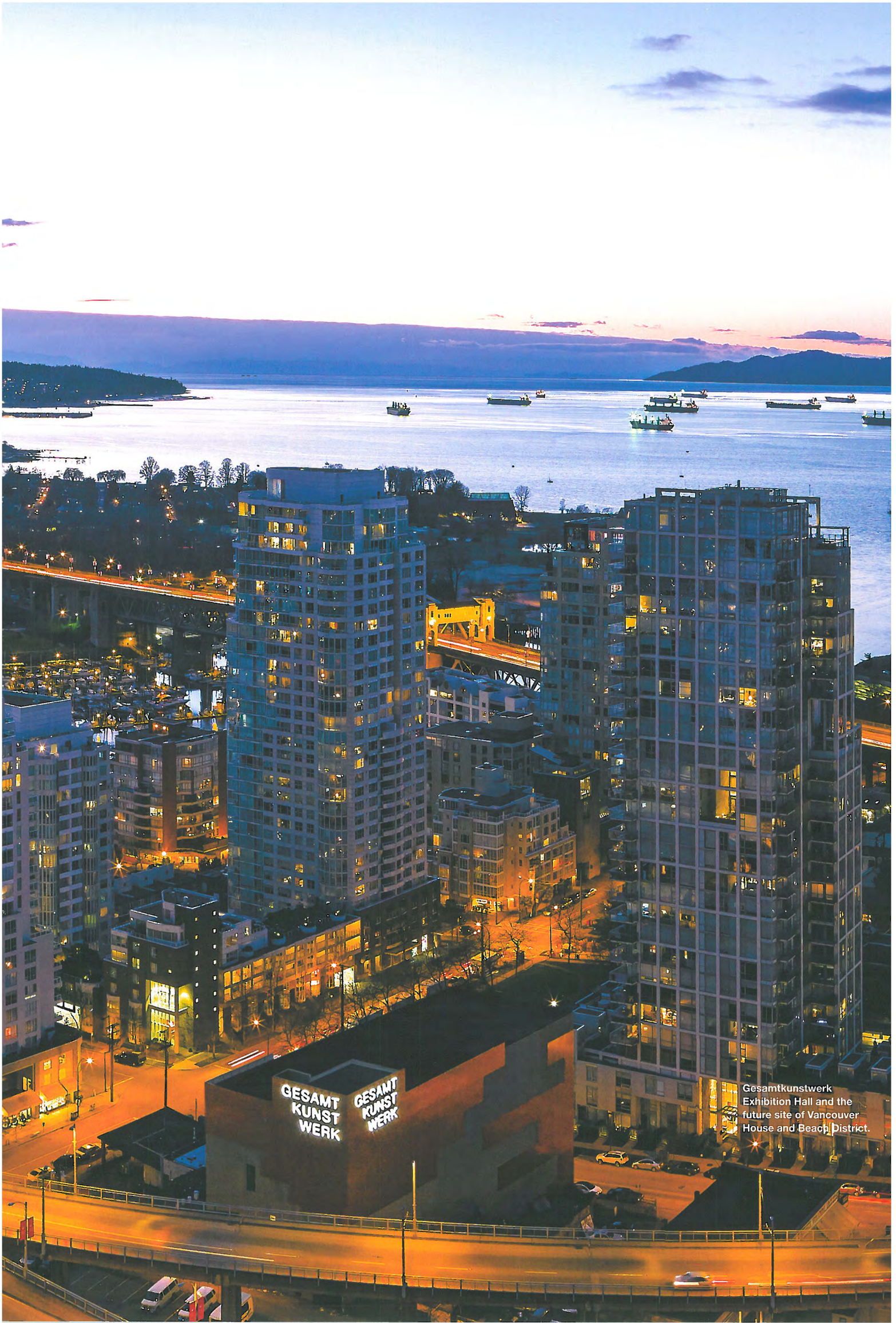

Gesamtkunstwerk Exhibition Hall and the future site of Vancouver House and Beach District.

ESAMTKUNSTWERK: A MANIFESTO

s exhibition and this catalogue document the evolution of our city-
lding practice. This evolution has progressed over two decades,
jinning with Residences on Georgia, progressing through the
ngri-La Vancouver and Toronto, the Woodward's re-development,
Fairmont Pacific Rim then our recent acquisition of Vancouver's
ntral Heat. These large, complex mixed-use developments all
re an emphasis on the integration of public art, and building them
allowed us to mature into a more well-rounded practice. Long-
n commitments to sustainability and the integration of art into
ovative architecture, and now the re-imagining of Vancouver's energy
astructure have compelled us towards thinking about our projects
more than just buildings, but rather, opportunities to shape the entire
ld-out of the city.

as in this context that I discovered the word and philosophy behind
samtkunstwerk," and came to the belief that it best represents
uiding philosophy for all of our projects, current and future. The
concept here is taking the idea of the total work of art to a whole
v scale – applying this philosophy to solve problems and create
portunities for enlightened city-building.

This matters because the future of our community, our country – in fact, all countries – rests on the success of cities. Vancouver, being one of the world's more successful urban experiments, has led this evolution towards enlightened city-building. Cities have become the economy's driving force in the Information Age. Along with that has come an inversion of the hierarchy of power; cities work because ideas come out of them. For Westbank, adopting a building mission around the concept of a total work of art evolves naturally out of the record documented in our book, *Building Artistry*. It has now become the core philosophy of everything that we do.

If "gesamtkunstwerk" is our philosophy, then Vancouver House is its manifestation. Vancouver House has the potential to become one of the most watched and studied urban development projects under way today. Seven years in the making, we brought everything that we have learned through dozens of complex projects, with the best design and consultant team that could be assembled. We hope that this cumulative intelligence results in Vancouver House taking a giant leap forward – not only from technical and sustainability perspectives – but as for all of our projects, that its artistry remains paramount.

Ian Gillespie

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LIFE AS A TOTAL WORK OF ART

22 March 2014

GESAMT KUNST WERK

A new word in German coined in the 1820s, composer Richard Wagner popularized gesamtkunstwerk in essays published in 1849. For Wagner, it was the ideal word to promote his notion of creating all aspects of his operas, from scores and librettos, to costumes, sets, even an entire theatre building at Bayreuth.

Gesamtkunstwerk became a core concept and rallying call for architectural Modernists who wished to remake Europe's cities, devastated by World War I. Walter Gropius, architect and director of the omni-arts school the Bauhaus, promoted a version of the concept with a sharper definition, updating it as "Total Design" with designers enriching every scale of contemporary life, from teaspoons to cities.

Architecture & Exhibition Design by BIG
Produced by Westbank

westbank

BIG

PART ONE: INVENTING THE IDEA OF TOTAL DESIGN

There was a time before design. Furniture, dishes and houses were made by each family, or in local ateliers and guilds. The craft of making was sustained by oral description and by physical demonstration, and the functionality of objects evolved slowly over decades, step by step. This meant that designs for say, a chair, were tested over time, and incrementally improved. Tradition guided design, and some wonderful creations, like Shaker chairs or medieval pewter, resulted from this mode of making.

The invention of printing, especially illustrated books, sped up the process. A drawing with some explanation could send a design far beyond the boundaries of its inception. For example, for its wooden forts in Langley and Nanaimo, the Hudson's Bay Company prepared detailed plans in London for every construction, then sent out mobile squads of specialist builders in canoes to actually build them, armed with printed plans. The importation of paintings of Chinese temples led to recreations in the West of the marvels of the East, as in London's Kew Gardens. Large scale industrialization of the late 18th into early 19th century changed the game again, as manufactured products could be standardized, with broad scales of production cutting costs, but at the cost of finesse. Urban development could proceed at larger and larger scales, and house plans became standardized and then codified by law. Pre-manufactured doors, windows and hardware were integrated into housing, but with them, buildings and streets lost some of their organic, hand-evolved character.

There was a broader price for all this increasingly large scale object-making and urban-building – the pollution and visual chaos of urban landscapes riven by industrialization. Writers and artists were amongst the first to call down the effects of the industrialization on urban environments. British poet William Blake wrote of the "dark satanic mills" that were disfiguring his beloved South London, and cultural critics like John Ruskin and William Morris picked up the cause later in the 19th century, proposing a return to medieval traditions of hand-craft as the solution.

The disfiguration of cities and changing nature of work prompted a somewhat different reaction in Germany. Inspired by the Idealist philosophers, the call there was to instead reform the system of production, rather than return to some ideal from the Middle Ages. In the political realm, Karl Marx demanded control over industrial production be given to workers. In the realms of design and city-building, arguments evolved differently than they did in the Anglo-sphere. The operative thoughts in the Germanic world were of reform and standardization – if only, if only, the chaotic modern world could be simplified and organize then the negatives of pollution and ugliness could be eliminated! It is in this context that in 1827 a German philosopher first cobbled together a number of German words – *gesamt* meaning "total" or "all-encompassing" with *kunst* or "art" with *werk*, or "work" or in this conte "art-work." Thus from its inception, "gesamtkunstwerk" was a syntheti solution, a call to action, a plan of reform.

Meanwhile, opera composer Richard Wagner was growing frustrated with the conventional division of labour in the creation of musical work The costumes and stage-sets produced by staff or ateliers attached to existing opera companies to accompany the music and libretto he had crafted always turned out inferior to his personal vision. He was just as frustrated by the division of labour long set into place at commissionin theatres, as these proved devilishly hard to amend. In some senses Richard Wagner is the ultimate Romantic artist, and his deeply-held thought was that art, through the magnetic persona of the artist, could reform society. He started calling his works "music-dramas" rather tha operas, and pushed all around him to join in the collective action of producing a singular artistic vision.

Europe churned with political and social change through the year of 18 a year in many ways similar to the tumultuous unrest of 1968. For Richa Wagner, it was as if the new world that could craft and understand his work was at last coming into being. In two crucial essays written then, and first published in 1849, Wagner used the word "gesamtkunstwerk" in his call to implement his artistic vision in every aspect of the presentation of his operas. For him, the idea was even more ambitious, as gesamtkunstwerk became a model for the reform of society itself. As one of the most popular and prolific composers of the 19th century, Wagner's promotion of the term spread far and wide in the German-speaking artistic world, and was known world-wide by opera buffs and Wagner fans – more books were published about the composer than ar other living figure in the 19th century, even Charles Dickens.

One institution did more than any other to turn gesamtkunstwerk into a global term. That was the former Grand Ducal Saxon School of Arts and Crafts in Weimar, especially under the direction of the Belgian Art Nouveau architect Henry van de Velde from 1907 to 1915. The program sought to break down barriers between craft and design traditions, developing new notions of teaching and thinking about design, ideas

t shape art and architecture schools worldwide even today. While the ılish Arts and Crafts movement (inspired by critic John Ruskin and ni-arts polemicist William Morris) had a deep streak of nostalgic Neo- dievalism about it, the Germans were less inclined to so simplistic :action.

919, Berlin architect Walter Gropius assumed the directorship of the ool, and soon re-named it the Bauhaus (literally "building-house"), l the curriculum was further tightened, and fine arts were integrated ı applied arts programs. The school was socially progressive as well, ı students and faculty probing sexual and aesthetic boundaries, even :ary fads (everyone ate mainly garlic for a few weeks!), so much so t the good burghers of conservative Weimar hounded them out of ın, forcing the Bauhaus to accept an invitation to move to Dessau, rer to Berlin. The student and faculty cohorts became increasingly ·rnational, and leading-edge ideas in design, architecture and the fine ; circulated, free of the inhibitions of the places that invented them. dually, the concept of gesamtkunstwerk morphed in that of "Total ıign." Gesamtkunstwerk become Total Design meant that a singular ign sensibility could re-make the entire environment, in a catch- ase frequently used by its graduates, 'from teaspoons to cities.' In ast years the Bauhaus moved to Berlin under director Ludwig Mies der Rohe, but its political and aesthetic progressivism was too ch for the Nazis, who shut it down. Gropius moved to Harvard, where thinking about Total Design influenced a generation of architects, l Mies moved to Chicago, more to practice than teach, but his work :ame emblematic of the idea.

ile the Total Design re-making of teaspoons created few questions, :he 1950s the Bauhaus-inspired remaking of cities was very much ıg scrutinized. Large organizations – the Italian Fascists, the Russian ·iets, even North American developers – had latched on to the tal Design" label to justify the fabrication of soul-less, repetitive and nstrously inhumane urban developments. Yes, it was now possible a single sensibility to transform cities, but what if that sensibility did respect the diverse needs of people and neighbourhoods? What if it : aggrandized an ideology, or powerful leader, or development bottom ? Total Design without a tempering humanism quickly morphed into talitarian Design."

PART TWO: THE 'TOTAL RE-DESIGN' OF VANCOUVER

Vancouver in the 1950s was an unlikely place for next-stage thinking on the evolution of Total Design to occur, but that is just what happened: first, a visionary drawing by Arthur Erickson; then, a series of ambitious urban buildings by him. His talent as a painter had netted the showing of some of his paintings at the Vancouver Art Gallery while still a teenager, and through family friends Erickson had met painter Lawren Harris and the painter-qua-architect B.C. Binning, a kingpin of the local modernist scene, and attended some of the salons in his landmark West Vancouver home (one of these led to a successful lobbying effort for the establishment of a school of architecture at the University of British Columbia.)

After war-time military service with British Intelligence, Erickson was inspired by a *Fortune Magazine* profile of Frank Lloyd Wright, and within weeks had secured an entry place in McGill's School of Architecture. He returned to his beloved Vancouver in summers, then came home permanently after his post-graduate travels on a Pilkington Scholarship, mainly touring the Mediterranean basin. There followed a few years "getting fired from the best architectural offices in Vancouver," as Erickson once told me, his dreaminess noted by his colleagues, as was his lack of a conventional careerist drive. Friend Douglas Shadbolt talked him into taking up a one year visiting teaching position at the University of Oregon. In Eugene, Erickson was exposed to the Environmental Design movement, a re-conception of Bauhaus notions of Total Design by former University of California at Berkeley architecture dean William Wurster, whose acolytes had spread up the coast. The movement urged a holistic consideration of the entire built environment, and to design in consort and in respect of nature. Erickson was also inspired by modernist houses in Portland and Seattle, designers such as Paul Hayden Kirk, Paul Thiry and Pietro Belluschi providing models for the kind of architectural practice Vancouver was not yet supporting.

