public street information and expression invariably accommodate collage.

Pedestrian traffic along Georgia's domestic and more local counterpoint, Robson Street, is made aware of the principal entrance at Alberni and Bidwell. Ironically, here is one instance of an inverted L-corner which seems to have worked: the Bidwell Street entrance solves the problem of providing access and gathering areas off Georgia Street and relates more to the smaller scale of the Robson Street shopping and residential district. On that eroded corner, a surprisingly simple yet expressive scaffolding system marches askew from the sidewalk to demark the main entrance into the exhibit space. At night dramatic lighting casts long shadows through the structure, reminding one of the undersides of bridges. Metal pipe transforms from canopy to enclosure and signals the symbolic form of gathering and discussion inside, the public forum.

Still, the most magical and animated of this experience is the space itself. The urbane density and toughness of the exhibits is made decisively evocative by the structure, spatial variety and services inside the building envelope. Look aside to witness the order of massive concrete columns and beams; skyward to gaze at towers poking into the interstitial world of wooden ceilings, trusses and cross-bracing; above to be reminded of the serious problem of exhausting carbon monoxide fumes (Thanks for that fresh salt air outside!). Peek at the shifting clouds through the roof skylights; gawk at the real mountains, through wide panes of glass for a feeling of being outdoors again.

Before it is all over though, relax and sip a drink at a cappuccino bar cleverly clad in a grid of mirrors. There we might catch a glimpse of ourselves, something we never expected to see, or someone we never knew. Think again about the City, about Vancouver, about this rare opportunity for the imagination.

This is festival architecture as it was meant to be. It accommodates life and our immediate occasions and introduces possibilities. It animates our world. That's all it need do. Stimulating. Provocative. Something wonderfully immediate. Yet terribly temperal.

Tough act to follow.

MARTIN LEWIS

Vancouver 1987

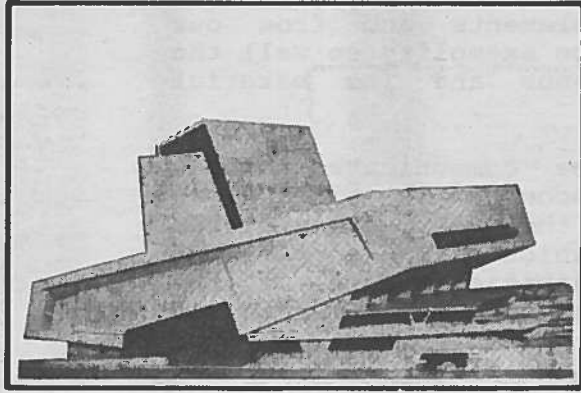
A. Erickson
VISIONARY PROJECTS
 Julie Hein Scot Hein

CIVIC AUDITORIUM COMPETITION
 aka Queen Elizabeth Theatre

1955

Christopher Outram

source: The Vancouver Province



CIVIC AUDITORIUM COMPETITION

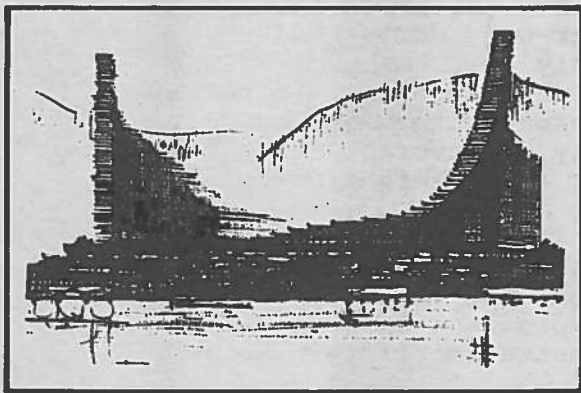
Although this submission was only awarded an honorable mention, its imaginative design merited a trek across Canada on exhibit. Capturing the attention of the jury and the architectural community, the most notable aspect of the design was the explicit exterior expression of the functional shape and programmatic requirements of a theatre. Built of concrete and steel, the cantilevered structure "titled" 15 degrees off the horizontal, its mass supported by giant concrete blades. Had this scheme been implemented, it could have been pivotal in evolving a dynamic civic architecture for Vancouver.

WEST END HOUSING COMPLEX

1956

Arthur Erickson

Source: Seven Stones: A Portrait of Arthur Erickson, Architect by Edith Iglaur



WEST END HOUSING COMPLEX

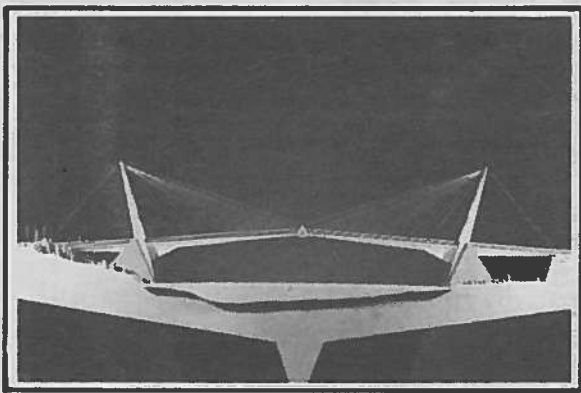
The spiral's the thing. A friend of my parents had assembled the whole of the West End in Vancouver in 1956 to sell, and asked me draw up a design. Instead of all the apartment houses that there are now, the structures would have been terraced from the shore to buildings a hundred stories high, with nothing in its centre and a view of the bay. But the scale was too great; even M-3 wasn't as bad as that. It was just as well it was never built. -Erickson

SECOND CROSSING AT FIRST NARROWS

1959

Christopher Owtram

Photo credit: John Fulker
 Source: The Province



SECOND CROSSING OF FIRST NARROWS

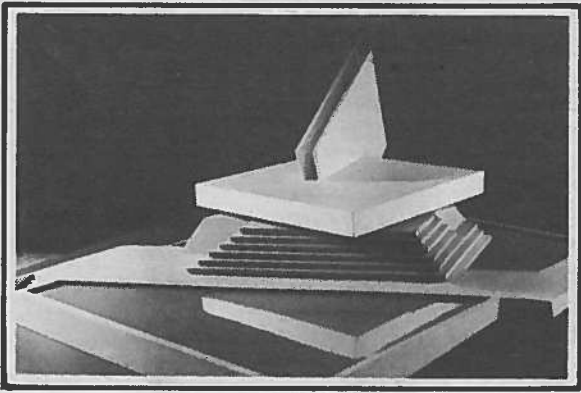
"Christopher Owtram, exasperated by what he calls a complete lack of vision, foresight and imagination in First Narrows planning, has proposed his own breathtaking solution: a 12-lane bridge built in three decks." Inspired by recent technology developed by Corning Glass Company, this innovative suspension was constructed of fibre glass cables. "The bridge itself, spanning 2,000 feet, would be of such beauty and magnificence ... that it would be 'one of the most outstanding monuments of our time ...'" Had the proposal been implemented, the Georgia at Denman precinct would have become part of a greater freeway system proposed in the late 1950's.

LOST LAGOON CHAPEL

1960

Christopher Owtram

Photo Credit: John Fulker



LOST LAGOON CHAPEL

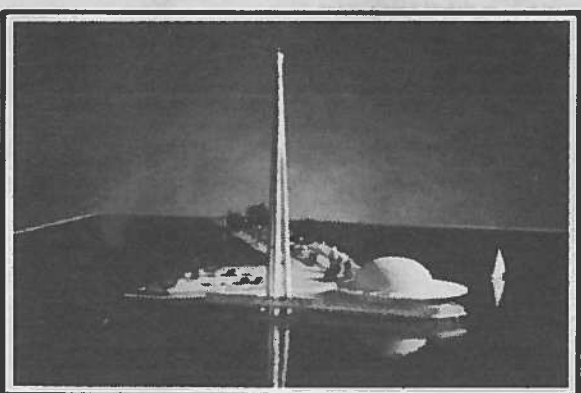
Owtram's proposal for a chapel in Stanley Park was actually a floating retreat situated in Lost Lagoon. Envisioned as a place of meditation open to the public, this "Jewel", as Owtram referred to it, was to have music playing continuously. It's unmistakable Wrightian influence is evident in the cantilevered, angular and terraced forms.

SPANISH BANKS PLANETARIUM

1967

Gerry Hamilton

Photo Credit: John Fulker

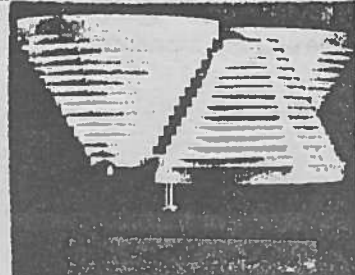
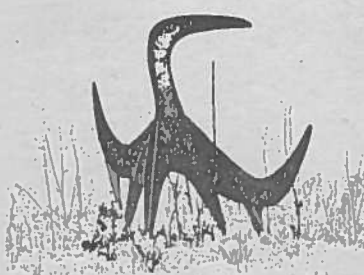


SPANISH BANKS PLANETARIUM

With the arrival the centennial year in 1967, the City desired to create a civic as well as national symbol to welcome visitors. This proposal was an attempt to create Canada's version of the Statue of Liberty. A causeway, developed to protect the beaches, terminated at a man-made island on which was sited a planetarium. The focal point was a 230-foot high observation tower built of concrete. Although the Parks Board vetoed the concept, citing the resulting "desecration" to the mud flats, the City approved of it, and finally decided to locate the planetarium, sans tower to Vanier Park.

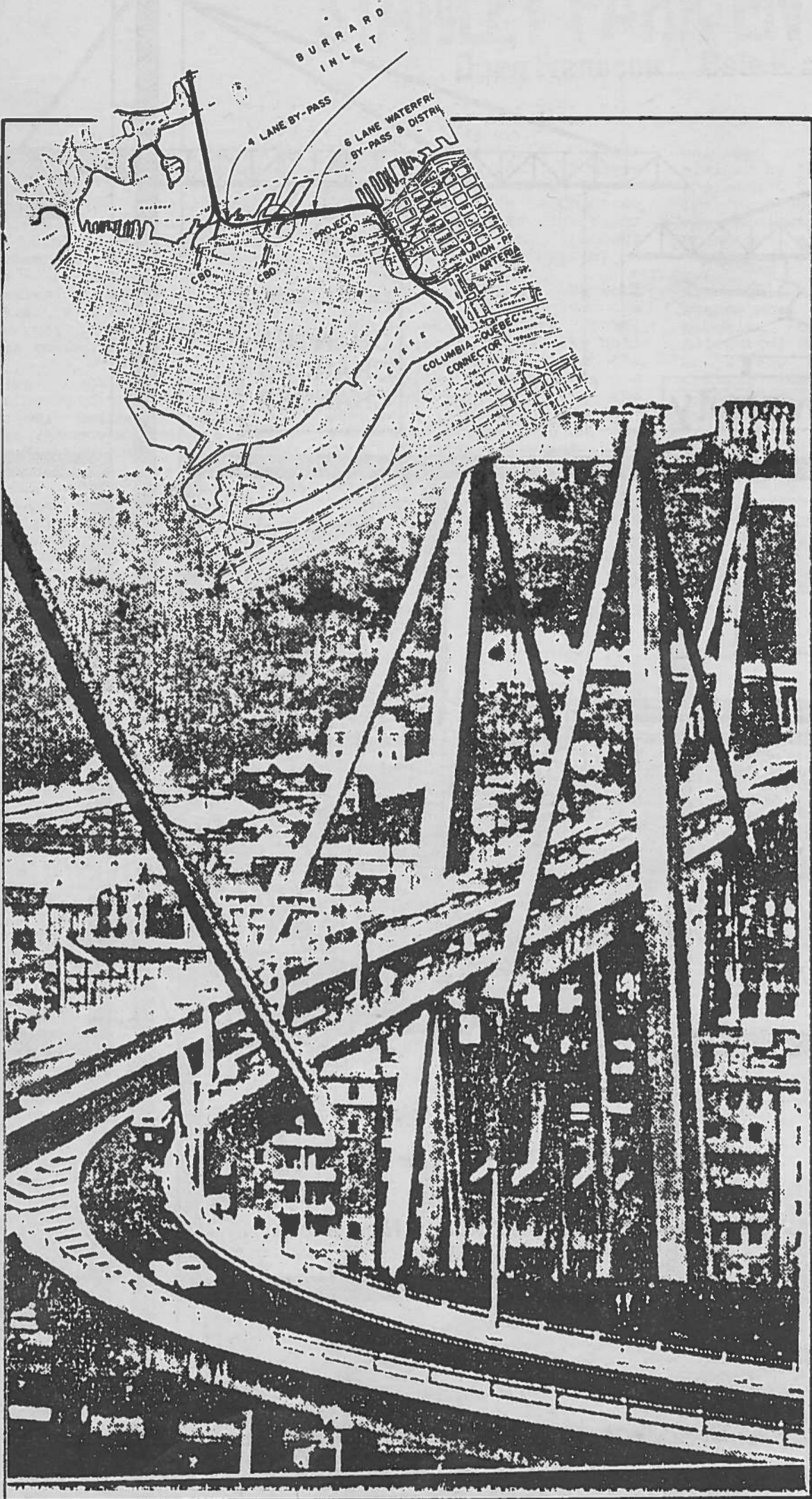
"Canadian architects should not compromise but settle only for a new kind of highly imaginative architecture which would make cities unique in the northern hemisphere. Vancouver's site is one of the world's best."