Back in Vancouver, Erickson started teaching at UBC and formed his own practice in partnership with Geoff Massey. By 1955 Erickson-Massey had only designed a handful of tiny wooden houses, nothing as advanced as the Pacific Northwest work that inspired them. With a fortune originating in Massey-Harris farm machinery, Massey's social and family connections (he was related to Governor General Vincent Massey, Hollywood actor Raymond Massey, and Ottawa modern architect Hart Massey) complemented Erickson's charm and dedication to original ideas. The two were asked to compile a report on the future of downtown

Vancouver for the Community Arts Council of Vancouver. The Community Arts Council was dominated by strong women with connections into the corridors of power, assertive personalities who took on the cultural and architectural transformation of their sleepy and isolated Vancouver as an urgent issue.

"A Report on the Future of Downtown Vancouver" was duly produced for the C.A.C., dealing mainly with transportation, parking and a need to accommodate more housing, with returned soldiers and their new families expanding the city's population. As an addendum to the report Erickson produced a visionary sketch entitled "Project 56" which was not printed with the report. As far as we know, the Gesamtkunstwerk Exhibition marks the first public showing of the original drawing itself, a soft pencil sketch on Arches paper, a drawing that anticipates many of the themes of the "Vancouverism" of four decades later. Erickson set up the drawing by doing an overall sketch of Vancouver harbour looking north and west from the western sidewalk of the Burrard Street Bridge (Erickson even pencils in piers set with some yachts projecting into English Bay.) The left side of the drawing shows an utterly transformed Kitsilano Point with an apartment tower of nearly 20 storeys (there was a scheme underway then for this site that resulted in the three-winged tower currently standing on Kits Point designed by a team initially led by Wells Coates, who several years later did his own visionary plan for Vancouver, and even proposed a raised rail transit system, forerunner to SkyTrain.) Visible at the centre of the Erickson's drawing is a new bridge that he and Massey were advocating in their C.A.C. report, linking Point Grey and UBC with West Vancouver, a proposal that was, of course, never adopted (the Erickson-Massey urban ideas were never formally presented to City Council, and the City Planning department of the time similarly ignored them.)

The right side of the "Project 56" shows an utterly transformed West End, with curving residential towers (the stepping curves allow more residents to have open-to-the-sky west and south-facing balconies) that soar forty and fifty storeys high, in a city where the highest residential building was only half that size. While it is difficult to see at this scale, Erickson confirmed to me they intended the towers to be set on continuous three to five storey bases, or podia, with trees and bushes planted on their roofs. This is one of the earliest "green roofs" to be proposed in North America. Erickson went on to indicate that the inclusion of a green roof and waterfalls in Robson Square (with Cornelia Hahn Oberlander collaborating as landscape architect) was a return to this same notion twenty years later. An early-1970s visit to the similarly landscaped Oakland Museum had proved to architect and landscape architect that public buildings could be built into the ground with landscaped roofs a pools. Similarly, the softened, multi-layered decks facing the harbour of Erickson's 1978 Evergreen Building flanked with a hard 'urban' edge along Pender Street is another carrying forward of these Project 56 ideals. The tall tower transforming downtown was realized by Arthur Erickson in the cast concrete waffle frame of the MacMillan Bloedel Tower a dozen years after the "Project 56" drawing. Controversial when it was first opened, it is now evident that the Mac-Blo was the breakthrough project in moving downtown to a higher density, more metropolitan character.

In conceiving the "Project 56" drawing, Erickson had been inspired by Frank Lloyd Wright's long-term promotion of the notion of a "Mile High Tower," resulting in a proposition for Chicago for such a building (neve constructed) that same year. In 1952, Louis Kahn had proposed a very high tower for Centre City in Philadelphia, also un-realized. How is Erickson's design different from these two other visionary towers of th 1950s? The key difference is a word beloved by Vancouver city planner and many of its citizens: "livability." Erickson's towers were mainly residential, while the American propositions are mainly office. Erickson alone defers to views, light, and natural features; Erickson's alone coul be considered organic in form. Erickson's alone put enlightened living the centre of his architectonic proposition. There is also the architectu similarity linking both the Kits Point construction and the two massive megastructures proposed for the West End. These are all theme and variation on the same approach, one clear hand and design sensibility proposing the re-shaping of all of downtown Vancouver.

"Project 56" by Arthur Erickson is thus a complete and mature exampl of the gesamtkunstwerk philosophy in action, but one humanized, and tempered by its dramatic natural setting. The fundamental curatorial decision was to use this drawing to anchor the exhibition. To do so is sobering, as it shows that fifty years before Westbank and Bjarke Ingel Group (BIG) began working on Vancouver House, a legendary architect was wanting to re-shape downtown with bold curving forms. It is also encouraging, as Erickson's thoughts about how to create liveable high density downtown living are noble grandparents to the thinking and drawings on display in BIG's detailed Vancouver House designs.

The total re-design of downtown Vancouver story continues with Robson Square by Erickson's increasingly confident architectural office, a radical re-thinking of public architecture and public space. As

ıtioned, Erickson was able to build his green roofs here, and with erfalls and reflecting pools, shows his naturalizing aesthetic at work. rriving at this hybrid concoction of law courts, government offices, ɔnference centre and art gallery, all wrapped with innovative public ces, Erickson proposes a building aspiring to the condition of both , and landscape, notions also evident in the University of Lethbridge other commissions. In Project 56 buildings were architecture and / were landscapes too; ditto at Robson Square, the Alberta university gastructure, and countless other Canadian buildings that have ɔwed in their wake.

ɔung immigrant from Hong Kong, educated at the University of shington in Seattle, was drawn to work in Vancouver with Erickson on Robson Square design, serving under project lead and head planner, g Thom. James K.M. Cheng regards Robson Square as his "true duate school," an opportunity to learn city-building and architectural ailing at the highest levels. Cheng left Erickson's employment after eral years to complete a Master's of Architecture from Harvard, then ırned to Vancouver to open his own firm, notably after winning the n competition for the Chinese Cultural Centre in Chinatown. While : scheme was not completed according to Cheng's vision, he gained owing reputation as the designer of custom houses, and did his first tiple family developments at Cambridge Gardens, near City Square, Willow Court in Fairview Slopes, which won Canada's highest award architecture, the 1983 Governor-General's medal for architecture.

he mid-1990s Cheng had started the first of his large multi-family ects for Westbank – Palisades, and across Alberni Street along Bute, Residences on Georgia (R.O.G). The context for these schemes increasing interest by City of Vancouver planners under the highly ɔected Larry Beasley in "liveability" downtown, turning marginal zones vital residential neighbourhoods. Seeking an architectural form ropriate to the planners' intentions, Cheng had invented the particular ncouverist" combination of thin high rise residential towers on a tinuous base of townhouse apartments in the 888 Beach project, at foot of Hornby Street just outside the door of the Gesamtkunstwerk ibition. At R.O.G. what had come to be called the "tower and ium typology" amongst architects had achieved a voluptuous ign resolution – it is a micro to macro masterpiece of design in sort. R.O.G. thus picks up the tradition of the Total Design from the dernists, but with a respectful appreciation of its humanization by kson in Project 56, MacMillan Bloedel Tower, and Robson Square. completion with a splendidly-landscaped park, significant installation of public art, and its urbane and articulate townhouse elevations along Alberni Street is in a class apart from previous downtown Vancouver developments. Total Design with humility; gesamtkunstwerk with grace – these may be the most accurate slogans for recent Vancouver city-building.

So, after this long setting of the stage, it is time to now go through BIG's design for Vancouver House, the main focus of this exhibition. James K.M. Cheng Architects led the early urban design studies on this site, exploring with City of Vancouver planners the range of options available here, making an inventory of options, even before Westbank had secured the complete site. It was evident to Cheng that the conventional tower and podium approach would not work here, as the site was too constricted by the Granville Street Bridge and its approach ramps. In a gesture of grace and humility, Cheng suggested to Ian Gillespie that this might be a good project for the developer to bring in newer and fresher ideas from outside Vancouver for the more 'architectural' portions of the project yet to come, based on the urban design preparatory work by his firm. Cheng and Gillespie had been independently introduced to Bjarke Ingels by Beasley's successor as head planner, Brent Toderian. Prior to this, Ingels had made two visits to Vancouver for lectures to the architectural and academic communities, and through a formerly Seattle-based associate, I was asked to show him Vancouver, including an extended look at the designs of James Cheng and Westbank's development work. So with Cheng's blessings, BIG became the design architects for what would soon become Vancouver House, at Beach and Howe.

One of BIG's breakthrough ideas is effectively to develop a new typology for downtown Vancouver, by pulling apart notions of both "tower" and "podium" and re-constituting them with their own appropriate architectural identities. The tower faced some significant restrictions: there needed to be a required set-back separation between the new building and the Howe Street bridge on-ramp. To get commercially viable floor-plates higher up in the building, the lower sections would need to be quite delimited in their floor plans, then grow out with cantilevered floor plates higher up to fill the available site space, high above their originating site. Ingels and his team were attracted to this idea, and developed the gestural metaphor of the curtain – as if a curtain had just been opened between downtown and English Bay, a mobile, motile curving form caught at the very moment of opening. The wonderful quality of this metaphor is that it works from either side: downtown Vancouver opening itself up to the world (via Vancouver House), or the world welcomed into the streets of downtown Vancouver (via Vancouver

House.) From this BIG then developed a second metaphor of "pixelation" – that every apartment façade act as one "picture element" or pixel, then the whole would adhere together to form the organic picture of the entire Howe at Beach tower. It goes without saying that there could hardly be a more "gesamtkunstwerk" notion than this visual linkage between individual apartment and complete building whole; micro in consort with macro.

At the same time, there was fresh thinking about how to treat the "podium," continuing in BIG's respectful acknowledgement but wish to transcend a simplistic tower and podium formula. The firm had been founded in Copenhagen, where Arne Jacobsen's SAS Royal Hotel (1956-61) was one of the only high rises in the central city, and had been constructed with its rooms in the tower, and public spaces and restaurants in the podium. BIG's Vancouver site was an array of triangular, fractured, seemingly leftover land after accommodating the Granville Bridge in the 1950s. These blocks would accommodate the retail and commercial portions of the project, but architect and developer wanted a clear distinction – they should have very different design qualities, not the consolidation into architectural matching that leads to a lot of bland tower and podia elsewhere downtown. Taken alone, the retail-commercial components of Vancouver House might merit an exhibition and catalogue like this on their own. With their triangular interior courtyards with wood decking, their prismatic angled glass walls, and their upward-cast green roofs, on their own merits these are complex and sophisticated design propositions.

Vancouver House is conceived as being the anchor of an entire new neighbourhood, which Westbank is calling the "Beach District." The portion of lower Granville Street under the north end of the bridge will become the main street of this re-conceived zone, flanked by the BIG-designed new retail-office pavilions on either side. As much creative attention is placed on transforming this area as for the high profile tower that flanks it. The best way to understand plans for the Beach District is to think back to the state of Granville Island before CMHC invested public money in its improvement in the mid-1970s. Most Vancouverites rarely visited this prime location then, but with the creation of the public market, the expansion there of what is now Emily Carr University, and a range of other arts uses and innovative retail, Granville Island has become one of the gems of Vancouver.

So from one under-bridge mixed use zone to another, Westbank has applied its Total Design philosophy to improving the entire public realm here, adding public art and animation to make Beach District the Granville Island of the 21st Century. Flexibility is the by-word in these designs. For instance, the roads here will permit calmed traffic and limited short term parking much of the week. But for weekend markets urban festivals and music concerts, Lower Granville and flanking streets can be made pedestrian-only. As it does for Granville Island, the bridge deck provides some rain protection. Inspired by ubiquitous bus shelter advertising displays, such key Vancouver photo-conceptualist artists as Jeff Wall and Rodney Graham have long used ranks of bulbs set in a frame to illuminate large colour photographic transparencies from behind – these are called 'light boxes.' To make the under-bridge zone more visually appealing and dynamic, Westbank is proposing a series of light boxes on the soffit of the bridge deck. In partnership with Emily Carr University, students will produce a series of original artworks, to be rotated each year as students pass through one of Canada's most prestigious art schools, located just across False Creek from Vancouver House.

The commissioning of original, demanding works of contemporary art has long been part of Westbank's Total Design ethos. This ethos is applied at a whole new scale at Vancouver House, which seeks to transform the infrastructure of the bridge into a significant cultural space, not just transportation device. In addition to the light boxes, Westbank has commissioned one of the world's most ambitious permanent installations of conceptual art from internationally acclaimed Vancouver artist Rodney Graham, and approved by Vancouver's Public Art Committee on February 11, 2014. Entitled "Spinning Chandelier," Rodney Graham's art-work is a kinetic sculpture that will transform the vast, cathedral-like spaces under the Granville Bridge. Graham's sculpture extends from his 2005 35-film loop installation *Torqued Chandelier Release* in which a crystal chandelier whirls rapidly as its supporting cable is unwound. Installed under the bridge above the intersection of lower Granville with Beach Avenues, a monumental 14 by 21 foot faux glass recreation of the film's 18th century French chandelier will slowly rotate and rise over the course of twenty-four hours, then once a day release and dynamically spin back to its starting point. "Spinning Chandelier" will quickly become an urban icon, turning a dark under-bridge into the enjoyable focus of public celebration. According to Reid Shier, public art consultant and director of North Vancouver's Presentation House Gallery, 'This will be Vancouver's new 'Nine O'Clock Gun,'" referring to the firing of a cannon in Stanley Park that has been a Vancouver urban ritual for more than a century.

tbank's engagement with Total Design is clearly seen in this bition's documentation of the dozens of models and drawings that e created in refining the shape and character of the overall building. 's definitive architectural forms are sculptural, without doubt, but the ns by which this result was found was the patient solving of dozens imultaneous equations, the multiple factors that need to be brought balance in an effective and beautiful form. What is less evident is that same exhaustive design process was used to refine even what might in the hands of most developers – the most banal of interior details.

re is only space to discuss but one of the hundreds of ways BIG's igns improved through iteration and re-iteration – for the lobby lboxes. For most Vancouver residential towers there is a nook in lobby or a back room where owners access their mailboxes. For couver House, architect and developer agreed that the daily visit to mailbox was potentially a welcome social integrator for residents is large apartment building, an informal stage for them to stop and t. Total Design means total commitment – this seemingly small item in larger scheme of Vancouver House went through 11 different design tions until the right combination of functionality, aesthetics and ial purpose was achieved. BIG's final design solution is a sculptural ct in steel – looking like a large "+" sign in plan, its sides covered with s of mailboxes. Its most clever aspect is that this mailbox structure is than shoulder height at its highest, allowing eye contact and acts of ting, however modest, to occur between strangers. Nearby, there is legant sweeping staircase that leads upstairs to a residents' lounge, lues that this is a tower that also wishes to be a community.

milarly comprehensive strategy is used in devising and linking tainability features in what is anticipated to be one of the world's LEED Platinum residential towers. One key design decision is to a new building insulation product from Dow Corning, its first ever lication to a residential tower. The new insulation is highly efficient, d for the long term energy budgets of residents, but also thinner. ing to leave significant space for thicker insulation adds up over the re building in surprisingly more metal, concrete and exterior cladding. ign innovation yields new solutions that save energy and precious erials in unexpected ways.

ause of Westbank and BIG's dedication to state of the art energy servation, there are literally hundreds of details that make a erence, so this is only a summary of what Total Design means on sustainability front. There will be Low-E triple glazing throughout, which reduces heating demand by 34% and cooling by 28%, and drops noise transmission by half. The non-glass portions of the exterior building cladding use vacuum-insulated panels, their reduction of air and heat leakage meaning one third better energy performance. The mechanical systems at Vancouver House are designed for efficiency, with heat recovered from exhaust air, and a low water temperature heating and cooling system reducing energy wasted in air fans by 42%. Both domestic water and air supplies are filtered, improving the quality of life for residents. There are a similar range of conservation features within the retail-commercial buildings that are part of Vancouver House. Even outside the apartments, shops and offices of Vancouver House, the same regimen of sustainable design continues: bicycle storage rooms; highly efficient LED lighting; use of treated wood for outdoor decks; and dozens of other features summarized in the drawings on the exhibition panels.

If Westbank were to stand pat with only this range of energy conservation measures – found in any Vancouver project aspiring for LEED Gold status or higher – it would propose a mere evolution, rather than its actual revolution in thinking about energy use in downtown residential projects. In a classic application of Total Design thinking, Westbank is re-considering the entire idea, the complete system, the full range of conventional thinking about energy use and production downtown. To understand what is intended at Vancouver House, and other developments to follow, one must stand back and think about some broader issues. While much of BC Hydro's electricity is generated from hydro-electric sources, there is currently no major growth in dam-building approved, with the Peace River's Site C and other large additions a decade or more away, and ever more expensive. The key principle of a new business for Westbank, called Creative Energy, is to find innovative ways of producing and distributing low carbon-generated energy throughout our downtown.

While it may not be known to the general public, downtown Vancouver has long had a community heating system. It has long been known that community heating connection is one of the most effective energy conservation and low carbon strategies possible for large urban buildings, especially when density creates economies of supply and delivery. Founded in 1968, and called "Central Heat" until recently, the Vancouver system currently supplies heat in the form of steam to over 200 buildings in the downtown core from its central plant on Georgia at Beatty Streets. Westbank recently bought this company, has re-branded it as "Creative Energy" and plans to not just expand, but entirely update the community heat system, beginning with Vancouver House and

subsequent buildings from other builders in the Beach District, then right across the entire urban core. The key advantage here is what is called an "energy switch" – devising a system which can be rapidly weaned from carbon-burning generation (like coal, oil or natural gas) to geothermal, bioenergy, and low carbon generation options, not in decades, but in mere years. The key to this is Creative Energy's recognition of the latent possibilities in existing urban infrastructure – in thinking of energy, the solution becomes cities, unity discovered in diversity, development creating value in niches that others ignore.

Precisely because there is installed pipe and a consumer base of some of the city's largest buildings (including Westbank's Shaw and Pacific Rim projects, the Convention Centre, and so on), whenever and wherever less-greenhouse-gas generating sources come on line, they can be brought to end users more easily. Other creative options are also being investigated in parallel such as utilizing existing infrastructure such as Vancouver's Dedicated Fire Protection System, a large water loop that can tap seawater originally installed as a backup for regular water mains in the case of a major seismic event. By tapping this loop, it may be possible for Creative Energy to capture more cost-effectively waste or low grade heat from office cooling, sewers, seawater or the earth in order to heat buildings in the Beach District and beyond.

Creative Energy is also actively investigating a variety of low carbon solutions at unlocking the stored energy in clean wood waste from local parks, buildings, sawmills, and industry. To enable the use of new forms of energy, Creative Energy will also develop new hot water networks for the Beach District and other growing neighbourhoods beyond the existing steam lines. These networks are more efficient, last longer and can use other forms of energy such as waste heat in sewage and ground source energy.

Westbank's investment in Creative Energy shows that an interest in Total Design – in the complete architectural, aesthetic, social and environmental re-conception of city-building – is even transforming the company itself. Gesamtkunstwerk in application has pushed the company out of narrow conceptions of a core business being solely conventional real estate development – Westbank is now better described as a city-building company.

Notions of citizenship – dwelling together in the *civitas*, or the commonality of urban living – apply every bit as much to large companies as they do to individuals. There are two innovative mechanisms that Westbank uses to assert its commitment to corporate citizenship here The first is working with City of Vancouver engineering and planning staff on connections to a possible greening of the Granville Bridge – th rededication of the central two traffic lanes to a greenway and Manhat "High Line" style linear urban park that would link downtown with Sou Granville and make a stronger Beach District better linked by pedestri and cyclists into the rest of the city. With this initiative, as in its design and art innovations, and holistic approach to sustainability, Westbank continuing a pattern of being slightly ahead of its markets. This was a true of the first Westbank projects shown in this exhibition as Residen on Georgia as it is for the developments of four years ago like the Fairmont Pacific Rim.

The notion of citizenship operating here even extends past Canada's borders. The developer is working with established non-profit organization World Housing on a "Home for Home" program where the developer will pay for the construction of a modest dwelling for some of the Developing World's most impoverished families for every condominium sold at Vancouver House. While Westbank will advertise the link and hopes it leads at least a few purchasers to buy here, this i ultimately not a business decision, but one of citizenship. Recognizing one's membership in multiple communities, both local and global, is the ultimate act of connection. Through design, art, sustainability and citizenship, Vancouver House engages with big picture issues as few other singular developments, taking a systemic, synoptic and ultimate synthesizing approach to city-building.

PART THREE: DESIGNING AND APPLYING GESAMTKUNSTWERK

This exhibition is itself an exemplar of the Gesamtkunstwerk philosop in action. As the proposal for Vancouver House proceeded through various levels of civic approval, Ian Gillespie had conversations with Bjarke Ingels and his staff at BIG about pulling together an exhibition the visual material produced in their multi-year design efforts. Around the time of final City of Vancouver approval of the project, in October of 2013, it was proposed that the main floor of the Westbank-owned "Mini Storage" building on Howe between Pacific and Beach Avenues be renovated into a first class gallery space, before it enters into servi later in 2014 as the main sales centre for Vancouver House. The BIG notion was that the exhibition be inspired by their own New York studi over-looking the Hudson River, and that much of the visual material

ıld be pinned on the wall, as if it were just put up for a casual review
:olleagues and clients. BIG interior design staff under Francesca
tesine designed the renovation of the spaces and Edward Yung
/ed as project manager, the team pulling the visual material and its
allation design into form.

ate October of 2013 I had been asked to join this team as external
ibition curator and catalogue editor. Knowing my background as
anist and historian and critic of contemporary architecture, Ian
espie asked me to draw on my background and knowledge of
couver material to demonstrate how Vancouver House links with the
orical idea of gesamtkunstwerk, and evolves out of city-building in
couver, including Westbank's own early projects. I quickly arranged
a lending of the Arthur Erickson sketch for "Project 56" – an original
wing that had never before been displayed to the general public – as
eans of both explaining the idea of gesamtkunstwerk, and to show
/ the subsequent line of designs by him and James K.M. Cheng are
ellent exemplars of its principles.

as quickly apparent that if this exhibition were to investigate how
couver House demonstrates the Total Design philosophy in action,
: design would need to be visually presented and verbally described
s totality – all aspects, inside and out, technical and environmental,
ro and macro. With this decision, the Gesamtkunstwerk Exhibition is
class by itself as an architecture show. I know of no other exhibition,
e or abroad, that so thoroughly presents the complete range of
king and designing that went into a building *that has not even*
ımenced construction. In choosing to highlight to the public the full
ge of thinking behind contemporary development and architecture, the
ndaries of transparency are pushed to the limits with the collection
cale models, drawings, videos, wall texts, recorded narrations and
:k-ups on view here.

intention is to put the entirety of Vancouver House on display, so that
public can understand the thought, the skills, the passion that goes
contemporary city-building. Form your own opinions, please, but
nd some time to linger with what is on show here, perhaps return for
:cond viewing, or to enjoy some of the public salons we have planned.
nk you will enjoy the same surprising sense of pleasure that I did,
oming to understand how part relates to whole, how portions lead
ntire plans, how ideas inform ideas, then crystallize into definitive
n. The Gesamtkunstwerk exhibition has been created not for those
) commissioned it, nor those who designed it, or even for those of
us who have curated it, but for you. If the complex but necessary act of contemporary city-building becomes a little clearer for you after touring this exhibition, we will have succeeded.

Welcome to Vancouver House.

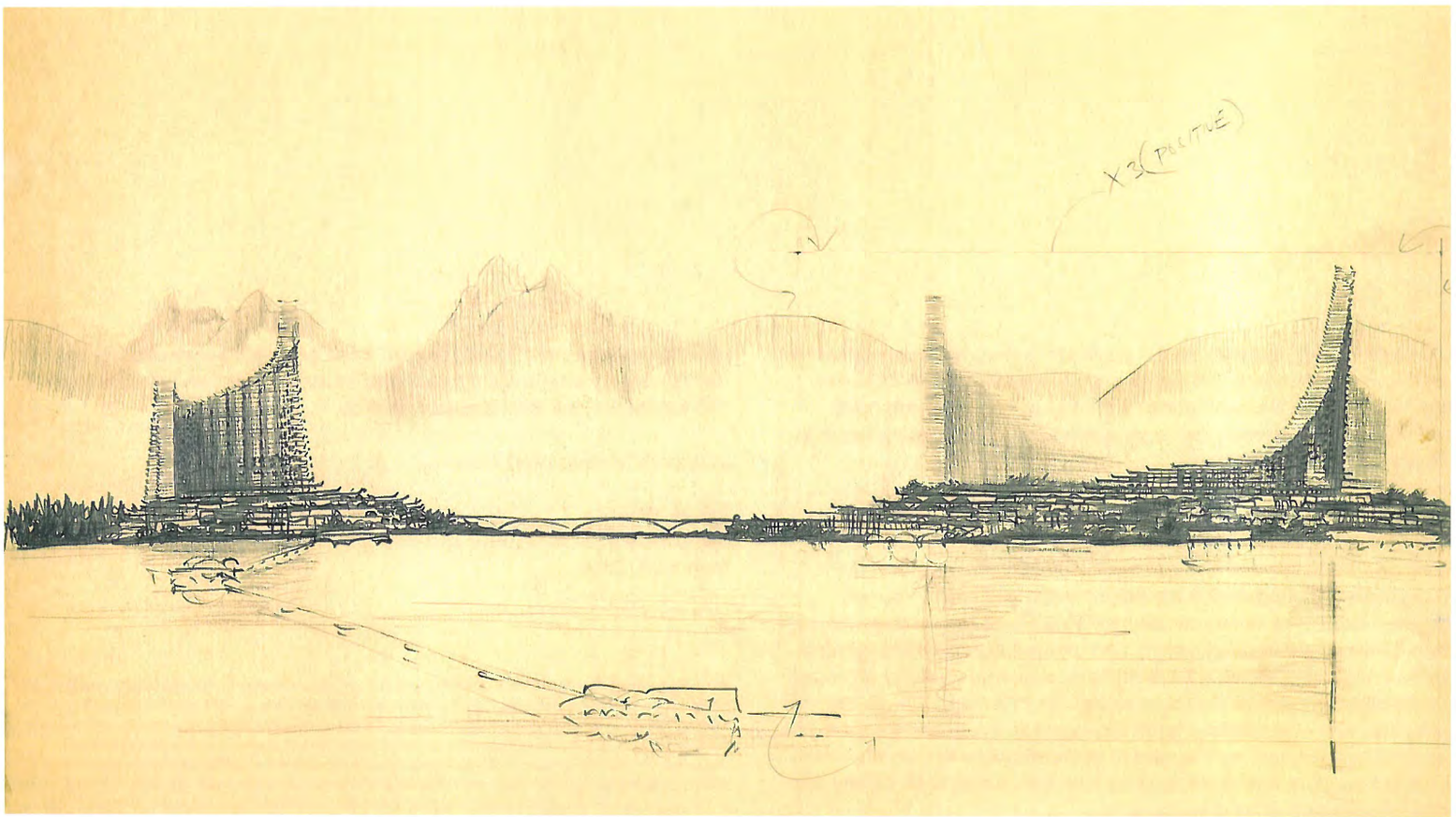
Trevor Boddy
Gesamtkunstwerk Curator and Catalogue Editor
March 22, 2014

Vancouver-based Trevor Boddy is a curator and critic of contemporary architecture and urbanism, and consulting urban designer. His writing on buildings and cities has been awarded the "Alberta Book of the Year" and "Jack Webster Journalism" prizes, Western Magazine Award, the Architecture Canada/Royal Architectural Institute of Canada's 2010 Advocacy Award, and an Honorary Membership in the American Institute of Architects. As curator Boddy produced the 2008 exhibition "Vancouverism: Architecture Builds the City" and related Trafalgar Square site-specific construction, which was named a marquee event for the 2008 London Festival of Architecture, then was re-mounted in Paris in 2009, and returned home to Vancouver at Woodward's for the 2010 Winter Olympic Games. Boddy was appointed Adjunct Professor in UBC's School of Architecture and Landscape Architecture in 2012, and has held prior professorial appointments at Manitoba, Oregon, Toronto and Carleton.

1. BIRTH OF VANCOUVERISM A VISIONARY 1955 SKETCH, THEN TWO BOLDLY INVENTIVE BUILDINGS BY ARTHUR ERICKSON SET OUR DOWNTOWN CITY-BUILDING AGENDA FOR THE NEXT HALF CENTURY – SIGNS OF THINGS TO COME.