-Christopher Owtram
 The Vancouver Province, 19, 1955.



URBAN HIGHWAYS

Astrid Drikitis Erika Gerson Katie Gerson Marnie Healy



The 1960's saw a debate emerge between two opposing attitudes towards urban planning . One school of thought favored "rapid growth" and "urban renewal" and, as such, advocated the construction of multi lane traffic corridors to quickly and efficiently move vehicles through the city. Many North American centres had already gone this route and were building freeway systems through their downtown cores: Vancouver was seen to be lagging in this regard.

On the opposing side, some individuals and institutions were reacting in alarm to the negative impact of such trends in planning; Freeway systems were seen to cut through and destroy entire urban neighbourhoods; attempts to rebuild or relocate these communities were deemed unsuccessful.

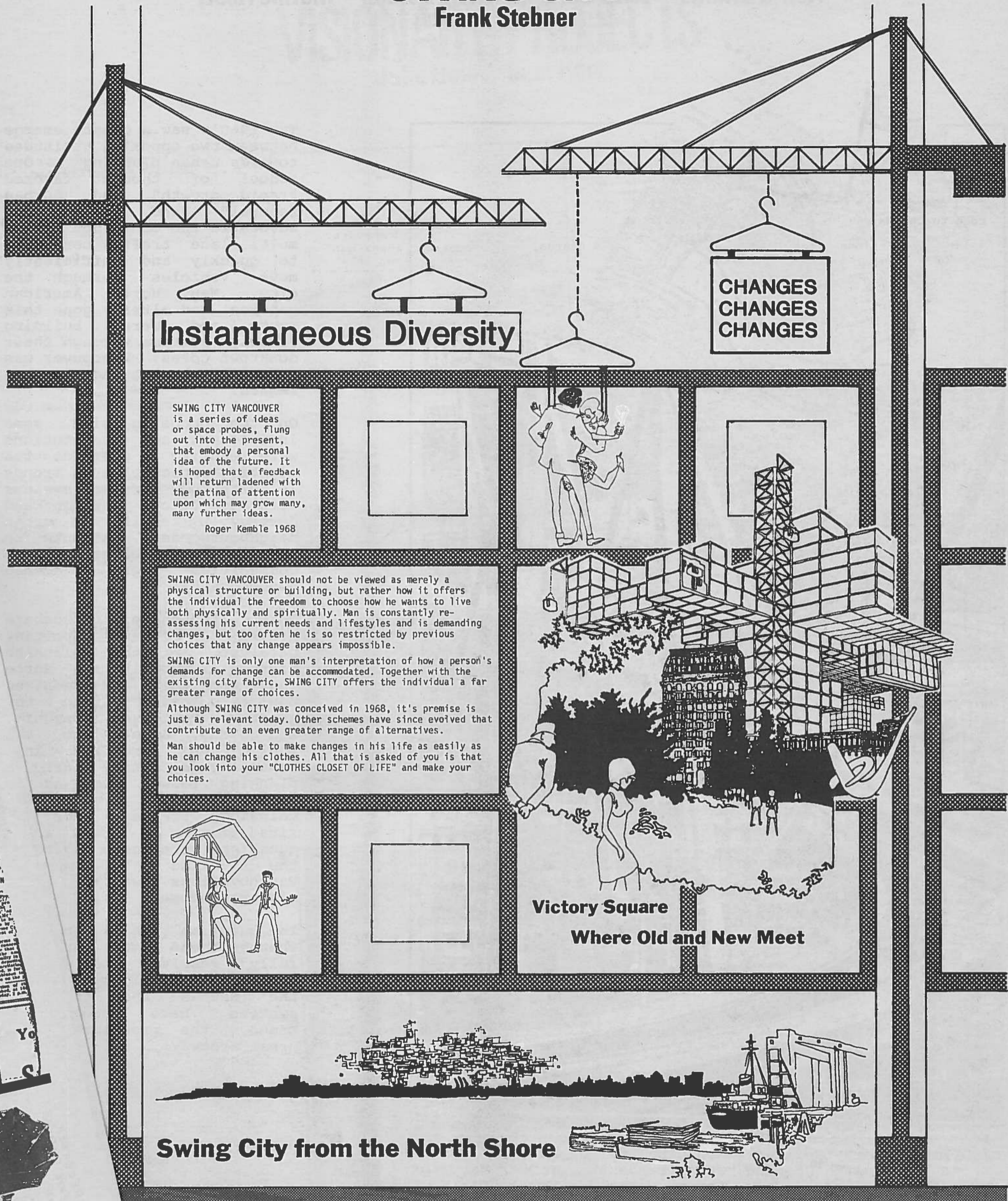
This atmosphere of debate proved to be an important catalyst in the planning history of our city - a force that mobilized and organized public opinion within the greater Vancouver community and beyond. As a result, the public was provoked into demanding an active part in planning issues such as the Third Crossing and the Chinatown Freeway. For the first time on a grand scale questions were posed regarding the kind of place Vancouverites wanted their city to become.

The question remains, however, whether these issues were ever fully resolved and whether subsequent solutions such as the Seabus and the ALRT systems have successfully ended, the prospect of an urban freeway.

CREDITS: Robert Collier (Municipality of Delta), Zoltan Kiss, Patricia Canning, Setty Pendakur, Walter Hardwick, Bud Wood, Joe Wai, Brian Wallace (N.D. Lea), Warnett Kennedy, Shirley Chan.



Roger Kemble
SWING CITY
 Frank Stebner



Instantaneous Diversity

SWING CITY VANCOUVER is a series of ideas or space probes, flung out into the present, that embody a personal idea of the future. It is hoped that a feedback will return laden with the patina of attention upon which may grow many, many further ideas.
 Roger Kemble 1968

SWING CITY VANCOUVER should not be viewed as merely a physical structure or building, but rather how it offers the individual the freedom to choose how he wants to live both physically and spiritually. Man is constantly re-assessing his current needs and lifestyles and is demanding changes, but too often he is so restricted by previous choices that any change appears impossible.

SWING CITY is only one man's interpretation of how a person's demands for change can be accommodated. Together with the existing city fabric, SWING CITY offers the individual a far greater range of choices.

Although SWING CITY was conceived in 1968, it's premise is just as relevant today. Other schemes have since evolved that contribute to an even greater range of alternatives.

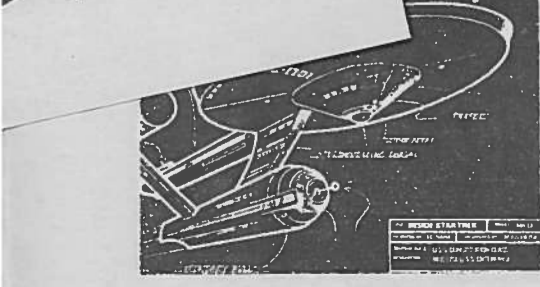
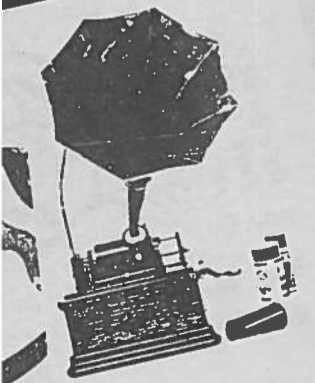
Man should be able to make changes in his life as easily as he can change his clothes. All that is asked of you is that you look into your "CLOTHES CLOSET OF LIFE" and make your choices.

**CHANGES
 CHANGES
 CHANGES**

**Victory Square
 Where Old and New Meet**

Swing City from the North Shore

Mr. Man C. ... Robinson ...



Beam me up Scotty



TRUDEAUMANIA

Bridge over troubled waters

LSD STUDENT RIOTS

"SOCK IT TO ME"

Vietnam War

MAN ON THE MOON



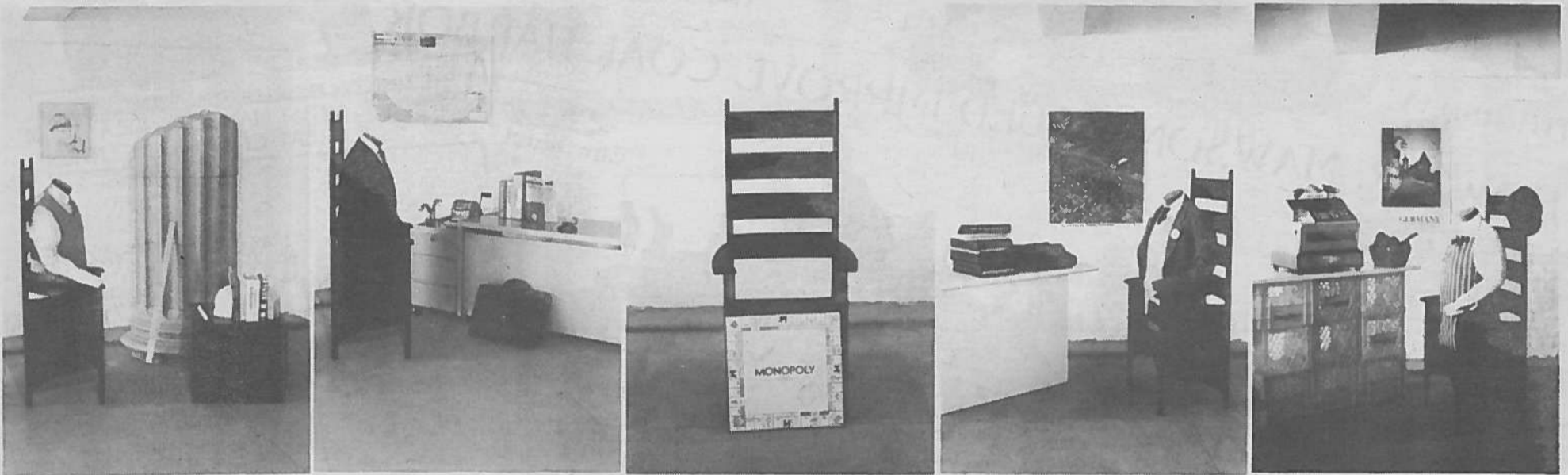
Bing Thom
ROBSON GALLERIA
 Bruce Haden Rosemary Cookson

The Robson Galleria proposal brought two different conceptions of Robson Street head to head.

The City planning department and the merchants of the time saw much value in the existing streetscape, although each recognized that the supplanting of the delicatessens of Robsonstrasse by high fashion boutiques was an inevitable process. However, the city thought that the form of the street could and should survive. It enforced this view with a tight cap on allowable density.

To the developer and the architect the 1000 block Robson belonged more to Greater Vancouver than to the small scale shopping streets of the West End. They saw it as appropriate that this key block should have a monumental image that would speak of Robson Street's larger role in the life of the city. The glazed galleria was offered to the city as a tradeoff for permission to build at an increased density.

Municipal officials never had an opportunity to pass judgement. The project foundered when a single landowner of a 66' lot refused to pressure.



ROBSON GALLERIA CREDITS:

CREDITS: Mark Lavelle, Eirin Kavanagh, Peter Peach, Simon Hui, Woodward's, Park Royal.

PHOTOGRAPHY: Tim Cornish, Inform Interiors.



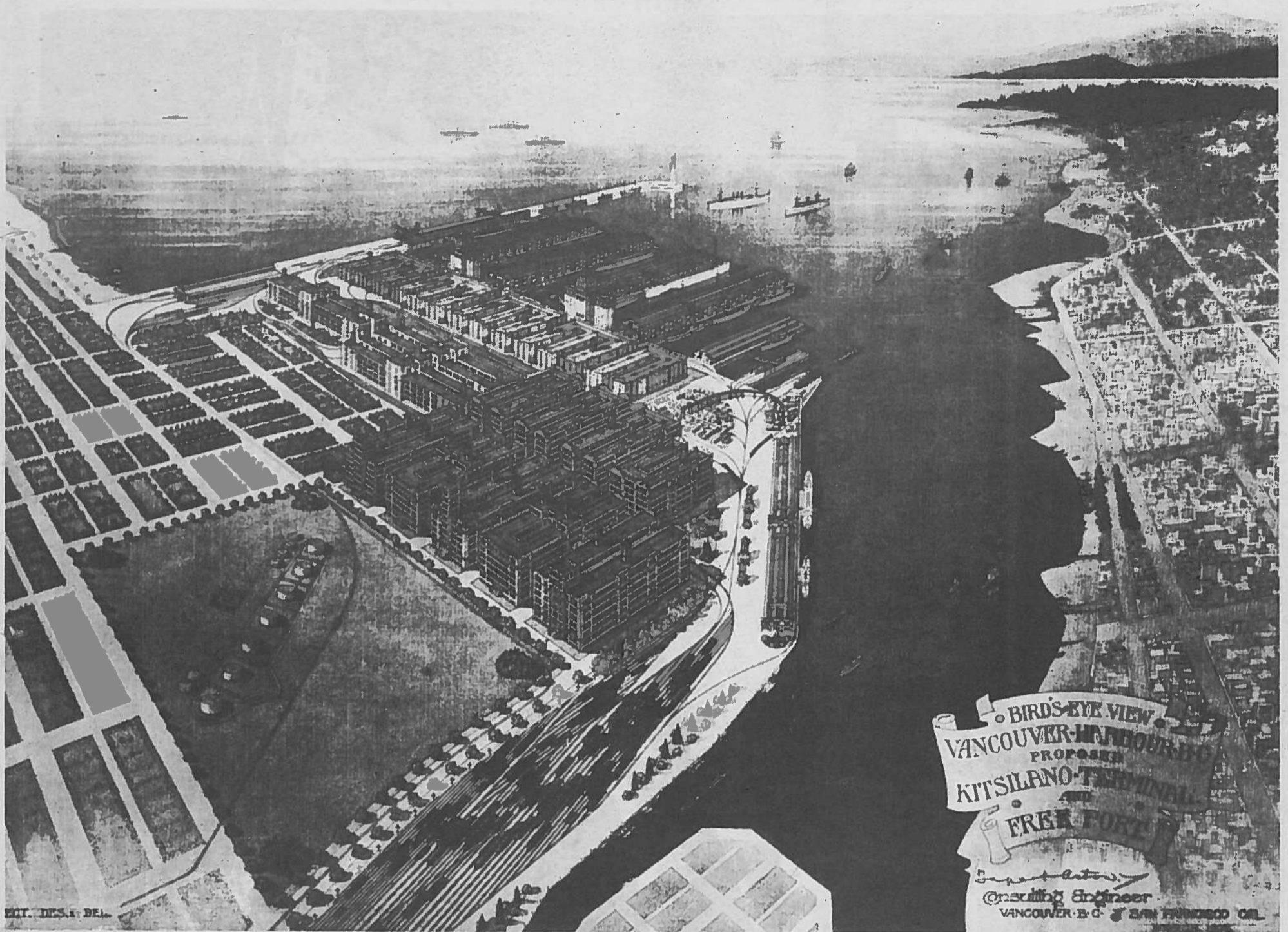
FEBRUARY - The CUPE strike
MAY - Premier Bill Bennett laid the cornerstone of B.C. Place. Herb Capozzi swiped the ceremonial trowel. Grace McCarthy said the cornerstone for the Pier B.C. convention centre would be laid "before the leaves fall."
 The Devonshire Hotel was demolished in six seconds.
JULY
1981
JUNE
 The month destroyed itself when Terry Fox died.

We got a new stadium and the prime minister gave us the finger. Debble Brill, Gerry Sorensen, Hunky Bill Konyk and Steve Podborski were winners, as were the Canucks, although they didn't get the Stanley Cup.
1982
 THE CONSTITUTION COMES HOME

Developer scraps plan to roof Robson Street
JAN 25
 3. Jan. 14. One of the most gruesome chapters in B.C. history ends with child-killer Clifford Olson's plea of guilty to murdering 11 young people. He is sentenced to life and a furor erupts over a "money-for-bodies" deal police made with him.
 April 2 - Argentina seizes the Falkland Islands.
 June 18 - Unaware of Milton Friedman's reassurances, BCRIC shares drop to a low of \$2.65 on the Vancouver Stock Exchange. On June 14, also ignoring Friedman, the Canadian dollar drops to 78 7/8 cents U.S.
 June 14 - British forces retake the Falkland Islands. The war is over.
 Aug. 6 - The B.C. Government Employees Union goes officially on strike.
 18. June 22. Just slightly under a day old, Prince William leaves a London hospital with proud parents Charles and Diana.
 Nov. 14 - In less than an hour, on a beautiful sunny Sunday, the Teflon roof of the new B.C. Place stadium is inflated, an instant, 60-metre high addition to the city's skyline.
 Nov. 21 - Mike Harcourt easily wins re-election as mayor of Vancouver. Voters also approve Sunday shopping and a ward system.

KITSILANO POINT DEEP SEA PORT

David McIntyre Hamish Munro

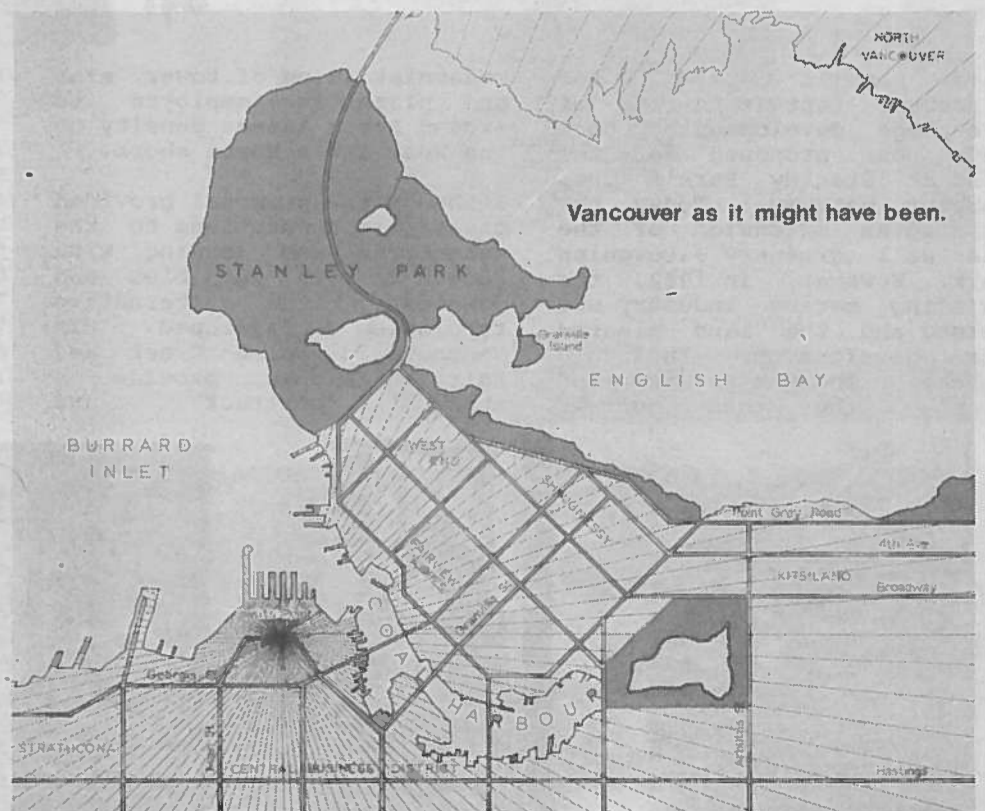
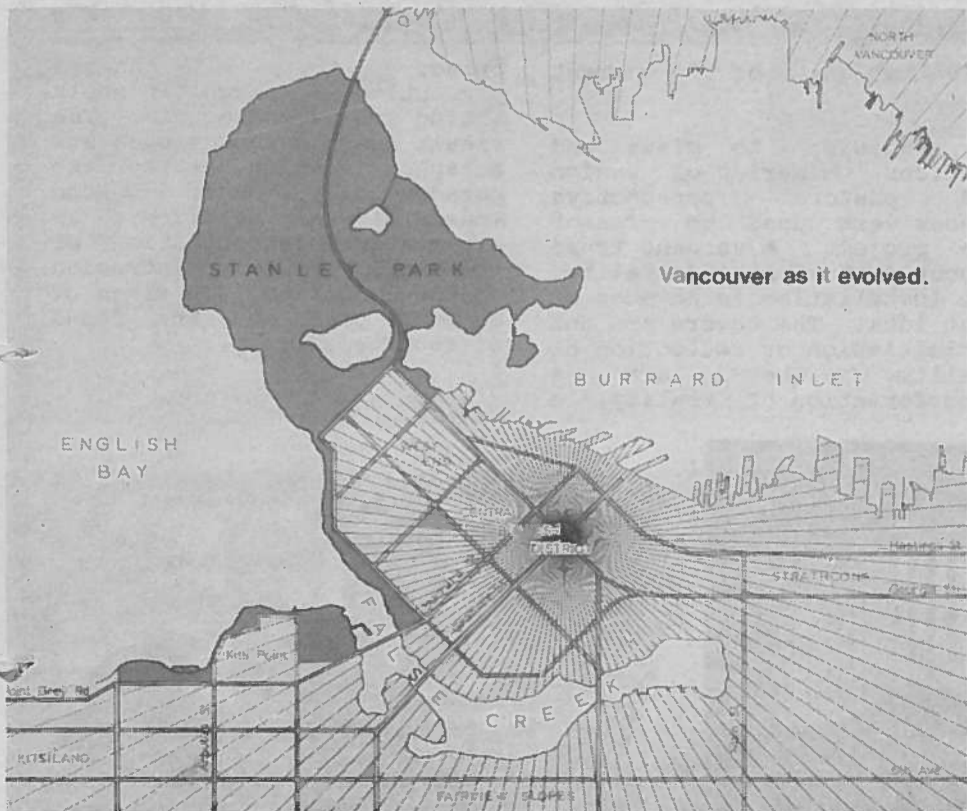


Vancouver is a major North American seaport handling more cargo than almost any other city on the continent. The location of Vancouver's port facilities is central to both the city's focus and its outlook. At the same time, having a sheltered sea coast makes the city's character very special for its citizens. At present, Burrard inlet is the commercial waterfront, while English Bay, and more recently False Creek, have predominately recreational uses. We tend to take this

arrangement for granted, but had the deep-sea port facility been built at Kits Point - as was seriously proposed twice in the early part of this century - that situation would have been reversed. We might now be enjoying Burrard Inlet as an aquatic playground beneath the North Shore mountains, or driving past its verdant shores to reach the densely built-up inner city at the entrance to False Creek.