It is time that Vancouver started thinking about its inevitable fate: a great city of ten million people.

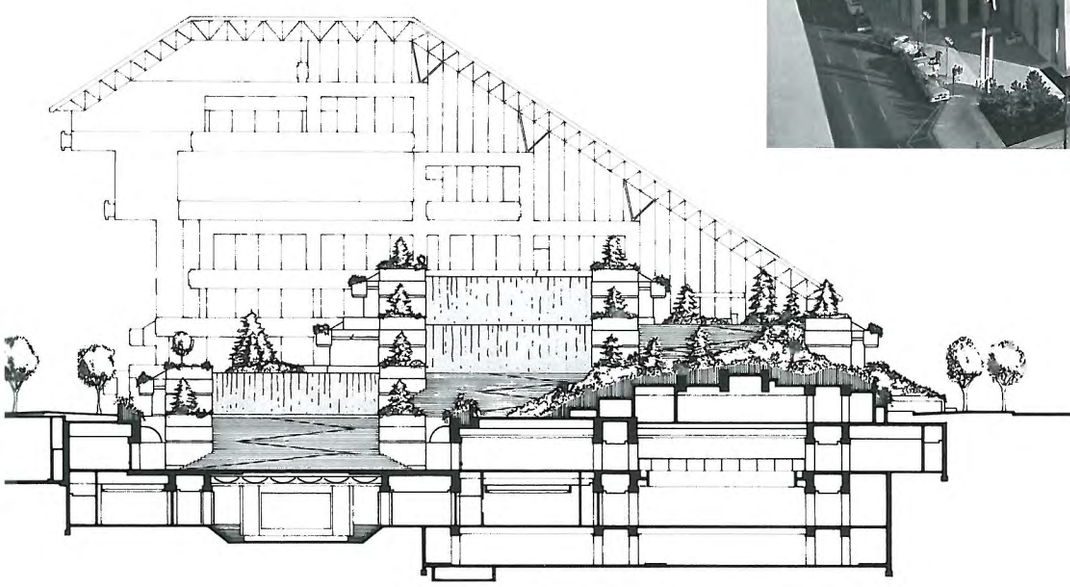
– Arthur Erickson, 1992 (Greater Vancouver population then, 1.5 million)



ARTHUR ERICKSON PROJECT 56

Arthur Erickson's Project 56 pencil sketch imagining of a future Vancouver, showing the West End re-made w soaring and twisting residential towers on the right, and vastly increased housing density on Kitsilano Point c the left, with an unrealized proposition of a new bridge to be built further west connecting UBC with the Nortl Shore, its mountain backdrop can be seen faintly behind. Erickson's drawing was inspired in part by Frank Ll Wright's "Mile High City" and a similar unbuilt visionary scheme by Louis Kahn, but predates the more famou futurist urban propositions of the Japanese Metabolist or British Archigram groups. Amazingly, when Erickso pencilled this sketch, he had only completed two tiny wooden houses on his own.

Project 56 Rendering by Arthur Erickson from "A Report on the Future of Downtown Vancouver" produced by him and Geoff Massey for the Community Arts Council of Vancouver, 1955. Original pencil on Arches paper drawing. Project 56: Proposal for the Redevelopment of the West End of Vancouver Arthur Erickson, fonds Canadian Architectural Archives University of Calgary.



View of the MacMillan-Bloedel Tower on West Georgia Street, by Arthur Erickson Architects (in association with Adamson Associates) showing the cast concrete 'waffle' elevation which slightly diminishes with each floor as it rises, increasing its perceived elegance. Not just the 'Brutalist' treatment of concrete, but also this building's height and strong definition of Georgia Street challenged timid local design conventions, and it was controversial when it opened.

A sectional drawing from Arthur Erickson Architects of Robson Square, showing a "Media Centre" conference facility below (now UBC Robson Square), the roof gardens, waterfalls and elevation of the Law Courts. Erickson's radical move was to bring nature into the heart of the city in a non-suburban manner, and to layer building uses into a complex but balanced hybrid of functions, a public building unlike any other in the world.

Above: 1972 View of the MacMillan-Bloedel Tower, courtesy Arthur Erickson/Nick Milkovich Architects.
Below: Section through Block 61 of Robson Square, Arthur Erickson Architects 1974, Arthur Erickson/Nick Milkovich Architects.

2. TOWER AND PODIUM FIRST AT THE FOOT OF HOWE AT BEACH STREET, THEN WITH SUBSEQUENT DEVELOPMENTS IN YALETOWN AND COAL HARBOUR, JAMES K.M. CHENG INVENTS THE COMBINATION OF THIN RESIDENTIAL HIGH RISE WITH CONTINUOUS TOWNHOUSE BASE, THE "TOWER AND PODIUM TYPOLOGY" NOW RECOGNIZED BY ARCHITECTS AND DEVELOPERS AROUND THE WORLD.

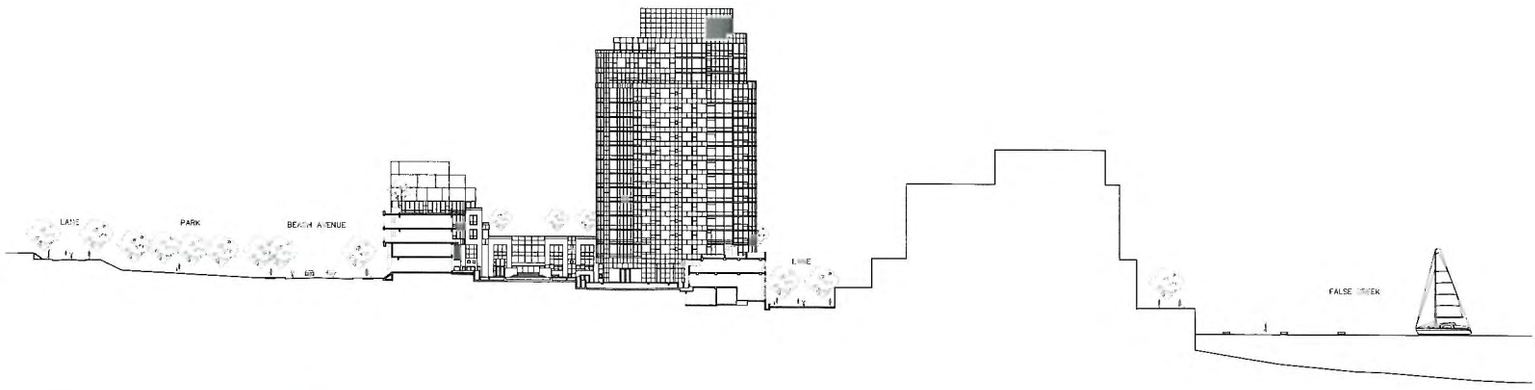
View of the SAS Royal Hotel in downtown Copenhagen, designed by Arne Jacobsen in 1956 and completed in 1961. Even today a rare high rise in the downtown of the Danish capital, hotel rooms are in the tower, with restaurants, shops and banquet facilities in the podium. Previously, Skidmore Owings and Merrill had completed New York's Lever House in 1952, another elegant exploration of tower with podium. The Vancouverist innovations were to adapt tower and podium to solely housing uses, and in particular, to create porous and engaged street-scapes by lining the podium base with townhouses.

SAS Royal Hotel, Copenhagen, image courtesy of Jørgen Strüwing.

888 BEACH BY JAMES K.M. CHENG ARCHITECTS

Above is a view of 888 Beach from False Creek and at the top of the opposite page is a long building section showing how the project relates to its urban and harbour edges. The result is a multi-tower project with an intimate relation to views, water and streetscape, with parking cleverly tucked under a block-centre garden f residents. Both landscape and buildings were designed by James K.M. Cheng. Former Vancouver Co-Directo Planning Larry Beasley was instrumental in encouraging local developers to experiment with this configurati altering our downtown forever. Thus, 888 Beach is the 'Ur-Project' for Vancouverist tower-on-podium, a patte now being built from Dubai to San Diego, with architects worldwide now listing it as a valuable "typology" for use in contemporary downtown development.

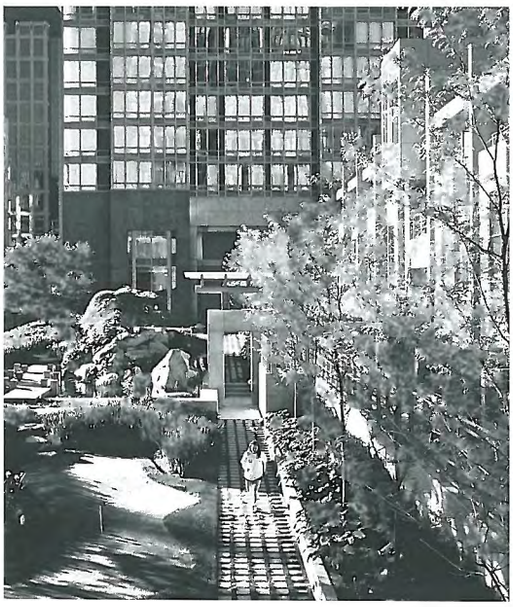
Photograph by James Cheng, courtesy of James K.M. Cheng Architects.



View of south-west corner of 888 Beach, showing the near-continuous ring of townhouses that surround the entire super-block development. James Cheng studied at Harvard under Richard Meier at the peak of the Post Modern era in design. Many of the details here are inspired by Brownstone walk-ups and other 19th century housing types found in Boston's Back Bay and Brooklyn: the gentle bow window based on historic models; location of the primary living level a few steps up from the street; protective canopy over the door, and so on. The layered elevation on lower Howe Street rivals the formalist work of Peter Eisenman, while the building massing at the Pacific corners are object lessons in how a large building can elegantly 'turn the corner.'

Drawing courtesy of James K.M. Cheng Architects, Vancouver.
Photograph by James Cheng, courtesy of James K.M. Cheng Architects.

2. TOWER AND PODIUM



RESIDENCES ON GEORGIA BY JAMES K.M. CHENG ARCHITECTS

Though this is an unusual block for downtown Vancouver without a lane, Residences on Georgia has nonethe emerged as the definitive icon of Vancouverist 'tower-on-podium typology' approach to high density living th had gone from an architectural invention by James Cheng to informal civic policy under head planner Larry Beasley. Most of the smaller apartments are concentrated in slender towers at either end of the block, betwe them being a continuous row of townhouses on Alberni that also have rear doors opening onto a large forma garden for residents on the Georgia side; the park as urban room. This is the second collaboration of James Cheng with Westbank, with the first being the Palisades across Alberni up Bute Street, with a continuous pub art installation flanking both it and Residences on Georgia. The art by Gwen Boyle and Dale Chihuly is the pro of a developer-run public art competition, one of the first for Vancouver.

Photographs by James Cheng, courtesy of James K.M. Cheng Architects, Vancouver.

Between the slender towers are continuous townhouses, with their main entrances boldly expressed in an entirely Modernist idiom all along Alberni Street, their back elevations looking directly onto the Georgia Street (private) garden. Architect James Cheng's skill in abstracting the principles and specific architectural features of traditional vernacular housing forms without replicating them (as the Post Modernists did) makes for one of the most humane and elegant new streetscapes in downtown Vancouver, enforced by their contrast with the Cheng-designed Palisades project across the street.

Photograph by James Cheng, courtesy of James K.M. Cheng Architects, Vancouver.

JAMES KM CHENG | ARCHITECTS

January 23, 2012

City of Vancouver
453 West 12th Avenue
Vancouver, BC
V5Y 1V4
Attention: Mr. Brent Toderian, Director of Planning

Dear Mr. Toderian

Re: 1400 Howe Street Rezoning Application

I write in support of this rezoning application. It is not often that we have a project in Vancouver that is truly special and unique both in terms of urban design and architecture. Vancouver has been known all over the world for its urban realm, often hailed as one of the most livable cities in the world, but often criticized for the uniformity of our towers. This proposed rezoning by Bjarke Ingels of B.I.G. is an extremely imaginative and thoughtful response to a unique site that is both next to and sandwiched in between the Granville Bridge and its ramps. It is an important gate-way location into our city that deserves special consideration. The key reasons for my strongest support are as follow:

Public Realm Treatment

The proposed project provides a unique take on Vancouver's well-known tower/podium typology. It provides a form-specific tower combined with an equally form-specific urban village. The currently desolate voids under the Granville Bridge will be transformed into a vibrant mixed-use pedestrian environment of retail, offices, and both market and rental housing.

The existing predominantly residential neighbourhood will gain much need amenities such as a food store, convenient services and a gym to transform it into a truly complete and balanced community.

Skyline Treatment

The design of the tower and the commercial blocks between the on/off ramps will provide a new and unique critique to Vancouver's typical towers. It is also a fitting response to the City's "General Policy for Higher Buildings" and request for new benchmark for architectural creativity and excellence while making a contribution to the beauty and visual power of the city's skyline.

Sustainable Design

The articulations of the exterior facades are responses to the various solar exposures. These passive considerations are integral to the overall sustainability concept. In addition to environmental sustainability, it also scores high both in terms of social and economic sustainability.

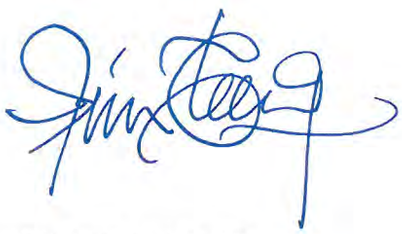
Architectural Innovation

There is no question that the architectural language developed for this project will set a new paradigm for the Vancouver tower/podium typology. Not to be undervalued is the structural innovation needed to execute this "inverted" massing concept. The project will certainly raise the bar for architectural discourse in Vancouver and no doubt will be the most unique punctuation in our skyline when completed.

As urban design consultants to this most exciting project we are privileged to witness the evolution of this project from early concept to a finely honed package that excels in all levels and equally privileged to offer our support.