The downtown East Side might house the wealthy and

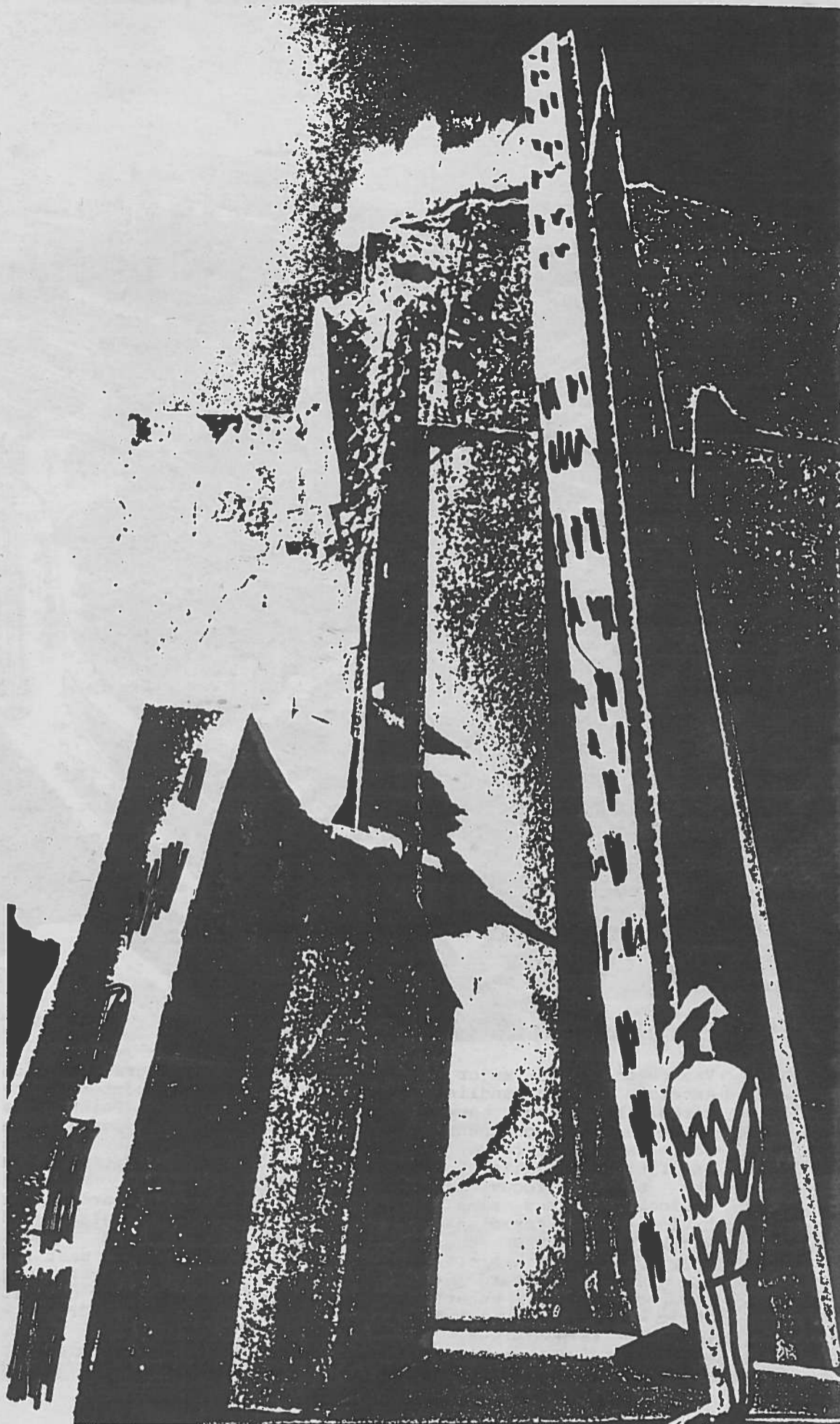
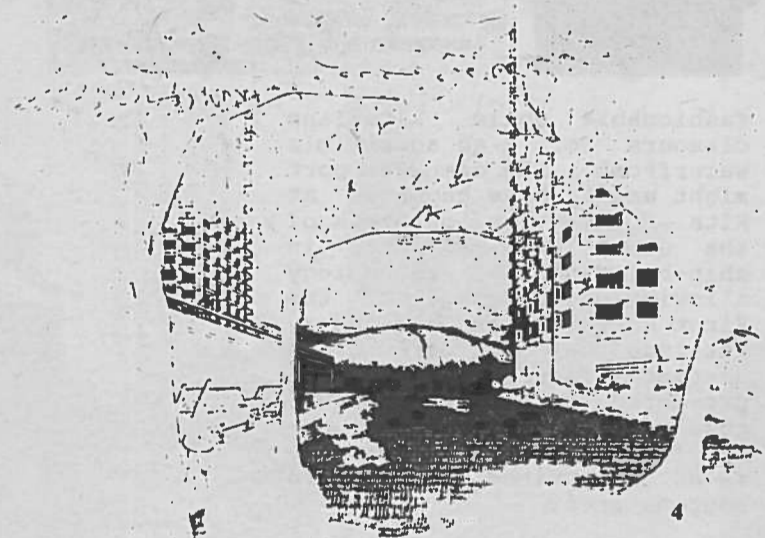
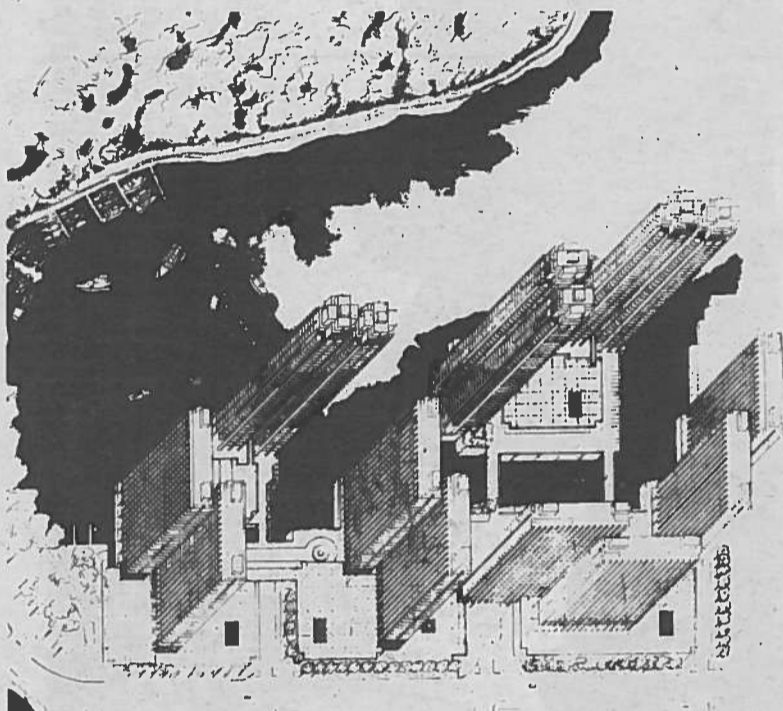
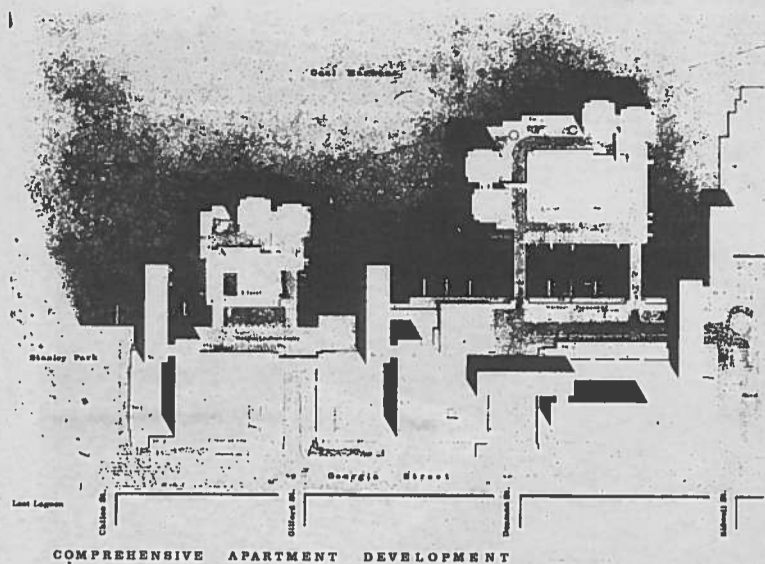
fashionable while Kitsilano clamours for a an accessible waterfront. The deep sea port might easily have happened at Kits Point. The outbreak of the Great War, advances in ship-building technology allowing easy passage of the First Narrows, and a dilatory attitude on the part of a distant federal government prevented it. We live with the results of that chance, our city's character and its very face determined by mere happenstance.



Thompson Berwick and Pratt

HARBOUR PARK COMPREHENSIVE DEVELOPMENT

Jim Nicholls Bill Pechet Andrew Rozen Casey Pechet



This unbuilt vision for Vancouver represents one of the mega developments that have been proposed for the land at Stanley Park's Coal Harbour gateway. Today the site is an extension of the sea wall greenery - Devonian Park. However, in 1962, the existing marine industry was raised and the land cleared for development. In this scheme by Thomson Berwick and Pratt, the then current

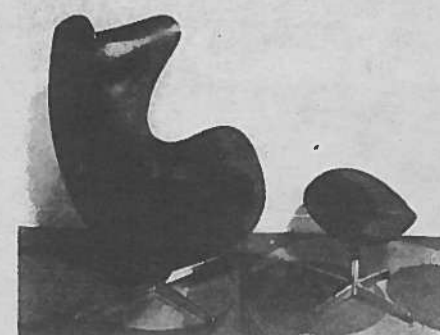
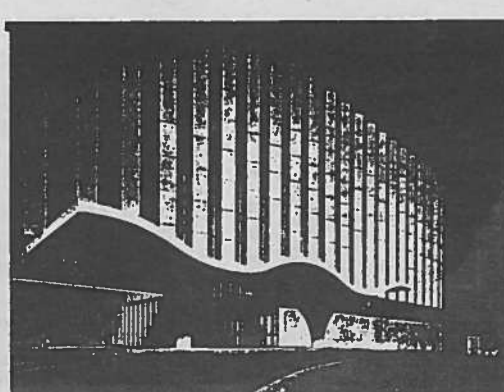
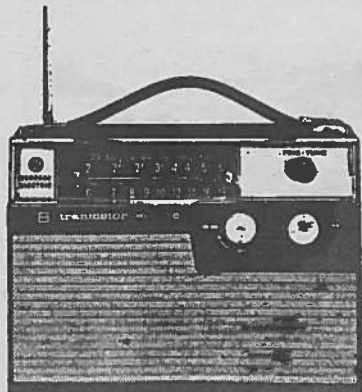
modernist idiom of tower, slab and plaza is employed to extend Beach Avenue density to the West End's north shore.

Although the proposal provided pedestrian connections to the waterfront and housing with access to both amenities and downtown, the alternative typologies developed in Vancouver's False Creek and Fairview Slopes provide a sharp contrast and

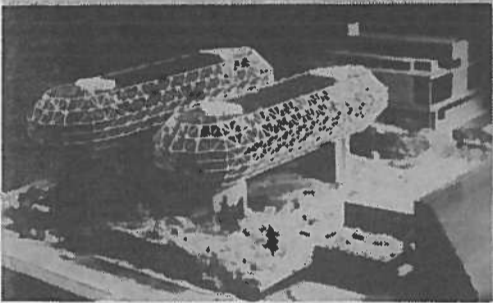
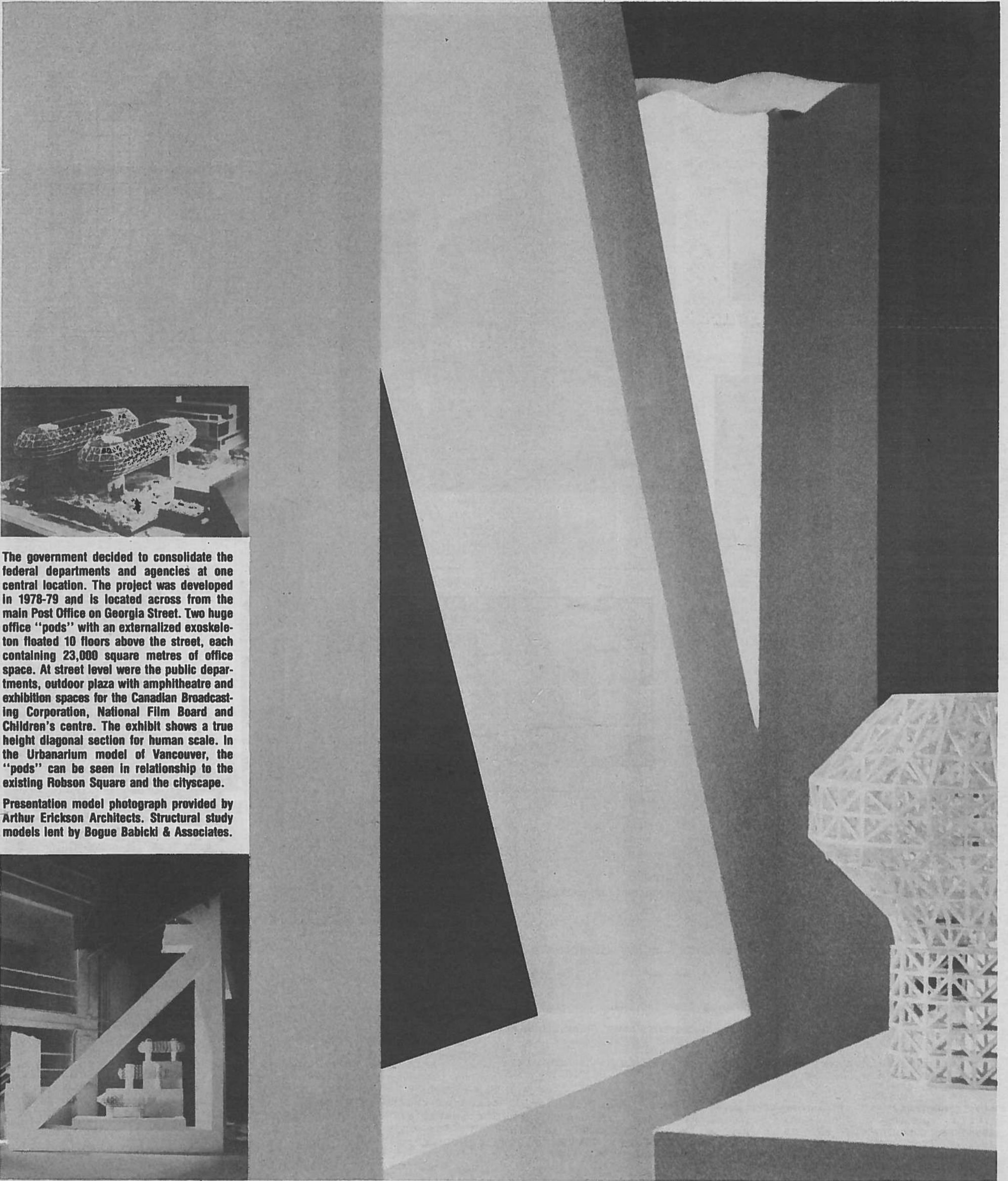
illustration of current values.

In addition to plans and sections, a series of benign and pastoral perspective scenes were used to present the project. A verdant frame obscured the towering reality. The installation is an echo of that idea. The towers are not an imitation or reflection of reality. They are a transformation of reality, a

bridge to a changed perception, simultaneously acting as architecture. The viewer experiences a concrete metaphor in which the two are paradoxically one. Echo Towers is a reaction, an alternative interpretation of the impact of this intrusion on the landscape. It rings of an empty plaza and the sound of footsteps.....