Yours truly,

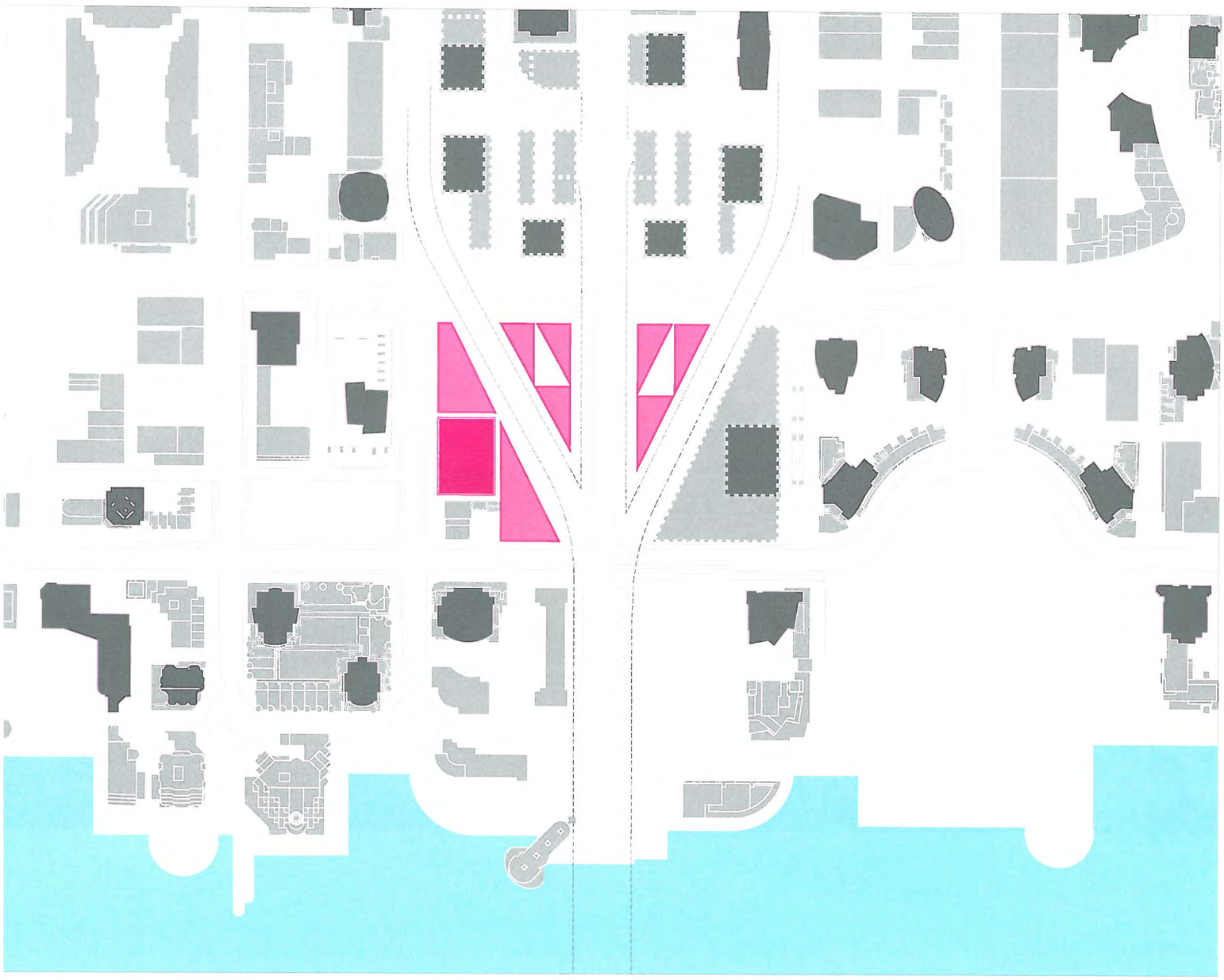
JAMES K.M. CHENG ARCHITECTS INC.



James K.M. Cheng, MAIBC, FRAIC
Principal

James KM Cheng Architects Inc.
Suite 2[illegible] West 4[illegible] Avenue
Vancouver, BC V[illegible]
Tel: 604[illegible] Fax: 604[illegible]
Email: [illegible]@jameschengarchitects.com

EVOLVING BUILDING TYPOLOGIES THE CHALLENGES AND POTENTIALS OF THE BEACH AND HOWE SITE EQUIRED FRESH THINKING, A RADICAL DESIGN EVOLUTION FOR THE SHAPE AND STRUCTURAL FORM OF NCOUVER RESIDENTIAL TOWERS.

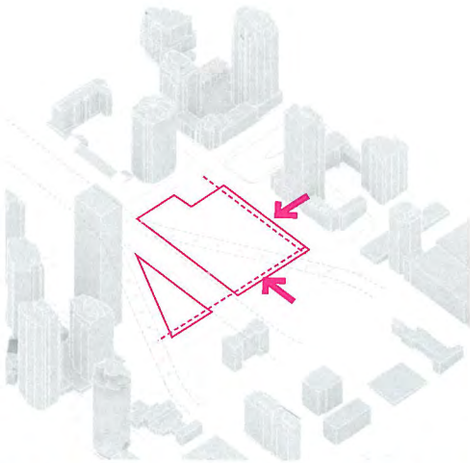


e courtesy of BIG.

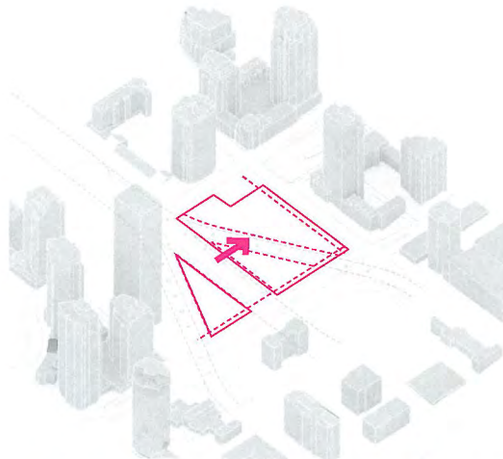
A NEW TYPOLOGY FOR VANCOUVER HOUSE

One of New York City's architectural gems – the 1903 Flatiron Building on Lower Broadway and 23rd in Manhattan designed by Chicagoan Daniel Burnham – is shown as it stands today on the left, and on the right digitally transformed into a torqued, cantilevered cousin of Vancouver House. Both buildings are set in triang sites that had been previously passed up as un-buildable for tall buildings. The new technology of steel frame construction and Otis elevators made the New York building possible, while developments in compute technology, engineering and materials science make Vancouver House possible.

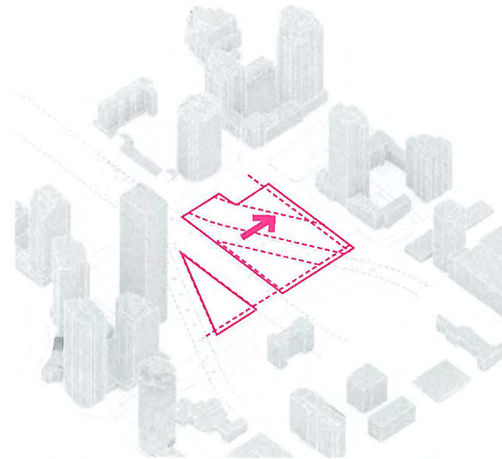
Original, left, and transformation, right, of Manhattan's Flatiron Building by BIG.



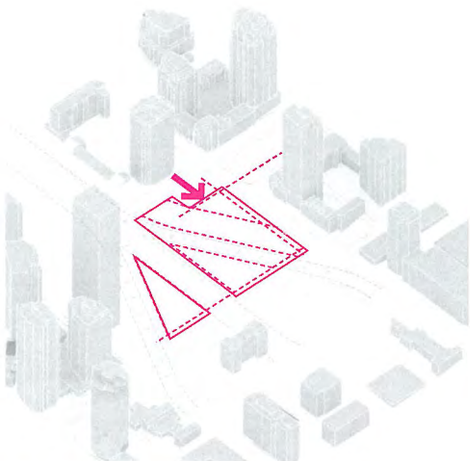
reet setbacks to allow future widening of Howe Street Pacific Street



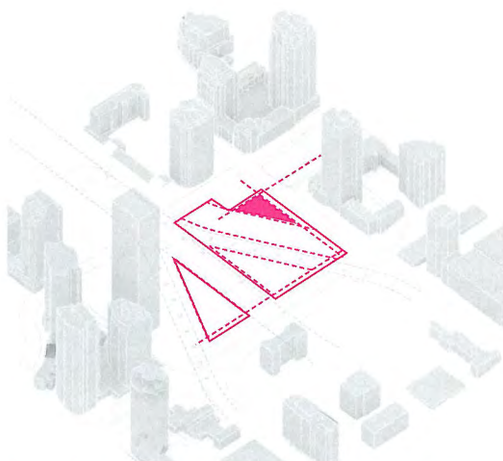
2. 3 metre setbacks from Granville Bridge edge, trisecting the site



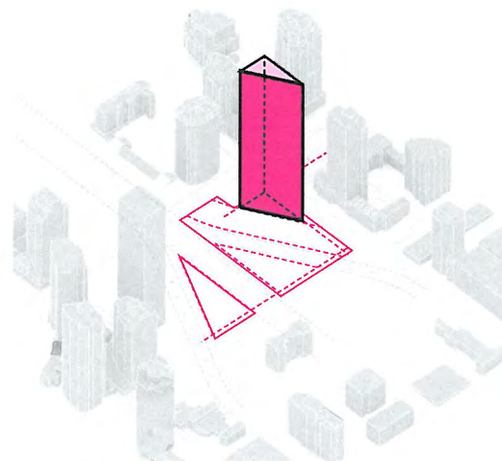
3. Safety setback of 30 metres from Granville Bridge



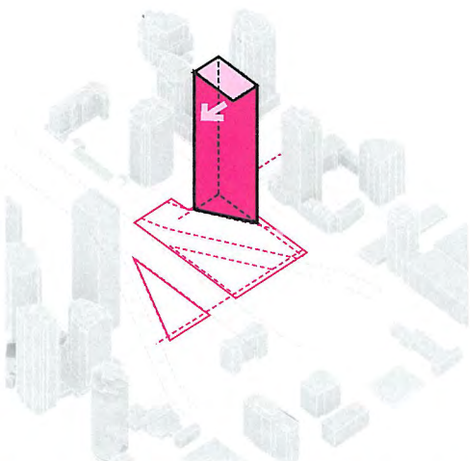
nited distance to minimize shadows over May and e Brown Park



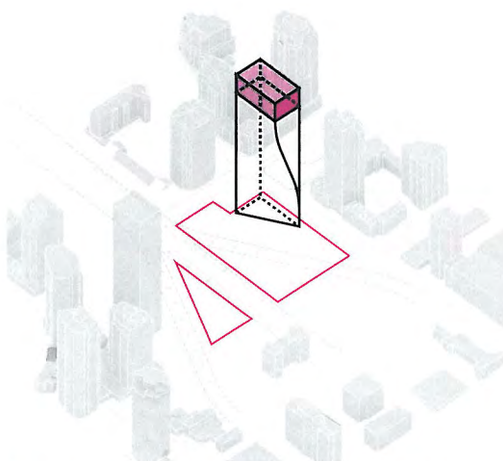
5. Resulting triangular footprint of approximately 6,000 sf



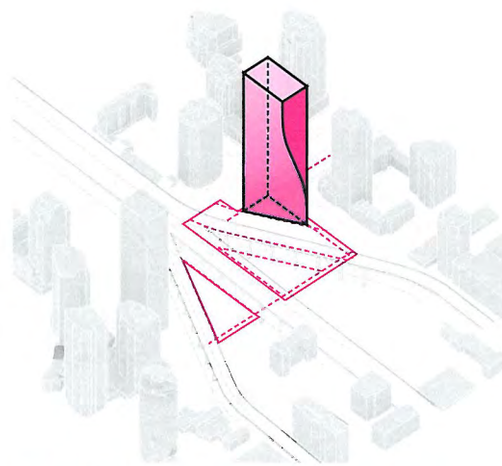
6. Extrusion of resulting footprint.



ree dimensional opportunity – away from the bridge, ower can reclaim its logical footprint at the top

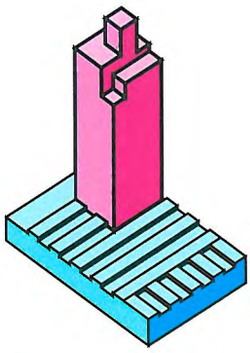


8. Extra volume at the top to create a new landmark

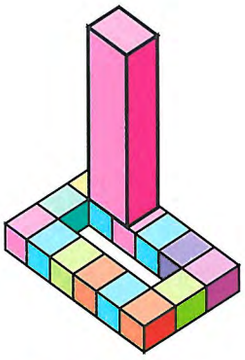


The resultant silhouette resembles a curtain being drawn aside, welcoming people as they travel across the Granville Bridge, optimizing the urban conditions and livability for its future inhabitants – in the air as well as on the street