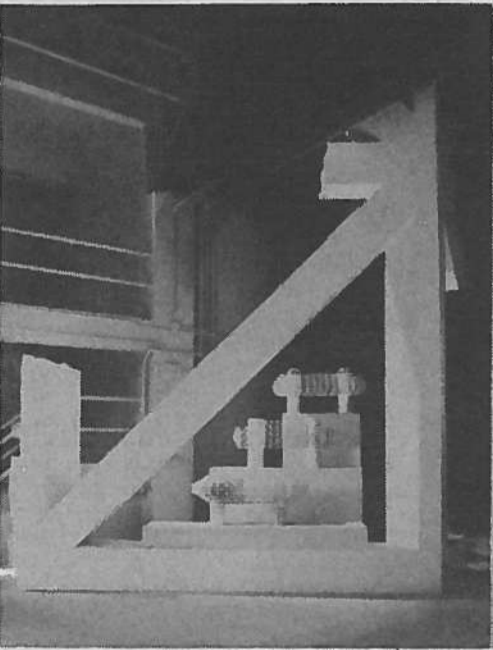


Arthur Erickson
FEDERAL BUILDING
Brian Dust

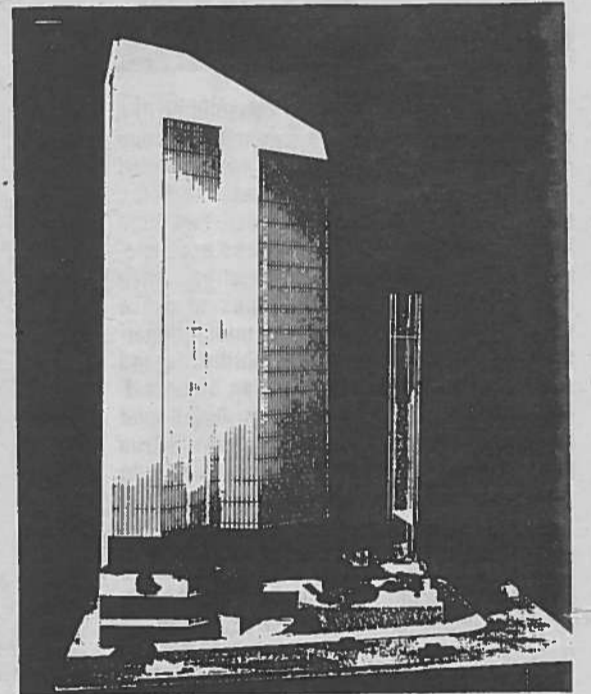
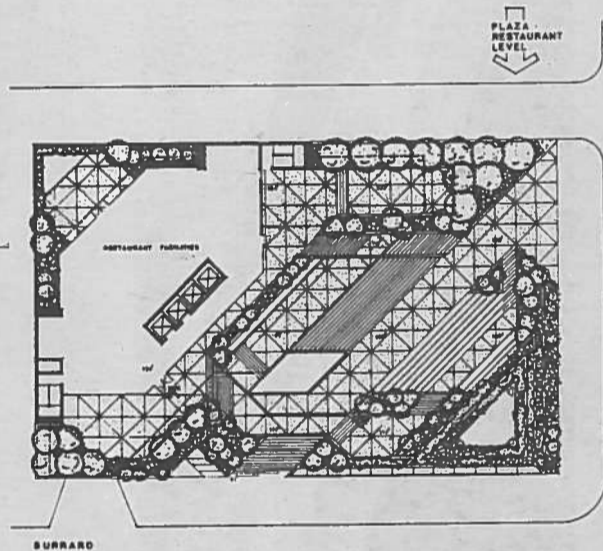
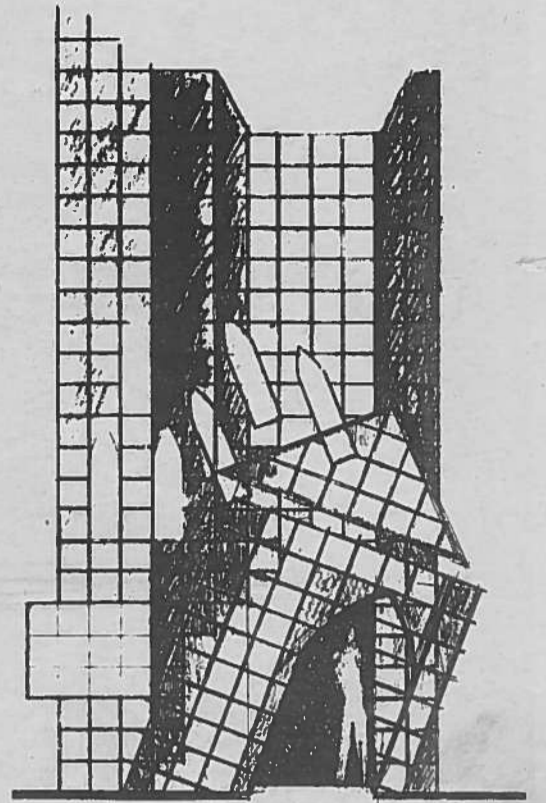
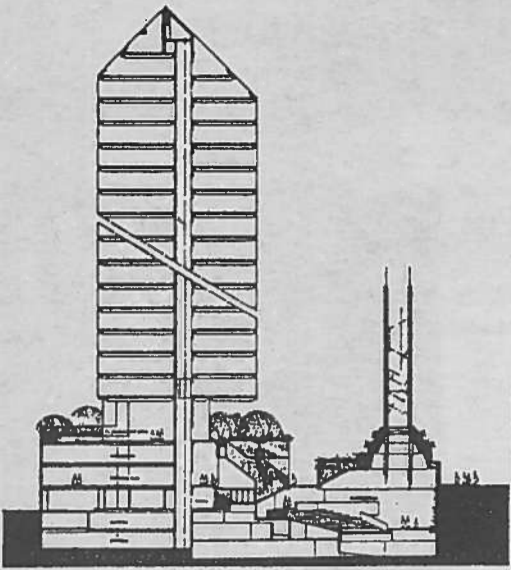


The government decided to consolidate the federal departments and agencies at one central location. The project was developed in 1978-79 and is located across from the main Post Office on Georgia Street. Two huge office "pods" with an externalized exoskeleton floated 10 floors above the street, each containing 23,000 square metres of office space. At street level were the public departments, outdoor plaza with amphitheatre and exhibition spaces for the Canadian Broadcasting Corporation, National Film Board and Children's centre. The exhibit shows a true height diagonal section for human scale. In the Urbanarium model of Vancouver, the "pods" can be seen in relationship to the existing Robson Square and the cityscape.

Presentation model photograph provided by Arthur Erickson Architects. Structural study models lent by Bogue Babicki & Associates.



Arthur Erickson
CHRIST CHURCH CATHEDRAL
 Haig Kouyoumdjian Louis Creurer Jim Boldt Peter Sickert



HISTORY

- 1889 FIRST CHURCH (THE ROOT HOUSE) ERECTED AT THE CORNER OF BURRARD AND GEORGIA.
- 1895 EXISTING CHURCH COMPLETED.
- 1929 BECOMES THE CATHEDRAL CHURCH OF THE DIOCESE OF NEW WESTMINSTER.
- 1969 PLANS FOR REDEVELOPMENT ARISE FROM THE FACT THAT THE CHURCH IS BECOMING DEFICIT.
- 1970 A STUDY CONCLUDES THE CHURCH SHOULD DEVELOP ITS LAND.
- 1971 ERICKSON, MASSEY ARE APPOINTED AS ARCHITECTS FOR REDEVELOPMENT PROPOSAL.
- 1972 PUBLIC AWARENESS PRODUCES OUTCRY AGAINST DEMOLISHING CHURCH. THE DIOCESE REJECTS AN ENDOWMENT FUND SPONSORED BY PROVINCIAL GOVERNMENT.
- 1973 COUNCIL REJECTS REDEVELOPMENT PLAN.
- 1975 THE CONGREGATION ACCEPTS A PROPOSAL IN WHICH THE CHURCH IS PAID 29.2 MILLION DOLLARS OVER THE NEXT 104 YEARS BY GRANDER DEVELOPMENT OPTIONS. NO BUILDING IS ALLOWED ON THE CHURCH SITE (WITH MINOR EXCEPTIONS FOR THE NEXT 105 YEARS).

ISSUES:

This project incapsulates the disintegration of historical typology and the creation of a new vocabulary and lifestyle based on efficiency and economic incentive. Land-value economics can dissolve all memory of recognizable form into a homogenous whole.



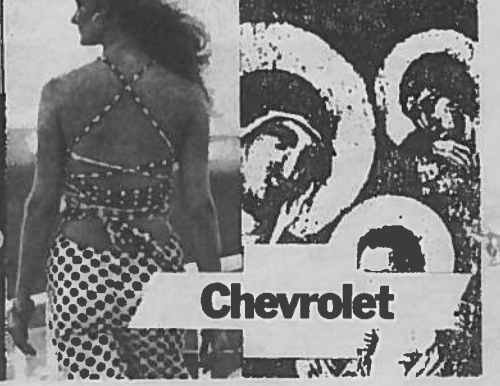
IBM.

Not just data, reality.

PPG's Solarban 480 Twinow Insulating Glass would provide a comfortable working atmosphere as well as reduce mechanical equipment and costs. In addition,



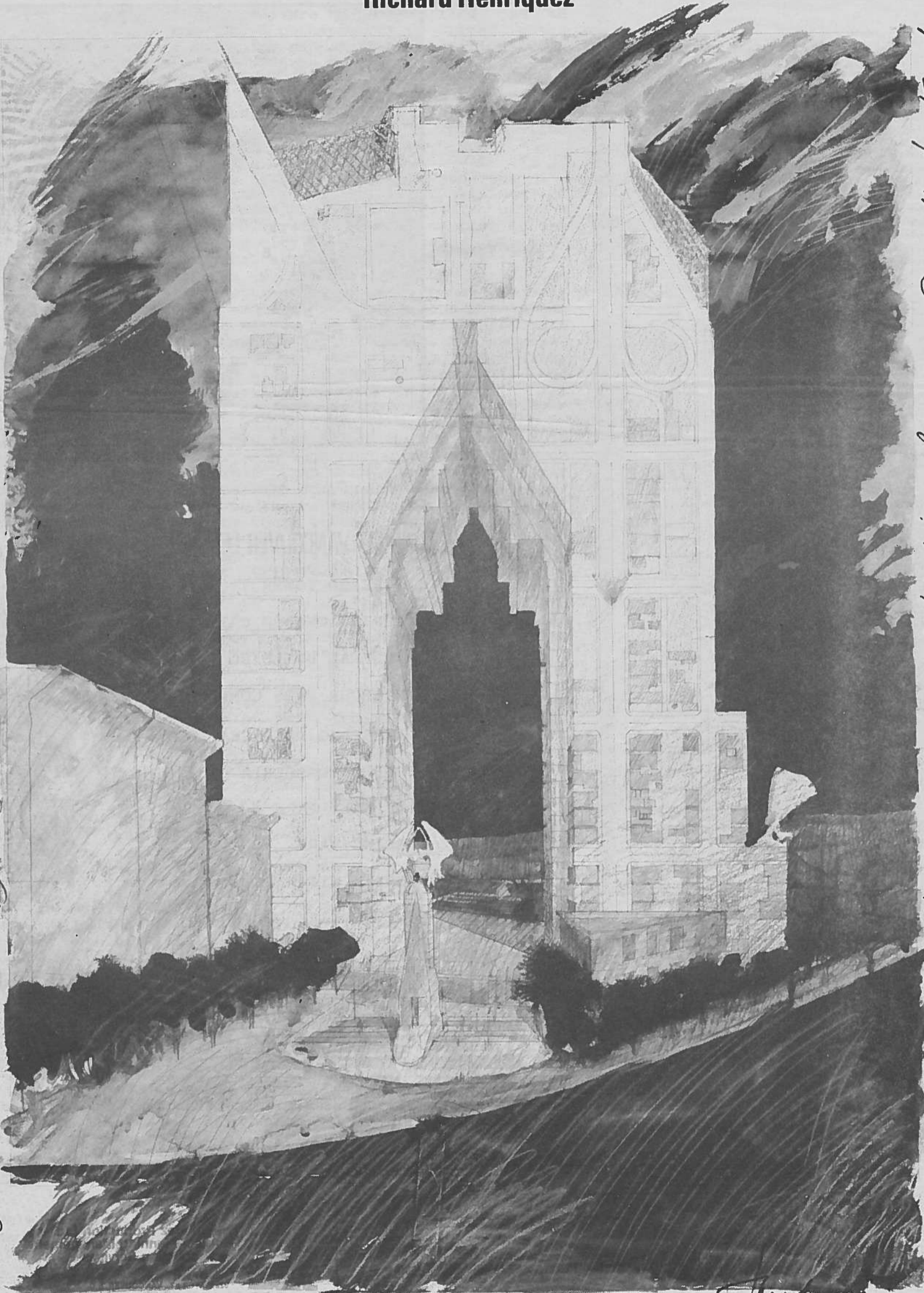
AMERICAN EXPRESS
THE MONEY CARD



Chevrolet

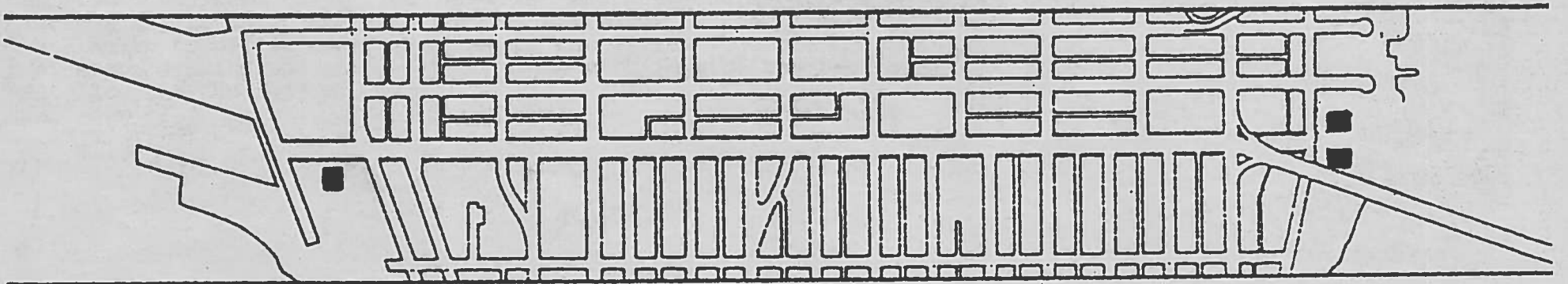
Richard Henriquez
BURRARD TOWER
Richard Henriquez

Consider a termination structure to Burrard St. which is about that street - a structure "at one end having a dialogue with one at the other end. The "Marine Building" and the "mold" for the Marine Building - negative & positive - Now consider a structure which



which records on its facade the buildings and city blocks on Burrard & Granville Street at the present time. The buildings are windows. These 2 streets are a pair - male & female making a whole archway. The elevators stop at Beach, Pacific, Drake & Lane - personalizing the heights.