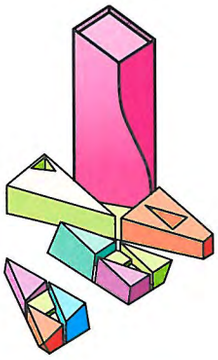
3. EVOLVING BUILDING TYPOLOGIES



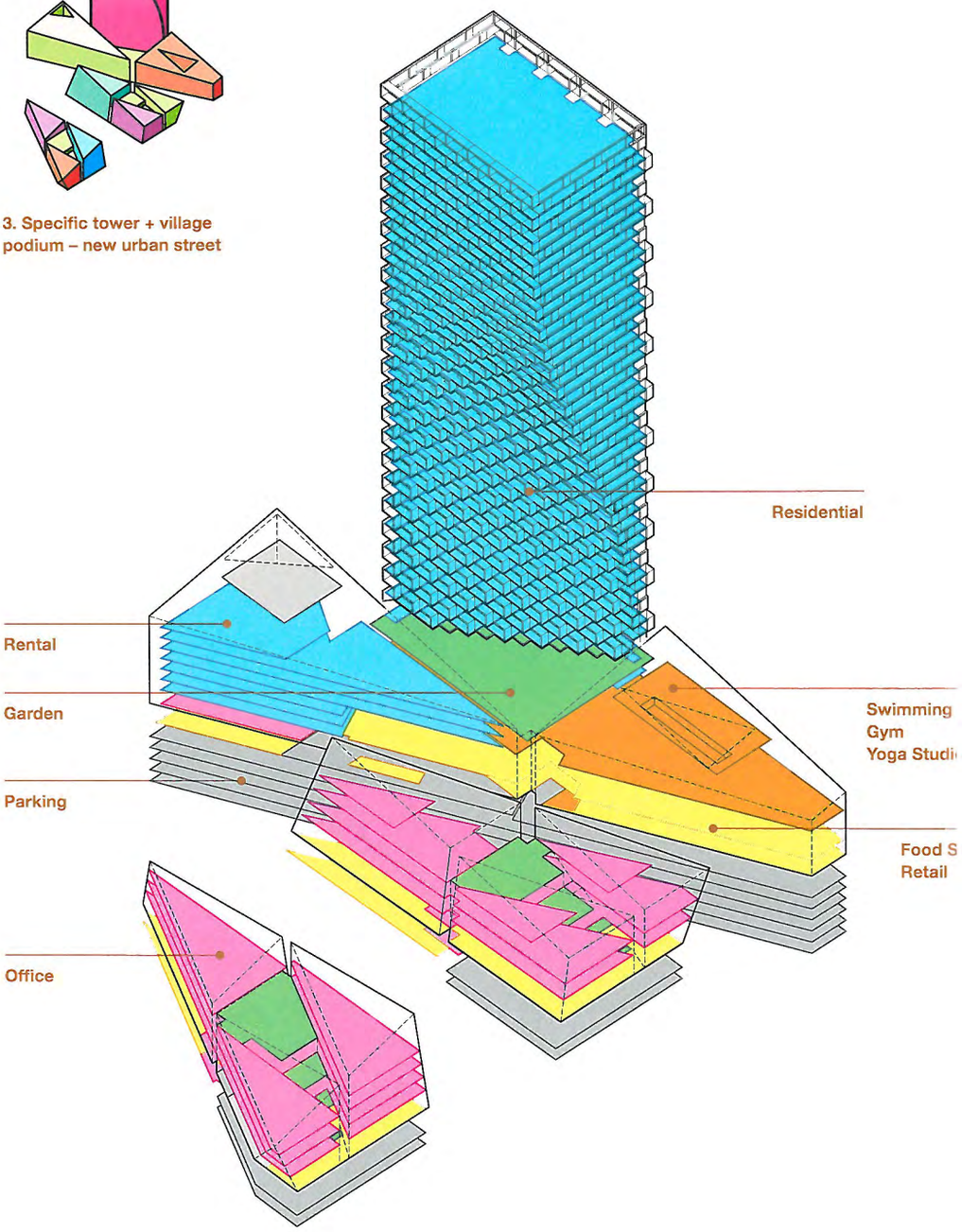
1. Skinny tower
+ urban podium



2. Residential tower
+ mix use podium



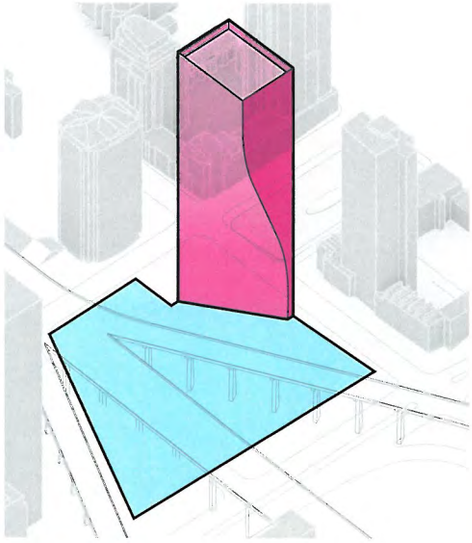
3. Specific tower + village
podium – new urban street



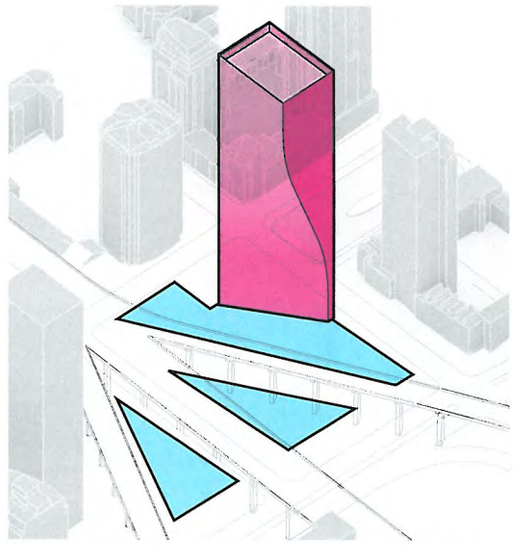
VANCOUVER HOUSE MASSING

Massing and building typology early design studies by BIG. These cartoon-like drawings explain the thinking behind the ultimate shape for the Vancouver House tower. Beginning with a simple tower alone, and proceeding through tower and podium, the ultimate form is the tower twisting from a triangular base to a mu larger rectangular top. Setbacks from Granville Bridge ramps, shadowing and overlook relationships with neighbouring buildings, and the opportunity of light and views to the south and west also shape the tower.

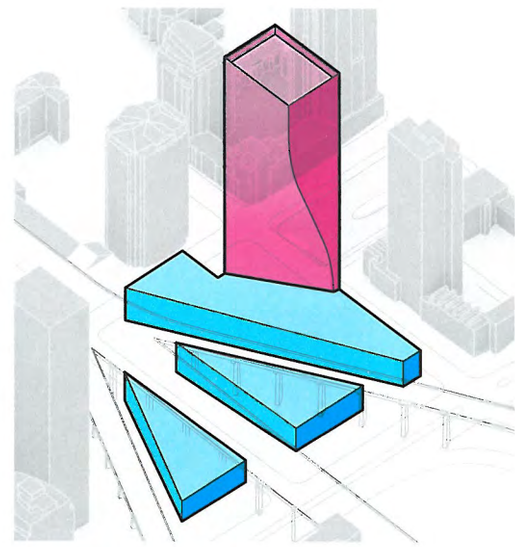
Pages from Dec 17, 2012 Rezoning Submission by Westbank BIG to the City of Vancouver Planning Department.



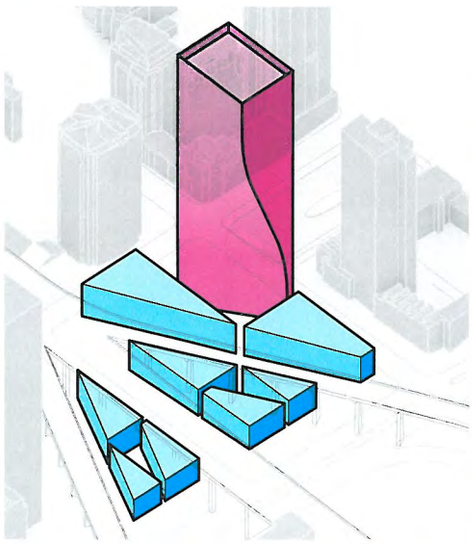
mits of the site



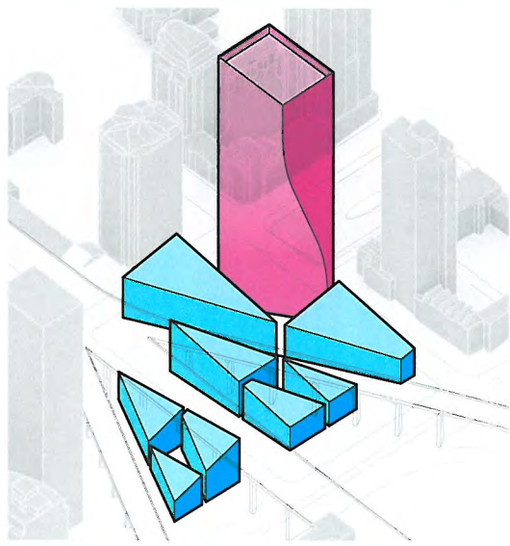
2. Site sliced by Granville Bridge required setbacks (3m)



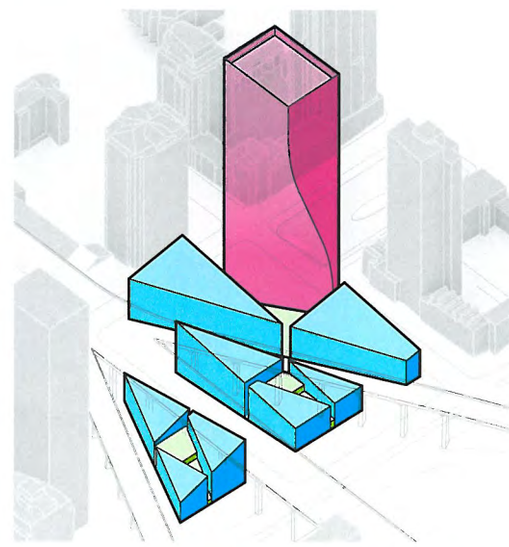
3. Extrusion of the site



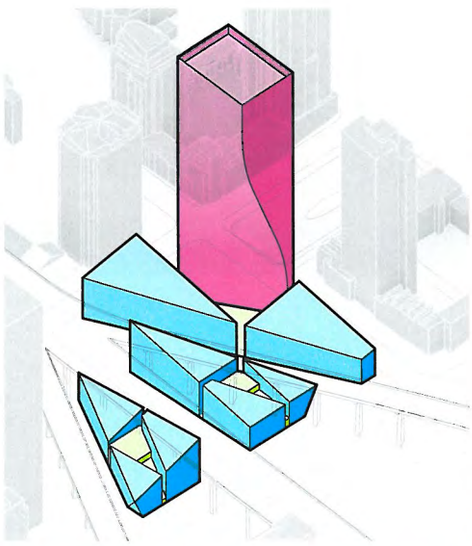
eation of inner intimate spaces away from the bridge



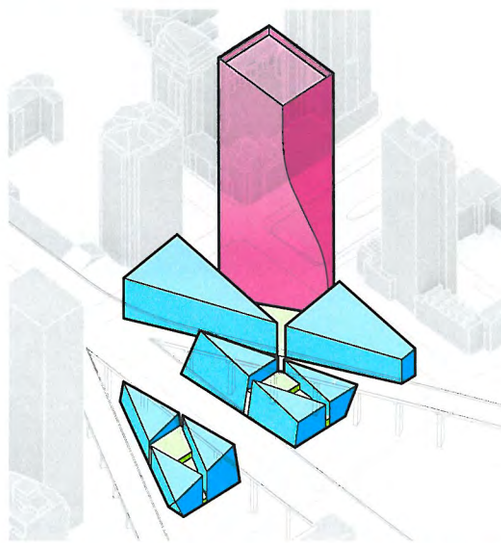
5. Raising three new peaks to emphasize flows along Granville Bridge



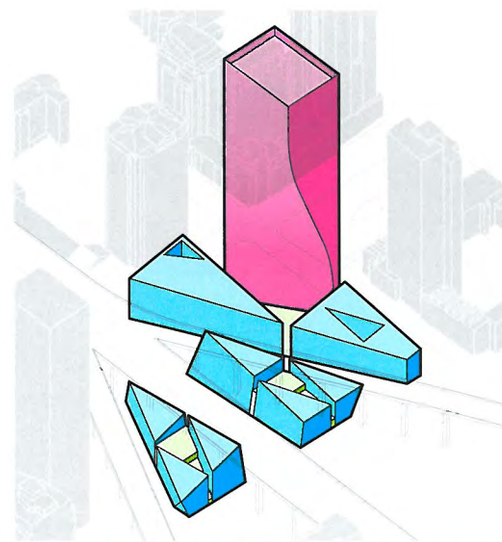
6. Insertion of green spaces into the podium buildings



iced corners to align with the future development of oops site



8. Tilting facades facing Granville Bridge to add extra light under the bridge



The podium resembles the urban fabric found in historical neighbourhoods, rather than the big box podiums in modern (sub)urban developments

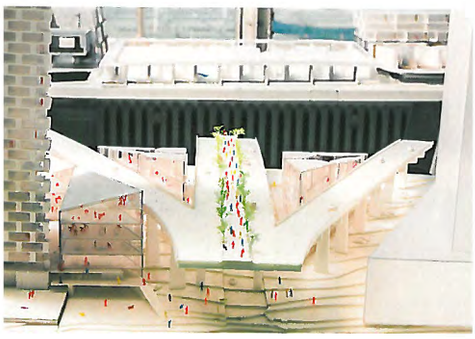
BIG DESIGN PROCESS

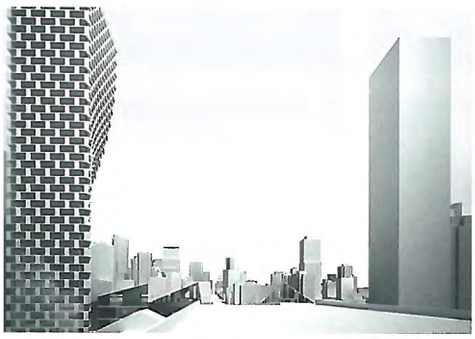
The design of Vancouver House was a process that took seriously Vancouver's short but successful history o urban policy. The criteria that informed BIG's design – the legacy of Vancouverism, the unique and difficult sit at the gateway to the city, the zoning conditions, the ambitious mixed-use programming, the relationship and proximity to Granville Bridge – are all things expanded on in this exhibition.

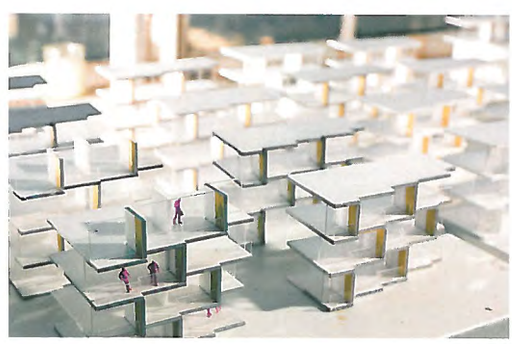
BIG is a design office that works with a wide variety of available means, media, and scale. On any given project, the team engage in design techniques ranging from the traditional – hand and computer drawings, physical models of all scales – to the technological – parametric-driven computer modelling, laser-cut and 3D-printed physical models, and high-quality computer renderings. Each design tool allows the team to consider the project through a different lens, thereby expanding on the possibilities of architectural solutions

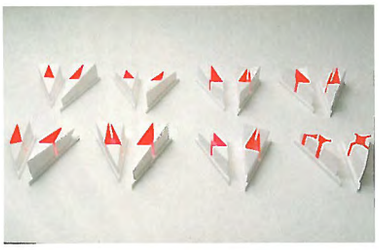
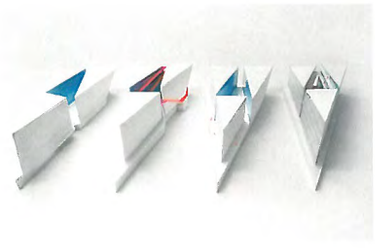
Above: Photograph courtesy of BIG. Right page: Photographs and renderings courtesy of BIG.

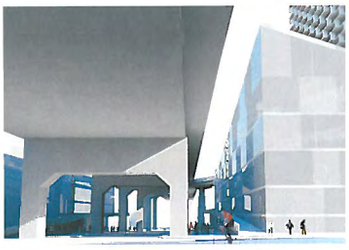
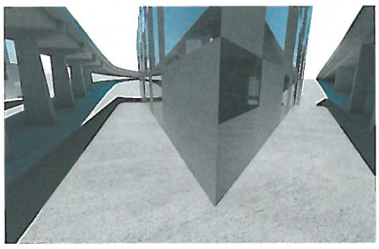
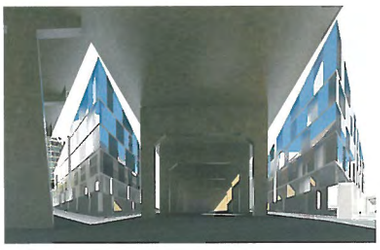
Granville St
SOUTH
27
017-TPH

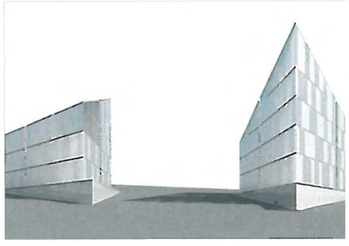
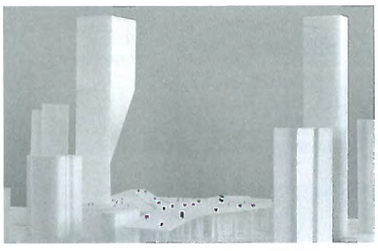
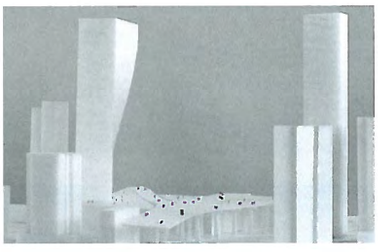
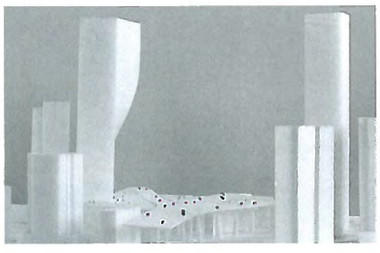
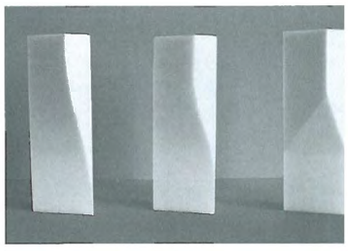
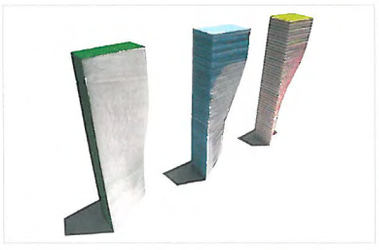
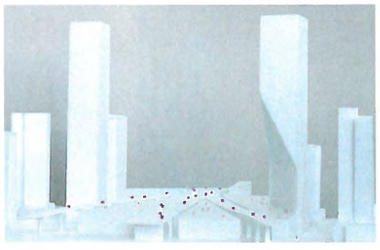
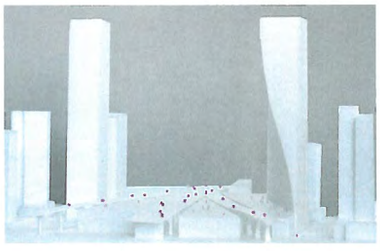
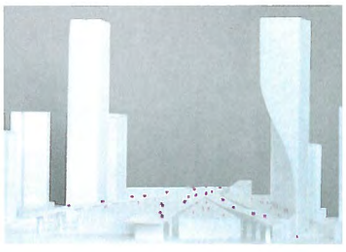
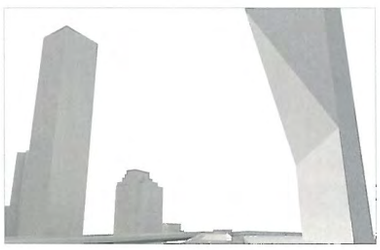
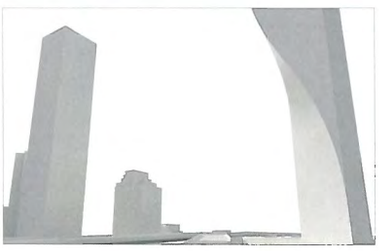
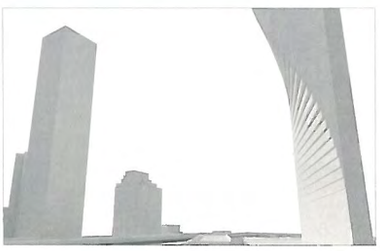
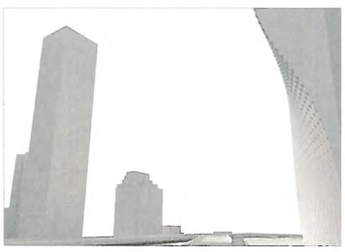
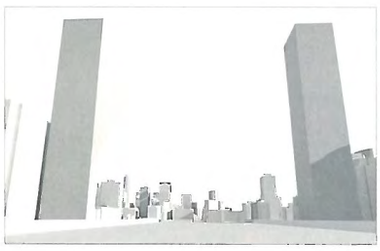
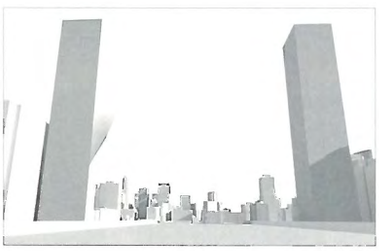
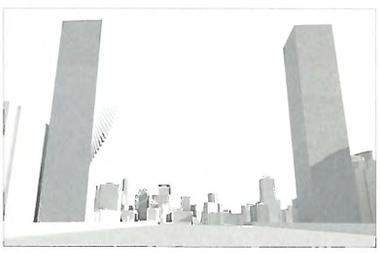
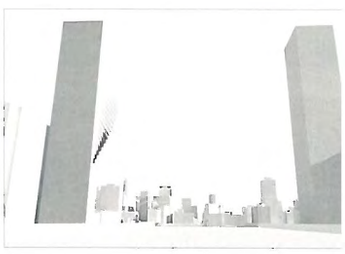
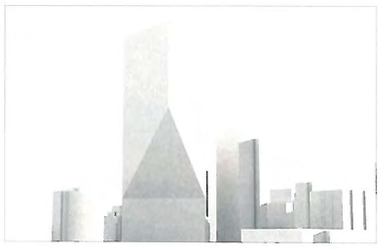
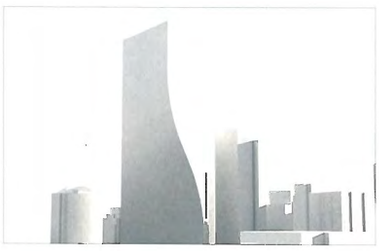
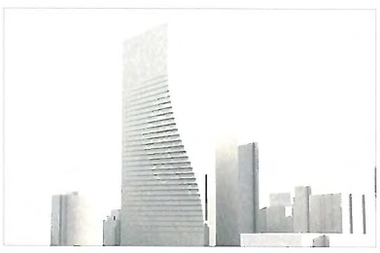


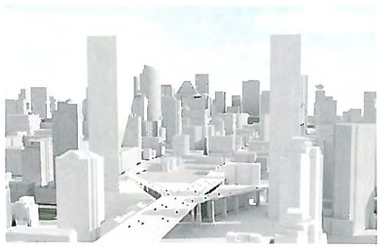
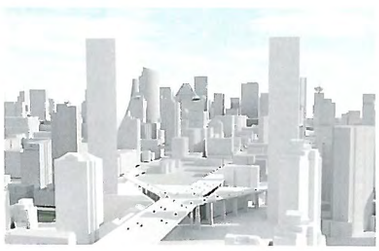
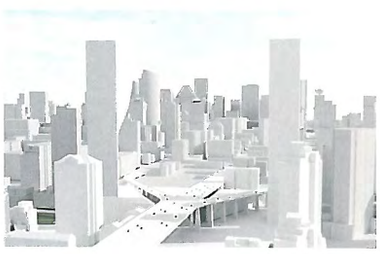
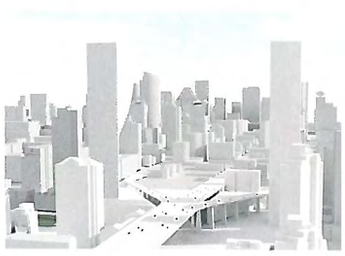


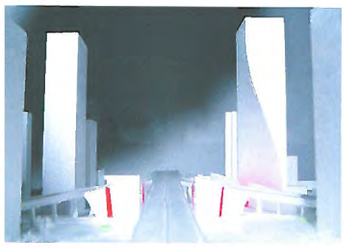
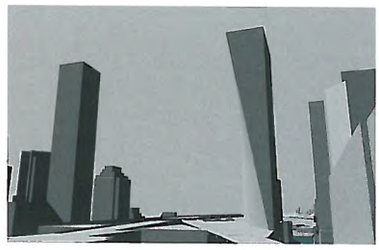
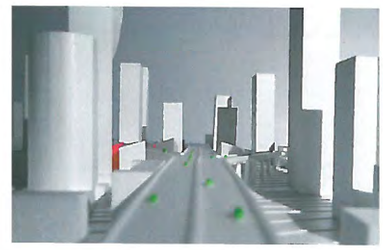
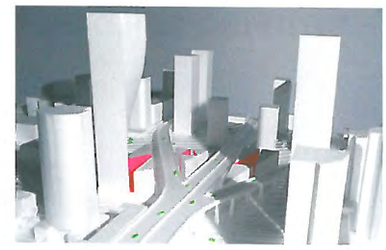
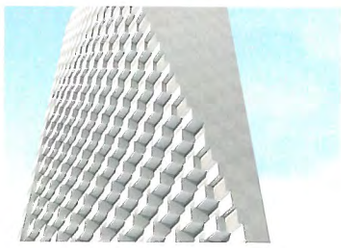
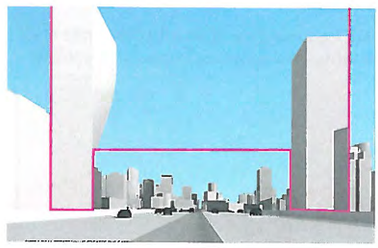
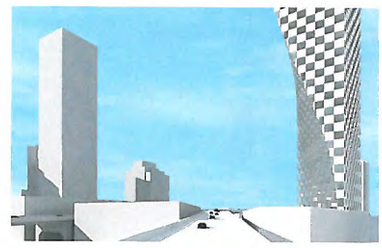


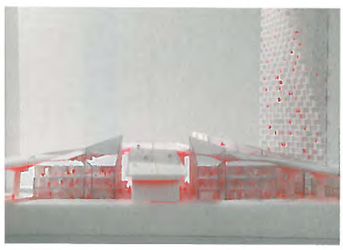
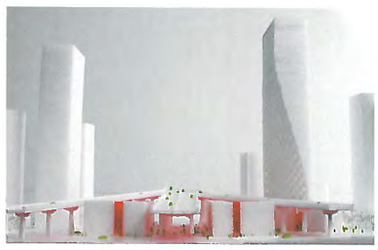
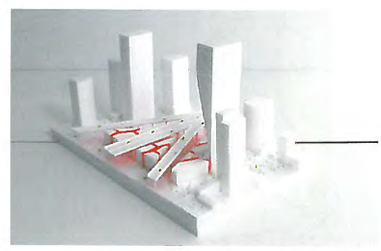



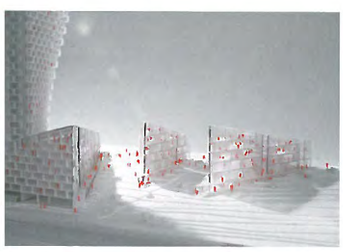
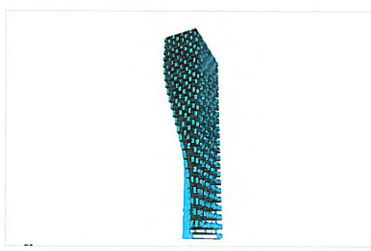
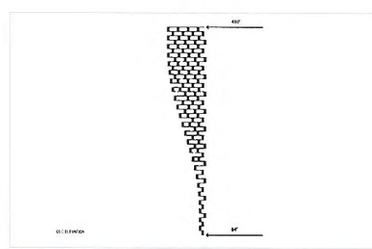




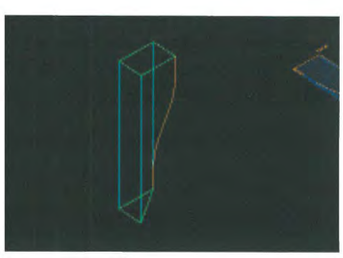
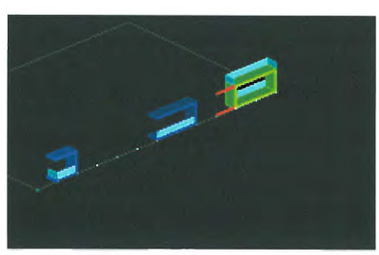
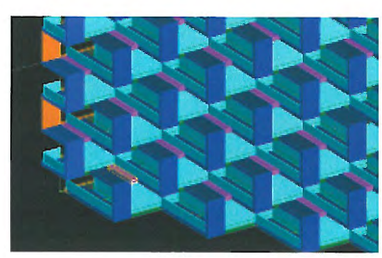
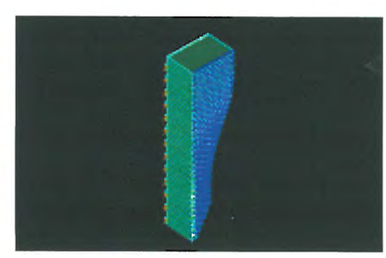
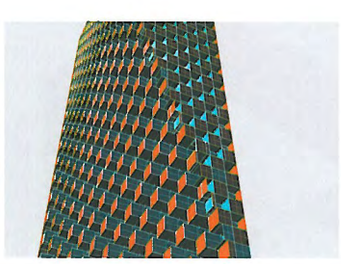
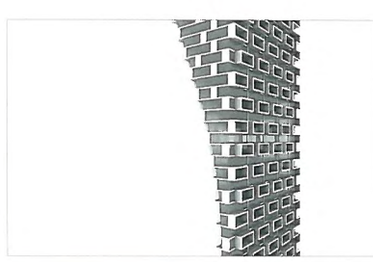





