The program for this "city in the sky" is to create "place". The program is about Architecture? (Impresso)



UNBUILT VANCOUVER

If these dozen projects and their failure to be realized can be said to have any theme, then it is perhaps best described in the french phrase "par hasard"; chance or happenstance come closest in english, but lack the connotation of some danger which renders the french so appropriate in this context. The danger is that much of what passes for urban decision - making is a product, not of architectural or urbanistic values, a sense of what the city could and should be, but rather of political expediency, bottom-line economics, favoritism and the fashion poll.

These projects, each in its own time keenly exposed for its supposed merits, remind us with their range of visions and polemics that no one of us has a monopoly on the future of the city, and that indeed, it is diversity which is central to the concept of City. In the end, the city is a composite of many parts, and by definition these must at times conflict. It is this conflict which constitutes the public realm of the city. The sheer range, whimsy, and even outrageousness of these projects provide a timeless cautionary note to the homogenous - leaning, conservative times through which we now pass. One cannot regulate a good city. Nor does an urban matrix derive from market surveys. The city cannot be treated as a product, expected to turn a tidy profit. There has to be a common sense of public, urban life; of the power and drama, even succour, which only the city in its complex interrelationships of urban form can give.

Having said this, is not to say that all these projects should have been built. On the contrary, a good number of them are much happier viewed in an exhibit than they would have been experienced, and only a few appear to address the above notion of a public domain. The STREET as the basis of public life is not high in the priorities of many of these schemes.

One could start with the obvious, such as the Highways proposals, which would have drastically transformed our experience of Vancouver. But before we congratulate ourselves too much, it should be pointed out that here was an example of Vancouver's late exposure to issues of the day working to its advantage: one had only to look at any number of North American cities at that time to see what resulted when the freeway came to town.

One can only wish for the same benefit of hindsight now, as Vancouver strenuously adopts the debris of post-modernism, even as the tiles fall and the pastel paint fades from a certain Portland building.

Part of the problem is that we are looking to the wrong examples (although it is admittedly difficult to ignore the overwhelmingly dominant culture which surges across our southern border). More, perhaps, is that we look to any examples, when we really ought to be looking to Vancouver itself, its incomparable setting, its peculiar climate, its evolving culture, in short its 'genius loci', to furnish the clues to an appropriate urban strategy.

Perhaps Christopher Outram (one of the architects whose projects are included here) said it best back in 1955 shortly after first arriving here, when criticizing the process of architecture in the city: "Canadian architects should not compromise but settle only for a new kind of highly imaginative architecture which would make cities unique in the northern hemisphere. Vancouver's site is one of the best."

Some of these projects, such as Thomas Mawson's Georgia corridor setpiece, or Richard Henriquez's Burrard Street axis, begin to acknowledge and draw from this unique character of the city, and address the city at an urban level. Even the Thompson Berwick Pratt scheme for Coal Harbour, notwithstanding the current likely abhorrence for its slabs and towers, comes very close to understanding the dynamic essence of its particular site (the City-Park interface), in a way not suggested by such other schemes as Arthur Erickson's Federal Building, or Bing Thom's Robson Galleria.

Roger Kemble's Swing City now looks very much like a eulogy to a bygone era of faith, idealism and naive optimism; with time it has assumed an undeniably poetic air; a nostalgia which belies the undoubted seriousness which accompanied its creation.

Finally, it is to the Kitsilano Point Deep Sea Port, and its extraordinary history, that one returns, to reiterate the opening notion of this brief overview; that factors entirely removed from the concerns of the architect or urbanist have played a pivotal role (and no doubt continue to do so) in fundamentally affecting the form of the city. The What-Is and What-Could-Have-Been diagrams say it all, and incidentally remind us of the power of the Plan to transform our perception of the world. The architects must keep 'drawing the plans' which alone will inspire the rest of us to imagine the future.

LANCE BERELOWITZ

Vancouver 1987.

Saturday, October 10	10:00 – 5:00 p.m.	Community Development Forum –	<p>10:00 a.m. "Growing Food in the City" A presentation by City Farmer on the potential for growing and harvesting food in backyard, community and therapy gardens in the city. SPEAKER: Michael Levenston, Executive Director, City Farmer</p> <p>11:30 a.m. "Public Dreams: Reviving and Re-defining Community Art" A special presentation by the artists and performers of the Public Dreams Society.</p> <p>12 Noon Lunch Break</p> <p>1:30 p.m. "Inter*Im and the International District of Seattle, Washington" Inter*Im is the planning and advocacy agency for the International District, a multi-ethnic, urban core community in Seattle. SPEAKER: Sue Taoka, Executive Director, Inter*Im</p> <p>2:30 p.m. "History of Strathcona" SPEAKER: Hayne Wai, writer and community worker</p> <p>3:30 p.m. "Strathcona: Beyond the Freeway Debate" A panel and audience discussion on visions for the future of Strathcona and how to make them real. PANEL: Strathcona Community Centre Association Margaret Moon, Strathcona Property Owners and Tenants Association Leslie Fiddler, Community Artist Jacques Khouri, Developer John Wertschek, Chairman, Foundation Dept, Emily Carr College Eugene Lee, S.U.C.C.E.S.S. United Chinese Community Enrichment Services Society Kiwassa Neighbourhood Services Association</p>
Sunday, October 11	2:00 – 2:30 p.m. 3:00 – 3:30 p.m. 7:00 p.m.	Ramcoff Concerts Vancouver String Quartet John Loban, violin Fred Nelson, violin Leslie Robertson, viola Dianne Berthelsdorf, cello Gene Ramsbottom, clarinet 'Tube Travelling'	<p>Mozart Clarinet Quintet K. 588 Weber Clarinet Quintet, op. 34</p> <p>Dance Piece Arts Umbrella Youth Dance Company</p>
Monday, October 12	9:00 p.m.	Urban Theatresports	
Tuesday, October 13	5:30 – 7:00 p.m. 7:00 p.m.	Ramcoff Concerts Festival Players Canada Arthur Polson, violin Gene Ramsbottom, clarinet Melinda Coffey, piano Vancouver Revisions Public Presentation Vancouver Art Gallery	<p>Handel Trio Sonata op. 5 Bolling Suite Katchaturian Trio</p> <p>PANEL: George Baird (Toronto), Richard Henriquez, Jeff Wall Lance Berelowitz, moderator</p>
Wednesday, October 14	5:00 – 5:45 p.m. 6:00 p.m.	Ramcoff Concerts North Vancouver Wind Trio Karen Koch, oboe Gene Ramsbottom, clarinet Susan Round, cello Alcan Lecture – Daniel Solomon	<p>Mozart Divertimento Nr. 3 K. 229 Susato Nederslande Suite</p> <p>'IN SEARCH OF A PRINCIPLE' San Francisco Architect and Urbanist presents slides of his work.</p>
Thursday, October 15	7:30 p.m.	S.F.U. Design Form – Vancouver: An Environment for Design	<p>This Simon Fraser University Design Forum poses the question What are the opportunities for a thriving design practice in Vancouver and B.C.? George Baird, Toronto – Architect, keynote speaker.</p> <p>PANEL: Willard Holmes – Director VAG John Patkau – Architect Barry Marshall – Industrial Designer</p>
Friday, October 16	7:30 p.m.	City Forum – Architectural References	<p>Members of Vancouver's Architectural/Planning Community discuss alternative references which could inform change and growth in Vancouver – geographically, culturally and programmatically.</p> <p>PANEL: Ian Davidson Robert Lemon Harold Spence-Sales</p>
Saturday, October 17	12:00 a.m. Festival closes at 6:00 p.m.	"Time Piece"	Excerpts from a musical play, Vancouver Youth Theatre

PROGRAMME

Friday, October 2	12:00 p.m.	Opening Ceremonies Karen Koch, oboe Gene Ramsbottom, clarinet Susan Round, cello	with: North Vancouver Wind Trio
Saturday, October 3	10:00 - 5:00 p.m.	Community Development Forum – <i>Keeping the Neighbourhood</i>	10:00 a.m. "Housing the Community in the 1990's" Panel and audience discussion of the challenges to provide housing in the next decade. PANEL: Michael Gordon, Local Area Planning, City of Vancouver Libby Davies, Alderman Jacques Khouri, Developer 12 Noon Lunch Break 1:30 p.m. "Office of Neighbourhood Associations, City of Portland, Oregon" One model for citizen participation in local government. SPEAKER: Sarah Newhall, Director, Office of Neighbourhood Associations 2:30 p.m. "Planning Vancouver Neighbourhoods" PANEL: Gordon Price, Alderman Michael Gordon, Local Area Planning Community Representative
	9:00 p.m.	Urban Theatresports	
Sunday, October 4	2:00 – 2:30 p.m. 3:00 – 3:30 p.m.	Ramcoff Concerts North Vancouver String Trio Angela Cavadas, violin Garth Williams, viola Susan Round, cello Gene Ramsbottom, clarinet	Stamitz Clarinet Quartet op. 19 #2 Hummel Clarinet Quartet
	7:30 p.m.	<i>Vancouver Observed</i> Film Evening Pacific Cinemathèque	
Monday, October 5	6:00 – 6:45 p.m.	Ramcoff Concerts Festival Players Canada Arthur Polson, violin Gene Ramsbottom, clarinet Melinda Coffey, piano	Milhaud Suite Khatchaturian Trio
	7:30 p.m.	City Forum – <i>Developmental Visions</i>	Members of the city's development community present their dreams and fantasies for future Vancouver. PANEL: Herb Auerbach, Brian Castle, Jim McLean MODERATOR: Frank Musson
Tuesday, October 6	6:00 p.m.	Alcan Lecture – <i>Krzysztof Wodiczko</i>	'PUBLIC PROJECTIONS' this well-known Polish artist, presenting living in New York City will present slides of his international installations.
Wednesday, October 7	6:00 p.m. – 6:45 p.m.	Ramcoff Concerts Fellowship of Musicians John Loban, violin Philippe Etter, viola Ian Hampton, cello Gene Ramsbottom, clarinet	Stamitz Clarinet Quartet op. 19 #1 Crusell Clarinet Quartet op. 4
	7:30 p.m.	Central Area Forum – <i>Visions and Issues</i>	Selected members of Vancouver's public community will discuss various projected social forces affecting future Vancouver. PANEL MODERATOR: Mayor Gordon Campbell
Thursday, October 8	7:30 p.m.	City Forum – <i>Artistic License</i>	Local artists and critics discuss the impact of art and artists on Vancouver. ARTISTS: Todd Davis, James Klyman Mowczan, Arni Runar Haraldsson CRITICS: Lance Berelowitz, Russell Keziere, Abraham Rogatnick
Friday, October 9	5:00 – 6:00 p.m.	Ramcoff Concerts North Vancouver Wind Trio Anne-Elise Keefer, flute Karen Koch, oboe Gene Ramsbottom, clarinet	Haydn "London" Trio Nr. 1 Tartini Trio Sonata Nr. 1 Mozart Divertimento #1, K. 229
	9:00 p.m.	Wrecker's Ball	

HAROLD SPENCE-SALES

Symbolic Awakenings in False Creek

Today meaning dissolves in order to
create new meaning and what is known
becomes unknown.
while reason sleeps the symbol awakes

Victor Passmore
The Image in Search of Itself

SYMBOLIC AWAKENING IN FALSE CREEK

CHARLSTON PARK

It is an earthwork rather than an urban landscape

It replaces an industrial wasteland through a formation of undulations of earth and sod, spreading from a central mound, from the top of which water springs and then falls and flows to a pond emptying into an inlet of the sea.

Thus, symbolically the springs, the creeks and the ponds which once drained the Fairview Slopes have been restored.

two photographic reliefs depict this inference.

One portrays the watercourse as an assertion in the fabric of Fairview Slopes - the waterfall proclaiming presence; the stream expressing the passage of time; the pond seen as an eye of the earth and implying vigilance

The other portrays the watercourse as governed by the stones which shape and influence its structure and its flow - uncanny stones gathered from urban excavations; stones of a mythical order whose shapes and postures provoke mystical and exotic speculation.

LEG IN BOOT SQUARE

The ornamental brick inlay inserted in the floor of the square is said to have been based on an Islamic Planetary Theory, so devised that the extension of its apsidal line northwards would bisect the distance between the two peaks constituting The Lions.

Projected across the center of the City the extension of the apsidal line intersects the Law Courts.

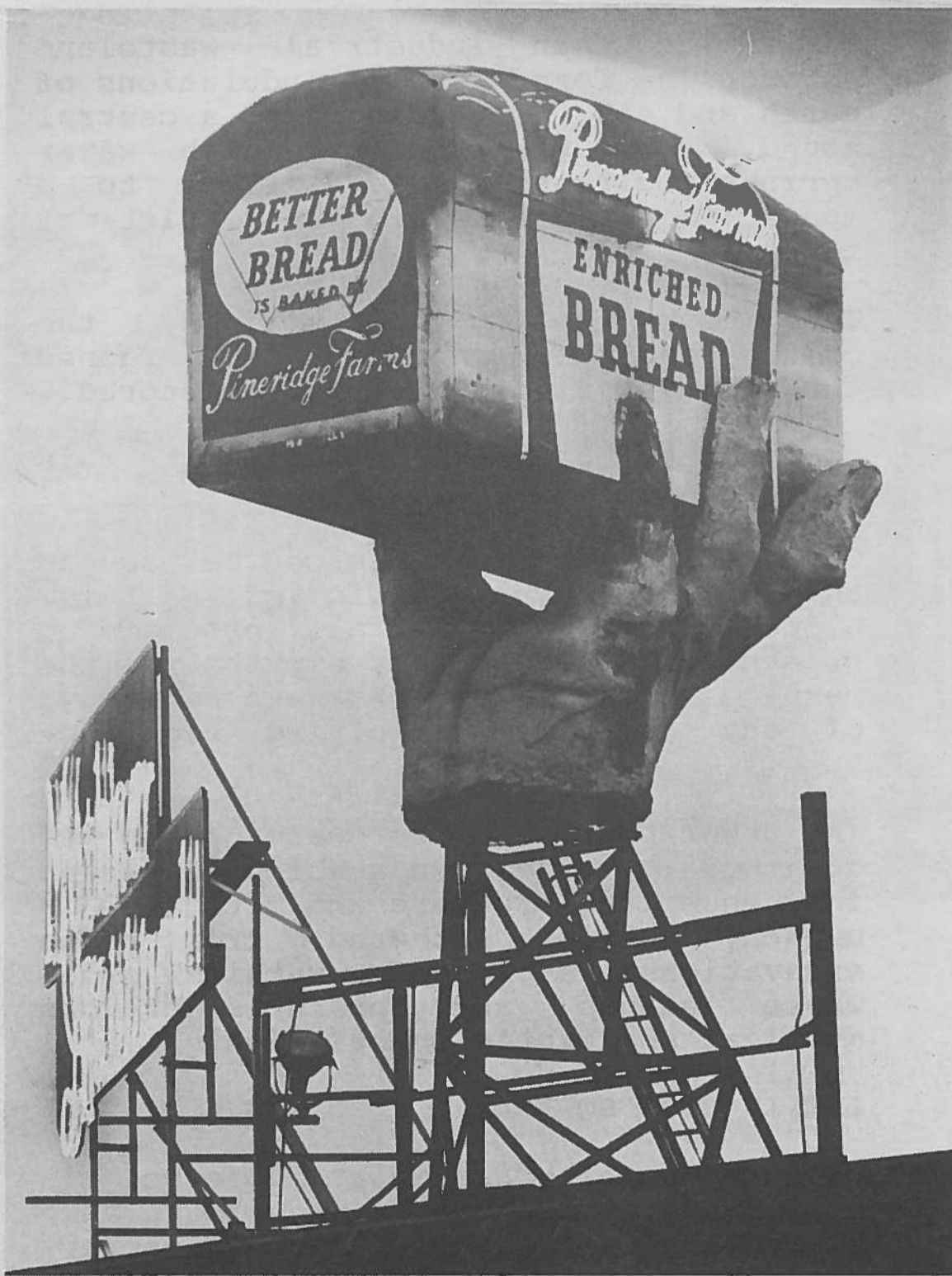
Thus symbolically an "eye road" is formed passing through a "holy place", linking an abstraction to reality and time to place.

The "Brewer park f outdoc fall c

The h pneu: press into differ babbl differ

HENRI ROBIDEAU

In my piece for Lost/Unbuilt Vancouver, I take my scroll technique to describe the 17 years of my life in Vancouver. As I am no longer part of Vancouver's urban landscape, so too, all the buildings and places pictured in the scroll are of things which were once Vancouver, but now have been blown away by progress and the winds of time.



This is the giant hand that sat atop the bakery at Broadway and Arbutus.

MICHELLE NORMOYLE

British Properties



Backed by money from the Guinness Family, the British Pacific Properties Limited envisioned an executive housing development on the West Vancouver slopes and seized the opportunity to purchase and develop land, known as the "British Properties". To provide rapid access the company built the Lion's Gate Bridge in 1938 and incorporated the Lions, built by Charles Marega, at the south end of the bridge one year later. In 1955 the bridge was sold to the province for six million dollars.

"The moment of seizing, which is decisive amongst animals as well as amongst men, has always created the strongest impression on men, and their superstitious awe of the great cats of prey, the tiger and the lion, is based on it this is the highest concentration of power, and as such, has made an ineradicable impression on man; all kings have wanted to be lions."

.from "Crowds and Power" by Elias Canetti

WARREN MURFITT

Thousands of low-cost homes

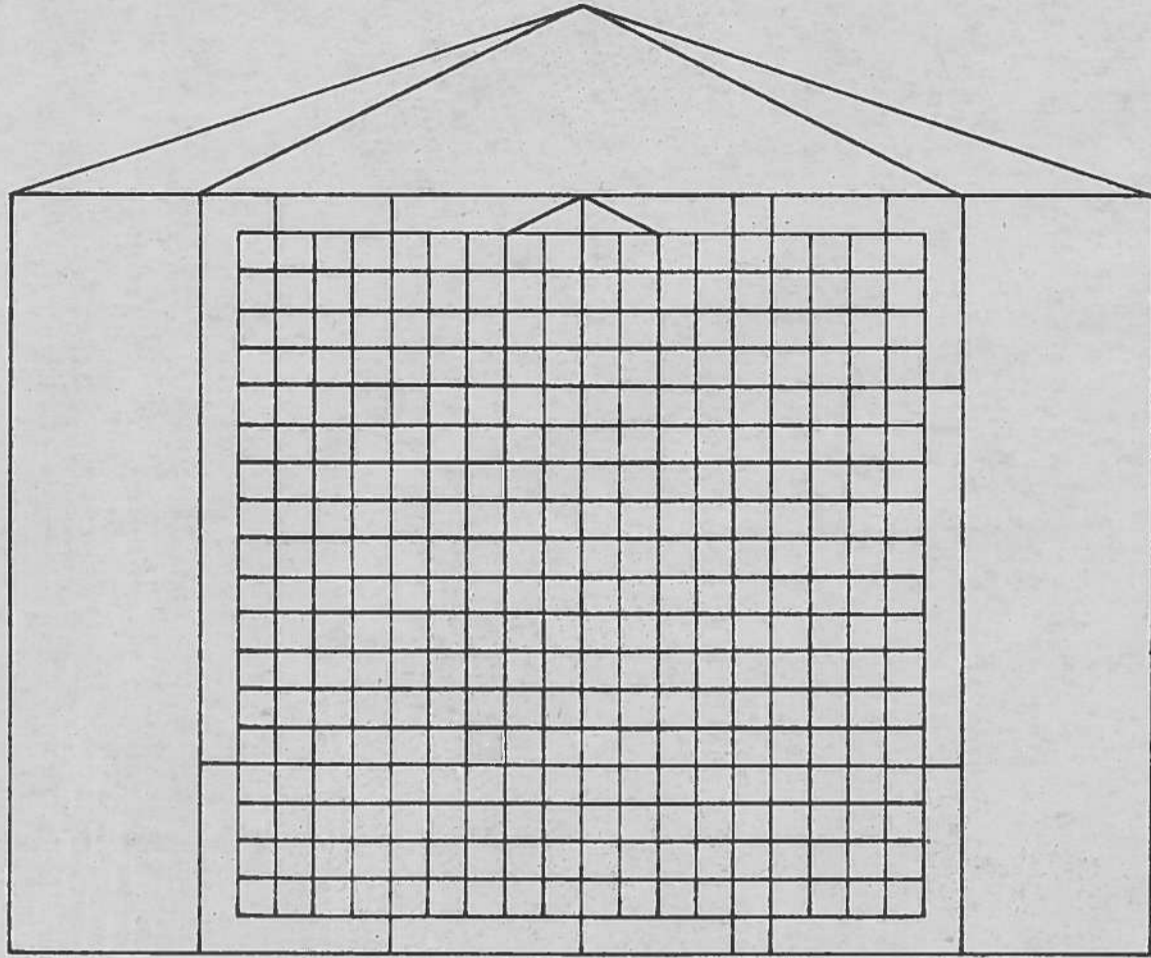


Thousands of "Vancouver Specials" have been built in recent years - low cost homes maximizing lot size and minimizing aesthetic concerns. All are identical in construction yet maintain a sense of identity through the addition of various ornaments such as fences, balconies, sculptures and fountains.

The most distinctive and the most consistent feature of this architectural genre is its roofline; with its pre-defined slope and prominent fascia board it remains an iconic reference to the pediment of classic greek architecture.

JAMES KLYMAN-MOWCZAN

Houses 1-13

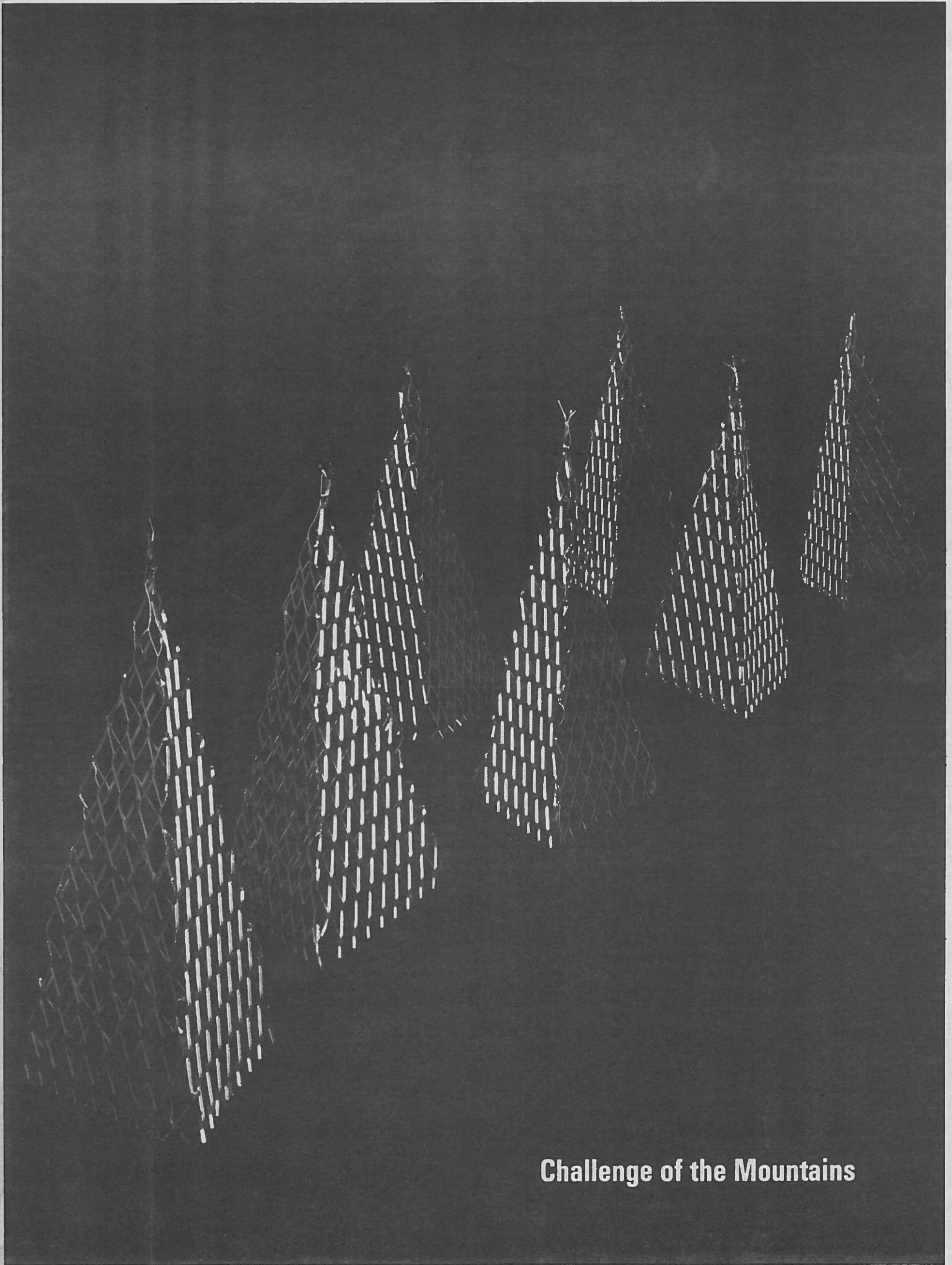


HOUSES 1-13

THIS SERIES OF 13 PAINTINGS, ACRYLIC AND MODELING PASTE ON WOOD, WAS INITIALLY INSPIRED BY THE CAR GARAGES BORDERING THE BACK LANES OF EAST VANCOUVER BECOMING A LINEAR EVOLUTION OF POETIC SPACE INFORMED BY THE HOUSE SHAPE OF THE GARAGE.