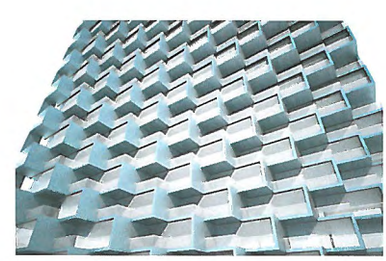
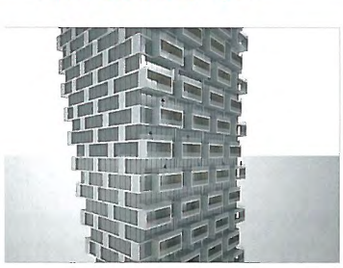
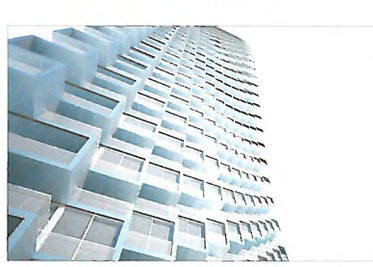
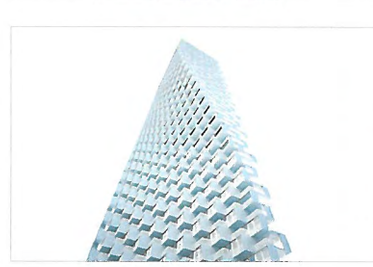
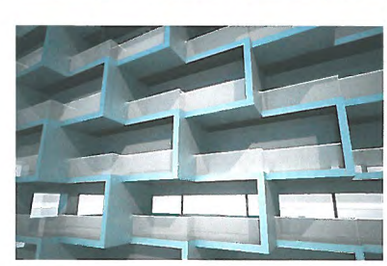
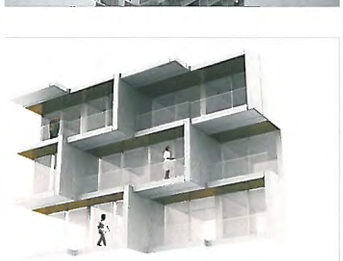
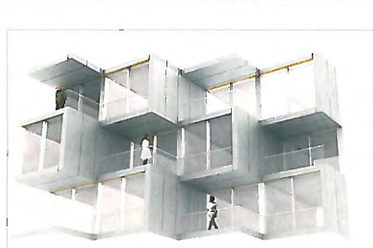





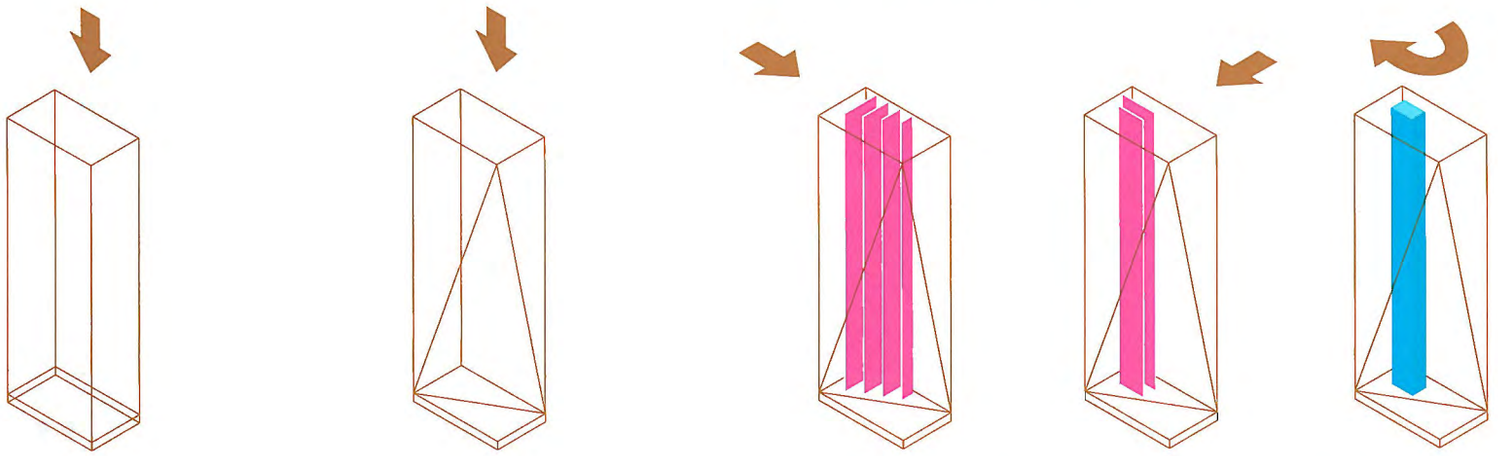








es courtesy of BIG.

1. Representation of a typical high-rise tower

2. Vancouver House unique design challenge

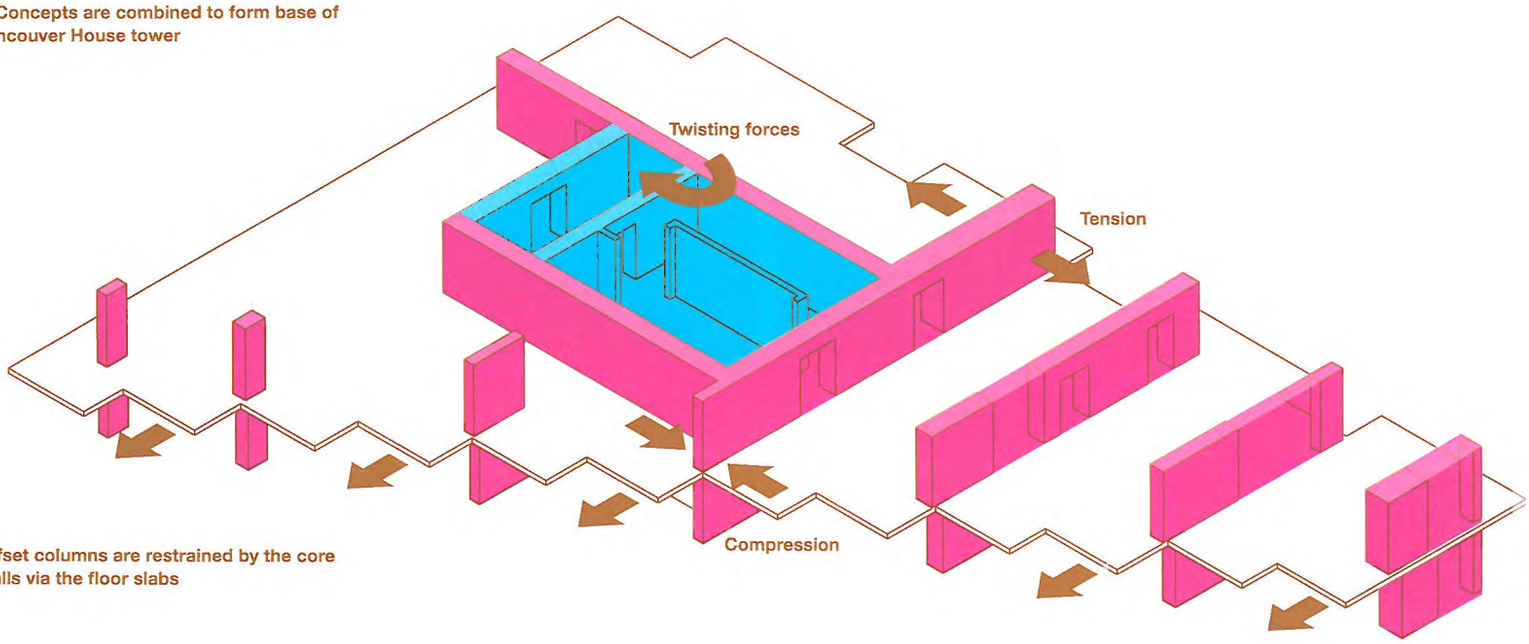
3. Structural concepts used to resist the internal and external forces of the tower



Long walls resist bending forces

Closed boxes resist twisting forces

4. Concepts are combined to form base of Vancouver House tower



Offset columns are restrained by the core walls via the floor slabs

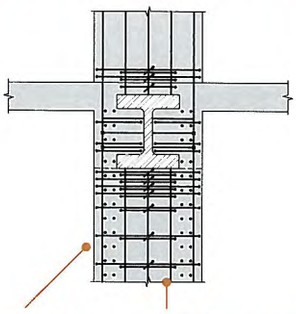
VANCOUVER HOUSE BUILDING STRUCTURE

The drawings above illustrate the design process by engineers Glotman-Simpson of Vancouver (in associatio with Buro Happold of New York) for Vancouver House. The challenge of the structural design is to take the lo from the wider, higher floors then transfer them back to columns and the building core, while at the same tim dealing with seismic and wind load factors for a non-symmetrical building.

Glotman-Simpson illustrates the key structural forces acting on Vancouver House and how they are dealt wit in the innovative design of the structure. The complexity of the high strength cast-in-place concrete structure involve loads cantilevered back as the floors diminish on lower levels, balanced by vertical post-tension rods running up the flat side.

Illustrations courtesy of Glotman-Simpson Consulting Engineers.

rong beams used to stiffen the core wall

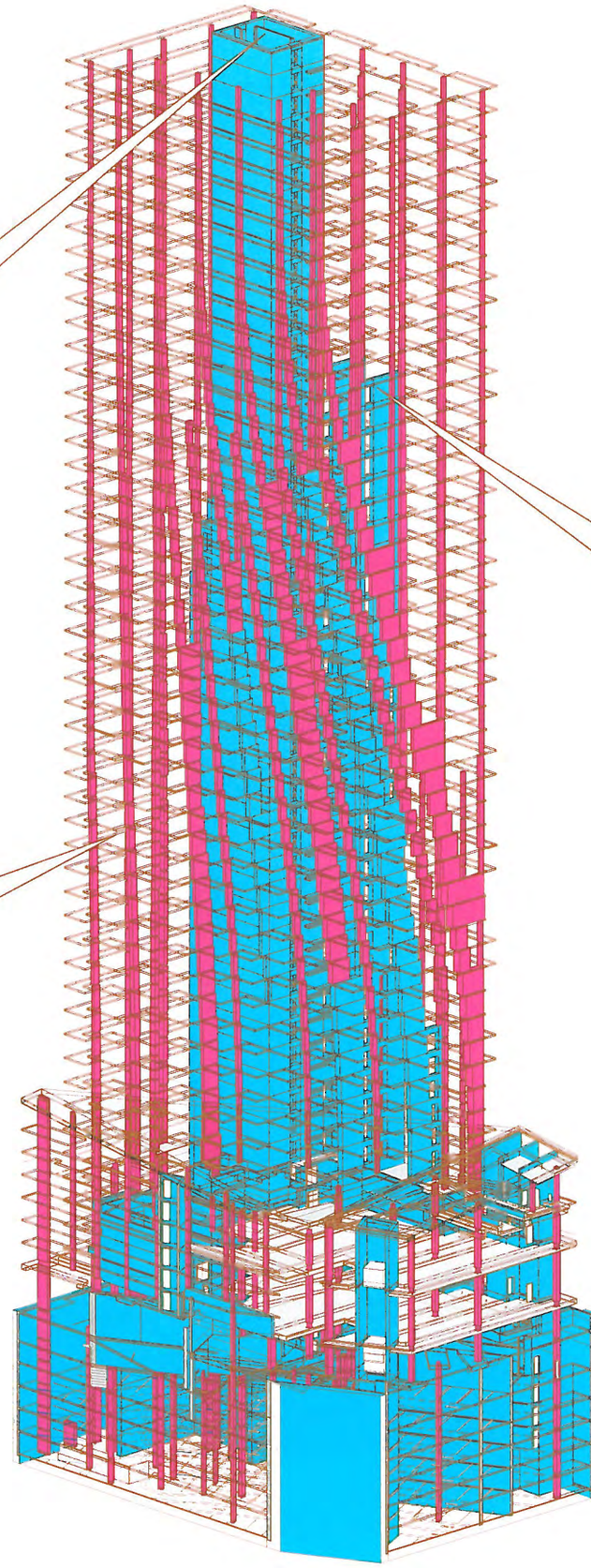


eel beams
nbedded in
orway header

Vertical post tension rods encased in concrete wall

Vertical post tension rods encased in concrete shear wall

slab horizontal post-tension cables
nsfer loads to columns and shear walls.



See through perspective rendering of the complete structural framing for Vancouver House. As floors extend further and further out over the eastern triangular half of their rectangular site, their loads are transferred back to a branching system of columns and shear walls by the use of horizontal post-tension cables, and vertical post-tension rods.

Courtesy of Glotman-Simpson.

4. VANCOUVERISM 2.0 SITE CONTINGENCIES AND A SPIRIT OF INNOVATION HAVE DRIVEN WESTBANK AND BIG TO PUSH THINKING ABOUT URBAN ARCHITECTURE AND PUBLIC SPACE INTO NEW REALMS.

Think of our building as a giant curtain, at the moment of being pulled back to reveal the world to Vancouver and Vancouver to the world. – *Bjarke Ingels, BIG*

VANCOUVERISM 2.0

Two views of the Vancouver House show how both residential high-rise and lower commercial buildings together form the new community. The first view shows a view looking south with the new construction notch up against the on-ramps of the north side of Granville Bridge, a combination of offices, galleries, showrooms and retail that invent a new neighbourhood in what was until now, leftover land. The dramatic second view of the entire tower shows how it torques up from its tightly delimited triangular base, then branches out into full floor plates at higher levels. While there is evolution evident here from Vancouverism's standard tower-on-po these boldly sculptural forms declare a new era for Vancouver residential towers. The net effect is as if an enormous curtain had just been opened, welcoming the world to a well-conceived downtown Vancouver.

BIG in association with Dialog.