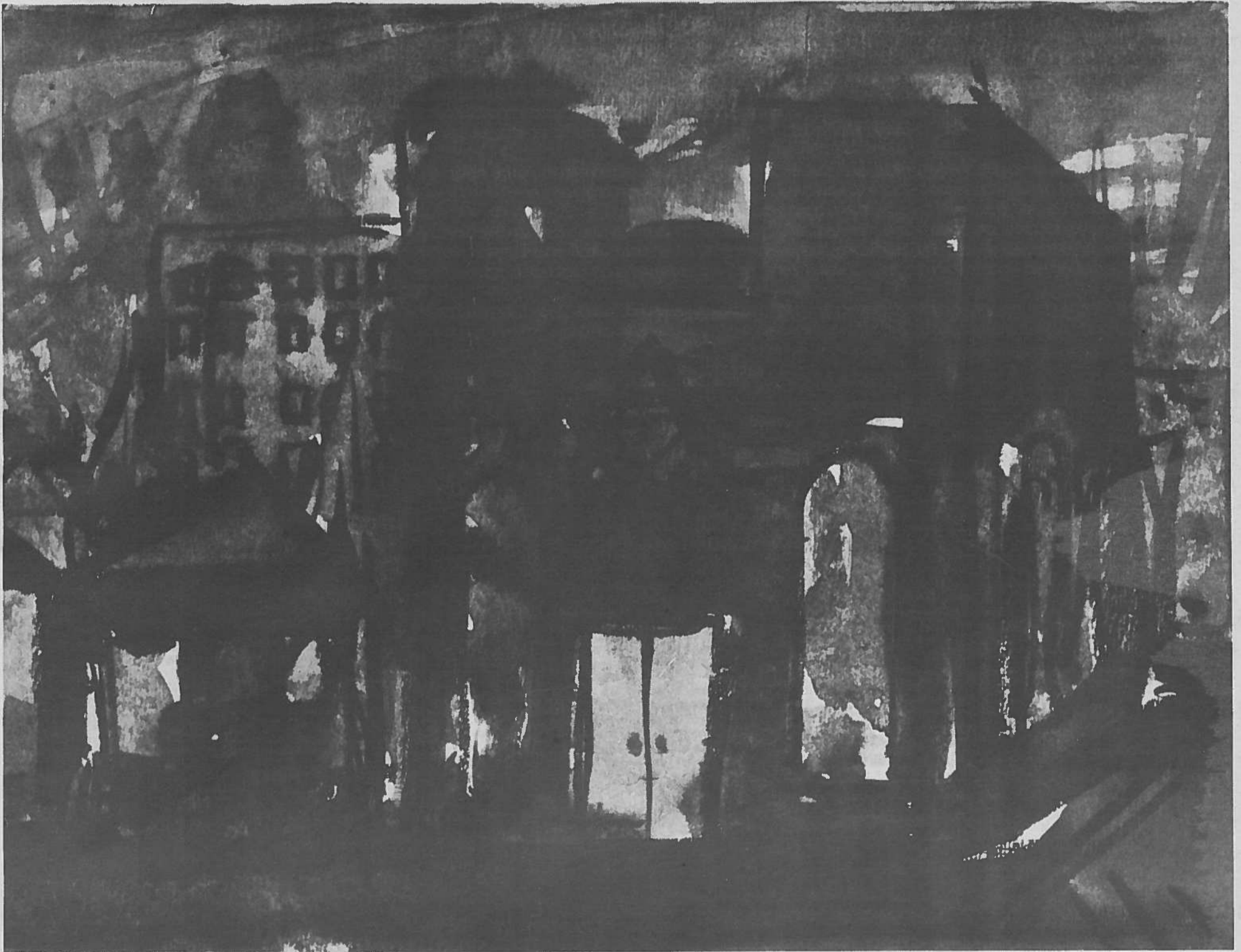
DEBORA KLYMAN-MOWCZAN

Challenge of the Mountains



Challenge of the Mountains

JEANNIE KAMINS



change in the urban environment of the city is a product of the socio-economics of the people who live there. As ethnic groups move around within a city, and as neighbourhoods change, the buildings which once satisfied one purpose soon became used for others.

In many situations as the neighbourhoods change the buildings themselves are torn down and replaced by buildings which better serve the needs of a changing city. In some cases, a building of special beauty or historic significance is saved from the wrecker's ball. Such is the case for the Sechara Tzedek Synagogue on East Pender Street.

Built in 1920, it served the Jewish population in Vancouver for 20 years. By that time, the Jewish neighbourhood had moved to the Oakridge area and having their synagogue so far away was no longer practical. In 1948, it ceased functioning as a synagogue.

In 1986, after nine years of being vacant, Jacques Khami bought the building and began its conversion. With the help of builder Tom Reinarz and architect Tad Young, he worked to create a 12 unit condominium to satisfy the needs of today's condominium market. Special efforts were made however to retain the soul of the building.

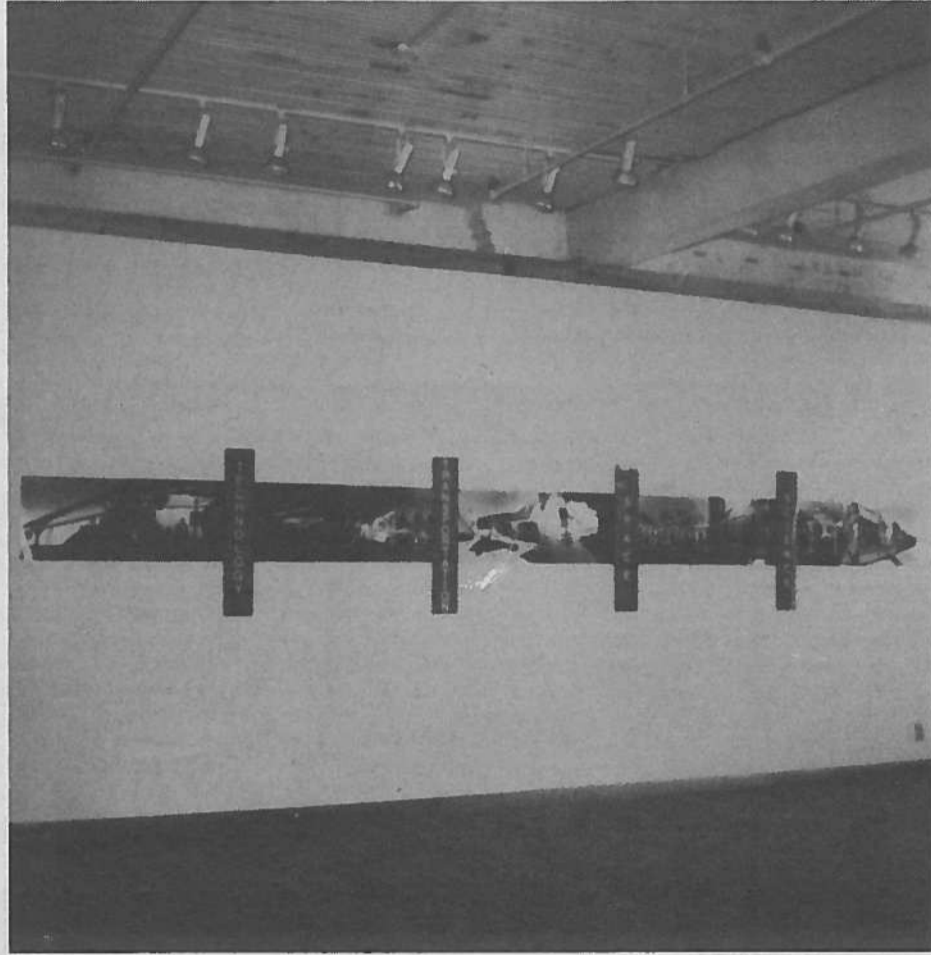
While determining which images of the changing urban landscape I would choose for this exhibition, I became excited by Alexander Court. I am a non-religious cultural Jew, yet I feel strongly about my cultural roots. One of my ancestors built the first Jewish Synagogue in America and I felt thankful that this landmark of Canadian Jewish history was saved.

The piece portrays the changing face of the temple. Interspersed with the images are writings and statements and drawings related to the life of those who knew the building. I begin with the scroll format suggestive of the Torah as the actual form on which to hang my statement. The piece itself is read from right to left as is true to the way Hebrew is written.

I make the analogy that a building has a life of its own. The piece starts with the Hebrew prayer of birth and moves across the twelve foot scroll through the rites of passage. The piece completes the circle of life: birth, life, death, and again, rebirth.

ARNI RUNAR HARALDSSON

Before, During and After



"Before, During, and After" (1987) Silver Gelatin Prints and Plexi Signs, Installation View. Photo, Courtesy Gallery 44, Toronto.

"The spectacle is the guardian of sleep."- Debord

'Before, During and After' addresses the notion of spectacle as a pervasive irreality, represented here by Expo '86. The work comprises various 'scenes' - covering a five year period - of the site before, during and after the (non) event in question. Functioning as a type of narrative, the works serves to mimic the display format and, in this case, Expo's announcement of a utopian future while, at the same time, undermining its truth value by exposing its inherent contradictions.

Expo '86 was simply another Debordian type spectacle - one that drew on a past tradition of grandiosity while construing an image of a plausible future of prosperity, of progress amidst a 'real' recession. Such fantasy amounts to a fetishizing mechanism which is in actuality nothing other than a compensation for what has been referred to as society's "loss of the real".

EXPO '86 resembled, among other things the set for a science-fiction block buster. As a fiction, we may speculate that the aim of its plot was to induce vertigo in the audience, to lose all sense of time and place. The spectator is invited to enter a temporary world of the phantasmagorical where everything is possible. Desire and consumption occurs at such a rapid rate that in the end there is nothing left to remember - not even the memory of consumption itself.

The duration of this illuminated dream lasts as long as the event. It operates under the guise of phantasm ... of concealing the Other, the outside, the site beyond the ticket gate. What is celebrated, what is upheld erect, is the principal of one reality at the expense of another.



"Before, During and After" (1987) Detail

MARK GRADY

A Picture from 'The Small Museum' series

At 4 P.M. there was a cry of 'Los!' all along the line and the grey forms surged forward. On the left of the line a regiment of Brandenburgers went in singing Prussians Gloria.

Los!

Plate 54— Many but not all, of the designs were registered in their state of origin for copyright purposes. The illustration shows a baluster, embodying symbols of welcome (the pineapple), good fortune, and plenty, which was registered in Victoria on 7th April, 1892, by Cochrane and Scott. Registration number 635. The corresponding fairs and bracket were registered on 27th of April, 1892 (number 638)

MARY FILER

ETHERIALIZED URBAN FORM

THREE CITY FORMS

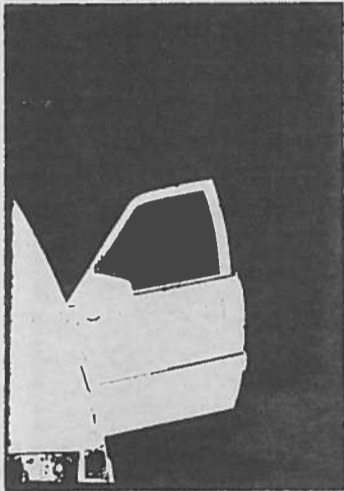
ILLUSORY
INSUBSTANTIAL
SPECTRAL

THREE MAGNITUDES IN SPACE

TRANSPARENCIES SUBDUING COMPLEXITY

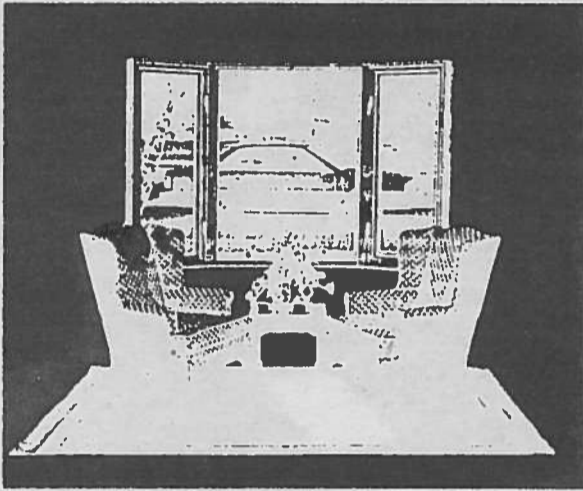
KATI CAMPBELL

In the Eyes of the World



THE MEANING OF
PRODUCTION

Production



THE PRODUCTION OF MEANING

Meaning



THE MEANINGFULNESS
OF ONE'S LABOUR

Labour

"What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the business as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue".

"Notes of a Painter"

Henri Matisse, 1908

And again, in an interview a year later with Charles Estienne, as part of a newspaper series on Modern Art in 1909:

"What I dream of...something which provides relaxation, from fatigue and toil."

The pictorial images above taken from the installation, "In the Eyes of the World", an eight unit series of backlit colour images dispersed throughout the exhibition space.

References: Vogue, Businessweek, City and Country Home, Henri Matisse Duchamp, Fountain, 1917

MARIAN PENNER BANCROFT



Centre panel from "spiritland"/Octopus Books, 4th Avenue
photographic panorama 180" x 40"